

VIDEO GAME MUSIC ANALYSIS
- **For Educational Use Only** -

Gerudo Valley

*from The Legend of Zelda:
Ocarina of Time*

Composed by Koji Kondo
Transcription/Analysis by Seventh Sam
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Intro ♩ = 120

Lead Guitar

Rhythm Guitar

Hand Clap

Hand Clap

Hand Clap

Bass

implied rhythmic line

$C\#7^b9$

V^{7b9}

(1) - This first measure, consisting of an intriguing melodic flourish on a guitar, serves a functional purpose beyond that of an introduction: it works as a "transition" between scenes. Since this part of the music does not loop, it means that the player will only hear it when they *first enter* Gerudo Valley. This built-in cue then serves to aurally transport the player into Gerudo Valley: the guitar gets their attention, the claps get their head bobbing, and the enjoyment commences :-)

(2) - Kondo does a few very clever things with the percussive rhythm of the track:

- a) Instead of actual instruments, he uses samples of hand claps that are panned across the stereo stage. This gives the impression of a gathering of people, all clapping along to the instrumentals. This causes the music to sound unmistakably "folk" and musically implies many things about the Gerudo: they're outside of "high civilization", they're a tight-knit and small community, they have a distinct culture/tradition, etc.
- b) The three rhythmic lines are constructed and accented in such a way that a "composite" line is heard as the main rhythm. To put it another way, you could think of the top staff as the snare, the middle as the hi-hat, and the bottom as the kick...

6

R. Gtr.

Clp.

Clp.

Clp.

Bass

chromatic voice leading

E7

C#7

bVII7

V7

About the instrumentation...

Every instrument (well, the samples of the instruments, to be precise) is chosen to evoke the sound of Spanish folk music. Of course, there is plenty more to that musical culture than guitar strumming and trumpets, but Kondo is painting with a pretty broad brush in this track. Of primary importance, then, is that this track sounds much, *much* different than the sweeping, symphonic textures of the rest of the soundtrack; this sets the Gerudo apart and carves a distinct territory for them in the world of the game.

8 **A**

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a band. It features five staves. The top staff is for the electric guitar (Guit.), the second for the right guitar (R. Gtr.), the next three for three different clarinets (Clp.), and the bottom for the bass. The key signature is two sharps (F# and C#), and the time signature is 8/8. A section marker 'A' is placed above the first staff at the beginning of the piece. The music consists of several measures of rhythmic patterns and melodic lines for each instrument.

10

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a five-piece ensemble. The score is written for guitar, right guitar, three clarinets, and bass. The key signature is two sharps (F# and C#), and the time signature is 8/8. The guitar part (top staff) features a melodic line with slurs and accents. The right guitar part (second staff) plays a complex, rhythmic accompaniment with many beamed notes and slurs. The three clarinet parts (third, fourth, and fifth staves) have different rhythmic patterns, with the middle clarinet playing a steady eighth-note accompaniment. The bass part (bottom staff) provides a simple, steady bass line. The score is divided into two measures by a bar line.

12

Musical score for five instruments: Guit., Bb Tpt., R. Gtr., Clp., and Bass. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The Guit. part (8) plays a melodic line with eighth notes and rests. The Bb Tpt. part (8) plays a similar melodic line. The R. Gtr. part (8) plays a rhythmic accompaniment of eighth-note chords. The Clp. part consists of three staves: the top staff has a melodic line with eighth notes and rests, the middle staff has a rhythmic accompaniment of eighth notes with accents, and the bottom staff has a melodic line with eighth notes and rests. The Bass part (8) plays a simple bass line with eighth notes and rests.

Musical score for a band, starting at measure 14. The score includes parts for Guitar (Guit.), Bb Trumpet (Bb Tpt.), Right Guitar (R. Gtr.), three Clarinets (Clp.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The guitar and right guitar parts feature complex rhythmic patterns with slurs and accents. The bass part provides a steady, rhythmic foundation with eighth notes and rests.

16

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

8

1

(1) There's a specific kind of rhythmic effect going on here that I quite enjoy:

This phrase is clearly syncopated, but the *way* it's syncopated creates a compelling push-pull effect. The first measure (mm. 16) starts on the first downbeat and then groups each pulse by 16th subdivisions until the final downbeat. This final downbeat *snaps* the melody back into sync with the 4/4 pulse of the rest of the elements, as heard in the second measure (mm. 17).

Out of Sync -> In Sync -> Repeat

That was quite a nerdy mouthful, so I've changed the notation and coloration on the next page for you to see a visual representation of what I'm going on about.

The reason I find this worth noting is because Kondo is using *rhythm* (as opposed to modulation, new chords, new instrumentation, effects, etc.) to keep the music going over all the other, quite static elements.

More tools for the toolbox...

OUT OF SYNC

IN SYNC

Guit. 8 16th subdvs: 1 and uh 2 and uh 3 and uh 4 and uh AND uh 1 ee and uh etc.

R. Gtr. 8

Clp. 1 ee and uh 2 ee and uh 3 ee and uh 4 ee AND uh 1 ee and uh etc.

Clp.

Clp.

Bass 8

20

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

This musical score is for a band and consists of five staves. The top staff is for the electric guitar (Guit.), the second for the right guitar (R. Gtr.), the next three for percussion (Clp.), and the bottom for the bass. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score begins at measure 20. The electric guitar part features a melodic line with eighth and sixteenth notes, including a triplet in measure 24. The right guitar part plays a rhythmic accompaniment of eighth-note chords. The three percussion parts have distinct rhythmic patterns: the top one uses eighth notes, the middle one uses eighth-note chords with accents, and the bottom one uses quarter notes. The bass part provides a steady eighth-note accompaniment.

22

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This musical score is for a guitar ensemble. It features five staves: a standard guitar (Guit.), a right guitar (R. Gtr.), three percussion parts (Clp.), and a bass line (Bass). The music is in the key of D major (two sharps) and 8/8 time. The guitar part consists of a melodic line with eighth notes and a final chord. The right guitar part plays a complex, rhythmic pattern of chords. The three percussion parts provide a steady, rhythmic accompaniment with various note values and accents. The bass line follows a simple eighth-note pattern.

24

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a five-piece ensemble. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments are: Guitar (Guit.), Right Guitar (R. Gtr.), three Clarinets (Clp.), and Bass. The Guitar part features a melodic line with slurs and accents. The Right Guitar part plays a complex, rhythmic accompaniment with many beamed notes. The three Clarinets have different parts: the top one has a melodic line, the middle one has a rhythmic accompaniment with accents, and the bottom one has a melodic line. The Bass part provides a steady, rhythmic accompaniment. The score is divided into two systems, each containing five staves.

26

The musical score is written for five instruments: Guit., R. Gtr., Clp. (three staves), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score consists of two measures. The Guit. part features a melodic line with eighth and quarter notes, including a slur over the first two notes. The R. Gtr. part plays a complex rhythmic pattern of chords, primarily eighth notes, with a key signature change to two sharps (F#, C#) in the second measure. The three Clp. parts play various rhythmic patterns, including eighth notes and quarter notes, with accents. The Bass part provides a simple eighth-note accompaniment.

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

28

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a five-piece ensemble. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments are: Guitar (Guit.), Right Guitar (R. Gtr.), three Clarinets (Clp.), and Bass. The Guitar and Right Guitar parts are in the treble clef, while the Bass part is in the bass clef. The three Clarinet parts are grouped together with a brace on the left. The score consists of two systems of music. The first system has four measures, and the second system has four measures. The Guitar and Right Guitar parts feature melodic lines with eighth and sixteenth notes, often beamed together. The Clarinet parts feature rhythmic patterns, including eighth notes and sixteenth notes, with some parts having accents. The Bass part features a steady eighth-note rhythm.

30

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This musical score is for a band and consists of five staves. The top staff is for the electric guitar (Guit.), the second for the right guitar (R. Gtr.), the next three for three different clarinets (Clp.), and the bottom for the bass. The music is in the key of D major (two sharps) and 8/8 time. The electric guitar part features a melodic line with some chords and a final whole note chord. The right guitar part plays a complex, rhythmic pattern of chords. The three clarinets have different parts: the top one plays a melodic line with slurs, the middle one plays a steady eighth-note pattern with accents, and the bottom one plays a melodic line with some slurs. The bass part provides a simple, steady eighth-note accompaniment.

32

Bb Tpt.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a band, starting at measure 32. The score is written for five parts: Bb Tpt., R. Gtr., three Clp. (Cymbal) parts, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The Bb Tpt. part features a melodic line with eighth and quarter notes. The R. Gtr. part plays a complex, rhythmic pattern of chords and single notes. The three Clp. parts provide a steady rhythmic accompaniment with various patterns of eighth and quarter notes. The Bass part provides a simple, steady bass line with quarter notes.

34

Bb Tpt.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a jazz ensemble. It consists of five staves. The top staff is for Bb Tpt. (B-flat Trumpet) in treble clef. The second staff is for R. Gtr. (Rhythm Guitar) in treble clef, with an '8' below the staff indicating an octave shift. The third, fourth, and fifth staves are for Clp. (Clarinets) in alto clef, with a brace on the left side. The bottom staff is for Bass in bass clef. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The Bb Tpt. part features a melodic line with eighth and quarter notes. The R. Gtr. part plays a complex rhythmic pattern with chords and single notes. The Clp. parts have various rhythmic patterns, including eighth notes and quarter notes. The Bass part provides a steady accompaniment with quarter notes.

36

Bb Tpt.

R. Gtr.

Clp.

Clp.

Clp.

Bass

(1) - Doubling the trumpet a 6th below (instead of a 3rd above) reinforces the melody - by adding both harmonic and textural weight - while allowing it to remain the same. The highest pitch is (often) heard as the main line, so a third above would change the melody to one that was, well, a third above...

Also, to my ear, parallel sixths tend to sound more serious, edgy, and dramatic for some reason; all of these qualities go well with the serious and *mysterious* Gerudo...

38

Bb Tpt.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a jazz ensemble. It features five staves: Bb Tpt. (B-flat Trumpet), R. Gtr. (Rhythm Guitar), three Clp. (Clarinets), and Bass. The music is in 8/8 time and the key signature has three sharps (F#, C#, G#). The Bb Tpt. part starts with a melodic line, including a half-note chord. The R. Gtr. part consists of a complex, rhythmic pattern of chords and single notes. The three Clp. parts have different rhythmic patterns, with some featuring accents. The Bass part provides a steady, rhythmic accompaniment with eighth notes.

40

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This is a musical score for a band, starting at measure 40. The score is written for five parts: Guitar (Guit.), Right Guitar (R. Gtr.), three Clarinets (Clp.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The Guitar part features a melodic line with eighth notes and slurs. The Right Guitar part plays a complex, rhythmic accompaniment with chords and slurs. The three Clarinet parts have different rhythmic patterns, with some notes marked with accents (>). The Bass part provides a steady, low-frequency accompaniment with eighth notes and rests.

42

Guit.

R. Gtr.

Clp.

Clp.

Clp.

Bass

Detailed description: This musical score is for a band arrangement. It features five staves. The top staff is for the main guitar (Guit.), the second for the right guitar (R. Gtr.), and the next three for three different percussion parts (Clp.). The bottom staff is for the bass. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The guitar parts are in treble clef, while the bass is in bass clef. The percussion parts use various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with a repeat sign at the end of each line.