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Mythical Historicism as Orientation in *The Legend of Zelda* Series

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Mythical Historicism as Orientation in *The Legend of Zelda*

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Report

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Dedication

Para mis abuelos – la fuente de mi inteligencia, fuerza, alma, y corazón.

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Abstract

Mythical Historicism as Orientation in *The Legend of Zelda*

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The University of Texas at Austin, 2016

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Since the release of *The Legend of Zelda* in 1986, the video game series has received critical acclaim. The success of the franchise has culminated in 18 games, a television series, numerous awards, a comic series, and the institution of a traveling symphony dedicated to the performance of music from the series around the world. Throughout the first 25 years of its existence, the creators of *The Legend of Zelda* managed to keep one detail secret from millions of fans worldwide – the games were not released in chronological order. An analysis of the games that most heavily require players to engage in musical performance practices reveal elements of mythical historicism utilized to evoke a sense of the past and reinforce the official timeline. This report seeks to highlight aspects of historicism by examining the iconography, narrative, and performative practices in *Skyward Sword*, *Ocarina of Time*, and *The Wind Waker* through comparison to western musical traditions.

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Introduction

The writing of this report has both taken longer to complete and taken me farther than I ever could have imagined. Encompassing the culmination of the last two years of work, I have had numerous conversations with countless fans of *The Legend of Zelda* – from children to colleagues to professors, the impact the franchise has had throughout its 30 years of existence is far too monumental to even begin to quantify. Nearly everyone to whom I spoke had the same reaction to my choice of topic – why? Though in some cases, more specifically – how? How does a musicologist decide to analyze particular games from a video game franchise and have the subsequent research stand as a testament to all they have learned throughout several years of graduate study in music? The short answer is that it intrigued me.

Early one morning I sat in my living room and watched as a friend played through the ending of *The Legend of Zelda: Skyward Sword* and the medievalist in me began to make connections. *Skyward Sword* remains the most recent release in the franchise as of December 2016 and employs several aspects of medieval musical performance practices. In the weeks that followed, I began to research additional games from the franchise in which gamers are required to play an instrument or participate in musical practices and quickly found they all reflected their placement on the overall chronology of the series in their performative methods. This report aims to closely examine performance practices utilized in *The Legend of Zelda: Skyward Sword*, *Ocarina of Time*, and *The Wind Waker*.¹

¹ I must thank Dr. Luisa Nardini for her guidance and support throughout the last two years. This report would never have been completed without her wisdom and encouragement. I would also like to thank Dr. Andrew Dell'Antonio for always providing me with the space to speak and think freely which greatly impacted my desire to pursue my passions openly. Additionally, I am proud to provide a digital supplement to this report in the hopes of increasing accessibility. The digital supplement may be found at <http://scalar.usc.edu/works/mythical-historicism-as-orientation-in-the-legend-of-zelda/index>.

Although *Skyward Sword* was released in 2011, the game is the earliest in the overall narrative chronology of the franchise. *Skyward Sword* reveals that the three main characters are to be forever bound in battle by way of a curse. Link, the protagonist of the game, at each incarnation is a descendant of the original hero of legend – the same can be said of Zelda, and the antagonist, Ganondorf. Because these characters are constantly reappearing in different generations, their actions also have a large impact for future generations and descendants. For instance, as will be discussed in Chapter Two, at the end of *Ocarina of Time*, Link is sent back in time to live out his childhood in peace. This act, however noble, essentially creates a rift in the timeline in which a hero appears when needed in some games and is noticeably absent in others. In some cases, this absence results in disastrous consequences as noted in Chapter Three.

As a means of gathering information for this report, I initially played through each game anew taking considerable care to note important dialogue, scenery, and of course musical motifs and performance practices. When necessary, I consulted the popular fan website *Zelda Dungeon* to recall details and find pictures to further illustrate certain concepts.² Additionally, all of the transcriptions present throughout this report were done entirely through my own analysis of musical melodies, motifs, and harmonies. Because there are no published scores for the music contained in *Skyward Sword*, *Ocarina of Time*, and *The Wind Waker*, I did so in order to reduce the margin of error for the melodies contained therein.

My fascination with connections between *The Legend of Zelda* and aspects of musical performance from western traditions is just one such example of a growing interest in analyzing video game music among scholars. Throughout the last decade, the

² “Zelda Dungeon.” Blog. Accessed December 1, 2016. <http://www.zeldadungeon.net>.

field of musicology has seen an increase in research focused on ludomusicology, or game music studies. William Cheng's *Sound Play: Video Games and the Musical Imagination*, one of the most notable publications surrounding ludomusicology provides insight into how game music studies impacts both music and gaming as separate art forms.³ Cheng states, "In social function, technical craft, and vocabularies of appraisal, commonalities between music and games abound. Listening for resonance across these two art forms stands to deepen our comprehension of both."⁴ An analysis of music from *The Legend of Zelda* series relating similarities to common practices for musical production can thus broaden our understanding of music, the *Zelda* franchise, and their interaction with each other.

Finally, it is important to note that this report is the culmination of my own interpretation of themes and narratives from *Skyward Sword*, *Ocarina of Time*, and *The Wind Waker*. All three games reference aspects of western musical practices and Greek mythology, among other subjects commonly associated with western culture. I posit that this report will serve as a testament to the influence the hegemony of western culture has had on other traditions. Overall, the goal of this report is to move toward a broader understanding of music, media, and their relation to each other at the intersection of medieval European culture, Japanese narratives drawing on that culture, and North American receptions of those narratives.

³ Cheng, William. *Sound Play: Video Games and the Musical Imagination*. Oxford, New York: Oxford University Press, 2014.

⁴ Ibid.

Chapter One: The Hero of Legend

“Before I enter the sleep that calls me to the sword, I wish to relay to you words that I recorded many times over the course of our journey. Many have said them to you thus far, but I now wish to say them for myself. Thank you, Master Link. May we meet again in another life.”

Fi, *The Legend of Zelda: Skyward Sword* (2011)

The Legend of Zelda is known for employing a combination of diegetic and nondiegetic music. *Skyward Sword* is one of only three games in the series to feature diegetic music so prominently that players are required to participate in musical production to advance the plot.⁵ Variations among the ways in which players initiate the creation of music in *Skyward Sword* as compared to other games in the series are indicative of changing methods of musical dissemination throughout western history. While the culture in *The Legend of Zelda* is purely fictional, 2013’s *The Legend of Zelda: Hyrule Historia* confirmed that the creators utilized existing world cultures as models for the universe they constructed.⁶ As such, certain aspects of Western culture permeated the narrative of *Skyward Sword* that provide a correspondence to major periods of western musical history.⁷

The Earth Below the Clouds

Skyward Sword opens with a prophetic nightmare acting as a prologue. A cut scene reveals a wild and desolate earth inhabited by a gargantuan monster later revealed as “The

⁵ Additional games where diegetic music is paramount include 1998’s *Ocarina of Time* – the first game of the series to feature three-dimensional technology, 2000’s *Majora’s Mask*, 2003’s *The Wind Waker*, and 2006’s *Twilight Princess*. Neither *Twilight Princess* nor *Majora’s Mask* will be discussed in this report as the former only requires players to participate in musical practices while Link takes the form of a wolf and howls particular melodies to unlock fighting techniques. The latter takes place within the same span of time as *Ocarina of Time*. However, the events of *Ocarina of Time* factor more heavily into the overall chronology of the series.

⁶ Patrick Thorpe, ed. *The Legend of Zelda: Hyrule Historia*. Translated by Michael Gombos, Takahiro Moriki, Heidi Plechl, Kumar Sivasubramanian, Aria Tanner, and John Thomas. Dark Horse Books, 2013.

⁷ These correspondences are not entirely accurate. The examination of these characteristics will encompass later discourse.

“Imprisoned” – a manifestation of the evilest being in the realm.⁸ When the audience is first introduced to the protagonist, Link, this nightmare has caused him to oversleep. Upon waking, he quickly rushes to meet Zelda, his closest friend. This act introduces players to the land Link and his people inhabit known as Skyloft – a large section of land magically suspended miles above the surface of the Earth. This suspension is the result of efforts by the Goddess Hylia to protect its inhabitants from harm after an ancient battle destroyed the majority of the Earth below the clouds.

Zelda urges Link to practice for the impending Wing Ceremony, an annual competition among the youth in the Knight Academy in honor of the Goddess Hylia.⁹ Participants must ride around Skyloft on their loftwings, powerful birds left behind by the Goddess to guide her people, in pursuit of trophy. The student who reaches the trophy first is declared the winner and receives a special gift from the person acting as the Goddess that particular year. As Zelda is acting as the Goddess Hylia in the present ceremony, she is adamant that Link must succeed. Eventually, Link wins the competition and receives a sailcloth which functions as a makeshift parachute throughout the course of the game and becomes paramount to his survival. Zelda and Link decide to celebrate by riding their loftwings, at which point a cyclone tears through the sky and knocks both of them off their loftwings and towards the earth below. Players are left with an image of Link and Zelda falling before the screen blacks out.

⁸ It is important to note that players are not in control during this prologue. The image of The Imprisoned acts as an external narrative before players are able to take any concrete action.

⁹ The initial impression of Link portrays him as being both young and irresponsible for sleeping in on a day of such importance to his society. This makes their journey all the more horrifying as players are consistently reminded of their age in relation to the trauma the pair experience throughout the game. Additionally, the Knight Academy was established to train young Skyloft residents to become a sort of law enforcement. Knights are expected to patrol the skies at all times as there is the constant threat that one could fall off the edge of the city to their death.

When Link awakens, he is in his bedroom. The headmaster informs him that while he was saved by his Loftwing, Zelda fell down below the clouds and is currently missing. This is particularly worrisome as the present generation of human beings centuries removed from those who were first sent into the sky by the Goddess. The Earth below the clouds is a complete mystery. Some do not believe anything could possibly exist or survive there at all. It becomes clear that Zelda is in danger and Link is forced into action to rescue her. It is in the ruins of the Earth from the ancient battle that a number of musical and iconographic cues remain that further reinforce the official franchise timeline. This will be discussed further in subsequent sections of this chapter.

The narrative of *Skyward Sword* is divided into three main sections devoted to a particular task. Each must be completed in order to advance towards the fulfillment of the next task. As such, Link obtains crucial skills, information, and weapons throughout the game that prepare him for the final battle with Demise. The three tasks are as follows: travel below the clouds to search for Zelda, locate and activate the second Gate of Time, wield the Triforce to bring about the end of Demise. These endeavors undertaken throughout the game require Link to travel to each of the three areas left on the earth below: Faron Woods, Eldin Volcano, and Lanayru Desert, thus providing Link with opportunities to familiarize himself with the uncharted land below the clouds.

The initial objective to find Zelda is complicated by several factors. First, Zelda is accompanied on her journey by a guardian appointed to her by the Goddess known as Impa. Because Zelda has a guide, she is able to easily move from one objective to another. As such, Link has to do the work of two people by himself and often arrives at a given area too late to actually speak to Zelda. Despite this, Zelda and Link have three encounters below the clouds. Two of these take place in sacred areas known as the Earth Spring and Skyview Spring - where Zelda must purify herself as part of her destiny. Within these

springs, Link finds two tablets that combine to form a cohesive map of the earth below the clouds. This allows him to pinpoint specific locations and travel freely between them and Skyloft throughout the course of *Skyward Sword*.

While exploring the third region known as Lanayru Desert, Link discovers that the entrance to the Temple of Time has been destroyed. Because it has been confirmed that Zelda is inside of the Temple, it becomes imperative that Link find an alternative entrance to the Temple. Thankfully, Link is able to enter the temple from underneath through an area previously used for mining known as the Lanayru Mining Facility. After navigating through the temple and defeating the boss within, Link hears Zelda performing The Ballad of the Goddess and hurries to meet her. Zelda's performance of The Ballad of the Goddess was meant to awaken the Gate of Time which would allow Zelda and Impa to travel to the specific moment in the past just after Demise had been defeated by the Goddess.

Just as the Gate of Time is awakened, Ghirahim a demon servant of Demise responsible for the cyclone that formed after the Wing Ceremony arrives and attempts to attack Zelda. Impa intervenes and urges Link to return to the Sealed Grounds to speak to the old woman in the temple. Impa assures Link that she will know where he must go next. Zelda hands Link the Goddess Harp insisting that he will need it to continue on his journey moving forward just before she and Impa step through the Gate of Time. Impa destroys the Gate of Time after they step through to ensure that Ghirahim will not be able to follow them. The act of destroying the Gate of Time is essentially a double edged sword. While it does guarantee that Ghirahim will not be able to follow them into the past in order to complete his goal of sacrificing Zelda's soul in order to resurrect his master Demise, it simultaneously makes certain that Link will not be able to follow them either.

Upon arriving at the Sealed Grounds, Link is informed by the old woman in the temple that there is a second Gate of Time located within the temple itself. However, this

Gate is dormant and can only be activated by a skyward strike from the master sword left behind by the Goddess. While Link is in possession of that sword, he must endure several trials before the sword can be restored to its former power and glory. In order to do so, Link must purify the sword in three sacred flames – the locations of which are hinted toward within the lyrics of The Ballad of the Goddess. As such, Link must seek someone in Skyloft with knowledge of the piece who remembers the lyrics in full. However, before Link travels back to Skyloft, the old woman teaches Link how to play the Goddess Harp.¹⁰

After speaking with Headmaster Gaepora at the Knight Academy and learning the rest of the lyrics to the Ballad of the Goddess, Link learns he must travel to the Isle of Songs to learn three separate songs: Farore's Courage, Din's Power, and Nayru's Wisdom.¹¹ These pieces unlock a sacred realm trial meant to test the hero of legend in the corresponding area below the clouds. These trials allow for Link's spirit to grow to ensure that he is truly worthy of eventually wielding the Triforce. Additionally, upon completing these trials, Link receives a sacred gift that allows him to travel to new areas in each region in search of the sacred flames. Each of these new areas is also home to a new temple which must be navigated in order to reach these flames. After defeating each temple and purifying the Goddess sword in the sacred flames, the sword becomes the Master Sword – capable of repelling evil and reactivating the second Gate of Time in the Sealed Grounds.

Once the Gate of Time is reactivated, Link steps through and finds himself in the Temple of Hylia in the past. At this point, Zelda explains to Link that he must find the Triforce capable of immense power in the present and use it to wish for the destruction of Demise. It is revealed that Zelda is the spirit of the Goddess Hylia reborn and her quest

¹⁰ The significance of Link learning to play the Goddess Harp will be discussed in a later section of this chapter entitled “The Goddess Harp”.

¹¹ Analysis of these pieces and their melodic motifs will be discussed in the “Musical Analysis” section of this chapter.

below the clouds allowed her to regain certain key memories that would aid in the vanquishing of Demise. For her own protection, Zelda becomes encased in Amber and will remain in a state of slumber until Link succeeds in defeating Demise. Link then returns to the present and learns that he must visit three dragons from each area below the clouds to learn a section of the Song of the Hero. Once complete, the song will allow Link to find a fourth sacred trial that will lead him to the Triforce.

Link is eventually successful and destroys Demise. He travels to the Sealed Grounds and through the Gate of Time once again to wake Zelda, but is interrupted by Ghirahim who followed him. Ghirahim informs Link that while Demise is destroyed in the present, where they are in the past has yet to completely eradicate him. He kidnaps Zelda in an attempt to use her soul to bring Demise back to his full form. As Link heads to the final battle of the game, he must first conquer an entire hoard of hundreds of enemies before reaching Ghirahim. After successfully defeating Ghirahim, Link must travel to another dimension where Demise has been housed all this time to keep him from destroying the earth. Once defeated, Demise curses the souls of Zelda, Link, and himself. He vows that they will be forever entwined in battle. This revelation explains the several incarnations of Zelda, Link, and Demise or Ganondorf in preceding and subsequent games in The Legend of Zelda series.¹²

The Goddess Harp

The instrumentation in *Skyward Sword* is significant when one considers that there are only four games in the entire franchise that feature a musical instrument or accessory.¹³

¹² This revelation supports the official franchise timeline included in *Hyrule Historia* that explains that *Skyward Sword* is the first game in the overall chronology of the series despite being released in 2011.

¹³ The musical accessory is a conductor's baton known as The Wind Waker that Link uses to conduct the wind as well as Sages in *The Wind Waker*.

Skyward Sword features the Goddess Harp while *Ocarina of Time* and *Majora's Mask* require gamers to “play” an ocarina. While both instruments have roots in a multitude of cultures, the way in which the audience is expected to engage with the instruments aligns the Goddess Harp with medieval European culture. As previously stated, The Goddess Harp is initially in Zelda’s possession for the first half of the game before being transferred to Link during the second half. When players are first introduced to Zelda’s character in the beginning of the game, Link finds her performing a familiar melody – *The Ballad of the Goddess* on the harp.



Figure 1.1: Link wields the Goddess Harp after learning the Song of the Hero.¹⁴

Zelda’s performance of a section of this piece through singing and accompanying herself with the harp is notable for a number of reasons. The style of performance is similar

¹⁴ “Skyward Sword Walkthrough.” *Zelda Dungeon*. Accessed April 6, 2016. <http://www.zeldadungeon.net/skyward-sword-walkthrough/>.

to performance practices associated with the Troubadours and Trouvères in the 12th and 13th centuries. The presence of these medieval practices can create an affiliation with these traditions in the mind of a player who has some knowledge of these practices. Additionally, the text of the ballad is written in an ancient language known as Hylian that was spoken by the indigenous people of Skyloft and their goddess Hylia. The Hylian language can be equated to Provençal, the *langue d'oc*, utilized by the Troubadours or the *langue d'oïl* utilized by the Trouvères in their respective works.¹⁵ *The Ballad of the Goddess* is specifically employed as a guide for the hero of legend that would one day help to eradicate the world of all evil as Link is fated to do in *Skyward Sword*.

An analysis of the text of this piece makes this clear –

Oh youth, guided by the servant of the goddess

Unite earth and sky, and bring light to the land

Oh youth, show the two whirling sails the way to the Light Tower

And before you a path shall open

And a heavenly song you shall hear¹⁶

Further play of the game reveals that this text refers to Link's eventual success at defeating enemies in the earth below and his discovery of the Isle of Songs.

All of the antecedent analysis is contingent upon one factor – a direct correlation to western culture. The use of the harp as the instrument left behind by the Goddess provides the correspondence necessary for this examination. In actuality, the curved shape of the Goddess harp more closely resembles that of a lyre than a harp. However,

¹⁵ Hylian may also be equated to other ancient or dead languages. Karp, Theodore. "Troubadours, Trouvères." *Grove Music Online*, n.d. <http://www.oxfordmusiconline.com/>.

¹⁶ The heavenly song referred to in this excerpt is the first of the three songs needed to reveal the location of the sacred realm trials in Faron Woods as previously mentioned. Additionally, it is important to note that *The Ballad of the Goddess* is also a strophic work which is consistent with works from the Troubadour repertory.

certain characteristics of the Goddess harp are consistent with medieval harps. “Medieval harps appear from pictures to have varied greatly in size and number of strings, some having as few as six or seven and some as many as thirty.”¹⁷ The eight strings on the Goddess harp are indeed consistent with this initial classification.

This eight string construction suggests a diatonic tuning spanning one octave. Herbert Myers states, “Treatises throughout the medieval and early Renaissance period confirm that the basic tuning of all harps was diatonic – that is to say, there were regularly only seven notes to the octave. At the same time, there is some evidence that the medieval minstrel retuned his harp constantly for different pieces and maybe even during pieces; we often see the tuning key held ‘at the ready’ in early depictions.”¹⁸ While this description of the medieval harp is consistent with the apparent diatonic tuning of the Goddess harp, the shape of the Goddess harp itself is different than that described by Myers.¹⁹ Myers explains, “The body is an elongated resonating cavity, always running rather vertically and held close to the player’s own body in European harps; to it are attached the lower ends of the strings. The neck carries tuning pins, around which the upper ends of the strings are wound.”²⁰ The absence of tuning pins and spherical shape of the Goddess harp more closely align its design with that of the Greek lyre, thus creating parallels to ancient Greek culture.

Orphic Ideals and the Power of Music

¹⁷ Myers, Herbert W. “Plucked Strings - Harp.” In *A Performer’s Guide to Medieval Music*, 330–35. Bloomington and Indianapolis, IN: Indiana University Press, 2000.

¹⁸ Ibid.

¹⁹ Additional correspondence comes from Plato’s *Republic* in the fourth century in which Plato discusses a need for caution regarding “many stringed” instruments. As such, the eight string construction of the Goddess harp is consistent with the designations in place for the lyra and kithara. Mass, Martha.

“Polychordia and the Fourth-Century Greek Lyre.” *The Journal of Musicology* 10, no. 1 (1992): 74–88.

²⁰ Ibid.

Throughout *Skyward Sword* the relationship between Link and Zelda corresponds to that of Orpheus and Eurydice from Greek mythology. Orpheus, taught to play the lyre by Apollo, possessed an immense musical gift. “Carrying only his lyre, with the gentle power of his music he opened the gates of the underworld and bewitched the gods.”²¹ The Goddess harp also possesses these qualities as it is utilized to open doors to sacred trials, realms, and locate the Triforce towards the end of the game. The myth of Orpheus is essentially a testament to the power of music and this power is also alluded to throughout *Skyward Sword*. For example, on the day that Orpheus and Eurydice were to be wed, Eurydice is bitten by a snake, passes away, and her soul is sent to the underworld. Orpheus travels to the underworld in hopes of retrieving her soul and uses his immense musical talent to convince Hades to allow her soul to return from the underworld.

This is contingent upon Orpheus leading Eurydice’s soul out of the underworld without looking back at her lest she be sent back. Unfortunately, Orpheus cannot help himself and her soul is forever sealed away. Link and Zelda share a similar fate as he travels throughout the world beneath the clouds to find her, only to have her ripped away from him just as the two reunite when Impa is forced to destroy the Gate of Time in the Temple of Time. If one were to equate the underworld to the earth beneath the clouds, then this act resembles the moment when Eurydice is ripped away from Orpheus when he turns around to look at her while leading Eurydice out of the underworld. Ultimately, Zelda’s final act of handing the Goddess harp to Link and insisting that he will need it to continue on his journey also serves to emphasize the power of music as it is impossible to complete the game without learning to play the Goddess harp.

²¹ Partridge, Christopher H. *The Lyre of Orpheus: Popular Music, the Sacred, and the Profane*. New York: Oxford University Press, 2014.

Musical Analysis

The passing of the Goddess harp from Zelda to Link marks a pivotal moment in *Skyward Sword*. Music then becomes essential to finishing the game as Link is required to play the instrument to progress along his journey. After successfully defeating monsters locked away in temples in each of the respective areas left on the earth below, Link discovers that he must travel to the Isle of Songs, a desolate island in the sky created by the Goddess to help the hero of legend fulfill his destiny. When Link arrives at the Isle of Songs, he utilizes a Skyward Strike from his sword to activate a message left behind for him by the Goddess.²² A small Goddess statue appears and begins to repeat a unique short monophonic motif for each visit after each temple has been conquered. Each motif corresponds to one of the three areas left on Earth.



Figure 1.2: Motif from Farore's Courage.



Figure 1.3: Motif from Din's Power.



Figure 1.4: Motif from Nayru's Wisdom.

²² A Skyward Strike involves pointing the master sword up towards the sky in order to imbue the sword with a special energy capable of activating dormant structures to reveal messages left behind by the Goddess for the hero of legend.

These three initial pieces must be learned to set three silent realm trials in motion. These trials are meant to challenge Link, allow for his spirit to become pure, and grow to become worthy of wielding the Triforce. Musically, these pieces are of particular interest in so far as they follow certain conventions of medieval harp performance and simultaneously break from them. If one were to believe that the eight stringed construction of the Goddess harp would suggest a diatonic tuning, transcriptions of motifs from Farore's Courage, Din's Power, and Nayru's Wisdom do not allow for such a designation. The presence of both B-flat and G-sharp is not compatible with a diatonic construction.²³

In his discussion of modern re-imaginings of medieval harps, Benjamin Bagby illustrates that two diagrams he provides "...suggest that a diatonic tuning with eight notes per octave was used on medieval harps ... diatonic tuning therefore in this context can refer to either a harp strung with B-natural, B-flat only, or both. Chromatic tunings would imply the tuning in of any notes outside the hexachord system."²⁴ While this would suggest that the necessity of a G-sharp or A-flat could be accounted for by retuning the harp, the Goddess harp does not possess tuning pins making this impossible. Although Link does generally play the melodic tunes presented here in transcriptions, when performing the pieces on the harp in order to access the sacred realm trials, Fi sings the melody while he accompanies her by playing chords. However, a harp capable of accompanying these passages with chords would still require either additional strings or

²³ It is important to note that these differences can be explained by an emphasis on intervals rather than pitch specific designations in medieval music. However, as will be discussed in the next chapter that examines *Ocarina of Time*, previous games have involved pitch specific transcriptions. As such, the decision to create pieces and motifs that operated in several separate keys is significant.

²⁴ Bagby, Benjamin. "Imagining the Early Medieval Harp." In *A Performer's Guide to Medieval Music*, 336–44. Bloomington and Indianapolis, IN: Indiana University Press, 2000.

tuning pins to be able to account for an accompaniment covering a range of modes and accidentals.

In the narrative of *Skyward Sword*, upon listening to these motifs, Fi, a guardian and servant of the Goddess left behind to guide Link throughout his journey, translates messages in Hylian left for the hero. These messages are similar to the message in *The Ballad of the Goddess* and contain hints for players of the game. Link's treks to the Isle of Songs to learn pieces are notable because of Link's method of learning these melodies. The short monophonic motifs are repeated until Link improvises over said melodies. This method of improvisation as a memorization tool is similar to that in the time of Guido of Arezzo in the 11th century. “... It will be generally agreed that the best method, without quite excluding songs, will place musical improvisation in the foreground, on condition however that the teacher should have a guide at his disposal which aims both at the development of musical aptitude and acquisition of a certain technical skill such as singing from a score or taking down a melody heard.”²⁵ Because Link has just received the harp and had no previous knowledge of how to play the instrument, he can then be seen as a beginner learning to play the instrument for the first time through the use of improvisation with the repeating melody serving as a guide.

Link's ability to learn by listening evolves throughout the course of the game. Once he has completed the three initial silent realm trials, he is informed by Levias, a warden of the skies appointed by the Goddess, that he must learn the Song of the Hero to continue. At this point, Link has already discovered the second Gate of Time located near Faron Woods and learned that he and Zelda are reincarnations of the original hero of legend and the Goddess Hylia, respectively. From this point on as a point of clarification,

²⁵ Smits Van Waesberghe, Jos. “Guido of Arezzo and Musical Improvisation.” *Musica Disciplina* 5 (1951): 55–63.

the name Zelda will be used to refer to both Zelda and Hylia. Zelda also already informed Link that the only way to truly defeat Demise is to find the Triforce, a sacred artifact of great power created by the Goddesses that created the earth.²⁶ The Triforce was sought by Demise as it has the power to bring any wish of the holder into fruition. Link must find the Triforce and utilize it to wish with all his might for the destruction of Demise. Only then can Zelda return from the past where she remained to ensure that Demise did not escape from where he was being held.

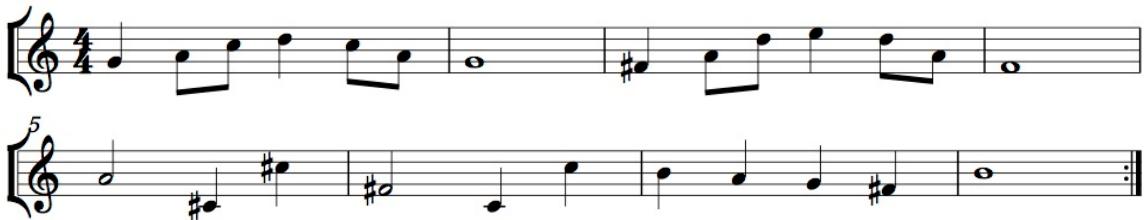


Figure 1.5: Full melody from Farore's Courage.²⁷

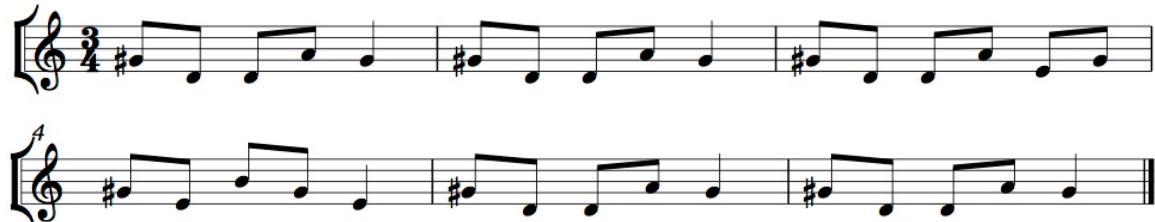


Figure 1.6: Full melody from Din's Power.



²⁶ These Goddesses and their role in creating the earth will be further discussed in the next chapter focusing on *Ocarina of Time* as they play a more essential role in that game than in *Skyward Sword*.

²⁷ The following melodies represent a fully realized piece built upon the earlier motifs presented in this chapter. When Link is initially learning the pieces, the earlier motifs from Figures 1.2 to 1.4 are utilized as a starting point. However, when Link performs the pieces to access the sacred realm trials, he performs the full melodies as they are listed here from Figures 1.5 to 1.7. Additionally, it is important to note that players cannot control which notes are being performed. As an individual moves the controller in time with the music, the notes and chords change automatically to match what is being sung by Fi. Players must only concern themselves with the timing of the performances.



Figure 1.7: Full melody from Nayru’s Wisdom.

Levias relays to Link that the Triforce is hidden somewhere on Skyloft. In order to find its location, he will need to learn the Song of the Hero – a four-part polyphonic work with individual parts taught to Levias and the three dragons from Faron Woods, Lanayru Desert, and Eldin Volcano respectively. In this way, it is guaranteed that no one but the hero would be able to find the Triforce. Upon traveling to each location, Link is able to learn the songs without the use of improvisation. At this point in the progression of the game, all that is required is for Link to listen to each part of the Song of the Hero twice to have learned them. Thus, implying his growth as a musician throughout the course of the game.



Figure 1.8: Part of the Song of the Hero learned in Faron Woods.



Figure 1.9: Part of the Song of the Hero learned in Eldin Volcano.



Figure 1.10: Part of the Song of the Hero learned in Lanayru Desert.



Figure 1.11: Part of the Song of the Hero learned from Levias in the Thunderhead.²⁸

The Song of the Hero is musically significant because of its texture. The segments of the piece that Link learns from each dragon and Levias are monophonic. Because the game features a mixture of diegetic and nondiegetic music, the creators of the game could have easily added an accompaniment to the chants as they did when Zelda first performs *The Ballad of the Goddess*. It is the absence of this accompaniment that helps to reinforce the idea that these pieces are meant to initially be performed monophonically and then polyphonically when Link later gains access to the Goddess Harp in the future. Alongside the multitude of hints that have been left behind by the Goddess for the hero, these motifs and their manner of performance practice strongly suggest that the Goddess possessed the power of foresight. This would allow her to create melodies that could be performed both monophonically and polyphonically with musical accompaniment in the future.

²⁸ While the earlier pieces were written in treble clef, the Song of the Hero has been transcribed in bass clef to reflect their lower range. As this piece is performed by dragons, their voices are capable of producing lower tones than that of Fi or the Goddess Harp.



Figure 1.12 – Full polyphonic Song of the Hero.

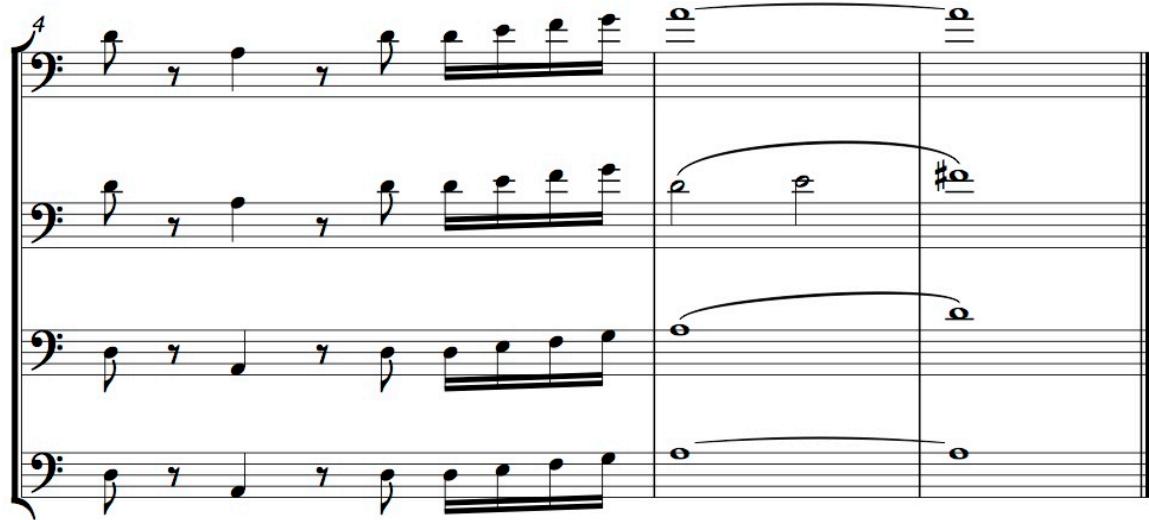


Figure 1.12 continued.

Iconography and Symbolism

The last aspect of *Skyward Sword* that serves to reinforce the timeline is the iconography present throughout the game. The first indication of ancient origins comes from the architecture near the statue of the Goddess where Link meets Zelda at the beginning of the game. The marble statue of the Goddess is surrounded by square

enclosures with several pillars. This structure is similar to the architecture of the Pantheon, dating back to the second century AD in ancient Greece. The Pantheon was built as an act of worship of the Goddess Athena, Goddess of wisdom. Because the Triforce is meant to embody three core values – wisdom, courage, and power, the Goddess and her later incarnations are all representative of wisdom which furthers the relation to ancient Greece.²⁹

Additionally, bird iconography is present throughout several areas in *Skyward Sword* and all other Zelda games in the series. The bird image is directly linked to the Loftwings left behind as guardians for humanity by the Goddess. The Loftwings are of such importance that each citizen of Skyloft has one. Bird iconography can be found most prominently in areas or on items that are directly related to the Goddess. For example, it is found in the temple underneath the Goddess Statue, in the Sealed Temple where Zelda slumbers, on the Hylian shield that Link carries in every game, and on the sailcloth that Zelda made for the winner of the Wing Ceremony at the beginning of the game. Perhaps the most important iconographic cue in *Skyward Sword* comes from the design of the Gate of Time itself.

As seen in Figure 1.13, the Gate of Time serves as a testament to the importance of music in *Skyward Sword*. While the notes do not directly relate to any of the monophonic motifs learned by Link throughout the game, they serve as a symbol of the music Link must learn in each area in order to open the gates to the sacred silent realm trials as well as the parts of the Song of the Hero learned in each of the three areas represented by their respective symbols of water, fire, and earth. These three symbols are also representative of the three main characters. Zelda is commonly associated with water

²⁹ Link is meant to represent courage while Demise and his eventual reincarnations symbolize power.

as a purifying agent, Link is related to the earth as he is human and dressed in green, and Demise is associated with red and the power of fire.



Figure 1.13: Artwork from the Gate of Time featured on the cover of *Hyrule Historia*.³⁰

³⁰ Needler, Matt. *The Gate of Time*, n.d. <http://firedragonmatty.deviantart.com/art/The-Legend-of-Zelda-Skyward-Sword-Gate-of-Time-343198655>.

To conclude, the combination of aforementioned musical and iconographic cues present in *Skyward Sword* all serve to reinforce its placement as the earliest game in the overall chronology of the series. The presence of ancient ruins, choice of instrumentation, methods of musical dissemination, oral transmission of pivotal works performed by means of solo singing and accompaniment, and relation to Greek mythology and medieval influences all give the impression of an ancient culture left behind in the world beneath the clouds of Skyloft. As such, even without the aid of the official timeline and explanation revealed in *Hyrule Historia*, one would be able to accurately point to *Skyward Sword* as an origin story for the entire franchise and as a testament to the presence of ancient and pre-modern influence in our modern world.

Chapter Two: The Boy on the Edge of Time

“It is something that grows over time. A true friendship. A feeling in the heart that becomes even stronger through time. The passion of friendship will soon blossom into a righteous power and through it, you’ll know which way to go.”

—Sheik, *The Legend of Zelda: Ocarina of Time* (1998)

Notwithstanding the almost 20 years passed between the writing of this report and the 1998 release of *The Legend of Zelda: Ocarina of Time*, according to popular gaming site IGN, the game remains among the highest rated of all time.³¹ Although the release of *Skyward Sword* occurred thirteen years after in 2011, *Ocarina of Time* takes place much later in the overall chronology of the franchise. As discussed in Chapter One, *Skyward Sword* reinforces its placement as the inaugural game in the series through the inclusion of musical performances that are reminiscent of early performance practices. Similarly, *Ocarina of Time*’s later placement on the timeline is reflected by performance practices exhibited through the game more closely resembling modern conventions of musical production. An analysis of the plot, instrumentation, methods of musical dissemination among characters, and musical motifs utilized in *Ocarina of Time* will further expand upon these reflections. In turn, this expansion will provide additional support for the notion that the hegemony of Western musical practices permeates several facets of non-Western culture such as the production of a Japanese videogame series.

An Alternative Timeline

Ocarina of Time begins much like *Skyward Sword* – with a prophetic nightmare.

³¹ Schneider, Peer. “The Legend of Zelda: Ocarina of Time Review - The Biggest Game of the Decade.” *IGN*. Accessed December 1, 2016. <http://www.ign.com/articles/1998/11/26/the-legends-of-zelda-ocarina-of-time-review>.

Link, the protagonist, has a vision of a woman and a young girl frantically fleeing a castle on a white horse. Shortly thereafter, a man dressed in armor riding a black stallion emerges and looks directly at Link as if to suggest that somehow, he and Link are sharing this vision. However, the significance of this would not be revealed for some time and the image quickly dissipates. It is replaced by a scene in which a great tree known as the Deku Tree summons Navi, a forest fairy, to search for a boy who, “will change the destiny of Hyrule forever”³².

The boy to whom the Deku tree is referring to is Link. Navi quickly locates Link and implores him to seek out the Deku Tree. While navigating Link’s hometown the Kokiri Forest, it becomes evident that Link is a sort of outcast. The Kokiri Forest is inhabited entirely by children – each with their own fairy. Prior to being sought out by Navi, Link was the only child in the Kokiri Forest who did not have a fairy. Link’s status as an outcast makes it difficult for him to access the area of the Forest where the Deku Tree is located. Because the Deku Tree is considered sacred, a rival child named Mido prevents Link from crossing the path leading to the Deku Tree without first acquiring a sword and shield. While the search for a sword and shield may seem like a setback, it enables Link to be able to travel through more treacherous parts of the forest safely.

Upon reaching the Great Deku Tree, Link is informed that his prophetic nightmare was a warning of evil descending upon the kingdom of Hyrule. Additionally, it is revealed that the Deku Tree has been cursed. Link agrees to attempt to break the curse by battling the parasitic creature lurking inside of the Deku Tree. Although Link is successful, the Deku Tree reveals that he was cursed by an evil man from the desert after

³² “Ocarina of Time Walkthrough.” *Zelda Dungeon*. Accessed October 3, 2016.
<http://www.zeldadungeon.net/ocarina-of-time-walkthrough/>.

refusing to give him one of three spiritual stones. Once gathered together, the spiritual stones may be utilized to open the door to the Sacred Realm where the Triforce is housed. In *Ocarina of Time* the Triforce was created by three Goddesses who created the land of Hyrule – Din, Nayru, and Farore respectively.³³

As was the case in *Skyward Sword*, whomever wields the Triforce would have the power to influence all of Hyrule. Should the person who obtains it choose to utilize it to conquer the realm, they would be nearly unstoppable. The Deku Tree insists that the evil man must never be allowed to access the Sacred Realm. As a final act, the Great Deku Tree bestows the first of three spiritual stones, Kokiri's Emerald, to Link and urges him to locate the Princess of Destiny in Hyrule Castle. Although Link was successful in defeating the parasitic creature dwelling inside of the Deku Tree, this act alone would not suffice to save the Deku Tree. As such, shortly after asking Link to venture out of the Kokiri Forest to find the princess, the Great Deku Tree dies.

Upon realizing the Great Deku Tree has perished, Link and Navi move quickly to gather supplies and travel toward Hyrule Castle. Before leaving Kokiri Forest, Link is stopped by Saria, a fellow resident of the Kokiri Village and friend who wants to say goodbye. This is a critical moment in the development of the plot as Saria also gives Link a magical instrument known as the Fairy Ocarina. Saria states, “I knew that you would leave the forest someday, Link. Because you are different from me and my friends. But that’s OK because we’ll be friends forever, won’t we? I want you to have this Ocarina. Please take good care of it. When you play my Ocarina, I hope you will think of me and come back to the forest to visit.”³⁴

³³ These names are also present in *Skyward Sword* as they coincide with the names of the three areas left on the Earth below the clouds: Faron Woods, Eldin Volcano, and Lanayru Desert.

³⁴ This statement can be seen as foreshadowing as Link learns motifs later in the game that allow him to “warp” or essentially teleport from one location to another. As such, he will indeed utilize the ocarina to

After obtaining the Fairy Ocarina from Saria, Link makes his way toward Hyrule Castle, sneaks past the guards, and meets the Princess of Destiny, Princess Zelda. Although Zelda is initially skeptical of Link, his possession of Kokiri's Emerald, the Spiritual Stone of the Forest earns her trust. It is then revealed that Zelda also had a prophetic nightmare that insinuated the eventual appearance of Link. "I had a dream. In the dream, dark storm clouds were billowing over the land of Hyrule. But suddenly, a ray of light shot out of the forest. A green and shining stone, followed by a fairy. I know this is a prophecy that someone would come from the forest."³⁵ The Princess also provides Link with pivotal information relating to the power of the Triforce and the impending danger for all of Hyrule.

Princess Zelda believes the dark storm clouds from her dream symbolize a man currently in the castle. Link peers into a nearby window and sees Ganondorf – the leader of the Gerudo people from the desert. Ganondorf is the same man who was present in Link's prophetic nightmare from the beginning of the game. Additionally, Zelda informs Link that in order to save Hyrule, he will need to travel to the Temple of Time. The Temple of Time is the entrance through which Link will be able to enter the Sacred Realm. However, the entrance to the Temple is sealed with a stone wall known as the Door of Time. Link must obtain all three spiritual stones and the Ocarina of Time, a treasure passed down through generations of the Royal Family, in order to open the Door of Time.

As the game progresses, Link travels through the Kingdom of Hyrule and collects the remaining spiritual stones: Goron's Ruby and Zora's Sapphire respectively. Link and

return to the forest. Additionally, Saria can communicate with Link when he plays the motif from "Saria's Song" to be discussed later in this chapter meaning that Link does in fact think of her when he plays the ocarina. "Ocarina of Time Walkthrough." *Zelda Dungeon*. Accessed October 3, 2016.

<http://www.zeldadungeon.net/ocarina-of-time-walkthrough/>.

³⁵ Ibid.

Navi travel back to Hyrule Castle to share their success with Princess Zelda. However, just as the two reach Hyrule Castle, Princess Zelda and her guardian Impa begin to flee on horseback. As the pair ride past Link, Zelda throws something at Link that falls into the moat behind him. This item turns out to be the Ocarina of Time, a sacred instrument passed down through the generations in the Royal Family. Thus, Link witnesses his nightmare become reality with one glaring difference – this time, Link recognizes the evil man in the armor. He is the same man that was in Hyrule Castle the last time he visited Princess Zelda, Ganondorf.

Fortunately for Link, he is not perceived as a threat to Ganondorf because Link is still a small child. After proclaiming that he will soon rule the world, Ganondorf rides off in pursuit of Princess Zelda and Impa. Link then dives into the moat to retrieve the Ocarina which triggers a message from Zelda in the form of a vision. A short, repeated chant-like melody is sung throughout as Zelda speaks to Link:

Now, Link. Play this melody in front of the altar in the Temple of Time.

*You must protect the Triforce!*³⁶

Link quickly travels to the Temple of Time and utilizes the three spiritual stones to pass through the Door of Time. After performing the Song of Time, a mystical and powerful blade, the Master Sword, appears. As Link climbs the pedestal to retrieve the sword, Ganondorf appears and begins to laugh.

Unfortunately, Ganondorf followed Link to the Temple of Time, used him to reach the sacred realm, and claim the Triforce for himself. There is a brief flash of light and Link awakens in a blue temple surrounded by flowing water. An old man appears and

³⁶ The melody to which Zelda is referring to is later revealed to be the Song of Time. The method in which Link learns the Song of Time is similar to the manner in which the Link in *Skyward Sword* learns the three motifs from each area: Faron Woods, Lanayru Desert, and Eldin Volcano. This is the only piece that is learned in this manner in *Ocarina of Time*.

introduces himself as Rauru, the Sage of Light. Rauru explains what Ganondorf acquired the Triforce and utilized its power to turn Hyrule into a cursed land inhabited by monsters. Additionally, Rauru reveals that while Link's destiny is to use the Master Sword to vanquish evil in the realm, he was too young to do so when he reached the Temple of Time. As a consequence, Link's spirit was locked away in the Sacred Realm for seven years giving his body time to grow and mature.

Newly awakened, Link has a new objective. Rauru is just one of six sages who must be found as the utilization of their combined power is the only way to stop Ganondorf. Link receives the Light Medallion from Rauru before leaving the sacred realm to begin his quest in search of the other sages. As Link begins to exit the Temple of Time, he encounters an androgynous figure who introduces themselves as Sheik. Sheik serves as a guide throughout the game and reappears to teach Link songs he will need to advance throughout his journey.³⁷ Thankfully, Link is already familiar with a number of the sages as he met them on his initial pursuit of the three spiritual stones. Saria, from Link's childhood village in the Kokiri Forest is the Sage of the Forest. Darunia, leader of the Gorons from Death Mountain from whom Link received the Goron's Ruby, is the Sage of Fire and so on.

Once Link has conquered several temples to rescue the six sages, a vision of Rauru appears and urges Link to travel to the Temple of Time. Once there, Sheik appears and reveals themselves to be none other than Princess Zelda. Zelda divulges that although Ganondorf managed to reach the Triforce all those years ago, because his soul was impure, the Triforce immediately into three parts: The Triforce of Power, Wisdom, and Courage. Ganondorf only retained the Triforce of Power, while Zelda obtained the

³⁷ Sheik serves as one of the most tangible connections between *Ocarina of Time* and *Skyward Sword* as they teach Link songs by performing them on a harp. This will be discussed further in the next section of this chapter.

Triforce of Wisdom, and Link held the Triforce of Courage. As such, Ganondorf has frantically searched for Zelda and Link for the last seven years. Unfortunately, history quickly repeats itself and Zelda revealing herself to Link allows Ganondorf to finally capture her.

In a final showdown, Link heads to Hyrule Castle, now Ganon's Castle in search of Zelda. Initially, the castle is surrounded by a stronghold of energy that is thought to be impenetrable. With the help of the power of the six sages, Link is able to break through and head into the castle after Ganondorf. After defeating Ganondorf, the Triforce of Power transforms his body into a quasi-boar monster who must be defeated before the realm can truly be safe. Thankfully, Zelda was freed after the initial defeat of Ganondorf and thus able to help Link in this final battle. After defeating his final form, the six sages combine their power to trap his spirit in the dark realm. Similar to the ending of *Skyward Sword*, Ganondorf vows to exact revenge on Zelda and Link's descendants before disappearing. Upon returning the Kingdom of Hyrule to a peaceful state, Zelda reveals immense grief over having doomed Link to skip his childhood. As a final display of gratitude, Princess Zelda sends Link back in time to live out his childhood and the game ends.³⁸

The Ocarina of Time

As discussed in Chapter One, the connections to western musical traditions must be contrasted with the Japanese origins of the game. *Ocarina of Time* does in fact utilize western influences that are immediately apparent. For example, the use of the term “Ocarina” to describe the instrument played throughout the game is significant as the

³⁸ The act of sending Link back in time to live out his childhood further splits the overall timeline of the entire series as it creates a timeline in which Link's spirit is locked away in sacred realm, and another in which he lives out his childhood in peace. The significance of this will be examined in the Conclusions.

term dates back to the mid-nineteenth century.³⁹ While the modern term encompasses a myriad of vessel flues, the designation was initially coined in the 1850s by Giuseppe Donati – the inventor of the so-called “standard western ocarina”.⁴⁰



Figure 2.1 Link retrieves the Ocarina of Time from the moat outside of Hyrule Castle.⁴¹

The Donati model is particularly relevant here, since the Ocarina of Time passed down through several generations of the royal family of Hyrule closely resembles it. “Ocarinas are usually made with ducts; that on Donati’s model is contained within a spout which protrudes part way along the main body of the instrument. The player’s

³⁹ Liggins, David. “Ocarina.” *Grove Music Online*. Accessed August 24, 2016. <http://www.oxfordmusiconline.com/>

⁴⁰ Ibid.

⁴¹ “Ocarina of Time Walkthrough.” *Zelda Dungeon*. Accessed October 3, 2016. <http://www.zeldadungeon.net/ocarina-of-time-walkthrough/>.

breath is directed through this extended mouthpiece to a sharp edge, causing the mass of air in the instrument to vibrate.”⁴² As shown in Figure 2.1, the design of the Ocarina of Time features a spout that protrudes along the body of the instrument. Additionally, the Ocarina is a five key hole instrument which is consistent with all of the melodic motifs from the game centering around five main pitches – the significance of which will be discussed in the following section of this chapter.

Musical Analysis

As is the case with all games from *The Legend of Zelda* series discussed throughout this report, music is essential in *Ocarina of Time*. Link receives the Fairy Ocarina before beginning his initial quest to speak to Princess Zelda in Hyrule Castle and relies on the instrument throughout the entirety of the game. *Ocarina of Time* certainly makes a statement surrounding the importance of music as it is impossible to advance the plot without performing pieces on the ocarina. *Ocarina of Time* is similar to *Skyward Sword* in this regard. However, the manner in which players are expected to engage in the performance of music on the ocarina differs remarkably from the processes employed in *Skyward Sword*.

In Chapter One, players of *Skyward Sword* were required to “play” the Goddess Harp throughout the game in order to enter the sacred realm. While players merely needed to swing the controller for the gaming console from side to side at a particular tempo for Link to perform on the harp, *Ocarina of Time* features a method of music performance that is far more similar to playing an actual instrument. Players are required to press certain buttons on the controller for the gaming console in a particular order for

⁴² Liggins, David. “Ocarina.” *Grove Music Online*. Accessed August 24, 2016.
<http://www.oxfordmusiconline.com/>

Link to play the correct notes in a specific order. While *Ocarina of Time* does not require rhythmic accuracy for a melody to be performed correctly on the ocarina, the game features twelve pieces that Link utilizes throughout the game for multiple purposes, as outlined in Figure 2.2.

Piece	Age	Dissemination	Function
Zelda's Lullaby	Child	Learned from Impa who whistles the melody for Link.	Reveals secrets in locations throughout the game.
Sun's Song	Child	Found inscribed on the Royal Family's tomb.	Turns night to day, can stun ReDeads. ⁴³
Song of Time	Child	Learned from Zelda in a telepathic vision.	Opens the Door of Time, allows Link to warp or teleport to the Temple of Time.
Song of Storms	Adult	Learned from Guru-Guru ⁴⁴ in the Windmill in Kakariko Village.	Used to drain the Well of Three features to access the Shadow Temple.
Serenade of Water	Adult	Learned from Sheik.	Allows Link to access the Water Temple and warp to the Water Temple later in the game.
Saria's Song	Child	Learned from Saria.	Used to communicate with Saria.
Requiem of Spirit	Adult	Learned from Sheik.	Used to access the Spirit Temple when Link returns to the Desert Colossus as a child. ⁴⁵
Prelude of Light	Adult	Learned from Sheik.	Transports Link to the Temple of Time.

Figure 2.2: Table discussing the uses of pieces from *Ocarina of Time*.

⁴³ Refer to appendix entry “ReDeads”.

⁴⁴ Refer to appendix entry “Guru-Guru”.

⁴⁵ Although Link learns this piece as an adult, he is unable to advance through the Spirit Temple as an adult. He travels back in time to when he is a child and is then able to navigate the temple.

Nocturne of Shadow	Adult	Learned from Sheik.	Allows Link to teleport or warp to the entrance of the Shadow Temple in Kakariko Graveyard.
Minuet of Forest	Adult	Learned from Sheik.	Teleports Link to the entrance of the Forest Temple in the Sacred Forest Meadow.
Epona's Song	Child	Learned from Malon. ⁴⁶	Calls Epona, Link's horse.
Bolero of Fire	Adult	Learned from Sheik.	Used to teleport Link to the entrance of the Fire Temple in the center of Death Mountain.

Figure 2.2 continued.

The method in which Link learns the melodies in *Ocarina of Time* also differs from that of *Skyward Sword*. While the Link from *Skyward Sword* goes through a maturation of sorts as a musician, the Link from *Ocarina of Time* seems to have an innate musical ability and can learn pieces simply by hearing them. This further supports the overall chronology of the games expressed in the timeline. If the Link from *Skyward Sword* is indeed the first incarnation of that spirit, he learns how to play an instrument with no previous experience. However, because *Ocarina of Time* occurs several generations removed from *Skyward Sword*, the spirit of Link would have previous musical experience and therefore, be more equipped to learn pieces by listening rather than having to improvise. Furthermore, it is important to note that while the Link in *Skyward Sword* plays the Goddess Harp as an accompanying instrument to the main melody sung by his companion, Fi, the Link from *Ocarina of Time* performs the main melody of all pieces on the ocarina.

The melodies from the twelve pieces in *Ocarina of Time* are of particular interest as they more closely align with the abilities of the ocarina utilized in the game than the

⁴⁶ Refer to appendix entry “Malon”.

Goddess Harp from *Skyward Sword*. For example, though the Goddess Harp only has eight strings suggesting a diatonic scale, the motifs and melodies from *Skyward Sword* are written in multiple keys. This renders the process of replicating the performances from *Skyward Sword* with a model of the Goddess Harp while playing the pieces in the keys in which they are written impossible. However, both the Fairy Ocarina and Ocarina of Time are five key-hole ocarinas. This construction is consistent with all twelve melodies from *Ocarina of Time* as all of the motifs feature only the following pitches: D, F, A, and B as reflected in the transcriptions below.⁴⁷



Figure 2.3: Zelda's Lullaby.



Figure 2.4: Sun's Song.



Figure 2.5: Song of Time.



Figure 2.6: Song of Storms.

⁴⁷ The examples presented here as Figures 2.3-2.14 are full melodies. Players of *Ocarina of Time* are only required to perform the first six notes of the melodies listed on the ocarina for the game to play the rest of the melody in a short cut scene. It is these first six notes that adhere to the limitations of the five key-hole design by focusing on the pitches of D, F, A, and B. Exceptions to this are the melodies for *Bolero of Fire* and *Prelude of Light* which are performed in their entirety by Link before



Figure 2.7: Serenade of Water.



Figure 2.8: Saria's Song.



Figure 2.9: Requiem of Spirit.



Figure 2.10: Prelude of Light.



Figure 2.11: Nocturne of Shadow.



Figure 2.12: Minuet of Forest.



Figure 2.13: Epona's Song.



Figure 2.14: Bolero of Fire.

The attention to detail and accuracy of performance practices in *Ocarina of Time* as compared to those in *Skyward Sword* are perplexing to say the least. Though *Ocarina of Time* was released over a decade before *Skyward Sword*, from a musical standpoint, it is far more accurate. How can one explain this discrepancy? It is possible that *Ocarina of Time* is more accurate because the game was the first to be released with the three-dimensional technology of the Nintendo 64. However, *Skyward Sword* was released in tandem with the Wii motion plus technology that allowed players to move the controller at a particular speed to match performances of pieces in the game. Notwithstanding all this ambiguity, it is certain that the accuracy of performance practices can be construed as a reflection of developing musical traditions in western culture calling for less improvisation and more precision. This mirrors developments in systems of notation in the late middle ages and onward that transformed to accommodate more complex music that resulted from innovation in musical instruments, the increasing complexity of writing for the human voice, and the transcendence of pre-established musical norms.

Chapter Three: The Legend on the Wind's Breath

“The people believed that the Hero of Time would again come to save them, but the hero did not appear. Faced by an onslaught of evil, the people could do nothing but appeal to the gods. In their last hour, as doom drew nigh, they left their future in the hands of fate. What became of that kingdom? None remain who know.”

- *The Legend of Zelda: The Wind Waker*

Released in 2004, *The Legend of Zelda: The Wind Waker* is the most recent game in the narrative chronology of the series in relation to those discussed in previous chapters of this report. While its release precedes that of *Skyward Sword* by seven years, the Link of *The Wind Waker* is several generations removed from the original hero from *Skyward Sword*. *The Wind Waker* has a precarious placement on the overall timeline for *The Legend of Zelda* series as it takes place after a division that results in a multitude of outcomes. As illustrated in Chapter Two, once Link and Zelda have defeated Ganondorf, Zelda laments the loss of Link’s childhood. This happens after he has been trapped in the Temple of Time for seven years to acquire the strength and ability to fulfill his destiny. In an attempt to remedy this, Zelda sends Link back in time to live out his childhood. This creates two realities: one in which Link lives out his childhood in peace, and another in which Link is in the Temple of Time.

Thus, *The Wind Waker* operates under the division in which Link is sealed in the Temple of Time for seven years. Initially, when the land becomes vulnerable to an evil being, the hero of time appears and defeats this entity. Generations later, the evil returns once more to threaten the land. Unfortunately, because Link was sealed in the Temple of Time, he was unable to appear and prevent the evil being from conquering the land. As a final act, the Gods flooded the kingdom in order to protect future generations. When players are introduced to the land in which the narrative of *The Wind Waker* unfolds, the earth consists only of isolated islands – the result of the flooding that had taken place

before. As such, *The Wind Waker* serves as the only game analyzed here in which the negative consequences of actions in previous games are readily apparent.

An Absent Hero

The Wind Waker begins with a fable explaining the origins of the legend surrounding the ancient Hero of Time who appeared to save the land from an evil entity. Players are introduced to Link on Outset Island through the eyes of his younger sister Aryll who loans him her beloved telescope as a gift for his birthday.⁴⁸ Upon looking through the telescope, Link is shocked by the image of a massive bird known as the Helmaroc King carrying a young girl in its talons. A ship is following suit in an attempt to rescue the girl by shooting the Helmaroc King with cannonballs. Eventually, the ship makes contact, causing the bird to drop the young girl into the mountains just above Link.

Concerned for her wellbeing, Link quickly makes his way towards the mountains. Link manages to locate the girl who introduces herself as Tetra. Relieved that she is unharmed, Link begins to make his way back towards his home from the mountains. As he begins to cross a short bridge, Link is overcome with terror at the sight of his sister Aryll being taken by the Helmaroc King. They quickly fly over the ocean and Link can do little more than watch as his sister cries out for help. Upon realizing that the ship seen earlier belongs to Tetra and her crew, Link asks to board the ship in search of his sister. Donning the traditional green clothing from his village, a sword, and the shield acquired from his grandmother, Link sets sail with Tetra in search of Aryll.

Tetra and her crew transport Link to an island known as the Forsaken Fortress. While the original plan had been to launch Link into the Fortress inside of a barrel, a

⁴⁸ While Aryll is younger than Link in *The Wind Waker*, it is important to note that he is still a child.

miscalculation causes Link to fall into the water. By doing so he loses his sword and shield. Therefore, before he can begin to search for the Helmaroc King and Aryll, Link must first locate his missing sword and shield. After stealthily navigating the Forsaken Fortress and retrieving his weapons, Link manages to find Aryll in a large cage. Link is quickly startled as he realizes there are two other young girls in the cage alongside his sister. Unfortunately, before Link can set them free, the Helmaroc King captures him and takes him to a ship atop the Forsaken Fortress. A mysterious man motions towards the water and the Helmaroc King tosses Link into the ocean below.⁴⁹

After a brief black out, Link awakens inside of a small boat. Link is momentarily alarmed upon realizing the boat can speak and introduces himself as the King of Red Lions. The King explains that the mysterious man from the Forsaken Fortress was Ganon, the evil of which legend speaks. As such, the land is once again being threatened by dark magic. The King of Red Lions offers to accompany Link on his journey to defeat Ganon and rescue Aryll. The pair immediately travel to Dragon Roost Island – home to Valoo, a dragon and spirit of the skies who lives atop the peak of the large mountain on the island. After disembarking, the King of Red Lions gives Link a sacred instrument known as the Wind Waker. As the name suggests, the Wind Waker can utilized to control the wind which is incredibly useful for navigating a world engulfed by water.

Link quickly discovers that Dragon Roost Island is inhabited by the Rito – a race of bird-like people who serve as the postal service for their people. Rito Chieftain, a king of sorts for the Rito laments a problem their tribe has been having lately. In Rito culture, it is customary for Ritos to journey to the top of Dragon Roost Island to receive a dragon scale from Valoo as a rite of passage upon reaching adulthood. However, Valoo has

⁴⁹ The mysterious man in question is later revealed to be Ganon, a reincarnation of the same evil being from *Skyward Sword* and *Ocarina of Time*. This moment is particularly significant as it reveals that the Helmaroc King is controlled by Ganon.

become violent in recent weeks and this makes it impossible for young Ritos to approach him. The young prince Komali is particularly impacted by this and vows to be indebted to Link should he be able to calm Valoo.

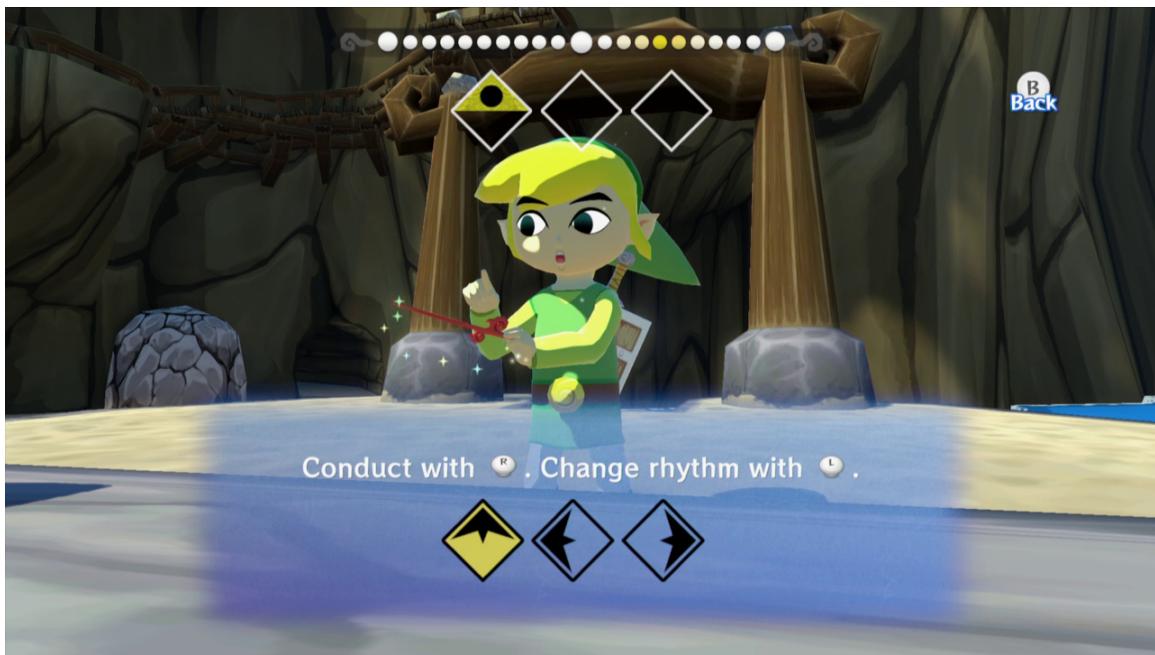


Figure 3.1 – Link learns to conduct the wind using the Wind Waker⁵⁰

Before attempting to travel towards the peak of the mountain, Link is approached by a young girl named Medli, who is studying to be an attendant to Valoo. Thanks to Medli's invaluable knowledge of both the geography of the area and the dragon, Link is able to travel to the top of the mountain and reach Valoo safely.⁵¹ Upon reaching the summit, Link discovers a large arachnid creature lurking just beneath Valoo. The

⁵⁰ “Wind Waker HD Walkthrough.” *Zelda Dungeon*. Accessed November 20, 2016. <http://www.zeldadungeon.net/the-wind-waker-walkthrough/>.

⁵¹ It is safe to assume that Link has never traveled beyond his home on Outset Island as he has just come of age at the beginning of the game. This combined with the fact that the Rito have the ability to fly make several areas of Dragon Roost Island inaccessible to those without a considerable amount of knowledge that can only be gained as a member of the Rito tribe.

creature had been tormenting Valoo by pulling on his tail. This caused his sudden change of temperament. After defeating the creature, Valoo feels instantaneous relief and is thus able to fulfill his role in the customary ritual for young adult Ritos. As a reward for allowing Prince Komali to complete this ceremony, Komali presents link with Din's Pearl – one of three Goddess Pearls Link must locate to advance in his journey to defeat Ganon.⁵²

The narrative of *The Wind Waker* can be divided into three main quests: the search for the three Goddess Pearls, the search for the descendants of sages from the wind and earth temples, and the final battle with Ganon. After receiving Din's Pearl from Prince Komali, Link travels to Forest Haven in search of Farore's Pearl. Once there, Link meets the Great Deku tree who pleads with link to locate a missing Korok, a forest based race of small plant-like creatures, named Makar. To do so, Link must travel into the Forbidden Woods and defeat another boss who accidentally swallowed Makar when he wandered into the Forbidden Woods. After successfully saving Makar, the Great Deku Tree rewards link with Farore's Pearl. Thankfully, the third Goddess Pearl is given to Link by a water spirit with whom The King of Red Lions was previously acquainted.

Each of the Goddess Pearls must be placed on a sacred altar as seen in Figure 3.2. Once all three of the pearls are in place, a beam of light bursts forth from each altar and raises the Tower of the Gods from below the ocean's depths. The King of Red Lions escorts Link to the Tower of the Gods and Link begins to traverse the labyrinthine structure. After navigating several rooms, monsters, and bosses, a portal opens in the ocean nearby. The King of Red Lions informs Link that a special item is hidden in the castle below the Tower of the Gods. This item must be acquired before Link can continue

⁵² The name Din references the goddess of power, one of three goddesses who created the land and whose influence is seen in every game discussed in this report.

on his journey to save Aryll. Hyrule Castle, at the bottom of the ocean, is filled with monsters that seem to be frozen. Eventually, Link stumbles upon what The King of Red Lions was referring to, the Master Sword.



Figure 3.2 – Nayru’s Pearl atop the sacred altar on Southern Triangle Island.⁵³

Upon retrieving the Master Sword, the castle springs to life. Thus, Link will have to defeat all of the monsters that had previously been frozen before returning to the King of Red Lions outside of the castle. Because the Master Sword is the most powerful sword in existence, this previously impossible ordeal is arduous at best. With the Master Sword in hand, Link and the King of Red Lions return to the Forsaken Fortress to confront Ganon and rescue Aryll. Tetra and her crew arrive in time to rescue Aryll and the other girls locked away with her while Link battles the Helmaroc King. As Link moves

⁵³ “Wind Waker HD Walkthrough.” *Zelda Dungeon*. Accessed November 20, 2016. <http://www.zeldadungeon.net/the-wind-waker-walkthrough/>.

forward to battle Ganon, Tetra momentarily enters the room in an attempt to distract Ganon. Tetra is seized by Ganon whose piece of the Triforce, the Triforce of Power begins to glow. Before the significance of this can be fully explained, Prince Komali and another Rito fly into the room and rescue Link and Tetra.

The King of Red Lions escorts both Link and Tetra to Hyrule Castle. The King of Red Lions reveals his human form as the King of Hyrule and explains that Tetra is Princess Zelda reborn. The King unites part of the Triforce he had in his possession with a piece Princess Zelda had around her neck. This completes the Triforce of Wisdom and prompts Zelda to realize her true identity. Unfortunately, this revelation is not unique to Princess Zelda. When Ganon attempted to capture Tetra in the Forsaken Fortress, the piece of the Triforce he wields, the Triforce of Power began to glow. The glowing was a sign that another piece of the Triforce was nearby. Thus, just as Tetra and Link begin to understand her true identity as Princess Zelda, Ganon is also made aware that Tetra is indeed Princess Zelda and wields another part of the Triforce. In order to protect her and prevent Ganon from acquiring the Triforce of Wisdom that she wields, Princess Zelda remains in Hyrule Castle while Link and the King of Red Lions venture back out onto the Great Sea.

Link and the King of Red Lions sail towards Headstone Island in search of the Earth Temple. Expecting to meet the Sage of the Earth Temple, Link is instead greeted by the spirit of the ancient Sage, Laruto. Laruto teaches Link the Earth God's Lyric and urges him to find her descendant by finding someone who is playing her instrument, a small harp. Laruto's descendant is someone whom Link has already met: Medli from Dragon Roost Island. Upon traveling back to the Earth Temple with Medli, she has a revelation similar to that of Princess Zelda in Hyrule Castle and she begins to fulfill her destiny by watching over the Earth Temple. The Wind Temple features a similar plight in

which the ancient Sage, Fado is but a spirit and urges Link to find his descendant. Makar of the Koroks from Forest Haven travels to the Wind Temple with Link and recalls a distant memory from his ancestors. With this, he awakens as the sage of the Wind Temple and vows to watch over the temple moving forward.⁵⁴

The awakening of the Sages also serves to restore power to the Master Sword enabling Link to battle Ganon and defeat him once and for all. Link must also recover the Triforce of Courage, which was destroyed and scattered throughout the Great Sea many generations ago. After visiting a myriad of islands in the Great Sea, Link finds eight separate shards of the Triforce and is able to piece it back together. With both the Triforce of Courage and the Master Sword, Link ventures back to Hyrule to confront Ganon. The journey through Ganon's Castle is particularly tedious as is to be expected for the final battle of the game. Link must battle several bosses from previous temples before eventually gaining access to the area of the castle in which Ganon dwells. Upon entering the final room in the castle, Link immediately notices that Princess Zelda who has been captured by Ganon, is in a state of slumber.

With Zelda having been captured, Ganon is now one step closer to reuniting all three parts of the Triforce as Link wields the Triforce of Courage. As all three pieces of the Triforce begin to converge, the King of Hyrule quickly reaches it before Ganon can utilize it to destroy the world. Instead, the King wishes for hope, a future for Link and Zelda beyond Hyrule, and for the old kingdom to be permanently washed away. As the kingdom begins to flood, Link and Zelda battle Ganon before finally defeating him.⁵⁵ As

⁵⁴ The quest to find the descendants of the sages from the Earth and Wind Temples serves an additional purpose. The sages help to restore power to the Master Sword which lay dormant before having been rejuvenated by the Earth and Wind God's lyrics, respectively.

⁵⁵ This last battle with Ganon serves to humanize him. Although the thought might seem unnatural considering that he is quite large and fighting with two children, Ganon makes comments that insinuate that his quest for power was originally meant as a way to provide resources for his people whom had been

Ganon is stabbed with the Master Sword, he turns to stone. The kingdom is nearly completely flooded as Link and Zelda begin to flee. The pair motion for the King of Hyrule to join them on their way to the surface of the Great Sea. However, the King of Hyrule declines, stating that he must stay with his kingdom as he has, “scattered the seeds of the future”.⁵⁶ As the kingdom is engulfed in water, Link reaches out to the King of Hyrule who does the same before Princess Zelda pulls Link away. As the two reach the surface of the Great Sea they are greeted by Prince Komali and the crew of Zelda’s ship. While the King of Hyrule made a great sacrifice, he did so in the hopes that Link and Zelda could create a new and better world for future generations.⁵⁷

The Wind Waker

The Wind Waker is the only game discussed in this report in which Link does not directly play an instrument. Instead, Link utilizes a device known as the Wind Waker to control the wind. The Wind Waker is essentially a conductor’s baton. This is further supported by several instances through the game where Link is told to conduct the wind or conduct Medli and Makar as they assume their roles as the sages of the Earth and Wind Temples respectively. As such, this terminology insinuates an association with the

discriminated against in the kingdom of Hyrule. Unfortunately, Ganon was corrupted by the Triforce of Power and quickly began to abuse the strength it afforded to him.

⁵⁶ “Wind Waker HD Walkthrough.” *Zelda Dungeon*. Accessed November 20, 2016. <http://www.zeldadungeon.net/the-wind-waker-walkthrough/>.

⁵⁷ The narrative of *The Wind Waker* closely resembles that of the myth of Atlantis. The fictional island was initially mentioned in works by Plato as an allegory for the hubris of nations. Originally granted to Poseidon, Atlantis was eventually divided into ten cities each ruled by one of Poseidon’s sons. After a time, they began to be overtaken by a more human nature and as punishment for their increasing greed, the Gods submerged Atlantis in the Atlantic Ocean. Ganon’s initial pursuit of the Triforce to conquer Hyrule was similarly punished by the Gods who flooded the Kingdom of Hyrule and protected it via the Tower of the Gods. For more information on the city of Atlantis as an allegory and veneration of a particular method of leadership, see Stegman, Casey. “Remembering Atlantis: Plato’s Timaeus-Critias, the Ancestral Constitution, and the Democracy of the Gods.” *Political Theory*, 2015, 1–21.

modern conception of a conductor's baton. While quite common in contemporary ensemble conducting, a maestro standing in front of an ensemble on a podium to conduct was not in practice until the early to mid-nineteenth century. Prior to the nineteenth century, it was customary for an individual to lead an ensemble from behind a keyboard in the opera pit or the first violin desk. However, as the early generation of Romantic composers began to push the boundaries of orchestral and operatic writing, this practice quickly became unsuitable.⁵⁸

The Wind Waker as a conductor's baton is central to establishing a timeframe in relation to historical eras because of the manner in which Link utilizes it throughout the game. "Modern conducting combines at least three functions: 1) the conductor beats time with his or her hands or with a baton in performance; 2) the conductor makes interpretative decisions about musical works and implements these decisions in rehearsal and performance; 3) the conductor participates in the administration of the musical ensemble."⁵⁹ Even in the instances in which Link conducts for Medli and Makar in the Earth and Wind Temples, Link solely employs the Wind Waker as a means of keeping time. At no point throughout *The Wind Waker* does Link engage in interpretive or administrative decisions surrounding performance practices. As such, the Wind Waker could have taken any number of shapes and did not necessarily need to resemble a traditional conductor's baton so closely.⁶⁰

Musical Analysis

The musical works from *The Wind Waker* are among the most diverse compared

⁵⁸ Zaslaw, Neal, Leon Botstein, and John Spitzer. "Conducting." *Grove Music Online*. Accessed November 20, 2016. <http://www.oxfordmusiconline.com/>.

⁵⁹ Ibid.

⁶⁰ For a reference to the shape of the Wind Waker, see Figure 3.1 above.

to others discussed throughout previous chapters of this report. While the pieces from *Skyward Sword* and *Ocarina of Time* were built from smaller motifs or utilized the same five notes, those from *The Wind Waker* are in a multitude of keys and time signatures. The multiplicity in the construction of the six main pieces from *The Wind Waker* closely resemble current trends in western art music. When one considers that a number of the works were found inscribed on islands throughout the Great Sea, and had likely been there for generations, *The Wind Waker* begins to feel increasingly contemporary – perhaps even operating in a time similar to our own.

Piece	Dissemination	Function
Wind's Requiem	Learned via Zephos ⁶¹	Allows Link to change the direction of the wind
Ballad of Gales	Learned via Cyclos ⁶²	Allows Link to warp/teleport to different areas on the Great Sea
Command Melody	Found inscribed in the Tower of the Gods	Allows Link to control select objects and people
Earth God's Lyric	Found inscribed on Headstone Island	Allows Link to access the Earth Temple, powers up the Master Sword
Wind God's Aria	Found inscribed on Gale Island	Allows Link to access the Wind Temple, powers up the Master Sword
Song of Passing	Learned via Tott ⁶³	Turns night into day and vice versa

Figure 3.3 – Table discussing uses for works from *The Wind Waker*

⁶¹ Refer to appendix entry “Zephos”.

⁶² Refer to appendix entry “Cyclos”.

⁶³ Refer to appendix entry “Tott”.

As previously mentioned, the Wind Waker is employed to “conduct” the wind. Because the only way to travel between islands is to sail on the Great Sea, the ability to control the wind quickly proves to be invaluable. However, a curious aspect of Link’s conducting and use of the Wind Waker throughout the game is a lack of fundamental instruction as to how to conduct beyond merely pointing the Wind Waker in multiple directions in a particular order. While one would assume the wind merely follows Link’s movements of the Wind Waker, towards the end of the game, Link must conduct two tangible musicians, Medli and Makar. As such, Link must engage in a mutual communication in a manner unfamiliar to him. This may be explained by the fact that Link’s spirit is the same as that of the hero of legend. This spirit is simply reborn in Link and may be able to recall previous memories of engaging in musical practices from earlier games. This is similar to the instances in which Princess Zelda, Medli, and Makar recall memories from former lives.

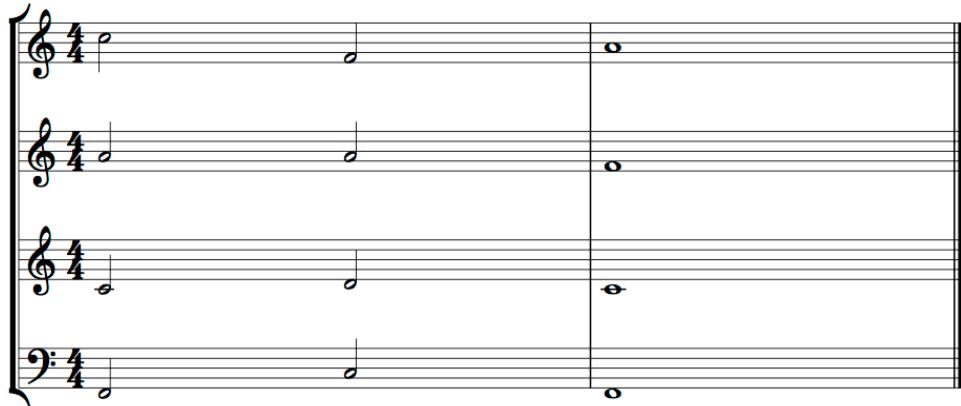


Figure 3.4 – Wind’s Requiem⁶⁴

⁶⁴ The directions in which Link conducts are reflected in the melody of the top line of each of these transcriptions. For example, players must utilize patterns of directions ranging from up, down, left, and right in order to “conduct” with the Wind Waker. The pitch of C may be associated with moving the Wind Waker upwards in a vertical motion, while the following F may be associated with moving the Wind Waker to the left in a horizontal motion.



Figure 3.5 – Ballad of Gales



Figure 3.6 – Command Melody



Figure 3.7 – Earth God's Lyric

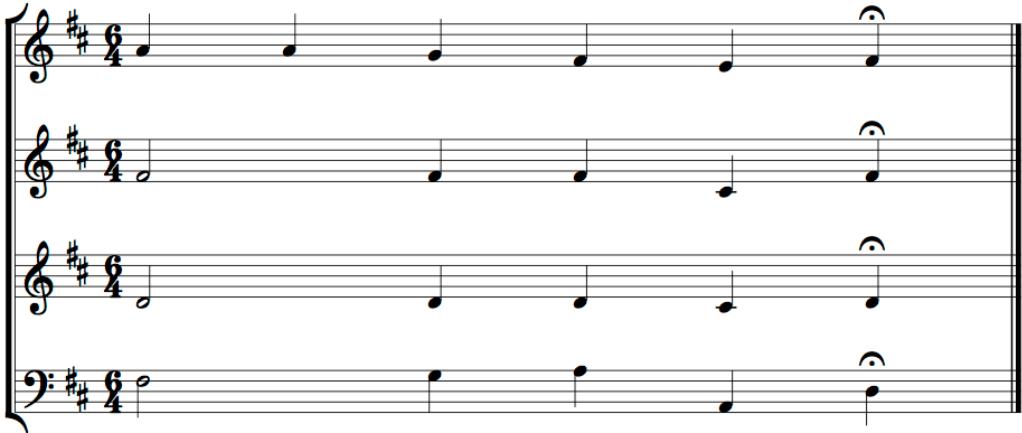


Figure 3.8 – Wind God’s Aria



Figure 3.9 – Song of Passing

To conclude, the lack of a formal instrument in *The Wind Waker* makes this chapter an outlier of sorts among the previous two. However, in the way that *The Legend of Zelda* series invites players to imagine worlds where dragons roam free, islands exist in the sky, and boats have the ability to speak, *The Wind Waker* invites players to imagine a world in which the bounds of music making are less fixed than our own. In the same way that the legend of the original hero was said to have survived on the wind’s breath, the wind is personified as a magical being capable of producing music and reinvigorating

the most powerful sword in the universe among other extraordinary things. Truthfully, if one were to examine each of the games discussed throughout this report for broader themes, the one constant is that music is its own form of magic capable of restoring memories, creating new worlds, and fostering peace.

Conclusion

We have journeyed through the kingdom of Hyrule, crossed the Great Sea, and traveled through time itself. Similar to our collective experience throughout the course of this report, one of the most profound aspects of *The Legend of Zelda* series is the parallel between the quests Link undertakes and how they are mirrored by the experiences of each player. In turn, as Link tackles a myriad of challenges that act as a catalyst for spiritual growth, players grow alongside him. In relation to the games discussed throughout this report, *Skyward Sword*, *Ocarina of Time*, and *The Wind Waker* provide an opportunity for an imaginative method of engaging in musical performance practices. As such, the aforementioned games act as a starting point for a multitude of individuals who may not have any previous experience with the performance of a musical instrument.

One of the most interesting facets in this analysis has been the interpretation of the music from a Japanese franchise through western standards. How can one make sense of a Japanese franchise utilizing harps with clear ties to the Greek lyre or nineteenth century ocarinas and conductor's batons? Perhaps the answer is one that can create a wealth of discomfort yet demands acknowledgement – the hegemony of western musical culture. The historical combination of imperialism and white supremacy has created a precarious environment in the present in which western culture remains on a pedestal that seemingly eclipses all other traditions and practices. While there is no reliable standard against which one may judge different cultures against one another to somehow declare one superior, the impact of our historical preferences often manifests as a permeation into other traditions.

It is then discomfiting to write about *The Legend of Zelda* as a scholar from the United States who is trained in the western tradition and is conscious that his analysis may perpetuate these hegemonic practices. However, it is my firm belief that in order to

avoid this imbalance in the future, we must begin by creating discourse surrounding these subjects in the present, regardless of the discomfort that could derive from our analyses. To be certain, it is unlikely that every individual who has or shall ever play *Skyward Sword*, *Ocarina of Time*, or *The Wind Waker* will notice these western and historicizing influences. It is also quite likely that other aspects not explored may come to light in the future. What does this mean for now?

Often times, the only way out is through. Despite a strong western influence, it is undoubted that the popularity on a global scale of *The Legend of Zelda* franchise is a testament to the universality of music. Although Link engages in these performance practices without ever uttering a single word, the emotion, meaning, and significance of each motif, melody, and phrase is readily apparent. As William Cheng discusses in *Sound Play*, “Play is about more than make-believe; it’s about re-making belief, redrawing frontiers of the imagination through performances of actions, identities, and ideologies previously unfulfilled (or assumed to have been outright impossible).”⁶⁵ While the Triforce is known as the ultimate source of power in the world of *The Legend of Zelda*, it is completely inaccessible without musical performance. Music can then be understood as the true ultimate power, necessary to promote personal spiritual growth and capable of transporting anyone to worlds previously unknown, undiscovered, and unimaginable. How wonderful it is to live in a world where this sort of magic is tangible, all-encompassing, and ever present.

⁶⁵ Cheng, William. *Sound Play: Video Games and the Musical Imagination*. Oxford, New York: Oxford University Press, 2014.

Appendix A: *Skyward Sword*



From left to right: Lanayru Desert, Eldin Volcano, and Faron Woods.⁶⁶



⁶⁶All images are courtesy of the popular fan website *Zelda Dungeon*.

Skyloft.



Faron Woods.



Eldin Volcano.



Lanayru Desert.

Appendix B: *Ocarina of Time*



Kokiri Forest.



The Great Deku Tree in Kokiri Forest.



Hyrule Field.



Graveyard in Kakariko Village



Lake Hylia near Zora's Domain.



Princess Zelda sends Link back in time to live out his childhood in peace.

Appendix C: *The Wind Waker*



Ancient fable depicting the story of the original hero.



Link on Outset Island.



Link is tossed into the ocean by the Helmaroc King.



Link on Windfall Island.



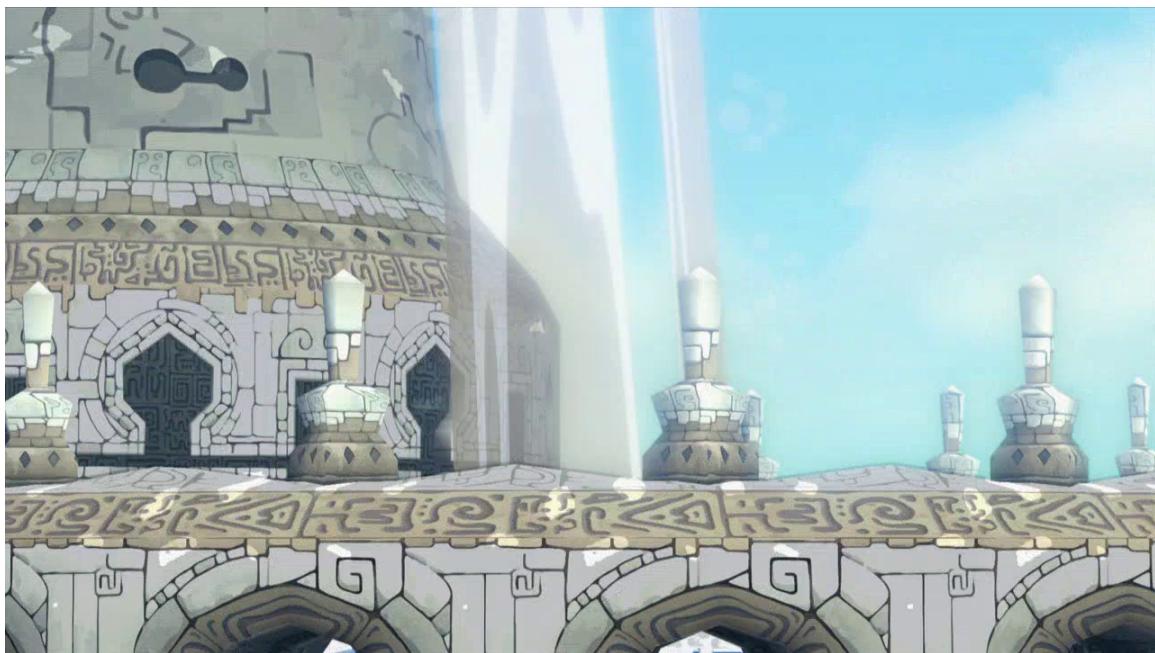
King of Red Lions.



The Rito on Dragon Roost Island.



Link receives Farore's Pearl for rescuing Makar.



The Tower of the Gods is raised from The Great Sea.



Statue with inscription of Wind God's Aria in the Wind Temple entrance.



Link Conducts Medli with the spirit of Laruto in the Earth Temple.



Tetra remembers she is Princess Zelda in Hyrule Castle with the King of Hyrule.



Hyrule Castle frozen in time prior to Link finding the Master Sword.



Zelda and Link say goodbye to the King of Hyrule as the kingdom floods.

Glossary

Apollo

Skyward Sword. From Greek mythology, the God of music, truth, prophecy, etc.

Aryll

The Wind Waker. Link's younger sister who is kidnapped at the beginning of *The Wind Waker*. This acts as a catalyst for the narrative of *The Wind Waker*.

Cyclos

The Wind Waker. Younger brother of Zephos. Known as the God of Winds who utilizes his power to unleash unpredictable and often chaotic cyclones throughout the Great Sea.

Darunia

Ocarina of Time. Sage of Fire. Leader of the Gorons who dwell inside of Death Mountain.

Demise

Skyward Sword. Main antagonist who intends to harness the power of the Triforce to destroy the Earth.

Diatonic

Refers to scales in major and minor keys as opposed to a chromatic scale. Comprised of a series of whole and semitones.

Din

Ocarina of Time. One of the three original goddesses who are said to have created the Earth and the Triforce. Generally associated with the color red and the Triforce of Power.

Door of Time

Ocarina of Time. Door located within the Temple of Time housing the Master Sword and allowing access to the Sacred Realm.

Epona

Ocarina of Time. Link's horse that allows him to navigate the vast expanse of the kingdom of Hyrule.

Eurydice

Skyward Sword. In Greek mythology, lover of Orpheus for whom he travels to the underworld in an attempt to retrieve her soul.

Fado

The Wind Waker. Spirit of the original Sage of the Wind Temple.

Farore

Ocarina of Time. One of the three original goddesses who are said to have created the Earth and the Triforce. Generally associated with the color green and the Triforce of Courage.

Fi

Skyward Sword. Spirit that inhabits the Master Sword, accompanies and deciphers ancient messages for Link throughout *Skyward Sword*.

Ganon

The Wind Waker. Main antagonist who seeks the Triforce to conquer the kingdom of Hyrule.

Ganondorf

Ocarina of Time. Main antagonist who seeks the Triforce to conquer the kingdom of Hyrule. Rules for the seven years in which Link is locked in the Sacred Realm.

Gate of Time

Skyward Sword. Two sacred gates utilized to travel through time. Allows Link reach Zelda in the past when she is kidnapped by Ghirahim to revive Demise.

Ghirahim

Skyward Sword. Spirit that inhabits Demise's sword and seeks to sacrifice Zelda's soul to revive his dormant master, Demise.

Gorons

Skyward Sword and Ocarina of Time. A race of rock people generally living in mountain ranges.

Goron's Ruby

Ocarina of Time. One of three spiritual stones used to open the Door of Time in the Temple of Time. Acquired after defeating the monster on Death Mountain that was endangering the Gorons' food supply.

Groose

Skyward Sword. Pupil of Link's from the Knight Academy who also ventures below the clouds and aids Link in his second battle with The Imprisoned on the Sealed Grounds.

Guido of Arezzo

Eleventh century music theorist and pedagogue who, among other things, furthered the development of a system of notation that allowed individuals to determine the exact intervals among notes.

Guru-Guru

Ocarina of Time. Accordion player from inside the windmill in Kakariko Village who teaches Link the Song of Storms.

Headmaster Gaepora

Skyward Sword. Father of Zelda and Headmaster of the Knight Academy on Skyloft.

Helmaroc King

The Wind Waker. Large bird under the control of Ganon in the Wind Waker. Used to search the Great Sea for young girls whose appearance matches that of Princess Zelda while Ganon searches for the wielder of the Triforce of Courage.

Hylia

Skyward Sword. One of the ancient goddesses who participated in the battle against Demise. Created Skyloft to protect her people, known as Hylians.

Hylian Shield

Skyward Sword and Ocarina of Time. The strongest shield in existence.

Hyrule

Ocarina of Time. *The Wind Waker*. The kingdom in which the narrative takes place. The name likely stems from a relation to the Goddess Hylia.

Impa

Skyward Sword. A member of the Sheikah tribe that serves to protect the royal family of Hyrule for generations. Impa guides Zelda along her journey to fulfill her destiny as she navigates the earth below the clouds.

King of Hyrule

The Wind Waker. The true identity of the King of Red Lions in *The Wind Waker* who appears in Hyrule Castle underneath the Tower of the Gods.

King of Red Lions

The Wind Waker. A magical boat that serves as transportation and a guide for Link across the Great Sea.

Knight Academy

Skyward Sword. Training academy for prospective knights in Skyloft who patrol the skies to ensure the safety of all citizens.

Kokiri

Ocarina of Time. Small beings with a child-like appearance that inhabit the Kokiri Forest.

Kokiri's Emerald

Ocarina of Time. One of three spiritual stones required to open the Door of Time in the Temple of Time. Acquired after Link defeats the boss inside of the Great Deku Tree.

Korok

The Wind Waker. Race of small plant based spirits who reside in Forest Haven. Koroks are cared for by the Great Deku Tree.

Laruto

The Wind Waker. Spirit of the original sage from the Earth Temple.

Levias

Skyward Sword. Spirit who acts as a warden of the skies around Skyloft. Found in the Thunderhead surrounding the Isle of Songs.

Link

Skyward Sword, Ocarina of Time, and the Wind Waker. The protagonist and reincarnation of the original hero of legend.

Loftwing

Skyward Sword. A species of bird found in Skyloft used in the annual Wing Ceremony. Each citizen of Skyloft has their own loftwing.

Lyre

Skyward Sword. A string instrument from ancient Greece similar to a small harp. The instrument is generally associated with the Greek God, Apollo.

Makar

The Wind Waker. One of the Koroks and the descendant of the original sage of the Wind Temple.

Malon

Ocarina of Time. The daughter of a rancher from Lon Lon Ranch who teaches Link Epona's Song. The song is used to call Epona, Link's horse.

Master Sword

Skyward Sword, Ocarina of Time, The Wind Waker. The most powerful sword in existence capable of repelling evil.

Medli

The Wind Waker. Part of the Rito and apprentice attendant of Valoo on Dragon Roost Island. Medli is the descendant of the spirit of the sage of the Earth Temple.

Mido

Ocarina of Time. One of the Kokiri from the Kokiri Village who is known for being abrasive. Mido initially prevents Link from speaking with the Great Deku Tree at the beginning of *Ocarina of Time*.

Navi

Ocarina of Time. A small fairy who acts as a guide for Link throughout *Ocarina of Time*.

Nayru

Ocarina of Time. One of the three original goddesses who are said to have created the Earth and the Triforce. Generally associated with the color blue and the Triforce of Wisdom.

Old Woman

Skyward Sword. The old woman resides in the temple in the Sealed Grounds. The ending of *Skyward Sword* reveals that this woman is Impa who remained in the temple to protect Hylia while she was in a state of perpetual slumber.

Orpheus

Skyward Sword. In Greek mythology, an extremely gifted musician who travels to the underworld in an attempt to retrieve the soul of his bride to be.

Performance Practice

The method in which music is performed as it pertains to a desire for adherence to a style associated with a particular repertory, region, tradition, era, or composer.

Prince Komali

The Wind Waker. The son of the Rito Chieftain on Dragon Roost Island. Prince Komali presents Link with Din's Pearl after Link successfully defeats the parasitic creature that had been harming Valoo.

Princess Zelda

Ocarina of Time and The Wind Waker. One of the main characters of the series and the reincarnation of the Goddess Hylia.

Rauru

Ocarina of Time. The sage of light who greets Link in the Sacred Realm after the initial seven years pass.

ReDeads

Ocarina of Time. Monsters that are essentially zombies and can be found in the tomb of the Royal Family in Kakariko Village.

Rito

The Wind Waker. Race of bird-like beings living on Dragon Roost Island who act as the postal service for all islands in the Great Sea.

Rito Chieftain

The Wind Waker. Father of Prince Komali and leader of the Rito.

Ruto

Ocarina of Time. Princess of the Zoras and sage of water. Ruto presents Link with Zora's Sapphire for helping her escape after she is accidentally swallowed by a large creature known as Jabu Jabu.

Saria

Ocarina of Time. A childhood friend of Link's from the Kokiri Forest who both presents Link with the fairy ocarina and teaches him how to play the instrument.

Sheik

Ocarina of Time. A disguise utilized by Princess Zelda to avoid detection by Ganondorf while Link finished his quest to acquire the strength to defeat him. Additionally, Sheik teaches Link several key songs throughout *Ocarina of Time* as an adult.

Tetra

The Wind Waker. Young pirate and alter ego of Princess Zelda who was initially captured by the Helmaroc King.

The Great Deku Tree

Ocarina of Time and The Wind Waker. Guardian of the Kokiri Forest, Forest Haven, and Kokiri's Emerald.

The Imprisoned

Skyward Sword. Reduced form of the ancient evil Demise resulting from his early defeat by the goddess Hylia locked away in the Sealed Grounds.

Tott

The Wind Waker. Dancer from Windfall Island who teaches Link the Song of Passing.

Triforce

Skyward Sword. Sacred relic left to the world by the Golden Goddesses Din, Nayru, and Farore after they created the kingdom of Hyrule. The Triforce consists of three triangles

each representing a different value – courage, wisdom, and power. Ultimately, the Triforce serves as the ultimate source of power throughout the entire *Legend of Zelda* franchise.

Valoo

The Wind Waker. Dragon, spirit of the skies, and protector of the Rito on Dragon Roost Island. When young Ritos come of age, they travel to the peak of Dragon Roost Island to collect a scale from Valoo as a rite of passage.

Wing Ceremony

Skyward Sword. Annual event on Skyloft in which students from the Knight Academy compete by flying around the island in pursuit of a small statue and essentially assume the roles of the goddess Hylia and the hero of legend.

Zephos

The Wind Waker. Brother of Cyclos and God of Winds.

Zora's Sapphire

Ocarina of Time. One of three spiritual stones used to open the Door of Time in the Temple of Time.

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