A STORY UNTOLD

A suite for solo piano inspired by the Heroic Journey

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Abstract:

This thesis is an exploration of the role an audience might assume in a musical performance, and is a test of the hypothesis that listeners' engagement with a composition can be increased by giving them a role in the creation of a programmatic narrative frame for the music. *A Story Untold* is a piano suite in seven movements designed around stages of the Heroic Journey as described by Joseph Campbell in his book *The Hero With a Thousand Faces*. Seven stages from his list of seventeen were used as inspiration for musical compositions, and together these movements musically portray the story of a heroic journey. The story is unwritten, but each movement's title describes a key event in the hero's quest and together they outline a framework onto which listeners, by consciously or unconsciously filling in the details, can create their own story inspired by the music. The written component of this thesis contains reflections on Campbell's work as well as analyses of the individual movements.

DEDICATION

To those who have wished the hero in their favorite story was more like them, and vice versa, this is for you.

ACKNOWLEDGEMENTS:

I would like to express immense gratitude to Michael Coghlan and Al Henderson for the support they have provided me both as I completed this work and throughout my time at York University. Their expertise and guidance has been invaluable both in allowing me to reach my potential as a composer and in the completion of this thesis.

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Lastly, let me thank all those who have supported me while I completed this project. Thank you to friends near and distant, to my parents, to my brother and sister, and to Emma Mandel.

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Introduction

This thesis represents a return to the roots for me, as I began my musical career as a pianist and I started composing music on that instrument. Over the course of my development as a composer, from my initial, self-taught experimentations to the results of my formal training, I have tended towards writing for larger and larger varieties of instruments and ensembles, delighting in the increased complexity and textural opportunities afforded by increased musical resources. But for this, the culmination of my studies, I found myself drawn back to the instrument with which I first developed my love of music, returning to it as though to an old friend I had been neglecting. For much of my compositional training I had lamented the piano's limitations, but as my studies draw to a close I find myself finally able to accept them, and look beyond them to all of the piano's unique capabilities that I had been overlooking. With this new-found maturity, I found myself eager to write a musical work that not only demonstrated my own compositional skill, but also explored the musical possibilities presented by the piano.

This thesis is a suite in seven movements, designed to be heard by the listener in one sitting. The suite is quasi-programmatic, based around

Joseph Campbell's book *The Hero With a Thousand Faces.*[1] The book presents seventeen events or categories of events that together form the skeleton of an archetypal heroic or coming-of-age story, and from those I selected seven to serve as the inspiration for my pieces. The movements are varied in terms of character, tempo, and tonal language, each attempting to convey the emotions or events suggested by the related part of the heroic journey. When all the movements are performed together the piece should musically illustrate a series of vignettes from a complete heroic tale, the details of which will be filled in by and unique to each listener.

REFLECTIONS ON *THE HERO WITH A THOUSAND FACES*

Originally published in 1949, *The Hero with a Thousand Faces* was a seminal work of comparative mythology, its central idea of the monomyth having influence both inside and outside academia. By comparing mythological stories from cultures across the globe, Joseph Campbell was able to identify certain themes and events that were shared in stories involving a heroic journey, and created a list of seventeen stages that make up an archetypal heroic journey (see Table 1). He also showed how the stages could also describe a coming-of-age story, a fascinating

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[1] Campbell, Joseph. *The Hero With a Thousand Faces.* Princeton, 1972.

TABLE 1: STAGES OF THE HERO'S JOURNEY

Departure

1. The Call to Adventure
2. Refusal of the Call
3. Supernatural Aid
4. Crossing of the First Threshold
5. Belly of the Whale

Initiation

6. The Road of Trials
7. The Meeting With the Goddess
8. Woman as Temptress
9. Atonement With the Father
10. Apotheosis
11. The Ultimate Boon

Return

12. Refusal of the Return
13. The Magic Flight
14. Rescue from Without
15. The Crossing of the Return Threshold
16. Master of Two Worlds
17. Freedom to Live

hypothesis for the popularity of such 'quest' myths, and he shows how important he considers this connection when he groups the stages of the journey by the degree of the hero's personal development, rather than by narrative considerations.

Campbell groups under the heading "Departure" the stages in which the hero leaves behind his or her previous life to begin a journey beyond the bounds of the ordinary world. "The Call to Adventure" finds the hero usually content but showing signs of unfulfilled promise, and breaks the tranquility of everyday life with the promise of a greater destiny that must be fulfilled. The "Refusal of the Call" shows the hero's reluctance to leave behind what is safe and familiar to venture into the unknown, but excessive delay often leads to tragedy. In the "Supernatural Aid" stage, the newly-departed hero is joined by a mentor or helper (often supernatural in nature) who provides advice or talismans that invariably prove vital to the hero's success.

With this support the hero begins a journey beyond the known world into a strange and unknown one, the willingness to brave these unknown dangers a sign of the hero's readiness to begin a personal transformation. Campbell separates this part of the hero's journey into two separate stages, drawing attention both to the moment when the hero first begins to venture beyond the boundaries of the ordinary world ("Crossing

of the First Threshold"), and to the final moment when the hero moves completely into what he calls the "spirit" world ("Belly of the Whale").

Campbell's term for the main part of the hero's journey is "Initiation," likening the quest to a tribal coming of age ceremony, and he draws much attention to the personal growth and interpersonal relationships the hero develops, treating as secondary the actual events that make up the core of the quest. Campbell considers as one stage nearly all the challenges the hero faces in the spirit world, appropriately naming it "The Road of Trials." He then draws special attention to some specific parts of the quest that hold particular symbolic meaning.

He devotes two chapters to the hero's encounters with love, one to its positive aspects as representing life, joy, and indeed everything good in nature ("The Meeting with the Goddess"); and one to its darker side, where lust and other temptations lure the hero away from his or her destiny ("Woman as Temptress"). Following this Campbell discusses what he considers to be the greatest obstacle to be overcome, calling this stage "Atonement with the Father." Sometimes this refers to the hero's actual father, sometimes to a god or other figure of power, but this person holds ultimate authority in the hero's life. The hero must find a way to appease the wrath of this authority figure or show that he or she is worthy of

respect, and thereby show worthiness to succeed in the quest and receive the desired boon.

Next comes what Campbell considers the most important stage in the hero's journey, "Apotheosis." This is the moment of greatest personal transformation, in which heroes shed their previous identities to become who they are truly meant to be. With this newfound self-knowledge, a hero is finally worthy and capable of completing the quest, and is rewarded with the object that had been pursued ("The Ultimate Boon").

The final part of the hero's journey, "Return," depicts the hero's return to the ordinary world and reintegration into human society. Having developed into a different person during the quest the hero may feel more at home in the spirit realm, leading to a "Refusal of the Return," but circumstances will almost certainly force a departure. Whether reluctant or not the hero will set out for home, leading to a stage Campbell calls "The Magic Flight" and describes thus:

> If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the

> mythological round becomes a lively, often comical, pursuit.[2]

The hero's flight will often be aided by a "Rescue from Without," with helpers from the ordinary world supporting the hero's return, whether by deterring the pursuing demons or helping to overcome the hero's own reluctance or inability to relate to ordinary society.

On the verge of returning home, one last trial remains. Campbell refers to this as "The Crossing of the Return Threshold," and it can be interpreted in several ways. He focuses on to the challenge of returning to the ordinary world without losing the quest object or the wisdom gained during the quest, but later adaptions of the monomyth, such as Christopher Vogler's *The Writer's Journey*,[3] expand this stage to make it the climactic point of the story, often the final battle with the hero's antagonist. Putting the story's emphasis on this point can, to some extent, indicate a narrative focus on external conflict rather than internal conflict, in contrast to Campbell's vision where "Apotheosis" is the climactic part of the hero's journey.

With the final obstacle overcome, the hero is shown to be a "Master of Two Worlds," able to transcend obstacles and barriers in both the

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[2] Campbell, Joseph *The Hero With a Thousand Faces*. 196-197.
[3] Vogler, Christopher. *The Writer's Journey*. 187-194.

ordinary and spirit worlds. Having attained this mastery and overcome fear of death, the hero has achieved "Freedom to Live" and is able to live life to the fullest, sharing the wisdom or boons received on the quest with all humanity.

ADAPTING THE SOURCE MATERIAL

I drew the idea of using a story as a framing structure to give my suite unity from the song cycle tradition popularized by Franz Schubert, although the lack of sung text meant that conveying the story to the listener would be problematic. Without including a full program, such as Hector Berlioz created for *Symphonie Fantastique*, the amount of information I could convey would be very limited. My solution was to embrace minimalism: I chose to give each movement an evocative title and provide no additional information. I believed that the titles would give enough information for the audience to understand the intended context for each movement, either hinting at the events to be portrayed or providing a reason for the emotion to be explored.

My choice of the heroic journey as an underlying structure predetermined the content of the first and last movements but gave me a fair amount of latitude with the others. Forming a coherent and satisfying narrative would require depicting both the departure and the triumphant return of the hero, and to aid listener comprehension I dedicated an entire movement to each. For the remaining movements I decided to select events that would not only be interesting to represent musically, but would together give the listener the impression of vignettes taken from a cohesive, complete story. From Campbell's seventeen stages I created a

list of seven movements that would form the basis of the suite (see Table 2).

TABLE 2: MOVEMENT TITLES AND INSPIRATIONS

Movement Title	**Related Heroic Journey Stage**
1. The Peaceful Village	The Call to Adventure
2. No Time to Mourn	Refusal of the Call
3. The Road of Trials	The Road of Trials
4. Loss of the Mentor	(Supernatural Aid)
5. Through the Land of Shadows	(The Road of Trials)
6. The Final Battle	The Crossing of the Return Threshold
7. Journey's End	Master of Two Worlds

"The Peaceful Village" portrays the hero's home, but halfway through the peace is disrupted and in the coda the hero laments a great loss. "No Time to Mourn" begins with the hero continuing to mourn, but a danger makes itself apparent and the hero is forced to make a hasty escape. "The Road of Trials" gives a sense of the hero's winding path through innumerable obstacles. "Loss of the Mentor," rather than depicting events or actions, instead portrays the hero's emotional state when the mentor who had been accompanying him/her is lost. "Through the Land of

Shadows" shows the hero passing through a land of confusion and danger, what Campbell would describe as "a dream landscape of curiously fluid, ambiguous forms."[4] In "The Final Battle" the hero's sorrow for the loss in the first movement becomes a call to action and at last the time has come to exact revenge on those responsible for the initial tragedy. "Journey's End" shows the victorious hero reflecting back on all that has happened along the way, as the hero's journey is finally concluded.

There were numerous difficult choices in paring Campbell's original structure down to those seven stages, the greatest of which was deciding to move away from Campbell's focus on relationships and personal development to a more event-based narrative. This was necessitated by the difficulty of conveying meaningful character development using only titles to describe the story. This focus is not entirely eliminated, however, as the hero's personal development is hinted at by the changes in the recurring lament theme that first appears in the coda of "The Peaceful Village." Additionally, I dedicated one movement to exploring one of the changing relationships in the hero's life: "Loss of the Mentor."

At first it seemed odd to mention a mentor only as someone now gone, but upon further reflection I realized that any further information was

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[4] *Ibid.* 97.

essentially extraneous; the concept of a mentor is so laden with connotations that the word itself communicates all the context needed to make the loss a meaningful one. As Christopher Vogler points out: "Mentors may appear only two or three times in a story.... but the Mentor's brief appearance is critical to get the story past the blockades of doubt and fear."[5]

The story elements I chose proved to be very effective, as not only did they suggest a cohesive narrative, they allowed a range of stylistic approaches. Each movement was built around a title that suggested a specific mood or atmosphere, although the titles of the first and second movements also suggested events. Although "The Peaceful Village" does not state that the hero's home gets destroyed, the entirely different nature of the movement's second half should indicate to the listener that something is going horribly awry, and the title should imply that the tragedy is happening to the hero's home. This is reinforced by the second movement's title, "No Time to Mourn," which implies that the previous movement's events have caused the hero to grieve. The second movement's title also dictates its own structure, namely that the hero's mourning is interrupted by some sort of unnamed peril.

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[5] Vogler, Christopher. *The Writer's Journey*. 123.

The remaining movements' titles had no implications for their structures, which allowed me greater freedom to choose forms based on expression rather than the desire to depict events. In the end I chose to use a variety of forms that run the gamut from through-composed to a sonatina that strictly follows the classical structure, partly for the sake of variety but mostly to support the overall effect of each movement.

ANALYSIS

The Peaceful Village

The first movement acts not only as the first part of the hero's story, but also as an introduction to the world in which the story takes place. Just as first impressions have great importance when meeting new people, the first moments of a piece will affect how the listener perceives the entire piece. Any initial motives or rhythmic patterns (especially if they are repeated) will be taken as the piece's baseline; repetition of those elements is what listeners will expect. But even beyond that, the harmonic and tonal vocabulary initially presented will be taken to be the default aesthetic of the piece. I chose to exploit that tendency to create a sense of moving from one world to another, using homophonic texture and a mostly tonal harmonic language to depict the 'ordinary' world of the hero's origin, while using alternate textures and chromaticism to represent what Campbell titles the 'spirit' world.

Thus, bars 1-7 of "The Peaceful Village" are intended as an introduction not just to that movement but also to the suite as a whole. I viewed these bars as a chance to portray world in which the story takes place before focusing in on things more integral to the narrative. I chose to use the open sound of a sus-4 arpeggio in the introduction, since suspended chords will feature prominently in many of the movements. The

remainder of the introduction is homophonic, the simple melody matched with a relatively straightforward chord progression. The use of 9th chords and resolution to $IV^{6(add9)}$ gives the ascending first phrase a bittersweet character while simultaneously introducing the listener to the jazz-influenced harmonic language I will be employing throughout the suite. The 'ordinary world' musical aesthetic (relatively simplistic, lyrical melodies with homophonic texture), introduced in the very first passage of the suite, is then maintained in the main body of the first movement, establishing it as the expected musical environment for the movement and the overall suite. By establishing those expectations, I hope to create a greater sense of dramatic impact when I thwart them by using different textures and aesthetics, such as in section II of the first movement.

Section I of "The Peaceful Village" presents a musical portrayal of the hero's home, a place of familiar comfort for the hero but few challenges. The ostinato in the left hand, established in measures 8 and 9, is meant to evoke a bustling village scene full of people. The constant motion but initially slow harmonic progression is intended to give a sense of motion without a great deal of true progress. Every chord has the root in the bass which gives a sense of great stability, and that combined with the constant use of four-bar phrases gives the piece a sense of comfortable familiarity.

These techniques were effective at portraying a place of safety and comfort, a place where nothing ever really changes, but in creating this atmosphere the challenge became avoiding a piece so predictable that it actually becomes boring for the listener. I knew that I wanted a melody built up from a two-note motif, and if both the melody and the rhythm were to be rather repetitive then I would have to use the harmony to avoid excessive predictability. But again, portraying the ordinary world meant the harmony was also under limitations and nothing could be too far from basic tonality. I decided that the use of 7th and suspended chords would allow an acceptable balance between harmonic variety and narrative requirements, as they still contain or imply major or minor triads while allowing a more complex harmonic sound.

I also decided that constant modulation would give the melodic repetitions a sense of novelty, although the narrative concerns meant that the modulations couldn't be too extreme. This first occurs in section A with a modulation to C major at measure 13, a shift that gives the answering phrase in section B a sense of extra brightness. The harmonic motion increases in both complexity and speed in section C to provide a sense of contrast, the harmonic choices based on linear root movement. There follows a brief transitionary passage in the home key (measures 22-25), leading to a return of the first melody.

Section A' begins with the A section melody presented in G major, although the section is extended an extra two bars, delaying the modulation to E major. Although repeating the second phrase of the section strays into the realm of defying expectations, doing so adds structural interest to the recapitulation and is hardly egregious enough to ruin the aesthetic of the piece. The repetition is also mirrored in the B' section, although the expected resolution of the doubled second phrase at measure 37 is elided with the beginning of a transitionary section. This transition is an almost exact restatement of the introduction from measures 1-7, although the resolution of the final phrase is altered.

The modified ending to the transition passage (measures 44-45) is the first hint that something will soon be going amiss, and is meant to prepare the listeners for the contrasting section II. In the introduction that cadence resolved authentically to root-position E^{b} major, but here its resolution is to G^{sus4} (III^{sus4}), a chord that gives no sense of finality at all. A listener might expect it to function as a pivot chord (implying V/vi), but it is followed by a $Gmin^{6/5}$ chord so in fact no resolution occurs at all. It is sustained for two full bars to create suspense and tension, and is the first indication that the piece is moving away from traditional (or mostly-traditional) harmonic progression.

The second half of "The Peaceful Village" is intended to show the initial peace being broken, with increasingly horrifying events leading up to a great catastrophe. Depicting events or beings totally unknown and unexpected to the hero allowed me to utilize dissonant harmonies and a much greater range of compositional techniques than was allowed by the conservative compositional restraints of section I. The ostinato-based homophony of section I is abandoned, and instead several different textures are explored. Whereas in section I the melodic contours were almost uniformly gentle arcs, the melodic phrases in section II tend to fall while the bass notes gradually rise. This section is through-composed, each phrase repeated only once with an upward modulation, to give the sense that events are taking place faster than the hero can deal with, the only constant a sense of rising urgency.

Section II begins with a twisting, disjoint melody overtop a sustained B^{b} octave, a stark contrast to the lyrical melody and constant left-hand motion of section I. Although very different in character it is still diatonically in the home key, giving a sense of things going awry but not yet horribly wrong. The diatonicity of the melodic phrase is lost when it ends on an A natural in following bar, sustained over a dissonant parody of the introduction's initial arpeggio. The suspended chord outlined contains a diminished fifth instead of the usual perfect fifth; the combination of

semitone movement and a tritone leap creates a sound that is both recognizably similar to and yet wonderfully distinct from a regular suspended chord. This section features a rising figure in the bass, the first note of each bar a semitone higher than the previous bar.

The bass note sequence ends in the first measure of section F, and in this section tonality is abandoned altogether in favor of whole-tone harmony to create a sense of increasing strangeness and urgency. A downward motif in the right hand is paired with an upward motif in the left, the first appearance of anything resembling counterpoint in the suite, to emphasize both (musically) the whole tone sound and (narratively) the increasing chaos and the hero's loss of control. The next bar abandons the bass sequence to instead have the right and left hands, using staccato, outline different augmented broken triads. The left hand outlines a simple $B^{\flat}$ augmented triad, while each chord in the right hand contains a note from each of the C, E, and $A^{\flat}$ augmented triads (obviously inversions of the same chord) as well as the augmented triad built off $F^{\sharp}$. Measure 52 is a repetition of measure 50, although it has been raised a minor third in order to utilize a different whole tone scale.

Measure 53 represents the great moment of tragedy for the hero. This climactic moment is represented musically by a 5-note whole tone chord in the right hand with an octave $A^{\flat}$ in the bass, the point of

maximum dissonance and greatest volume in the suite. The chord is struck three times for dramatic effect, and is left to ring under the movement's coda.

This coda, measures 55-64, presents a simple diatonic melody that will recur throughout the suite: the hero's lament. In contrast to the harmonic instability of section II the unaccompanied theme is firmly in C minor, the relative minor of the original home key. This coda represents the hero being left to mourn alone after the chaos of the previous section, with the final broken chord showing the hero's sadness and uncertainty.

No Time to Mourn

The title of the second movement, "No Time to Mourn," is not directly based on one of Campbell's stages but the movement itself is loosely based on "Refusal of the Call." This stage describes those with heroic fates who have turned their backs on their destinies, closing themselves off from the initial call to adventure. For some who might questionably be called "lucky," their refusal leads only to a wasted life full of boredom and unfulfilled aspirations. For many, their refusal leads to misery and hardships for both themselves and those around them. For some this leads to becoming victims, their refusal to act destining them to become supporting characters to be rescued in some true hero's tale, but in many tales the call cannot be denied for long and the added hardships and misery finally propel reluctant heroes onto their true path.

This movement describes the latter of these possibilities, with the hero initially refusing to act and instead wallowing in despair, but the appearance of a new danger forces the hero to make a daring escape and spurs the reluctant protagonist into action. In the movement's coda a variation on the lament theme returns, but rather than indicating the hero is paralyzed by sorrow, as it did when it first appeared (measures 55-63 in "The Peaceful Village"), the modified arrangement of the lament theme shows that the hero's grief is becoming a motivation to act.

The movement opens with the hero continuing to grieve, although compared to the coda of the first movement the theme used here has a more bittersweet character, as though the hero is remembering better times now gone. Although the nature of the melodic content in section I is similar to that of the first movement, still lyrical and diatonic, the harmonic content here is much more chromatic and dissonant, as though showing how affected the hero was by the recent events. Despite the greater chromaticism and use of unexpected modulations, this section functions in an overall sense as a highly decorated iv-v-V-i, resolving to C minor at measure 27, the first measure of section II.

Section A (which could be interpreted as functioning structurally as iv) is built around a one-bar motif, repeated 4 times with varied endings; the simplicity of the melody juxtaposed with unusual harmonizations. The texture of this passage, the left hand playing scale degrees 1-5-8 followed by a right hand melody that flows directly from the arpeggio, is maintained in section B (which could be viewed as functioning as v). However, in this section the melodies have been extended to two bars in length which allows for the use of a longer, curve-like contour. A gradual crescendo from measures 11 to 15 raises the dynamic level from pianissimo to mezzo-forte, giving the textural shift to block chords in the next section even greater weight.

Section C (which could be interpreted as functioning as V) acts as the climactic end to the hero's brief chance to mourn, although using G^{sus4} as the final chord prevents the end of the phrase from sounding too final. A four-bar transitionary phrase follows that features thirty-second note runs, a note value that appeared only twice before in the suite, and only very briefly (at the end of measures 46 and 48 in movement 1). The faster note values, combined with the use of a louder dynamic than has been yet encountered in this movement, heralds an upcoming section of a very different character.

Section II, the core of "No Time to Mourn," is a musical representation of a harrowing escape by the hero. The flowing grace of section I's melodic arcs is contrasted with a texture of constant, driving sixteenth-note movement; combined with a faster tempo this provides the feeling of frantic, urgent speed the movement's imagery requires. The section is through-composed, similar to the second section of the first movement, but whereas that movement was intended to portray rising tension and uncertainty turning into danger, this section is intended to represent a constant amount of tension. The section begins with the hero already in danger, and there is no safety or rest to be found until the end of the movement.

Although the first part of section II (section E) is in C minor, the repeated D-C ostinato gives the harmony a suspended character rather than that of a simple minor chord. This passage is essentially monothematic, and due to the note density I chose to use tenuto markings to indicate which notes should be stressed as the melodic focus. The right-hand part of measures 27-30 is repeated exactly in measures 31-34, although the harmony implied by the left hand is different.

My use of this technique was inspired by my experience with blues music, where it is common to repeat a melody with a different underlying harmony, exploring the different consonances and dissonances caused by the melody's interaction with the new root. Although chromatic alterations to the melody to better emphasize the changed harmony are entirely appropriate in blues, I chose to remain in C natural minor during the repetition to allow a greater sense of drama when chromatic dissonances first appear. Thus, the D-C ostinato implies C^{sus2} in measures 27-30, but the same notes imply G^{sus4} in measures 31-34.

Section F dispenses with the first ostinato and replaces it with a new one consisting of octave tremolos in a low register, allowing the right hand to focus solely on the melody. The two bar motive that dominates this section is actually related to that from the previous section, although modified to emphasize the increasing instability of the section. The rhythm

and contour are quite similar (although the note values are augmented in section F) but the notes are chromatically altered to draw attention to the diminished-chord harmonies underlying them, and the upward resolution of the motive draws attention to the changing chords. The increasing tension of this section, aided by a one bar extension in measure 42, helps to bring a great sense of dramatic weight and anticipation to the coming resolution of this diminished chord progression.

Section G, which begins in measure 43, is based around i-V in A minor, giving the listener a respite from the dissonance of the previous section. It introduces a new texture that features broken chords in the right hand to contrast with the block chords that dominated section E, but the driving force of this section is the stepwise rise and fall in the ostinato. The octave ostinato moves from scale degree 1 to 5 in A minor over measures 43-45, and its expected downward return to 1 in measure 47 is interrupted when scale degree 2 is chromatically altered from B natural to B^{b} and extended for an extra two beats.

These extra beats accentuate the usage of $E^{\emptyset\,4/3}$ instead of the expected $E^{4/3}$, the half-diminished chord acting here as a pivot chord: $ii^{\emptyset\,4/3}$ in D minor. Section H confirms the pivot, as A is pedaled in the ostinato while the right hand presents a (decorated) A^{7} chord. By measure 51 all signs are that the piece is approaching a big cadence in D minor, but the

resolution in measure 52 is deceptive, the unexpected change in harmonic direction accentuated by the sudden dynamic change.

Section III, which begins in measure 52 and acts as a coda, is in fact the goal that this movement has been working towards ever since measure 35. The relaxed harmonic tension and reduced volume give a sense that the hero finally has a moment's reprieve, although the continuing ostinato indicates that the dangerous situation has not yet been fully resolved. I decided that the hero would naturally still be preoccupied by the events of the first movement, and chose to indicate this by using the lament theme first encountered in the coda of that movement as the melody here.

However, rather than just repeat the lament theme verbatim I wanted to present it in a way that not only integrated it into this movement but also developed it to make it more interesting musically. Continuing the ostinato under the melody was a simple way of keeping the continuity of the movement from being compromised, but I varied the note being pedaled under the melody as a way to prevent the repetitive melody from becoming too monotonous. I also decided to add a somewhat dissonant countermelody in the right hand to give the plain, diatonic melody some harmonic spice; I found the interactions between the identical melody and

countermelody and the different pedal notes in each repetition gave the section an excellent combination of continuity and novelty.

I also added interludes between each statement of the theme, as keeping those bars as rests would have prevented me from maintaining the sense of urgency integral to this movement. These transitionary bars also acted as a way to gracefully move the ostinato between statements. The last of these transitions leads to a restatement of the concluding theme from the first section of this movement, section C, which I brought back as a way to give the movement a sense of unity and closure. Just as before, the initial D^{sus} chord is approached by chromatic step from a D minor chord, and although the right hand part is unchanged, the left hand part breaks the diads from the initial presentation into tremolos, to continue the ostinato. Apart from this change, the only difference between measures 63-70 and measures 15-22 is the raised dynamic level used to bring drama to the end of the movement.

The Road of Trials

"The Road of Trials" is a major and beloved part of many myths and stories, and one of my main goals for the movement based on that stage was to try to make it as memorable as possible, fun to play as well as listen to. In many stories this stage of the hero's journey can be quite extended, with many dangers and adventures, and I wanted the movement to capture the sense of twists and turns that make this part of a myth so engaging. I decided to focus the movement around one theme (first encountered in section A) that would constantly return, a structure quite similar to rondo form although without the need for the main theme to constantly return in the same key. I felt the use of modulation would help to provide the sense of movement from one place to another, depicting the hero continuing their journey.

To aid in establishing a sense of constant motion, I decided to use two main techniques: use of an ostinato and extensive use of chromatic runs, both found mostly in the left hand. In the first two movements of the suite the left hand has played a mostly supporting role with necessary but relatively uninteresting parts, and while it plays another ostinato in this movement I made a conscious effort to make it much more engaging. The use of chromatic runs does increase the difficulty of the left hand part compared to the previous movements, but I attempted to ensure that the

runs lie easily under the fingers so that, despite the many variations in which they appear, they approach their destinations in a way that feels quite natural to play. These chromatic runs help give "The Road of Trials" a sense of motion and excitement, and the fact that they do not appear at all in the previous movements helps to accentuate their effect.

The ostinato itself takes on a much more important role than those encountered in previous movements. Not only is it longer, a full two bars in length, it has a much more melodic nature than the previous two movements' ostinatos, which functioned mostly as texture. This ostinato serves an important rhythmic function, acting as the engine that gives the piece forward momentum: while a chromatic run gives a great sense of momentum approaching the downbeat of each first bar, the syncopation in the broken chords that follow thwarts any rhythmic emphasis on the downbeat of each second bar. This gives that beat (which is also usually the highest note of the ostinato) more a sense of rest than motion, much like the apex of an arc in flight, allowing a moment of rhythmic rest before the drive to the start of the next ostinato unit. The combination of melodic content and constant approach to and release from rhythmic tension makes the ostinato an integral part of the movement; the use of any other accompaniment would fundamentally change it.

As the main theme contains a lot of activity I knew that the episodes between statements of the main theme would be the only places I would have a chance to let the player rest, so I tried to avoid continuing the ostinato throughout them. Without the ostinato to dictate their structure, the episodes allowed me to not only explore different textures and musical characters, but also to effect the modulations that are so integral to this movement. Although several of the episodes merely act as transitions and appear only once (such as measures 30-35 and 54-57), I decided to also use a contrasting theme (first heard in section B) that would reappear several times.

This second theme appears after a shortened statement of the main theme, and in fact originated as a varied ending (note the similarity of the first beats in measures 12 and 24). The rising broken chord in the left hand is similar to that of the ostinato, although it eschews the initial octave drop and consequently brings the hands fairly close together. This contrasts with the spacing in the main theme, which almost always keeps the hands at least an octave apart. Combined with a right hand part that finally forgoes octaves and instead introduces major and minor seconds, this results in chords that sound much more closely voiced than any found in the main theme. The second theme acts as a quieter respite from the volume and activity of the main theme, and developing it using sequences

enables modulations to a variety of destinations. These include two entirely different modulations to vi (F minor from A^b in measures 24-29 and D dorian from F major in measures 42-49) and one modulation to v (C minor from F major in measures 96-101). The ease of sequencing the theme for modulatory purposes was one of the main reasons I selected it for repetition.

The structure of the "Road of Trials" is quite straightforward. After a brief introduction that introduces both the use of chromatic runs and the ostinato itself, section A presents the main theme in the home key, C minor. The main theme is repeated in section A', although the second half of the second phrase is omitted, replaced by the first appearance of the second theme at measure 24 (section B). Although the theme starts on A^b major, it is functionally VI as the section is still in C minor. The second theme includes a fragmentation of its main motive in its second phrase, creating a falling sequence at measures 28-29 that lead to the movement's first modulation. The second theme is followed by a transitionary passage (measures 30-35) that reintroduces the ostinato starting in F minor. An upward sequence of modulations leads to return of the main theme in A minor at measure 36 (section A").

Section A" is interrupted in the second phrase, as before, by the appearance of the second theme at measure 42 (section B'). Again the

motive is fragmented and sequenced in the second phrase, although here the sequence rises (instead of falling like it did at measure 28) and is extended to four bars in length (measures 46-49). Although the two second-theme modulations sequence in different directions and have different lengths, they both result in a destination of iv (F minor at measure 30, D Dorian at measure 50).

Section C joins both hands together in playing the ostinato, although not in unison. The section (measures 50-53) is overall in D Dorian, but the avoidance of the minor third and predominance of perfect harmonic intervals gives the section a bright feeling that sounds more suspended than minor. Interestingly, the attempts I made to include the major third of D sounded quite out of place with the rest of the place, confirming that the dorian mode was my best approach to including a brighter-sounding section in the movement. A brief transitionary passage follows (measures 54-57), in which block chords in the left hand allow that hand a rest from the ostinato, while the right hand part includes a sequenced fragment of the ostinato motive. Although the right hand does include a falling sequence the passage itself contains no modulations; the only modulation occurs across the double bar line into measure 58.

The main theme returns in section A'", now in E minor, and ornamentation is introduced onto some of its longer notes. As can now be

expected the second phrase is interrupted halfway through, at measure 64, although this time the second theme does not appear. Instead, a two bar transition appears in which both hands play a rhythmically disjointed rising chromatic scale separated by a minor tenth. These scales are joined by an additional note in the right hand which, taken all together, creates a series of rising diminished triads that act as a modulatory passage leading to another presentation of the main theme at measure 66.

Back in the home key, C minor, the main theme is presented in its entirety in section A'''', although the level of ornamentation is increased. When the main theme first appeared it was followed by a bar of rest (measure 17) that led back into another statement of itself, but the corresponding bar of rest that would appear at measure 77 is instead filled with a 3.5 beat long pickup to section D. Rather than a restatement of the main theme this section is another modulatory transition, introducing a new theme that features syncopated diads in the right hand over a modified ostinato in the left. The main motive of the episode is presented three times in variation, presented first in A^{b} major, then C minor, and finally in F minor before leading to a modulation to A minor for the return of the main theme.

Section A''''' once again includes the shortened second phrase, this time leading to the return of the second theme in section B'', still in A

minor. In section B" the second phrase includes a fragmented sequence of the motive, upwards again this time, but extended even more than it was during its second presentation at measures 46-49, to a full 6 bars of sequencing (measures 96-101). This leads back into the final presentation of the main theme at measure 102, which returns in the home key.

Here in section A"""" the main theme appears at its highest level of ornamentation, both to indicate the hero's personal progress and to provide the listener with the greatest auditory interest at the climactic part of the piece. A cadential extension is added in measures 109-112, followed by a bar of complete rest to create suspense. Finally, the coda features a grand chromatic scale stretching two octaves and a minor 6th leading into two statements of the ostinato, the last one with a modified ending to conclude the movement.

Loss of the Mentor

"Loss of the Mentor," the fourth movement in the suite, is the second with a title not based on a particular stage of a heroic journey. Although Campbell's description of the hero's journey includes a stage where the hero meets either a mentor or some sort of divine helper, the helpers referred to in this stage only provide magical items or temporary assistance, and none of the examples he references in his book include a helper (magical or otherwise) who stays with the hero any length of time. The inclusion of a mentor character who fills the role of what Campbell might call a temporary surrogate father figure is, however, quite prevalent among modern myths and quest stories: Gandalf in *The Hobbit*,[6] Obi-wan Kenobi in *Star Wars: A New Hope*,[7] and so on.

Inevitably, though, the hero will be parted from the mentor and forced to continue alone, which Campbell might find representative of someone coming of age losing the sheltering protection of parents and being forced to learn independence. Although chronologically this usually occurs partway through the road of trials, as the hero will inevitably be tested afterwards to prove his or her newfound self-sufficiency, I believed I could craft a compelling separate movement around the concept of the

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[6] Tolkein, J. R. R. *The Hobbit*. London: George Allen & Unwin, 1966.
[7] *Star Wars: A New Hope*. dir. George Lucas (1977, 20th Century Fox 2006), DVD

hero being faced with another loss but being able to deal with it in a more mature manner, and I knew when designing the suite that the concept of a mentor was ubiquitous enough that mentioning one would imply the context I intended for most listeners. With this image in mind, I knew that I wanted the hero's loss theme from the first movement to return at the end of this one, but in a way that showed that the hero's emotions were becoming a source of determination rather than a cause of inaction.

Choosing this subject matter gave me the opportunity to explore new techniques, allowing me to craft a movement with a great deal of contrast with the material presented so far in the suite. I wanted to explore an entirely new texture in this movement and decided that placing the melody in a lower register than the accompaniment would give textural contrast I wanted. The compositional challenge posed by such an arrangement is that the ear naturally perceives the highest-pitched sound to be the most important (especially for untrained listeners), so I knew that the accompaniment would need to be fairly spartan in order to avoid attracting attention away from the main melody.

Starting with the open sounds of perfect octaves and fifths led me to create what I thought would be a countermelody for the main theme, although by the time the piece was completed it had taken on characteristics similar to an ostinato. Ostinatos have been present in every

movement so far, and I was reluctant to utilize another one, but I have made an effort to ensure that they are quite distinct from each other. The ostinatos used in "The Peaceful Village" and "No Time to Mourn" were mainly textural, contributing to the piece only in harmonic and rhythmic ways, whereas the one used in "The Road of Trials" was much more melodic in nature. This fourth ostinato represents a middle ground, displaying characteristics of both of those precedents.

Although simple stepwise motion from scale degree 1 to 3 and then back can hardly be considered an exciting melody (even doubled at the octave), following each octave with the syncopated 5th of the scale creates a much more interesting progression, with multiple melodic and harmonic interactions combining to create a more engaging passage. The simple stepwise motion is still present in the octaves, but the rhythmic distance between each octave + 5th unit implies that that the downward leap is the main motif of the passage, and a melody is created by combining 4 units of the motif to explore the contrast created when the downward leap grows and then decreases in size.

Harmonic uncertainty is created by the slow tempo of the piece: for example, although it is certainly possible to analyze the first four bars of the movement as all being in D minor, the pause between each octave-5th pair allows the ear to interpret each motif as suggesting a new harmony,

creating the chord progression i - $V^{6/4}$ - III (or i^6) - $V^{6/4}$. When the accompaniment is used in a register above the main theme, the fact that the melody notes will also be heard as chord tones magnifies this harmonic uncertainty, allowing me to imply either interpretation at different times... and sometimes both at once.

For example, examine the second half of the first statement of the main theme, starting in measure 9 with a B^b in the melody underneath D and A natural. Throughout measures 4-8 the melody has firmly implied a constant harmony of D minor, and the accompaniment has done nothing to dispute this interpretation. However, at measure 9 the melody rises to a B^b more than a half note in length, and although the continuing 'ostinato' creates the expectation that the piece is continuing on in D minor, the listener is presented with the sound of a strong, root-position $B^{b\,maj7}$ chord. Although the B^b chord is made slightly weaker by the presence of the major 7th, the fact that it is in root position makes it very harmonically stable and the listener may well hear it as a harmonic shift to VI.

That interpretation becomes suspect, however, as we hear the B^b as a melodic note and therefore not necessarily a chord tone. VI^{maj7} and i are already very similar chords, and the ambiguity created here is made even more potent when the B^b resolves to an A natural and the only note differentiating those two chords is removed. The resolution occurs after

the accompaniment has already changed to an E natural, giving the third beat of the measure the sound of a #4 - 5 suspension. Despite the ambiguous nature of the first half, the second half of the bar seems to clearly imply E minor 7 (ii^7) with the A natural in the accompaniment considered a non-chord pedal tone.

The following bar supports that analysis, as the $C^{\#}$ in the bass implies some sort of dominant function, although the F and A natural in the accompaniment create an augmented chord. In this case, however, the ambiguity is quickly resolved as the E octaves in the second half of the bar clearly indicate the F natural was a non-chord tone, specifically a 4-3 suspension. In retrospect it becomes clear that the most correct way to analyze the first half of bar 9 is as VI^{maj7}, but the expectation of a continuation of i gives weight to the evidence pointing towards the other possible analysis, and that is enough to help support the atmosphere of uncertainty I attempt to establish throughout this piece.

Structurally, this movement is similar to the previous one, with one main theme that returns repeatedly in different arrangements and keys. Unlike the previous movement, however, there is no ostinato that continues throughout the movement, although there is a repeated two bar long motive that accompanies the main theme whenever it is presented, as discussed in the previous two paragraphs. This accompaniment is

presented at the start of the piece to give the listeners time to acclimatize themselves to it, so that when the main theme is introduced in a pickup to section A it is identifiable as the melody. The rhythmic complexity of the three-beat-long pickup also helps to draw attention to the newly introduced melody, causing the audience to recognize its importance despite its lower register.

After the two phrases of the melody are presented in the home key of D minor, a contrasting episode appears in measures 13-32 consisting of three sections. The episode starts with a modulation to E^{b} major, effected when a melodic pickup leading to D natural on the downbeat is harmonized unexpectedly. Instead of the D functioning as scale degree 1 in the home key, the broken E^{b} major chord in the accompaniment causes the D to instead take on the role of the major seventh in an $E^{b\,maj7}$ chord. This type of common-tone modulation is used frequently both in this movement and throughout the entire suite.

The first part of the episode (section B) features the melody being brought up to the higher register, with the left hand instead playing rising and falling lines of eighth notes that largely just outline chords. After the static feeling of the main theme's accompaniment I thought it appropriate to provide contrast by using an accompaniment that featured a greater sense of momentum. This momentum is not maintained in the second part

of the episode (section C), however, and instead is slowed when the left hand's part imitates the rhythm of the main theme's accompaniment.

In contrast to the open sound found in measures 1-4, however, the accompaniment here features closely voiced, dissonant chords on the offbeats and falling downbeat notes that are not doubled at the octave. Although the accompaniment here is much muddier-sounding than that found in the main theme placing it in the lower register should prevent it from overwhelming the melody, especially as the audience will already associate the rhythm with the accompaniment. The first half of this section (measures 20-23) is in F minor, and while the second half (measures 24-28) adds more chromaticism and hints at A^{b} minor, by the start of the last section of the episode (measures 29-32) it is clear the piece is still in F minor.

This last transition section is little more than a cadential extension based around the motif introduced in the last two bars of the previous section (measures 27-28). This extension acts as a decoration of V in F minor that prepares the listener for a return of the main theme, which occurs at measure 35 after a two bar delay to re-establish the accompaniment pattern and provide sufficient space for the melodic pickup.

There are three striking changes to the main theme that are immediately apparent upon its return in section A', although none is actually a change of the melody itself. Firstly, the melody has modulated by a minor third, from D minor to F minor. Secondly, the registers of the accompaniment and melody have been swapped, each now more than two octaves away from its previous location. Lastly, the accompaniment has been changed substantially, both to make the melody implied by the downbeat notes more chromatically interesting and also to give the overall accompaniment a sense of greater motion. Although these changes are intended to make the return of the main theme more musically interesting than its first appearance, they are also an attempt to depict the hero being able to deal with grief in a more mature fashion and not become paralyzed by sorrow, as was the case at the end of the first movement. The end of the main theme is altered here as well, the final motif repeated to extend the final cadence and provide additional tension anticipating the second episode.

This second episode, section D, begins with an arpeggio-like motive that starts in the left hand and flows upwards to the right, the first time in the movement that the hands have collaborated to play a line that incorporates both melody and accompaniment. Up until this point the melody and accompaniment have remained segregated, each played by

only one hand, although there are some passages where there may be some debate as to which hand has the melody, such as measures 29-32. This texture is maintained until measure 50, where the left hand switches to block chords to draw attention to the upcoming cadence.

Although the episode began in D^{b} major, the relative major of the previous section's key, the episode modulates in measure 48, and the deceptive cadence in measures 50-51 strongly indicates we have returned to D minor. Measure 50 is repeated in measure 52, however, and then repeated again a semitone higher to lead to a return of the main theme in C minor. The modulation itself utilizes the ambiguous nature of the fully diminished seventh chord, $C^{\#}$ G B^{b} in measure 50 and D A^{b} C^{b} in measure 53. In measure 50, that chord functions as $vii^{\circ 7}$ in D minor, and the E natural in the melody fills out the chord by contributing the third, leaving us with a complete fully diminished seventh chord in root position. In measure 53 the same resolution would lead to E^{b} minor, but instead the C^{b} functions as a B natural, reinforced in the melody line and spelled as such, leaving us with an incomplete diminished seventh chord that, instead of functioning as $vii^{\circ 7}$ of E^{b} minor with no third, acts as $vii^{\circ 6/5}$ of C minor with no fifth. This chord, combined with an altered melodic pickup, leads to the final return of the main theme in measure 54.

In this final recurrence of the main theme, section A", the melody is again in a higher register than the accompaniment. Aside from the registral change, a change of key, and a slight embellishment in measure 56, the melody is essentially unaltered from its earlier appearances. In comparison with the previous movement, where the main theme was embellished to increasing degrees with each appearance, in this movement the core of the main theme remains essentially unchanged; even the altered endings in the theme's second and third appearance are based on the melody itself.

The extended ending located in measures 60-64 takes the same idea that was used in measures 41-43, repeating the melody's final motif to extend its final cadence, and develops it into an entirely new transitionary section. By changing the underlying harmony in measure 60, rather than maintaining the pattern established throughout measures 54-59, what would have been the final bar of the main theme instead becomes the first bar of a new section without any changes to the melody. As the motif is repeated, first at the same pitch and then in a rising sequence, the accompaniment takes the piece on a modulation back to F minor through repetition of a motive recognizable as an altered version of the main theme's accompaniment motif.

Once back in F minor the piece arrives at its coda, which features the return of the hero's lament theme from the first movement. But whereas the theme appeared with no accompaniment at all when we first encountered it, in this movement it is joined by the main theme's accompaniment figure, slightly altered to give a greater sense of momentum. An extra bar of rest has been added between each phrase, and these breaks in the melody are filled with an accompaniment that combines that of the main theme as well as motif from the transition in measures 29-32. This allows the sense of momentum to continue during what would otherwise be an extended sustained note in the melody.

The ending of this section is also extended, the final phrase of the lament theme 'resolving' deceptively to D^{b} major in measure 75. This unexpected tonal shift is followed with a repetition of that final phrase with the melody raised one step diatonically. The accompaniment is lowered to begin on D^{b}, and with the material altered from a unison to a perfect fourth apart the combination forms an entirely new intervallic relationship throughout measures 75-76. Despite the brief deceptive diversion, the lament theme returns to its proper key at measure 77 for one repetition of its last phrase in the proper key. The accompaniment forgoes its rhythmic pattern in favour of block chords for these final two bars and leads to the final bar of the piece, an F minor chord with no third. Although I did include

the third of the chord when I first composed it, it did not sound appropriate after the open sound of the accompaniment throughout the piece and I eventually removed it.

Although the piece does end in a different key than it begins, my exposure to ragtime music has taught me that such tonal closure is not always necessary.[8] In this case, I chose to end in a different key to transition as smoothly as possible into the next movement. As well, adding another transition returning to the starting key would have made the piece even longer, and as I am quite happy with the movement at its current length I worried that extending it would disrupt the pacing of the suite as a whole.

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[8] For examples, see *The Easy Winners*, *Elite Syncopations*, and others from: Joplin, Scott. *Collected Piano Works*. New York: The New York Public Library, 1971.

Through the Land of Shadows

The fifth movement, "Through the Land of Shadows," represents in some ways a departure from Campbell's structure for the hero's journey, a departure that was necessary due to the nature of this project. In *The Hero With a Thousand* Faces the most interesting aspect of a heroic quest was the re-creation of the hero into a new person as a result of the journey, and the most important aspect of that being the new relationships developed with authority figures, family, and others. Although character development is indeed a vital part of almost any story it's extremely difficult to portray in a medium without words, and although I do attempt to portray the hero's development in several of the movements I did not feel that it would work to have an entire movement based around such a complex topic as, for example, reconciliation with and earning respect from a father figure. A topic like that might serve very well as inspiration for a larger work, but I did not believe I could do it justice with a movement lasting only three to five minutes. The suite so far had been based mostly around events, and I wanted to maintain that tendency.

Knowing that the final movement would depict the hero's return home and the penultimate movement the hero's final battle, I decided that this movement should portray the most perilous part of the hero's journey and titled it "Through the Land of Shadows." This movement would be my

greatest opportunity to move away from tonality and more accessible composition techniques, as the contrast with previous movements would make its relative strangeness all the more potent. I still had in my mind the objective of making the suite enjoyable for both trained and untrained listeners, and to give the untrained listeners a framework in which to understand this movement I decided to use one of the classical forms, a sonatina.

Sonatina form features two contrasting themes presented in related keys, and although I did not want to completely circumvent these guidelines I wanted to explore a contrast that might stretch the boundaries of what would traditionally be considered a "theme." Rather than think melodically I wanted to explore texture, and I decided that the contrast between my two sections would be that of motion versus stability. With that in mind, I decided that the first theme would feature trills while the second theme would feature block chords.

With the predominant trait of each theme established, I decided that each section should also have some melodic component, and attempted to create guidelines to make the melodies seem appropriate to the texture. Reasoning that a trill is a decoration of a semitone I attempted to compose a melody featuring semitone movement as a motif, but found that too constraining. Adding another semitone pair adjacent to the first seemed

the logical next step, and I discovered that composing evocative melodies limited to four adjacent semitones proved to be a fascinating challenge.

I also unintentionally re-composed J. S. Bach's namesake theme, B♭ A C H(B♮), used in countless works from *The Art of Fugue* onwards. Although the use of that melody might bring to mind unwanted associations for knowledgeable listeners, it fit so perfectly with the atmosphere I was attempting to create in the piece that it seemed a shame to avoid using the motif merely because others had used it before - even if one of them was the most famous composer of the baroque era. In the end I decided to use that motif, reasoning that if presented as a fragment of a melodic phrase rather than as a central theme in itself any unwanted connotations would be minimized.

The block chords of the second theme, on the other hand, called for a fairly static melody that would lead from chord to chord without giving too much sense of momentum. Also, since the first theme's melody was going to be very chromatic and dissonant, I decided it would be most effective to have the second theme's melody avoid chromaticism and be consonant with the underlying chords, so as to avoid drawing attention away from the harmony that was to be the main focus. The logical place to start was using the top note of each block chord to form the melody, and this worked very well when combined with appropriate bass note motion.

Limiting the melody to only bar-length notes left the section feeling too simplistic, but a continuation of the melody featuring only minor rhythmic development grew naturally as I experimented with the texture, and I was able to make the section more musically interesting without disturbing the atmosphere I intended to create. This left the section with a three-part structure, starting with block chords whose outer voices contract towards each other. The second part features the more active melody over closely-voiced chords whose inner seconds are offset by an eighth note to create what could be analyzed either as broken chords or a countermelody. The final part of the second section contains block chords again, although the outer voices expand outwards to move from closely-voiced to extremely open chords, giving the section as a whole a sense of connection and continuity.

Structurally the movement is very much a sonatina, clearly in sonata form with a short development section. Section I (measures 1-36) is the exposition (which includes an optional repeat), section II (measures 37-67) is the development, and section III (measures 68-104) is the recapitulation. The tonal center for the first theme of the exposition (section A) is somewhat ambiguous but I consider it to be G (of indeterminate quality). This is largely due to the first trill consisting of G and $F^{\#}$, which I interpret as tonic and leading tone. The first motive of the

melody (measures 2-3) also supports this, as the stressed C$^{\#}$ sounds like a chromatic decoration of D, the dominant scale degree of the key. The strength of that tendency is what caused my one departure from the four-semitone range guideline for the melody, which can be found in measures 4-5.

Rather than having the C$^{\#}$ resolve upwards to D, which would have too strongly suggested tonality, I instead had it leap up a tritone to G to add another motif that leads to a leap down to A$^{\#}$. Although the G and F$^{\#}$ in measure 4 are a leap away, the final A$^{\#}$ is adjacent to the B natural used earlier in the melody, leading me to analyze that phrase as an extension of the four-semitone guideline, a fifth semitone added underneath the first four, preceded by a decoration. The rest of the melody follows the four-semitone guideline closely, with the octave spacing between the notes increasing as the first theme reaches its conclusion.

The trills that are the main focus of the first theme begin in the right hand with G to F$^{\#}$, and this trill continues until measure 9 when the left hand adds in a trill between C$^{\#}$ and D. After a measure of simultaneous trills the right hand switches to the melody while the left hand continues its trill, lowering the bottom note of its trill to C natural in measure 12, and then lowering the trill again to B natural to C$^{\#}$ in measure 14. In measure 14 the right hand returns to trilling again, this time on D$^{\#}$ to E, causing the

hands together to trill between a pair of major thirds. This simultaneous trill is maintained for two measures' time, and in measures 16 and 17 it is slowed down to lead into the second theme's section.

Section B contains the second theme, begining in measure 18 with a bar-long block chord arpeggiated in the quarter-length pickup. The chord could be described as a root-position $C^{\#\,min7(add\ 11)}$ chord with no fifth with the third as the highest note, but the immense spacing between the notes combined with the arpeggiation draws more attention to the way it is voiced, with each hand playing a minor seventh interval a perfect fourth apart. This chord resolves to another bar-long chord in measure 19, this chord a relatively straightforward B^{maj7} also voiced very openly.

The basis for this irregular resolution is actually the final trill of the first theme: the outer voices of the chords in measures 18-19 are the notes that each hand was trilling on in measures 14-17. This allows a sense of continuity to link the two theme sections despite the difference in texture and keeps the piece flowing. Measures 20-21 are almost a repetition of measures 18-19, offset by a perfect fourth upwards in the left hand and a perfect twelfth downwards in the right. Although measure 20 is again voiced as a pair of minor sevenths offset by a perfect fourth, the chord of resolution is changed in the left hand, with both notes instead

rising a whole tone to create an incomplete $G^{\#\,min7}$ chord with a doubled root in the highest voice.

The top note of the chord in measure 21 is repeated in measure 22, where we first see non-bar-length notes in the second theme, although the underlying chord is changed. The chord is constructed from a pair of major seconds offset by a perfect fourth, an inversion of the chord structure from measure 18 that allows for much closer voicing. The lower note of the inner second is delayed by an eighth note to both prevent the chord from sounding too muddy and to make the chord more rhythmically interesting, as constant block chords in a slow-moving piece can get monotonous and that was not an effect I desired for this movement. A certain degree of simplicity was appropriate here, and therefore I decided to reuse this chord construction throughout the second section, although the inner second is usually changed to a minor second due to harmonic considerations.

The melodic phrase in measures 22 and 23 ends on a bar-long chord in 24, a $D^{\#}$ minor triad in first inversion with an added fourth, and this chord is repeated as quietly as possible to give an echo-like effect. The melodic phrase from measures 22 and 23 is then repeated twice with varied endings in measures 27-29, which leads to the closing block-chord phrase of the second theme in measures 30-33.

The chords in the second theme's codetta (measures 30-35) have varied structures, as my central concern while composing this phrase was not a uniform sound but rather to focus on the melodic nature of the top and bottom voices of the chords, whose contrary motion brings them nearly four octaves apart. The first chord is structured similarly to those in measures 22-23, although all notes are played at the same time, and although the right hand plays the same interval (a perfect fourth) in the next three chords, the left hand's interval expands through a perfect fifth to two minor sevenths. Throughout this phrase I consider the lowest note as the root of almost all the chords, making them all various flavours of root position minor seventh chords. The one exception is the chord in measure 31, which I would instead analyze as a suspended $C^{\#\,min7}$ chord in third inversion.

The question of whether to include a repeat indicator for the exposition was a challenging one. Although sonatas and sonatinas have traditionally included repeat markings since the 18th century, the question of whether to perform them is a matter of controversy, and hardly a new one. As Aaron Copland wrote in 1939, "Interpreters nowadays use their discretion in the matter of repeating the exposition," and that often

"modern sonatas and symphonies do not indicate any repetition...."[9] Although some conventions have arisen, the final decision regarding which repeat markings to observe and which to omit rests with the performer today, just as it did seventy years ago. With this in mind, should I bother to include a marking that is liable to be ignored?

Looking at the question not as a performer but as a composer, I found myself asking what effect repeating the passage would have on the performance and the listener. The purpose of repeating the exposition is to increase the listeners' familiarity with the main themes, to allow them to better understand the changes those melodies go through in the development. In a situation in which the listener may only ever hear the piece once this seemed to be a very desirable effect, so I was inclined to include the repeat marking for the purposes of live performance. If the piece is recorded the listener will have the chance to revisit the movement many times, however, and the repeat becomes extraneous. In the end I decided to include the repeat marking with a guideline added as a footnote, knowing full well that performers may choose to observe it or not at their discretion.

The sonatina's development (section II) starts in measure 37 very similarly to the first ending in measure 34-35, although with a crescendo

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[9] Copland, Aaron. *What to Listen for in Music*. 187-188.

up to forte for the sustained chord. Under this chord the left hand plays a semitone motif reminiscent of a very slow, uneven trill low in the piano's register, giving the start of the development a somber, even sinister quality. The trill-like motif is continued until the pickup to measure 42, where it is extended downwards to a D natural, which is sustained through measure 43. The entire phrase (measures 37-43) is repeated starting on the third beat of measure 43, although the first note is shortened to only three quarters in length, causing the phrase to be offset one quarter note later than its first appearance.

The right hand plays nothing in this section until measure 42, where it plays a short phrase based off four semitone-related notes (E, F, $F^{\#}$, G), and then in measures 44-50 it plays trills on E - $F^{\#}$ and then E - F. Once the second trill starts the left hand crosses over the right to play two short figures, the first a trill in miniature and the second a four-semitone run. With all the first theme's foci presented succinctly and sequentially the development moves to the second theme section, starting with the right-hand trill leading into a block chord made up of two minor sevenths.

The block-chord intro to the second theme section is referenced with only a single chord here, and instead the development of that section (section B') is predominantly focused on its middle section, the exploration of that melody lasting from measure 53 to 63. In this section the right

hand's part is only slightly more complicated than in the exposition; the majority of the changes are in the left hand part. The changes begin in measure 53 with the rhythmically-offset note being repeated on offbeats throughout the bar, and in measure 54 the note is not just repeated but expanded into a true countermelody. These two bars are repeated in variation in an upwardly-modulating sequence until measure 59 when, as a respite from the steadily increasing momentum, a block chord appears as a reference to the chords that appeared in measures 24-25. The chord in measure 59 is placed on an offbeat to give a sense of rhythmic instability to the section, a character that is maintained throughout the remainder of the offbeat-chord exploration in measures 61-63.

Starting with the pickup to measure 64, the final part of the development section acts as an elaboration of measures 30-33 from the exposition. Although the chords here are broken rather than solid the outer voices follow the same pattern, contrary motion between them creating increasingly widely-spaced chords. The pattern is broken at the last chord however, in measure 67. The repeated downward motion by fifths in the root sets up a pattern, and the expectation of its fulfillment is denied when the root instead moves upwards by step to form the root of a fully diminished seventh chord. Similarly, the pattern of upward leaps in the

highest voice is also abandoned at this point with a fall to $F^{\#}$, a note which leads into a trill that signals the start of the recapitulation.

The recapitulation (section III) starts exactly as the form requires, with the first theme section restated in its entirety. It is not until measure 90 that the first change from the exposition occurs, and it is entirely in keeping with the guidelines of the form. Just as is expected within sonata form, the second theme is modified so as to prevent the modulation that occurred in the exposition. In this case, the section beginning at measure 90 is transposed down a perfect fifth. The section is otherwise unchanged, as is the following coda section until the very last chord, which starts with the pickup to measure 102. Even that chord is altered only slightly, with the left hand part being transposed up a fourth rather than down a fifth to prevent the sound from becoming too muddy. To close the piece I included two notes in pianissimo while the final chord slowly decays, an echo of the original trill that started the movement.

The Final Battle

Since the moment of this suite's inception, the penultimate movement has always been titled "The Final Battle." Although in the movements' titles I give no hints as to the nature of the entity responsible for the hero's torments early in the suite, in my personal opinion I've always considered the foe something physical and therefore I planned this movement to portray the final confrontation with the hero. Since this heroic story is focused more on the hero's actions and less on his or her development as an individual, this movement is the climax of the suite and therefore is intended to illustrate musically the story's moments of greatest excitement.

Additionally, I wanted this movement to be particularly memorable for listeners and therefore decided to center the movement around a single, heroic melody, in a manner similar to "The Road of Trials." Like that movement the melody here will be repeated with variations, although in this movement modulation will not be used as there is no need to imply any sort of journey. Overall the movement has a ternary structure, with the main theme stated in section I, a number of variations presented in section II, and a return of the original theme in section III followed by a coda.

The melody uses mainly quarter notes or longer, so I knew that to create the atmosphere of action and tension I desired I would have to use

much quicker notes in the accompaniment. I wanted the movement to give a sense of constant motion without drawing attention away from the melody, and decided to use repeated eighth notes as the main accompaniment texture to accomplish this. To repeat a note numerous times implies that it is harmonically important, and as a contrast to the extended tonality of the previous movement I decided to utilize this effect in a straightforward manner here. In general, this movement was written to have a very movie score-like quality, the main focus not on compositional complexity but rather on engaging the audience with a piece that would fit perfectly as background music for a fight scene.

The main theme itself (located in section A) consists of two modified parallel periods, each of which can be can be divided into four 4-bar phrases followed by a short transitionary passage. Texturally, the main theme consists of a single-note melody with a sustained harmonic note added on the downbeat of each measure, usually a sixth or other consonant interval below the melody note. This is all above the constantly repeated notes in the bass which are almost always the root of the chord, although a few exceptions exist throughout the movement such as measures 19 and 21. The main theme is quite straightforward harmonically and melodically, staying (for the most part) firmly within the D

natural minor scale. The theme is, however, made more compelling rhythmically by the hemiola that is such a core part of the movement.

The piece begins with another appearance of the hero's lament theme. Although it appears almost without accompaniment, very similar to its appearance in the first movement, here it is meant to show the hero's sorrow has become a motivation to act, rather a cause of paralysis as it was in "The Peaceful Village." Aaron Copland disparages the idea of this kind of exact repetition in music, stating (while referring to strict sonata form), "What sense does it make to go through all the turmoil and struggle of the development section if it is only to lead back to the same conclusions from which we started?"[10] However, I believe that such a repetition is entirely justified in this case. Although the notes are unchanged except for being presented in a different key, the style markings are very different, and if interpreted well enough to convey the new emotion the passage should convey an entirely new message. The brief interjection by the left hand in measures 6 and 7 is intended to support this by increasing the sense of tension and anticipation; the low, ominous trill implies that something will soon be happening, and the notes chosen cause it to function as a decoration of A, the dominant of the main key of D minor.

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[10] Copland, Aaron. *What to Listen for in Music*. 189.

The main body of the movement begins with an introduction to the repeated-note accompaniment figure elided with the final note of the final phrase of the lament theme. The repeated note is sometimes doubled at a lower octave to give this short intro some rhythmic interest, the repetitions also helping to provide momentum moving into the first appearance of the main theme.

The first appearance of the main theme lasts from measure 14 to measure 50. The two halves of the theme, sections A and B, are presented with no ornamentation and are therefore almost identical to each other, the only differences being in the final phrase of each half (measures 26-31 and 44-50). The first ending provides only a small sense of finality; after only two bars of sustaining the D in measures 28-29, the right hand begins a slow rise back to the starting note while the underlying chords change in measures 30 and 31. In the second ending the melodic phrase from the first ending is presented twice in diminution in measures 44-46, and once the tonic has been reached in measure 47 it is maintained for four entire bars, in a direct repetition of measures 10-13 that both provides a great sense of finality to the first theme section and leads directly into the second presentation of the main theme.

Section A', the second instance of the main theme, begins in measure 51 and presents the first variations to the melody and harmony.

After a beginning identical to section A, the first modifications begin in the fourth measure of the first phrase, which resolves deceptively to F major instead of D minor. This is supported by a change in the dynamics, which had remained largely constant throughout measures 14-50 but now lower to mezzo-forte. Although this first variation is short-lived and the notes of the next two bars are unchanged, the third bar of the second phrase is changed to incorporate only downwards movement, avoiding the highest note expected and changing the approach to the note in the fourth bar. Thus, the first phrase incorporates an unchanged melody with a changed harmony, and the second phrase incorporates a changed melody with an unchanged harmony.

The third phrase contains variation in both melody and harmony, as the melody rises to c'' in Helmholtz pitch notation, its highest note so far, while the harmony utilizes an A minor chord followed by an E diminished chord, both chords appearing for their first time in this movement. These chords give a sense of a modulation to F major, an impression which is maintained in the next phrase as well. The final phrase is also entirely changed from its earlier nature, now a four bar phrase based loosely on measures 30-31 that leads directly to the second half of the main theme with no transitionary bars added.

In contrast, section B' is largely unchanged from its original presentation. The first three phrases, measures 67-78, are identical to those in measures 32-43. The expectation of variation created by the first half of the theme will create anticipation in the listener as to what will happened next, and this anticipation will be rewarded when the final phrase resolves to D major instead of D minor. This resolution is followed by a four bar interlude identical to measures 10-13, except for the presence of the $F^{\#}$ in the right hand.

Section C functions as a transitionary passage that presents a variation on the main melody. The first two phrases continue in D major and although the melody is different the rhythm is almost identical to that of section A. The final bar of the second phrase modulates to B natural minor, and the third phrase continues in this key. The final phrase features a modulation at measure 99 that brings the movement back to the home key to transition smoothly into another variation of the main theme.

The variation in section D brings the constant eighth-note rhythm from the left hand to the right hand, but maintains the roles of the hands with regard to melody and accompaniment. Although the main melody is still present in the right hand the sustained notes have been replaced with arpeggio-like figures that give the section a sense of constant flowing motion. At the same time the left hand has been given a chance to rest

from playing constant notes, and instead plays root notes in a rhythm that spells out directly the hemiola of the main melody. Ornamentation is added to the left hand's part in the third and fourth phrases of this variation, although it returns to the constant eight note pattern in the last two bars of the fourth phrase to support the transition to the next variation.

This next variation, in section E, returns the hands to their original texture although the right hand melody is greatly ornamented. The first and second phrases are repeated almost identically in the third and fourth phrases, although the latter two phrases are played at a much reduced dynamic level. This repetition is maintained until the third measure of the fourth phrase, at which point the right hand begins an ascending sequence, supported by rising notes in the bass, that finally leads to a cadence on F major in measure 140. This chord is sustained for one bar, and measure 141 brings a return to D minor and to the texture previously encountered in section D. Section D' acts as a continuation of that variation, further increasing the ornamentation of the left hand's part and even introducing chromatic ornaments in the third and fourth phrases. This entire section is presented at a mezzo-piano dynamic level, allowing for a dramatic crescendo in the final two bars of the fourth phrase that lead back to the final return of the main theme.

For its recapitulation in section III, the main theme is initially presented almost identically to its first appearance in section A. The only modification in section A" is an alteration in measure 163 such that the highest note of the phrase is c" instead of b^{b}". Only the main theme's first half is presented, however, as the expected section B" at measure 175 is instead replaced by an entirely new melodic variation. This variation, Section F, acts as a transition to the new texture that will dominate the coda, repeated octaves in the bass instead of single eighth notes.

After four bars introducing the new accompaniment the right hand returns, and section G presents an entirely new melody. Underneath the melody the right hand also plays octaves on each downbeat, creating a very open-sounding texture. Section G is repeated with slight variations in section G', and an altered ending leads to the final section of the movement. Section F features constant eighth-note octaves in both hands in fortissimo, the climax of the movement and the suite. The hands move in contrary motion to each other, their destination an incomplete A^7 chord (with no third or fifth) in measure 218. This resolves in measure 219 to an octave D in each hand repeated as loud as possible for four bars. There is some rhythmic variation in the left hand reminiscent of measures 10-13, finally ending with sustained D octaves to conclude the movement.

Journey's End

The last movement, "Journey's End," acts as a denouement for the narrative and ties everything together musically. While writing it, I had in my mind the image of the hero returning to where everything started to see whether anything remains of his or her original home. While travelling, the hero thinks back on the experiences that have now become a part of who he or she is. With this to guide me I realized that the piece would be through-composed, representing the hero on one final journey, and that the core of the movement would be the reappearance of melodies from each of the preceding movements.

These guidelines led me to make three decisions regarding the composition of the movement. The first was to use an ostinato, as it would be very effective at giving the piece a sense of unity and continuity despite the presence of more than 6 distinct melodies. Secondly, the movement itself needed a melody of its own rather than just being a vehicle for the return of themes from previous movements, and as the hero has finally reached his or her true potential and accepted a new identity the melody should have some complexity and dissonance to it despite being lyrical and beautiful. Lastly, I wanted the end of the piece to feature themes from throughout the suite being layered on top of each other, symbolizing the integration of all the experiences of the journey into the hero's new self.

Structurally, the movement consists of four major sections. In section I the movement's texture and melody are introduced. In section II themes from the previous movements appear, both to represent the hero thinking about past experiences and to give the listeners a reminder of the melodies I will be manipulating. In section III the themes are combined in an increasingly complicated juxtaposition of melody. Section IV acts as a coda both to this movement and to the entire suite, recalling the introduction of the very first movement.

"Journey's End" begins softly with a sparse texture, to contrast with the fury of the previous movement's ending and set up the more introspective character of this movement. The ostinato appears immediately in the left hand, where it will remain throughout the piece, and presents a suspended C chord that, due to its suspension, is of ambiguous quality. The A^{b} introduced in measure 3, creating an $A^{bmaj7(b5)}$ chord, implies the original C chord should have a minor third, but an E natural appears in the melody in measure 5 to contradict that implication. The ambiguous nature of the harmony is a central aspect of this movement's main theme, and both E natural and E^{b} notes appear in the melody over the C^{sus} and $Ab^{maj7(b5)}$ chords.

The harmony used generally does not follow the guidelines of traditional harmonic function, or rather it follows them enough to set up

expectations for resolutions and then thwarts those expectations. For instance, the harmony in section B emphasizes a suspended B^{b7} chord, and the melody supports it in sounding like a dominant seventh chord. However, the expected resolution to E^{b} major in measure 25 does not occur, and instead the harmony returns to C major. The melody, instead of remaining on the E^{b} with the last note of measure 24 acting as an anticipation, instead rises chromatically to an E natural to support this unexpected resolution and begin the A' section.

Fragments of the movement's theme appear to herald a full repetition of the main melody in section A', but after only six bars an alteration of the melody appears that leads into a transitionary passage in measures 41-48. Here the ostinato figure is modified to be preceded and followed by an extra note, filling each bar entirely and changing the character of the figure entirely. A chromatic alteration of the first and third notes gives the figure an entirely new harmonic character, and alternating between these two figures creates a transitionary passage that seems harmonically stationary while preparing for an abrupt modulation to A major.

Section A'' acts as an introduction to section II, and begins with another variation of this movement's main theme (section A''). After the transposition to A the harmony seems to be firmly in the major quality,

despite the brief appearance of F natural in measures 51 and 52. However, this is another attempt to create an expectation in the listener that will be thwarted, specifically for the purpose of drawing attention to the first appearance of another movement's theme. In measure 54 the expected $C^{\#}$ is instead a C natural, and functions not only as the fifth of the $F^{maj7(\#11)}$ chord but also as part of the lament theme, whose first phrase appears in its entirety in measures 54-57, modified with one added note (the E natural in measure 55) and some adjusted durations to account for the different meter and the movement's character.

This leads to section C, an exploration of the loss theme that lasts until measure 74, which contains numerous variations that focus on the loss theme's core motive of rising quarter notes followed by a downward leap to a sustained note, often followed by another downward step to a chord tone. Although section begins on an F chord it modulates quickly to $F^{\#}$ minor by measure 57, and stays largely within that tonality until the next section.

Another abrupt modulation brings the movement to G minor in measure 74, the start of section G, where the mourning theme from "No Time to Mourn" appears. Despite the rhythmic alterations and the transposition the right-hand notes are essentially unchanged from the original, and the ostinato very straightforwardly outlines the original

harmony. This is maintained until measure 81, at which point the theme is abandoned in favor of a transitionary passage leading to an A^b pedal in measures 84-87 that prepares the modulation to the next section.

After another abrupt modulation, this time to E^b major, the main theme from "The Road of Trials" appears in variation in section E. The most obvious change from the original is that the untransposed melody is being presented over an E^b major chord rather than C minor. Although the C minor chord appears in measures 90-91, this reharmonization gives the melody an entirely different character, a character which is supported by the altered countermelodies used in measures 89 and 91. This theme is touched on only briefly, as the expected repetition that makes up the second half of "The Road of Trials'" theme (in measures 92-95) is instead replaced by a new phrase with a stronger resolution. While composing this, I was inspired by the thought of the hero reflecting on the difficulties of that part of the quest, and realizing that he or she now has better ways to resolve such challenges. This is followed by an episodic interlude in the style of that last phrase which leads to the next section.

Section F brings with it another sudden chromatic modulation, and also a brief suspension of the ostinato. It is replaced with a longer broken chord spanning nearly four octaves that, sustained, acts as accompaniment to "The Loss of the Mentor" theme. The theme is

presented here only in fragments, with only the initial six note run appearing. The combination of broken chord and theme-motive run appears in sequence, and with each instance the alterations to the broken chord cause chromatic alterations to the thematic run. This occurs three times, as the fourth broken chord is followed by a new melody that avoids the constant modulation caused by the run motive, the new melody somewhat based on that motive and functioning as a transitionary passage leading to another new section.

The ostinato returns in section G, now in C minor as the result of another abrupt modulation, lying underneath the second theme from "Through the Land of Shadows." I chose to use that melody as it better fit the character of the current movement; my attempts to integrate the first theme's melody into this movement proved too disruptive to the atmosphere I was attempting to create. As "Through the Land of Shadows" is also in 3/4 time no rhythmic modification was needed for its appearance here, although some ornamentation was added in the second phrase. As each melodic phrase includes two bars of inactivity I chose to ornament the ostinato, adding notes to repeat the melody while still maintaining the character of the ostinato. The third phrase of the theme is modified to create a more elaborate variation of the main motive, which is given an altered ending which transitions into the final quote.

Unsurprisingly, the start of section H brings another abrupt modulation, this time to B^{b} minor, and the introduction of the theme from "The Final Battle." But where the theme was energetic and fierce in that movement, here it is more lyrical and reflective. The melody is still recognizable although ornamented extensively, and the harmonic notes that used to lay on downbeats have been offset to be more rhythmically interesting. The transitionary passage at the end of this section (measures 134-137) is based on one from "The Final Battle," specifically measures 63-66 in that movement. This transition leads to section III, the climax of "Journey's End."

The idea for this section was very straightforward: after having revisited all their experiences along the way, the hero realizes that everything that happened along the way has contributed to his or her new identity. The execution of this idea, however, proved to be very complex. Musically, I decided that this section would present the movement's main theme becoming increasingly ornamented by additions of countermelodies based on themes from the other movements. Although this would lead to extremely high melodic density, the fact that all the melodies had already been revisited in the movement would prepare the listener for their second return and hopefully give even the most untrained listener the context to understand what was happening.

The section begins in measure 138 with the "Journey's End" theme in G major. At this point the quality of the first chord is no longer in question, and the ostinato shifts from suspended chord outlines to complete broken chord outlines. The quest is completed, peace is restored, the hero has returned, and the chords can be unambiguously major, although with a major seventh added as well because the hero has moved past a desire for childish simplicity... and because nothing is ever perfect. Although the G^{maj7} chord prominently displays a B natural the B^{b} does still appear, however, over the $E^{bmaj7(\#11)}$ chord that it alternates with, as the hero has learned how to accept chromaticism without being overcome by dissonance. Section J presents the movement's theme essentially unaltered, giving the listener a reminder of its base form so as to be better able to understand the changes to come.

Section K begins similarly, but only the first chord is the same as in section J. A new motif appears starting in the final beat of the first measure and continues into the next measure, recognizable as a fragment from the melody from "The Final Battle." The melody from "Journey's End" returns in the second and third beats of the second bar (the notes with upward stems), but that melody does not continue past the B^{b} at the start of the next bar. That B^{b} instead becomes the first note of the theme from

"Through the Land of Shadows," whose melody continues for the last two bars of the phrase.

In section L the first chord is reduced to a sixth instead of a triad and the chord itself is shortened to a dotted eighth note, the first bar now containing a melodic fragment from the "Loss of the Mentor" instead of a sustained note. The second bar again features the motive from "The Final Battle," although the first note is altered to flow more smoothly from the previous bar. Just as before the upper notes in this bar are a remnant of the "Journey's End" theme, although each voice has an extra eighth note after the last beat that act as passing notes leading to the next bar. The third bar at first glance seems to be similar to that from the last phrase, but in actuality it is based on the "Road of Trials." The fourth bar is still based on "Through the Land of Shadows," although at this point it is heavily modified to fit with everything else happening around it.

Section M also begins with the "Loss of the Mentor" fragment, although here it has been transposed up an octave. "The Final Battle" theme begins on the third beat of the first bar in this phrase, and on the offbeat of beat one in the second bar we find that the motive from this movement's melody has been ornamented to the point of becoming a stepwise run. The third and fourth bars of this phrase bring back the second phrase from the lament theme (originally measures 59-60 in the

first movement) essentially unchanged, apart from harmonization and some rhythmic modification.

Section N essentially repeats the first two bars of the previous section, although with the initial chord voiced differently. Having reached the point of maximum melodic density I decided that it was time for one last thwarted expectation in this movement. Repeating the start of the previous phrase would cause the listener to expect even more ornamentation and complexity, so instead of that the third bar of the phrase becomes the start of the coda. By placing the penultimate section in G major the chord the harmony alternated with was E^{bmaj7} major, so by beginning the section on the third bar of a phrase I ended up modulating to E^{b} major, which is not coincidentally the same key the suite began in. By returning to this key I hope to give a sense of returning to one's roots, of finally returning to the hero's homeland.

This final section IV begins with the broken chord from the ostinato being extended to over 3 octaves in width and then sustained, and repeated in an upwards sequence that leads naturally to a repetition of the chords from measures 3 and 4 of "The Peaceful Village," although here those chords have been spread an extra octave apart. Measures 5-7 of the suite's introduction are reproduced here in measures 164-169, although some extra octave doubling has been added to create a greater

sense of grandeur. The $E^{b\,sus}$ chord that became the start of the first movement's main body is presented here as a false final chord to the movement. Underneath it is the original arpeggio from measure 1 of that movement, reproduced in augmentation, and the addition of a fermata on its final note creates a great sense of drama as to what may happen next. It raises the question of whether the unsatisfying sus chord will really be the final chord of the suite.

But that is not the end, and the very last thing that appears in the suite is a motive taken from the very beginning of "The Peaceful Village," which ends on a complete E^{bmaj7} chord. If listeners remember the first movement and where this motive came from, they may realized that I included it as a sign that hero discovers that perhaps home isn't as lost as originally thought. Although not spelled out directly for the listener, there are hints that a happy ending awaits the hero of this story.

CONCLUSION

Heroic stories have inspired composers throughout the ages, both for vocal and instrumental works. Along with the countless reinterpretations of timeless classics like the tragic myth of Orpheus, there are numerous works based on original stories, such as Richard Strauss' *Ein Heldenleben*. I add this work to their numbers, although unlike Strauss I have at no point considered the hero of this work to be myself. And yet, after learning so much about the parallels between heroic myths, coming of age tales, and the real-world process of maturing, it is hard not to find myself analyzing my development as a composer through the lens of Campbell's heroic journey.

But that is just another example of the most important concept of Campbell's book, that people find these heroic myths so compelling because we see in them parallels with our own lives. We may not have to fight monsters or journey beyond the boundaries of the known world ourselves, but the challenges we each face in our own lives can seem equally insurmountable at times, and the concept of personal growth as the result of hardship is well known to us all. Although my choice to not use a specific hero's story as the program for my work means that I don't have that hero's fame to help engage listeners, it is my hope that by giving

only hints as to the events of the heroic story I can induce the listeners to consciously or unconsciously fill in the details and create a story that they personally find compelling.

Indeed, my goal when beginning the project was to break down the concept of a heroic journey to its very essence and, by allowing both listener and performer to fill in the details or not as they wish, to discover their own meaning in it. If listeners choose to take everything on a surface level and avoid giving the suite any serious thought (which could be wryly considered a refusal of the call to adventure), I hope they find it to be entertaining on a purely musical level. But if they find themselves giving the hero an identity they will likely be much more engaged with the suite, as the fact that the hero is of their own creation will make them more invested in what happens.

Similarly, although the notes themselves should provide a pleasurable enough challenge for a pianist who chooses to play this suite, it is my hope that performers who choose to explore this composition on a level deeper than that of finger choreography will find themselves drawn to consider the nature of the story being told and realize their ability to contribute to it. Although I hypothesize that a listener's attribution of an identity to the hero may be likely to be automatic or even unconscious, a performer who will spend weeks or months with the suite will have time to

develop a much more in-depth and considered relationship with the story and the hero. Each performer will approach the music differently, and I am intrigued to see what forms this relationship may take.

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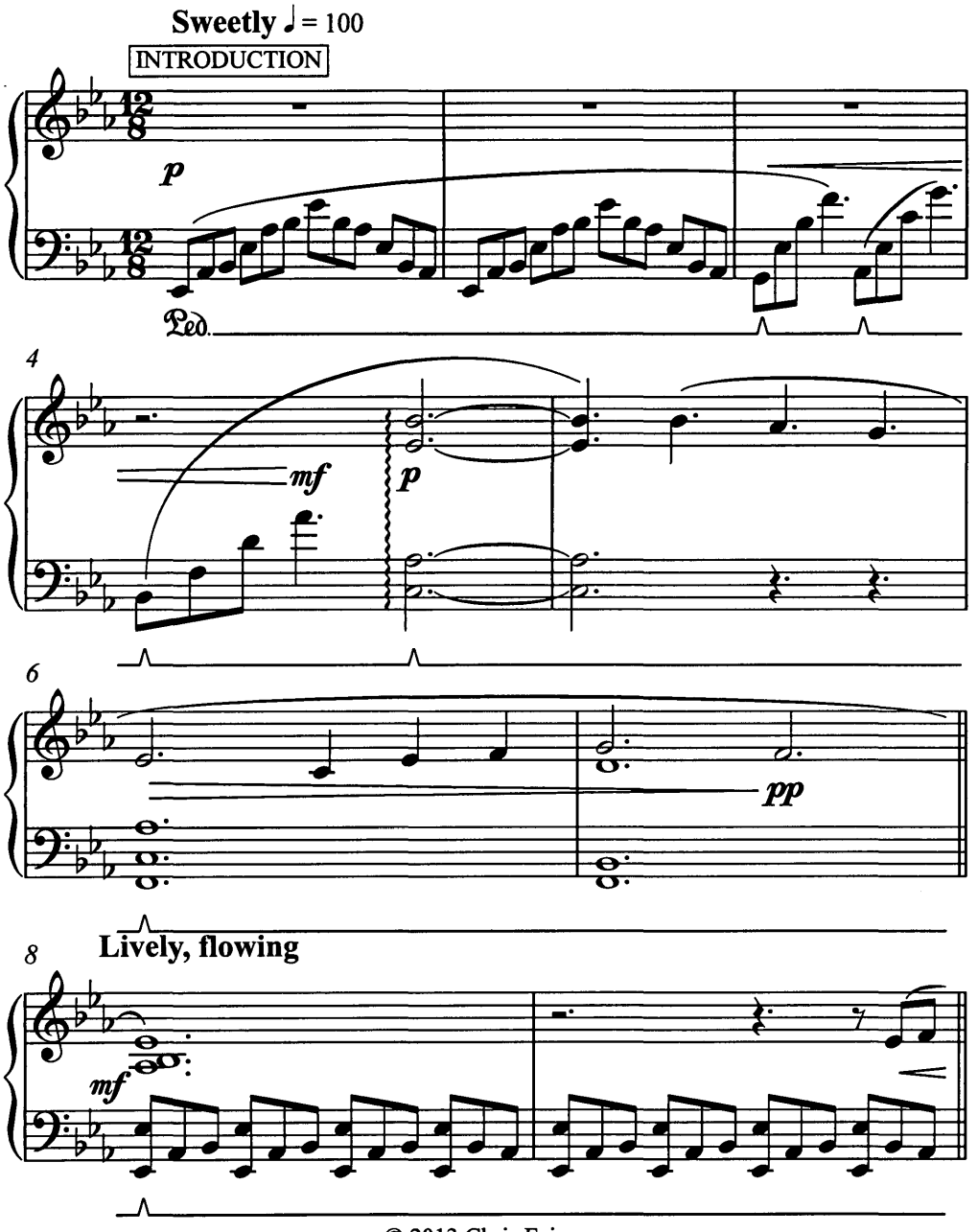
A Story Untold

1. The Peaceful Village

Chris Feige



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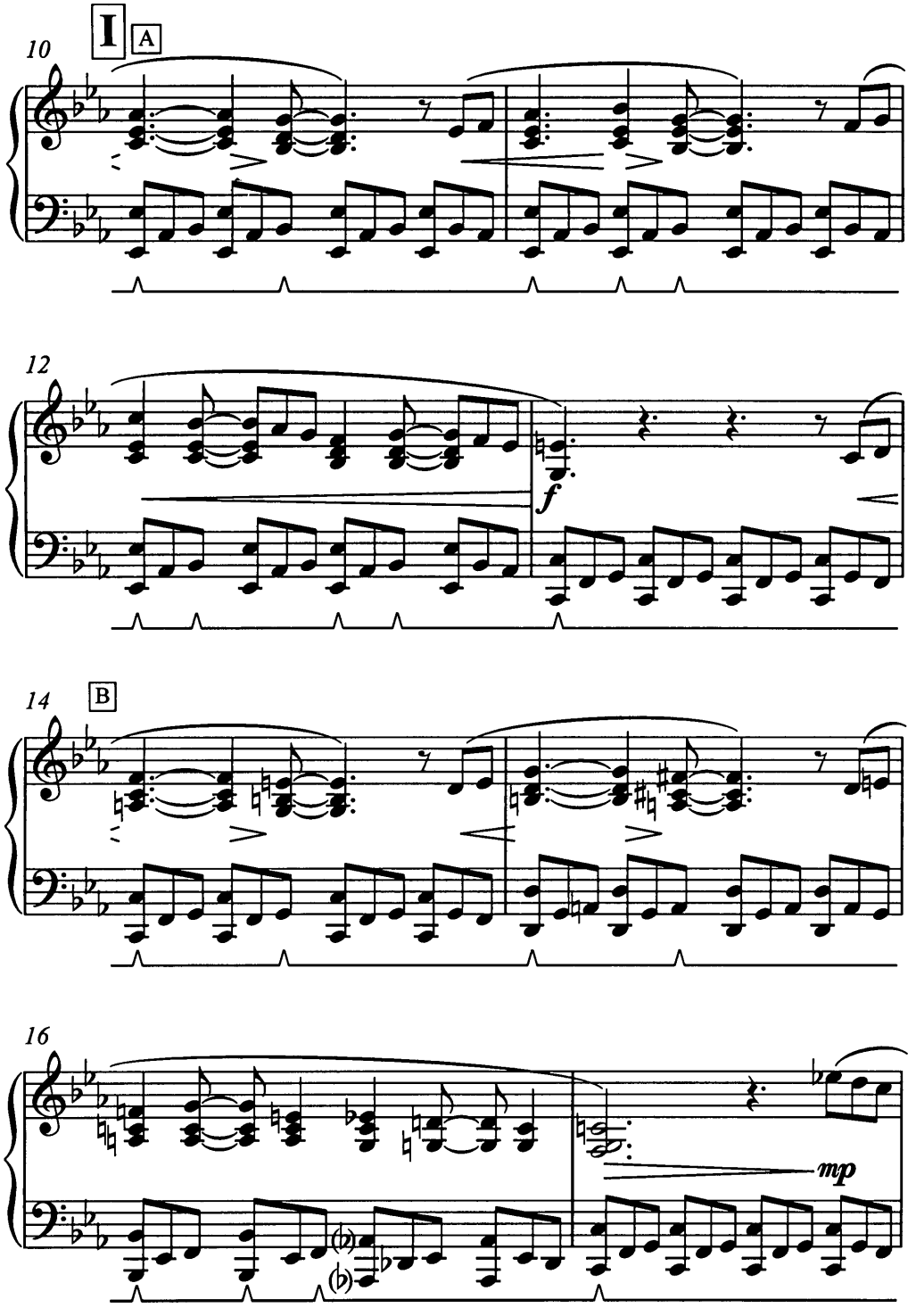
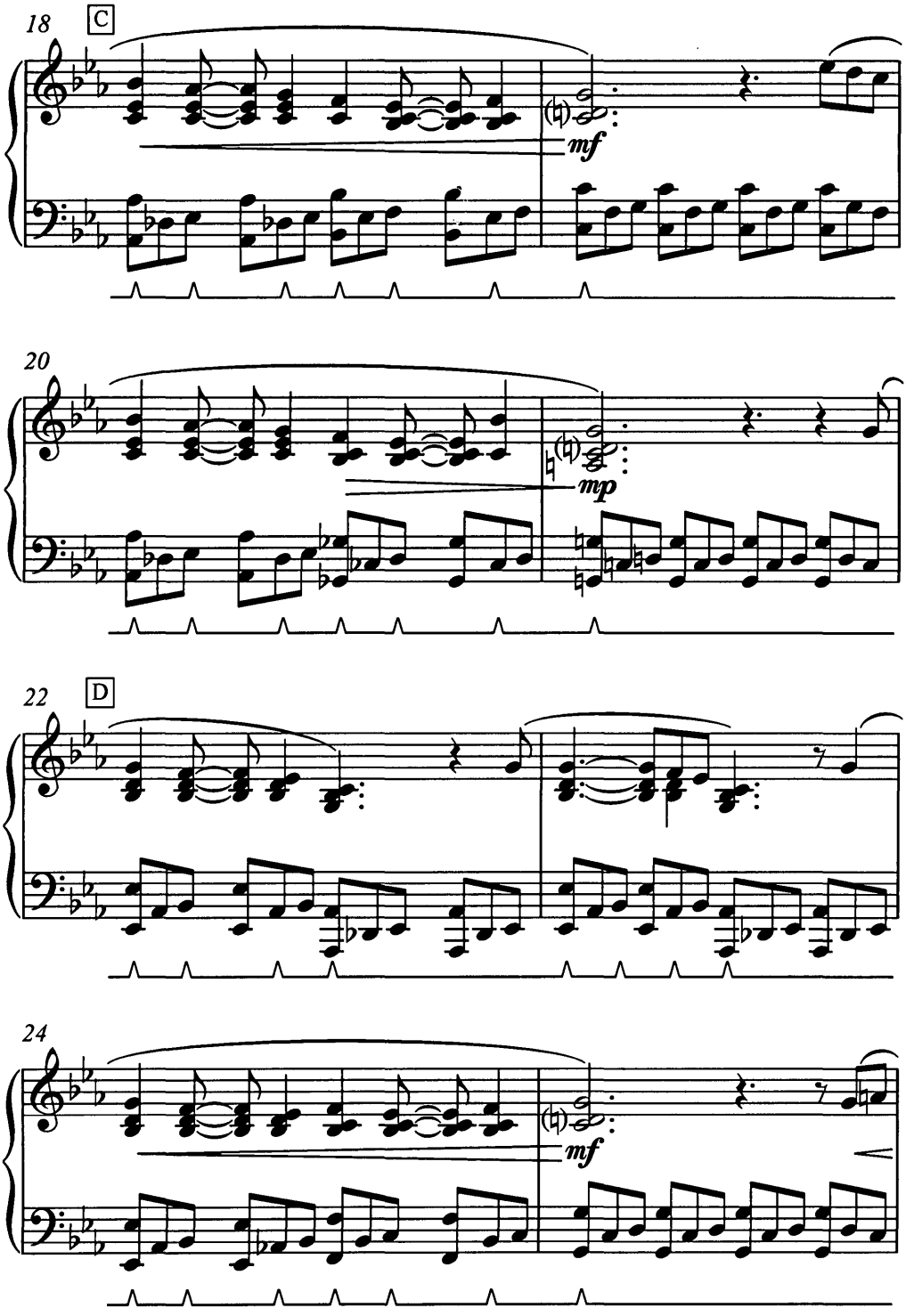
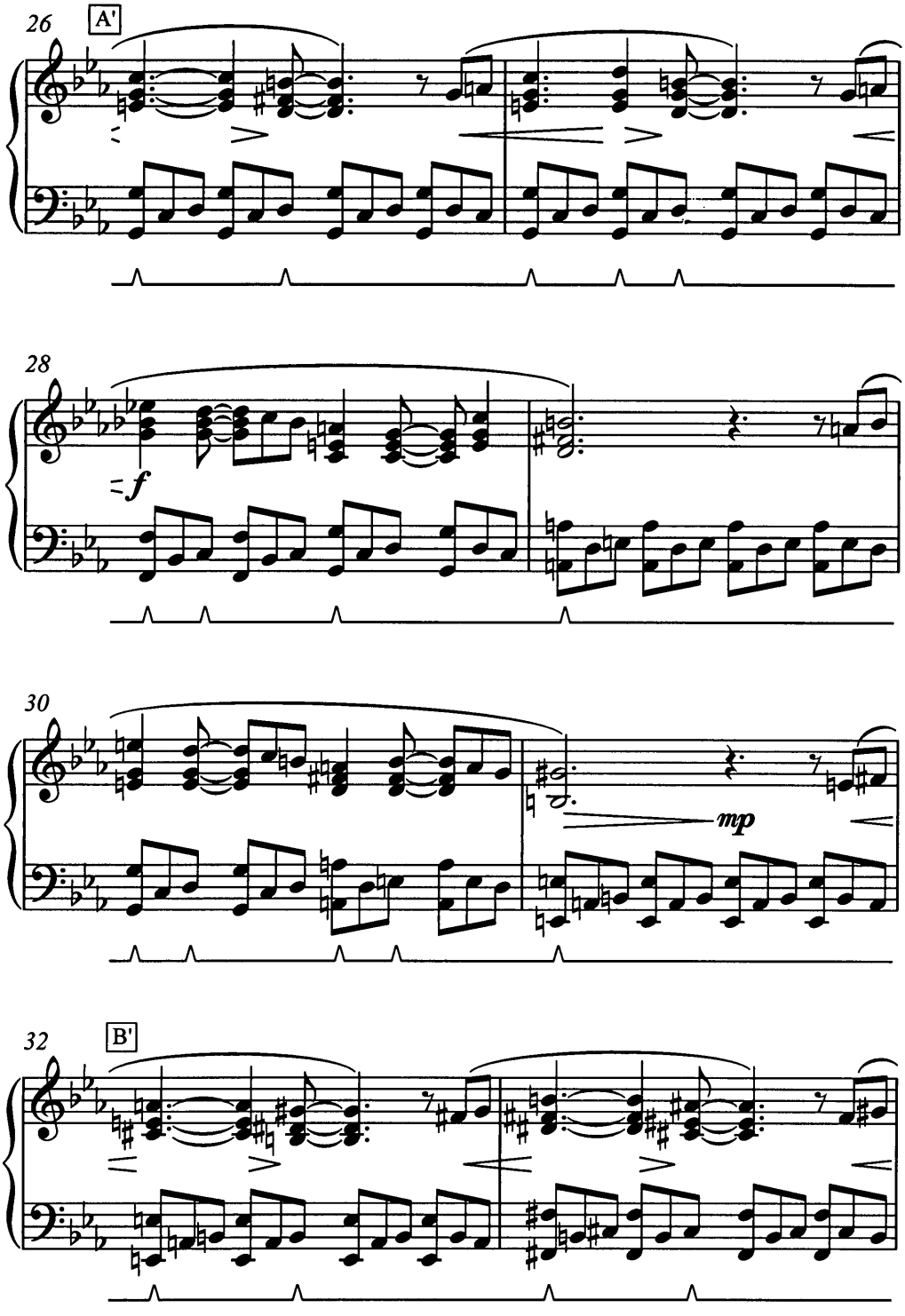
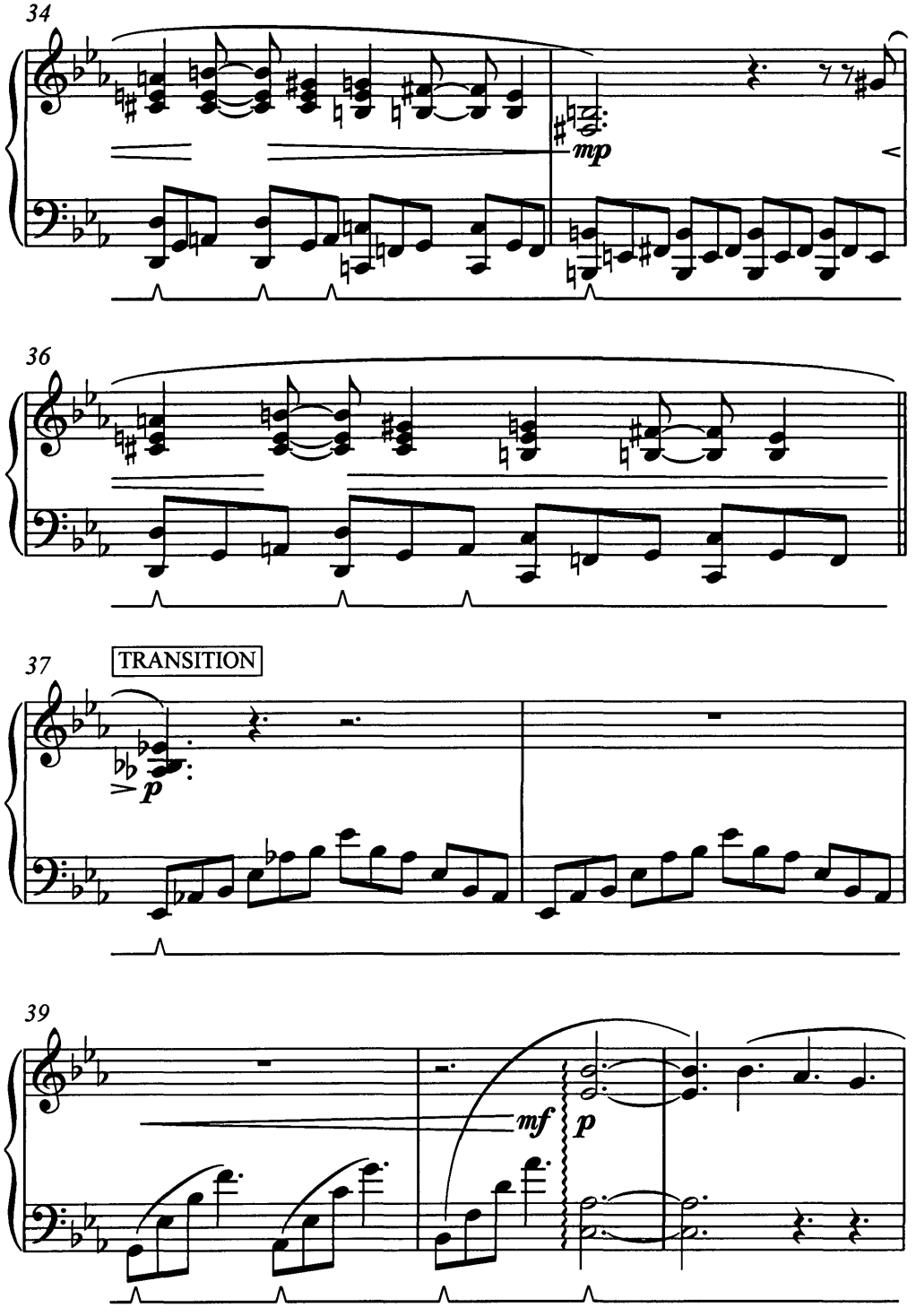
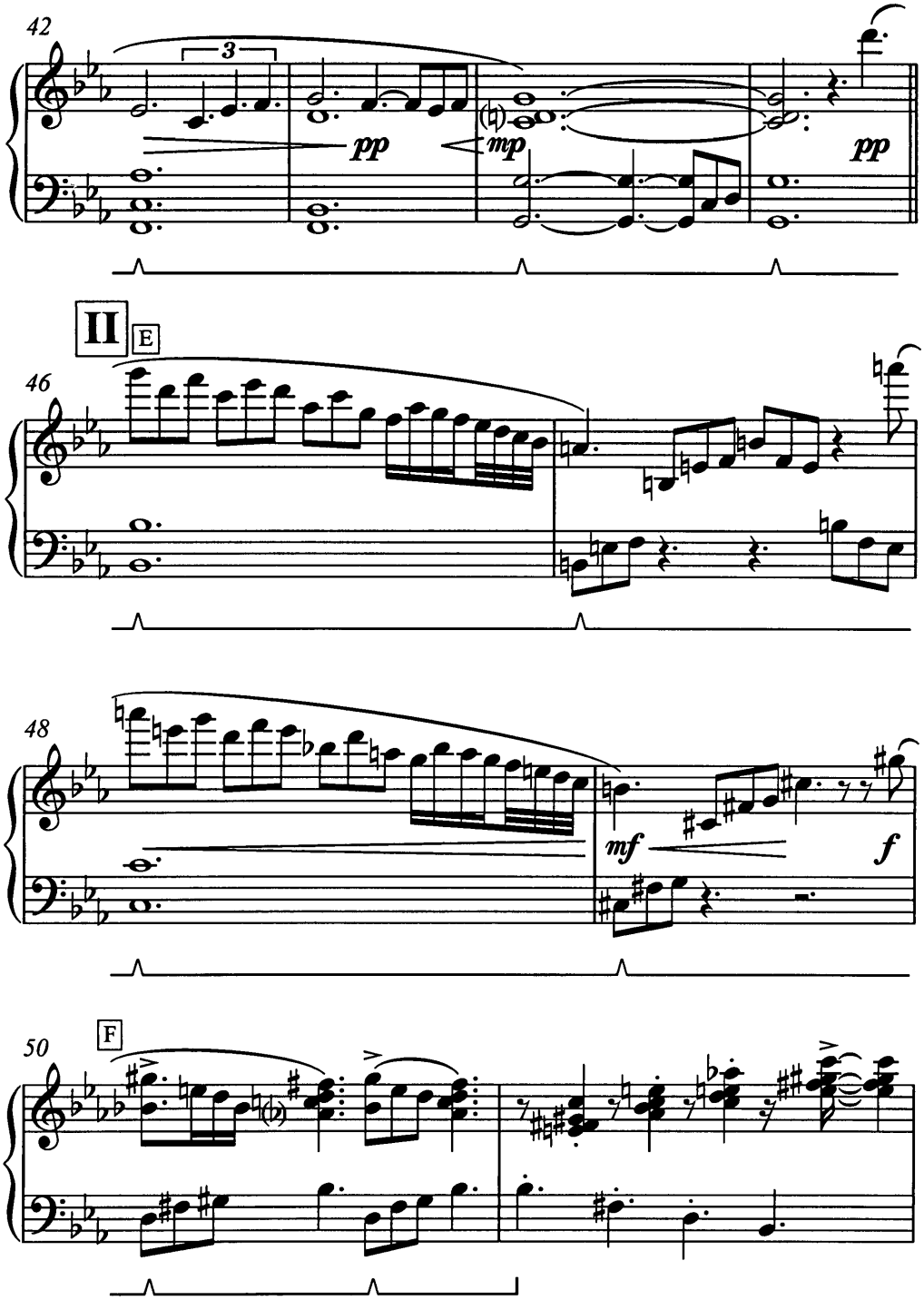
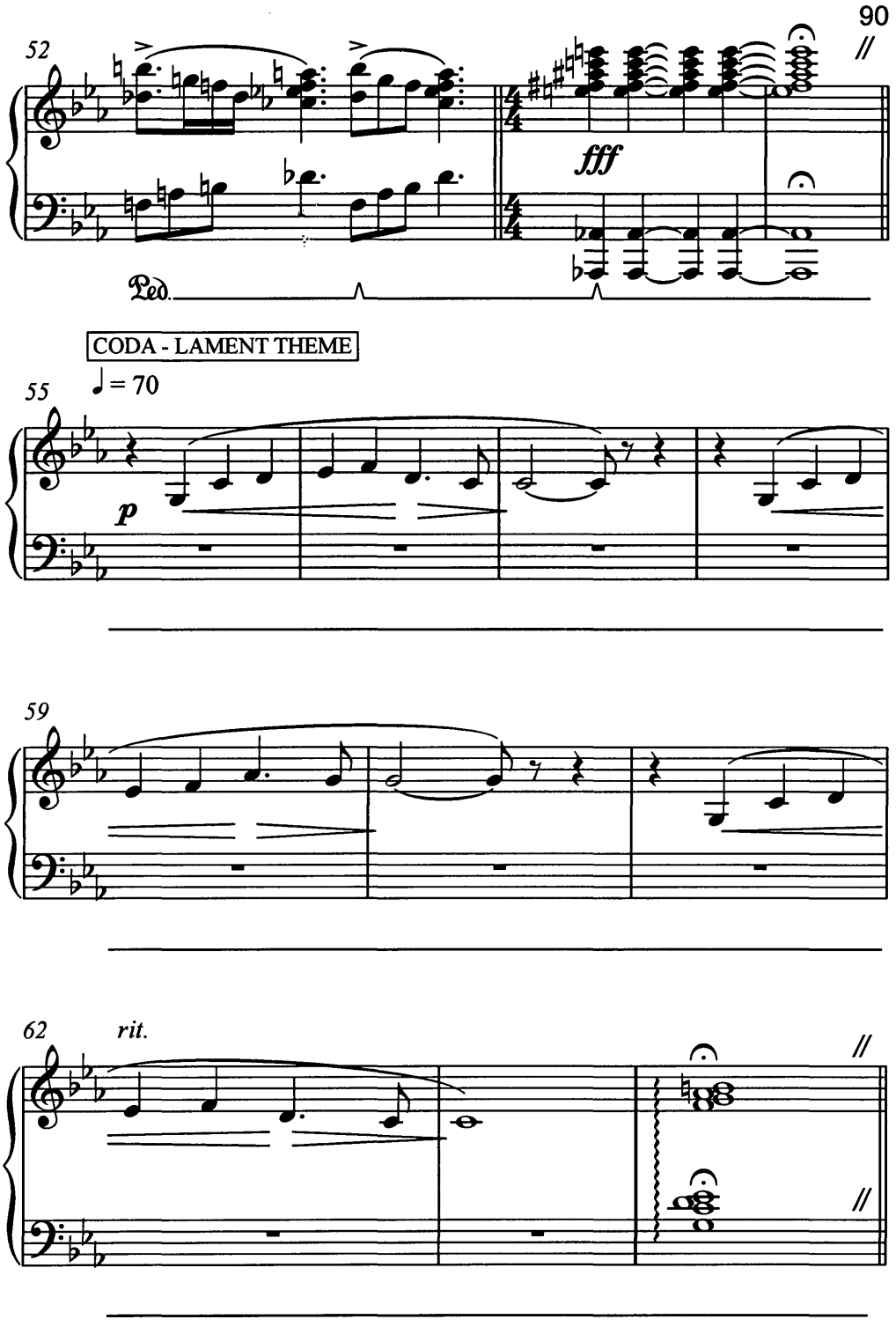

I
A
10
12
f
B
14
16
mp


18
C
mf
20
mp
22
D
24
mf

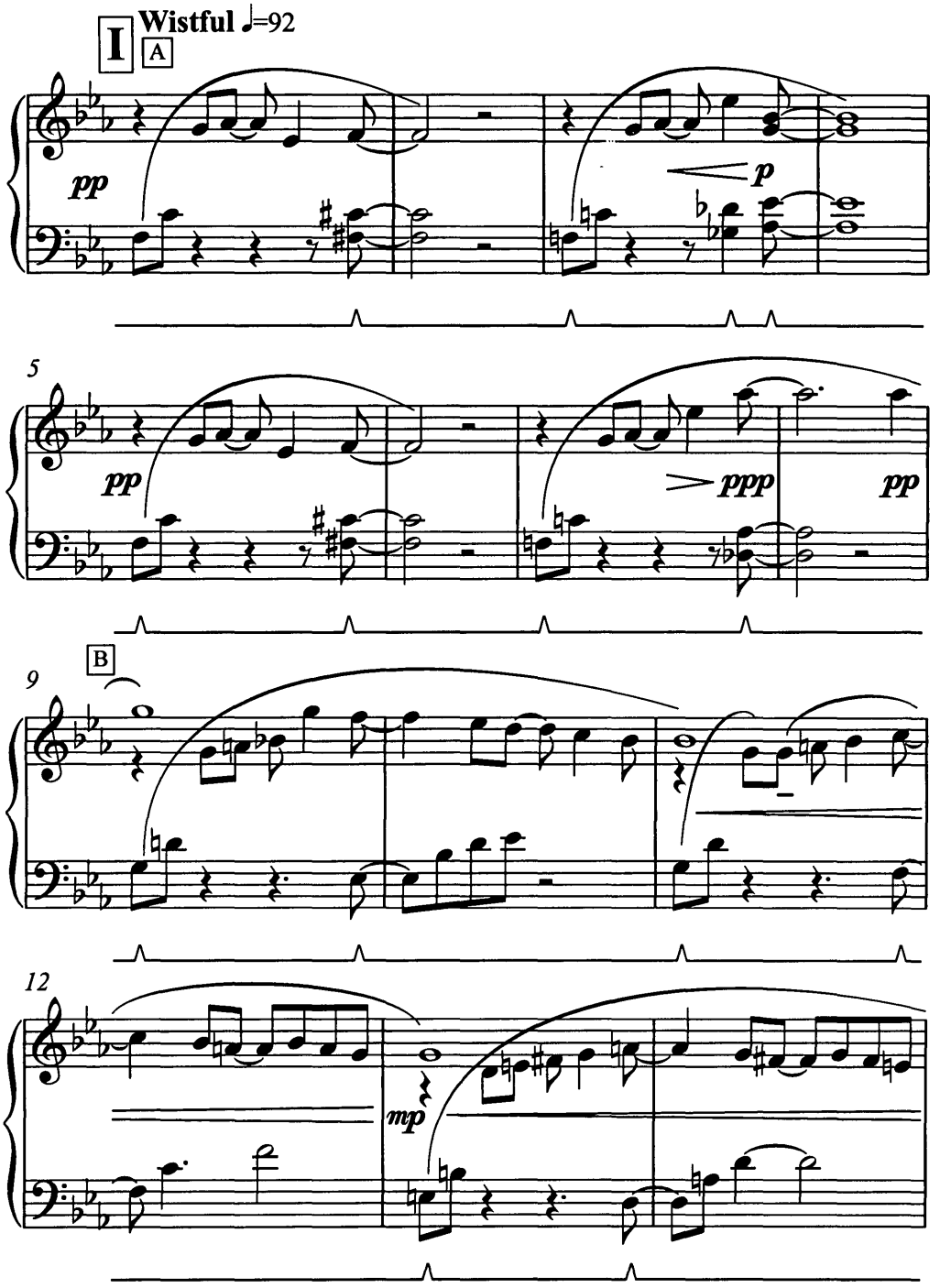

26
A'
28
f
30
mp
32
B'

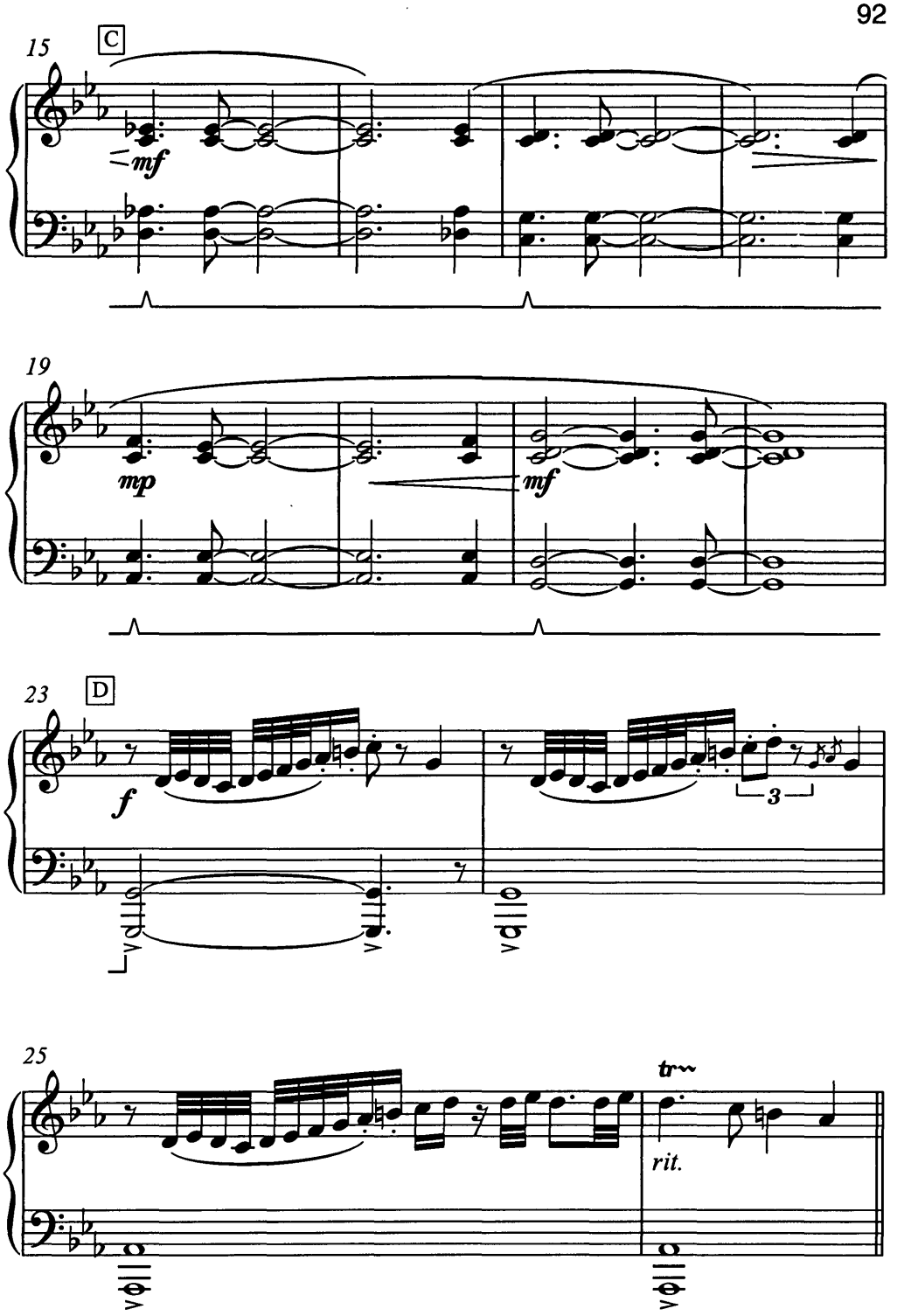

34
mp
36
37
TRANSITION
p
39
mf
p

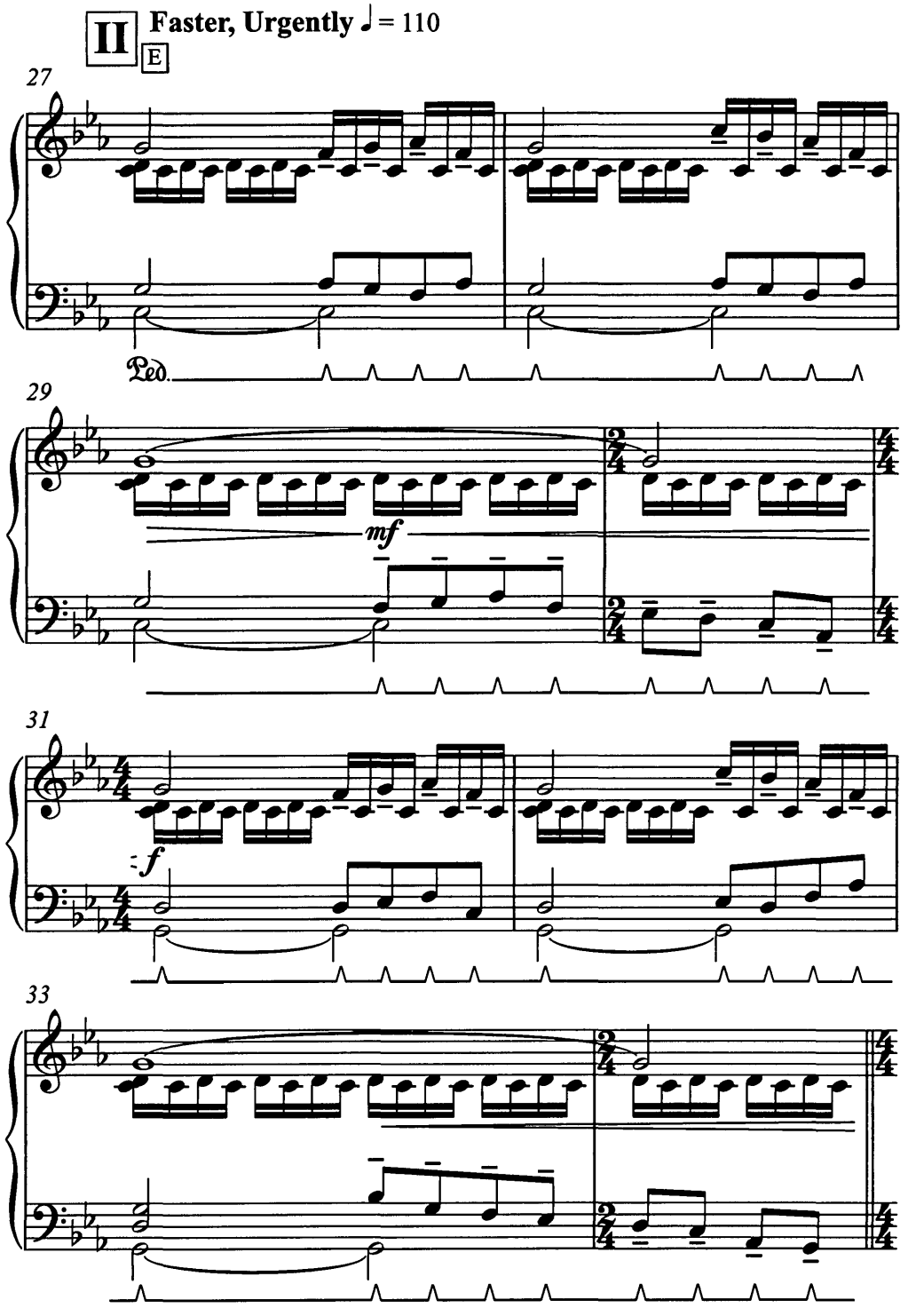

42
3
pp
mp
pp
II
E
46
48
mf
f
50
F

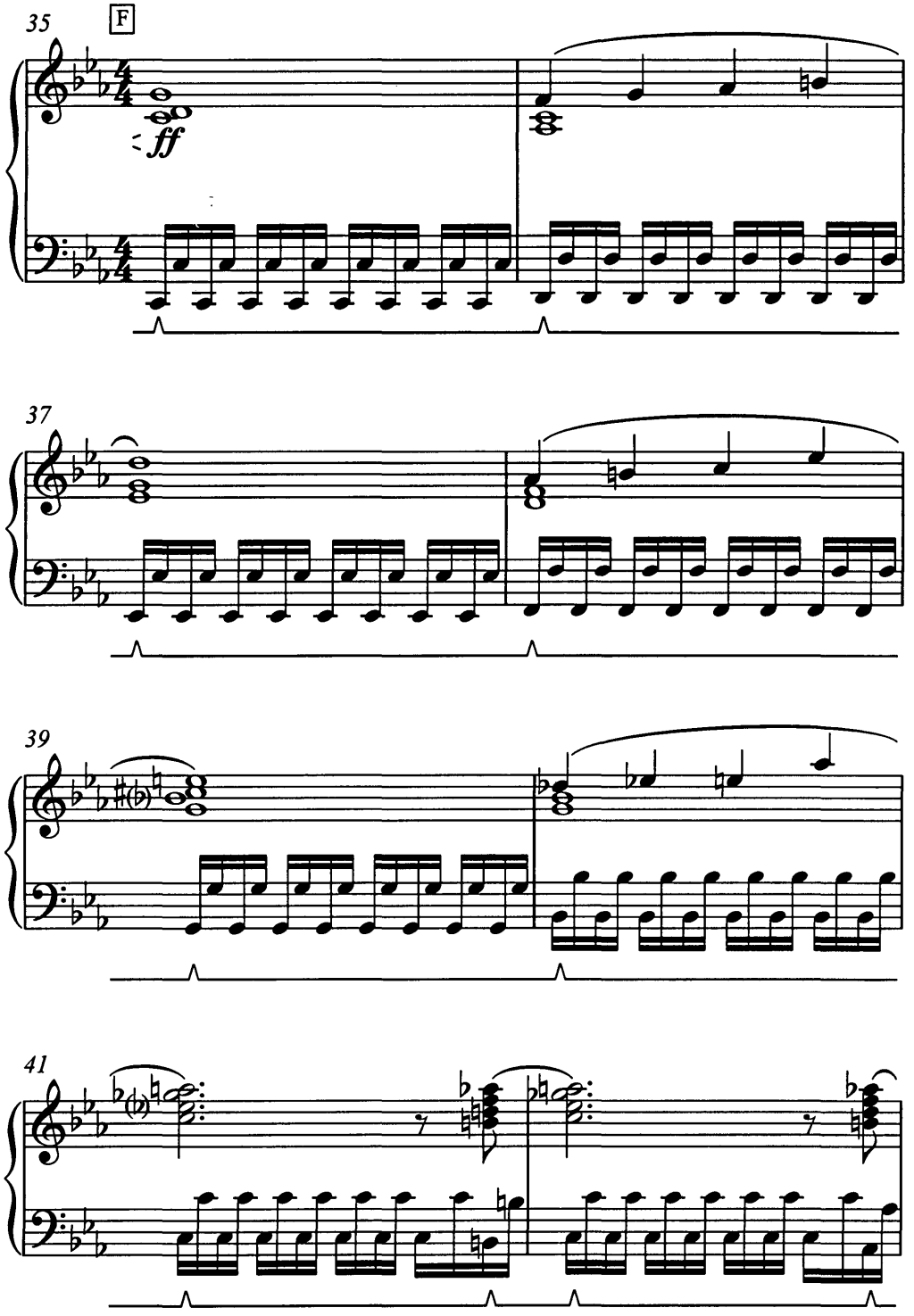

52
fff
Ped.
CODA - LAMENT THEME
♩ = 70
55
p
59
62
rit.

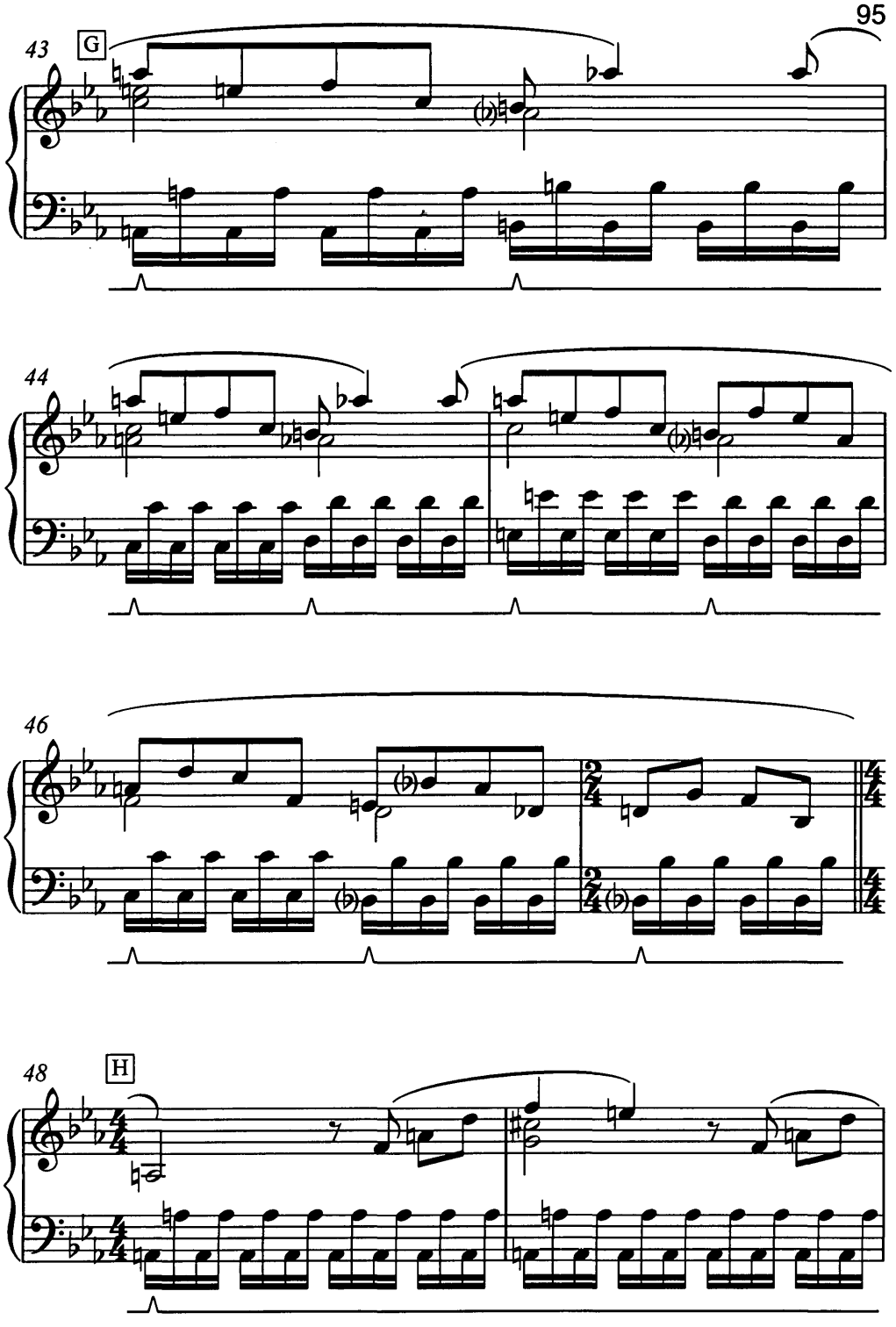
2. No time to mourn

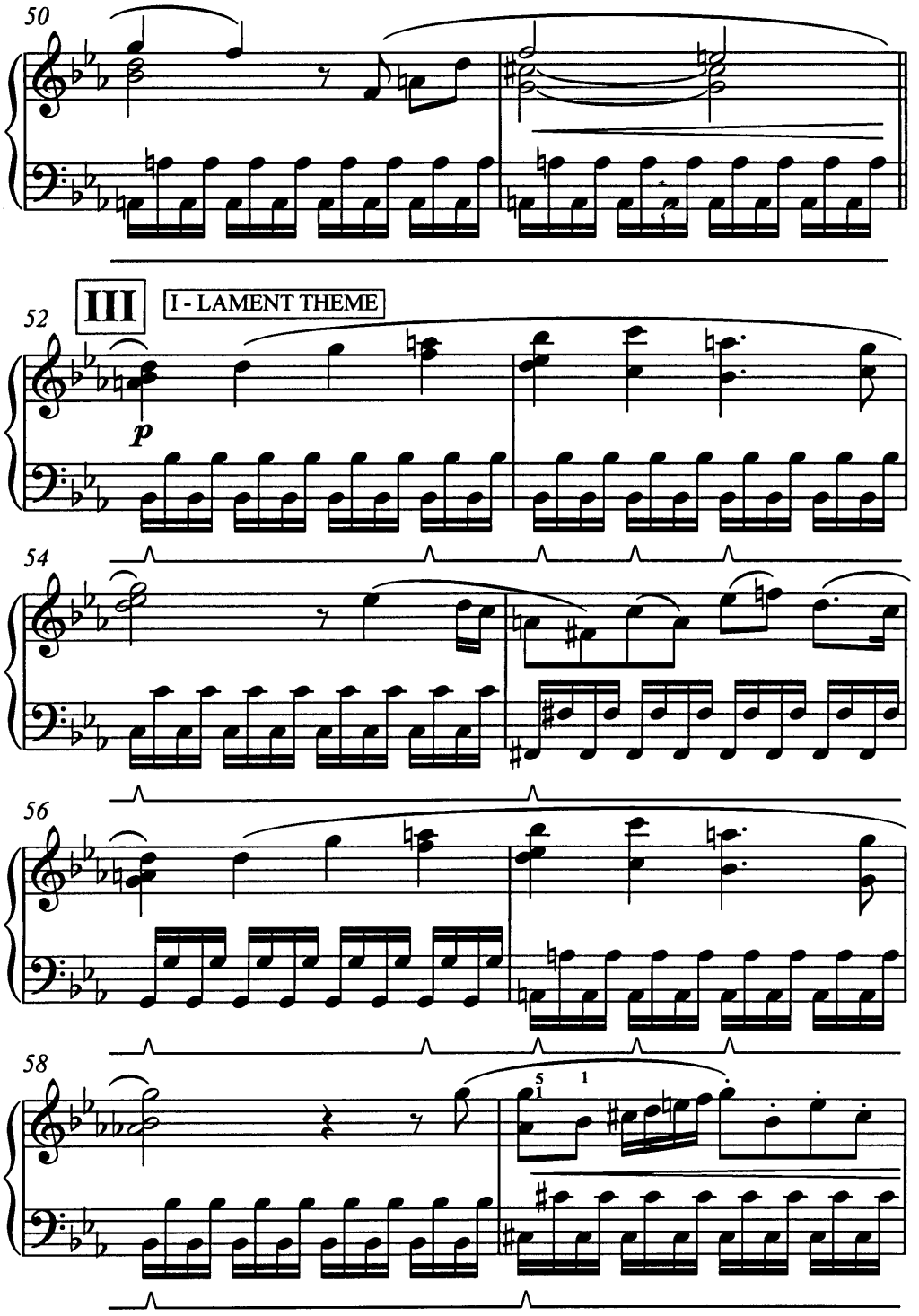


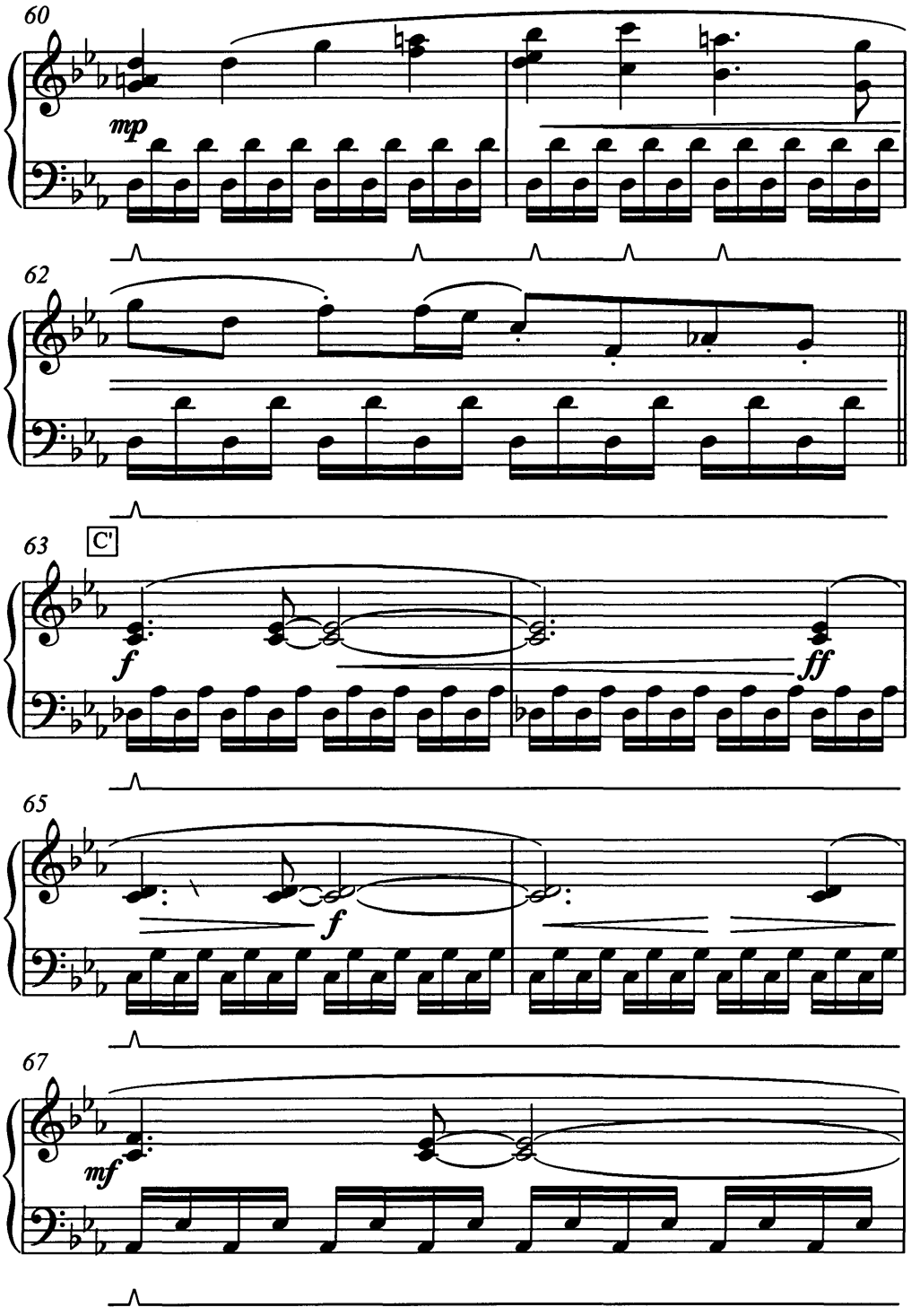

15
C
mf
19
mp
mf
23
D
f
3
25
tr
rit.

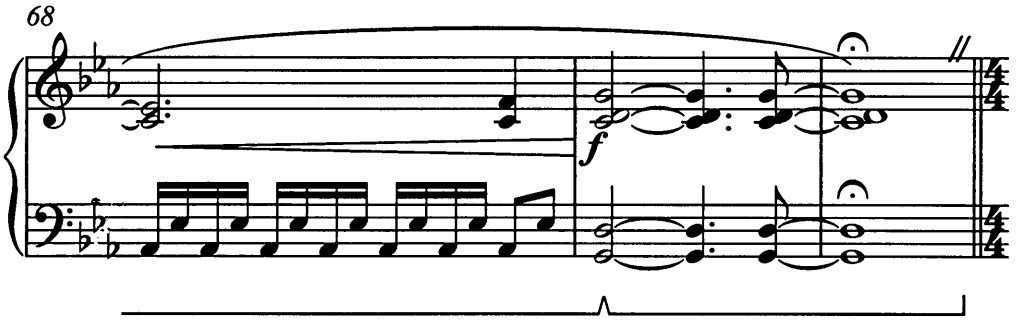

II
Faster, Urgently ♩ = 110
E
27
Ped.
29
mf
31
f
33


35
F
ff
37
39
41


43
G
44
46
48
H

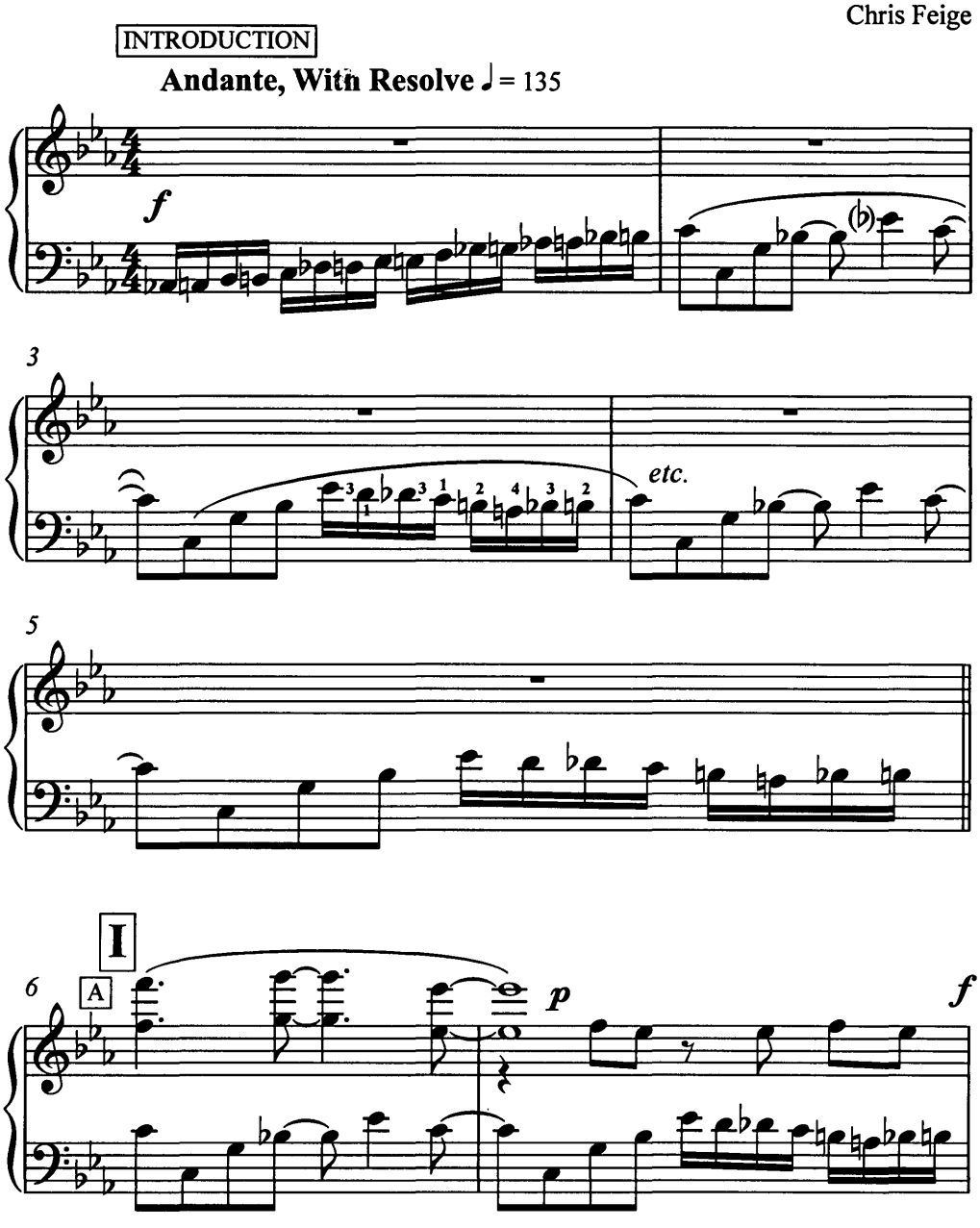

50
III
I - LAMENT THEME
52
p
54
56
58
5
1

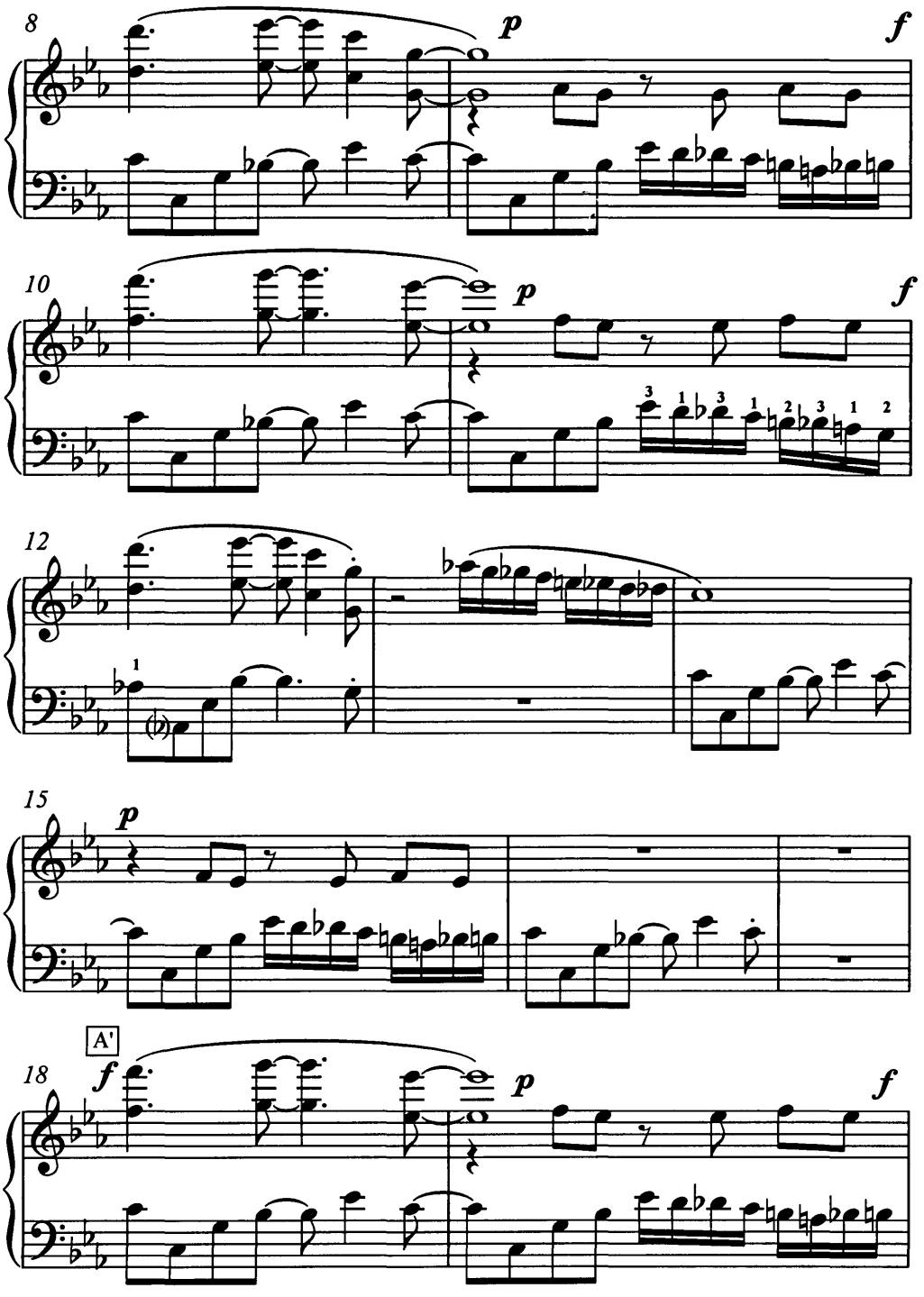

60
mp
62
63
C'
f
ff
65
f
67
mf

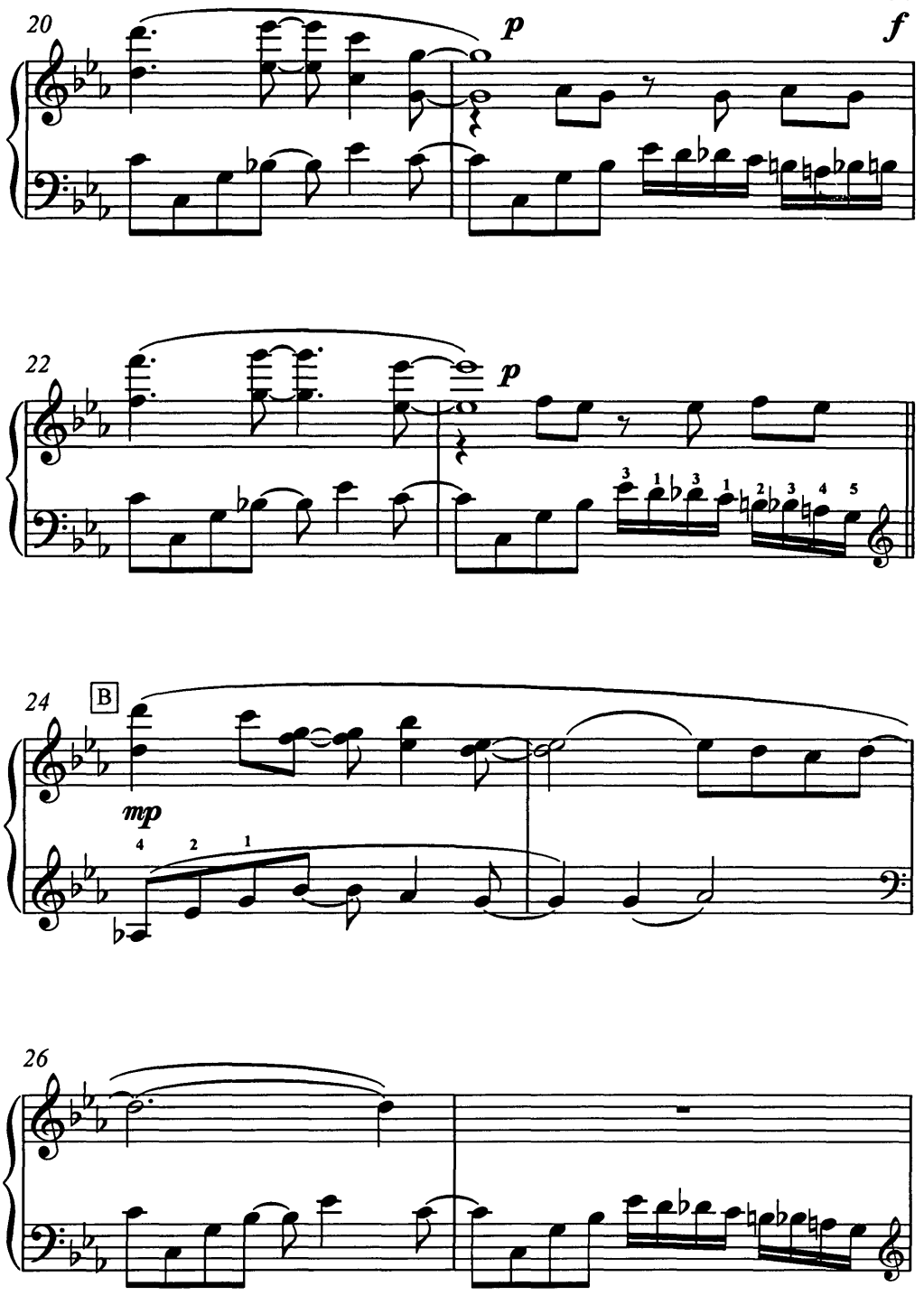

68
f

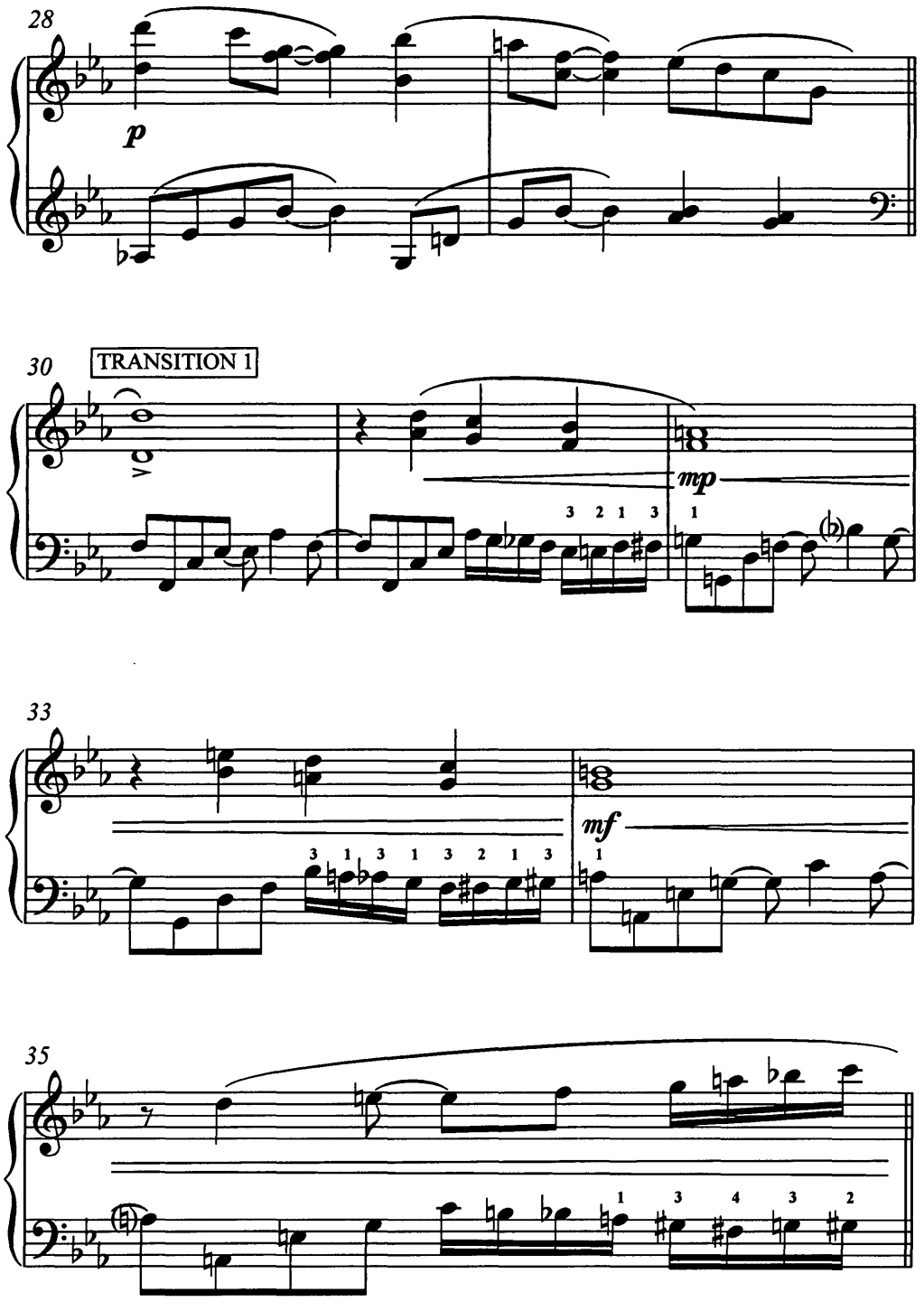
3. The Road of Trials

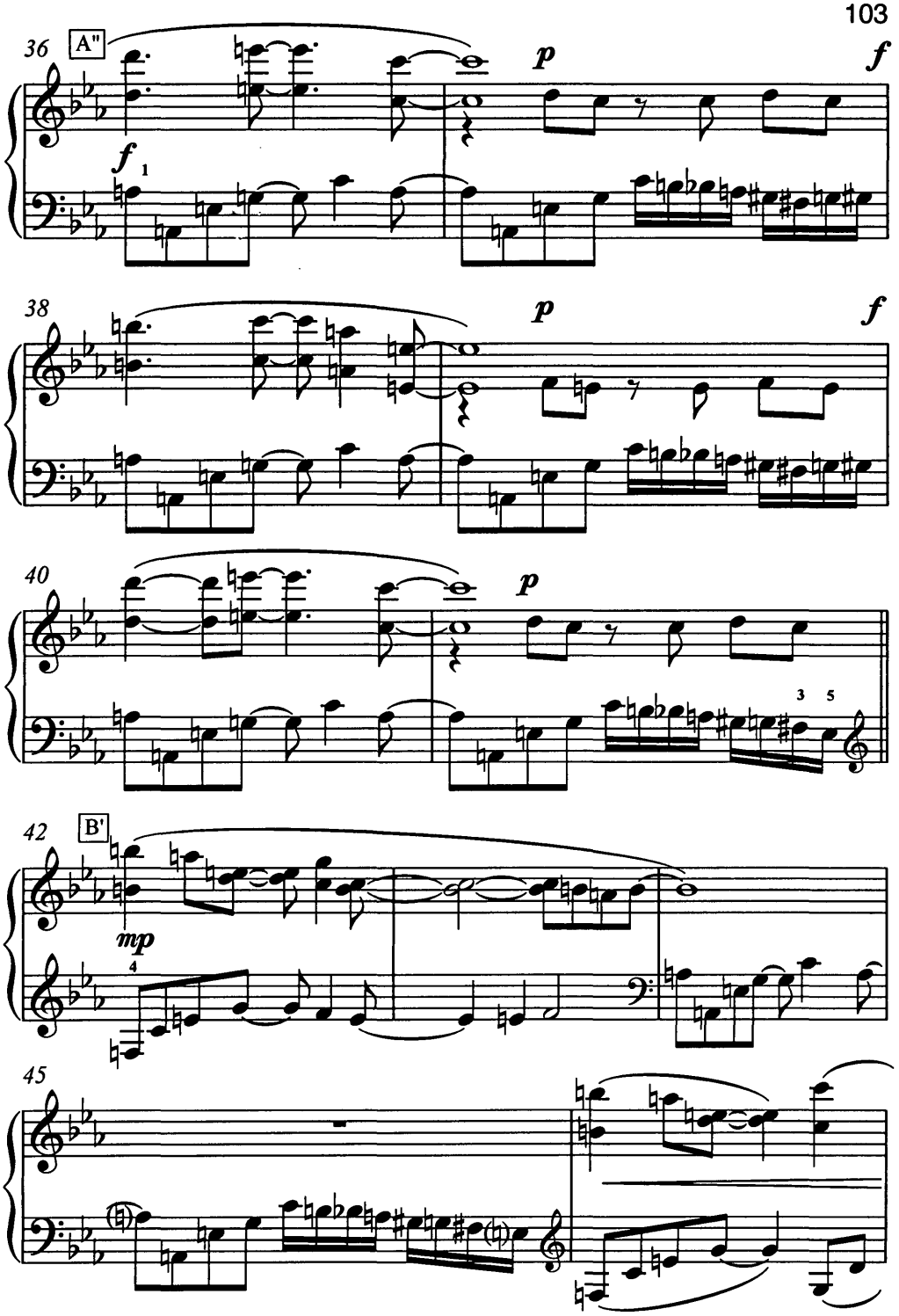
Chris Feige

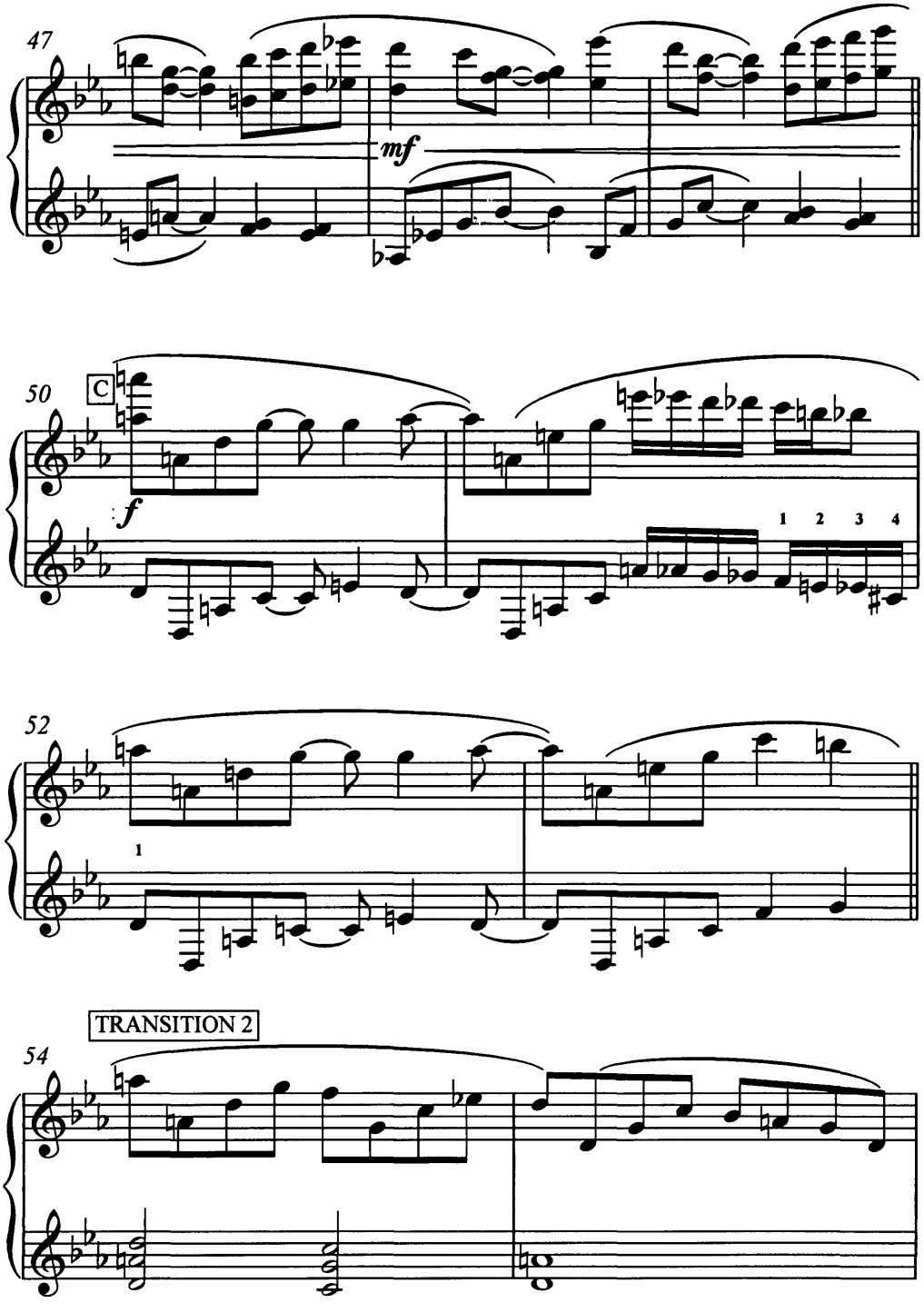


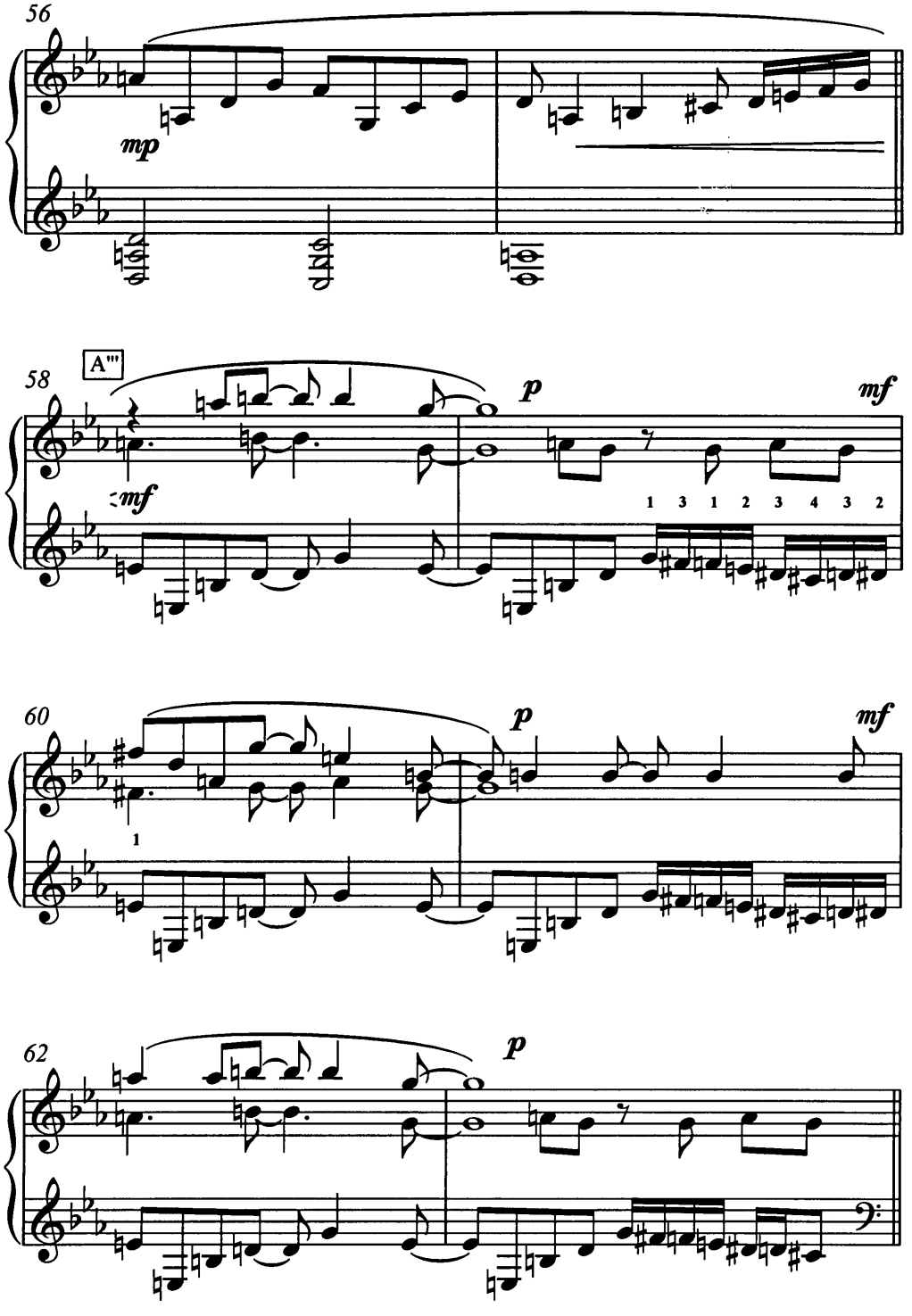

8
p
f
10
p
f
12
15
p
A'
18
f
p
f

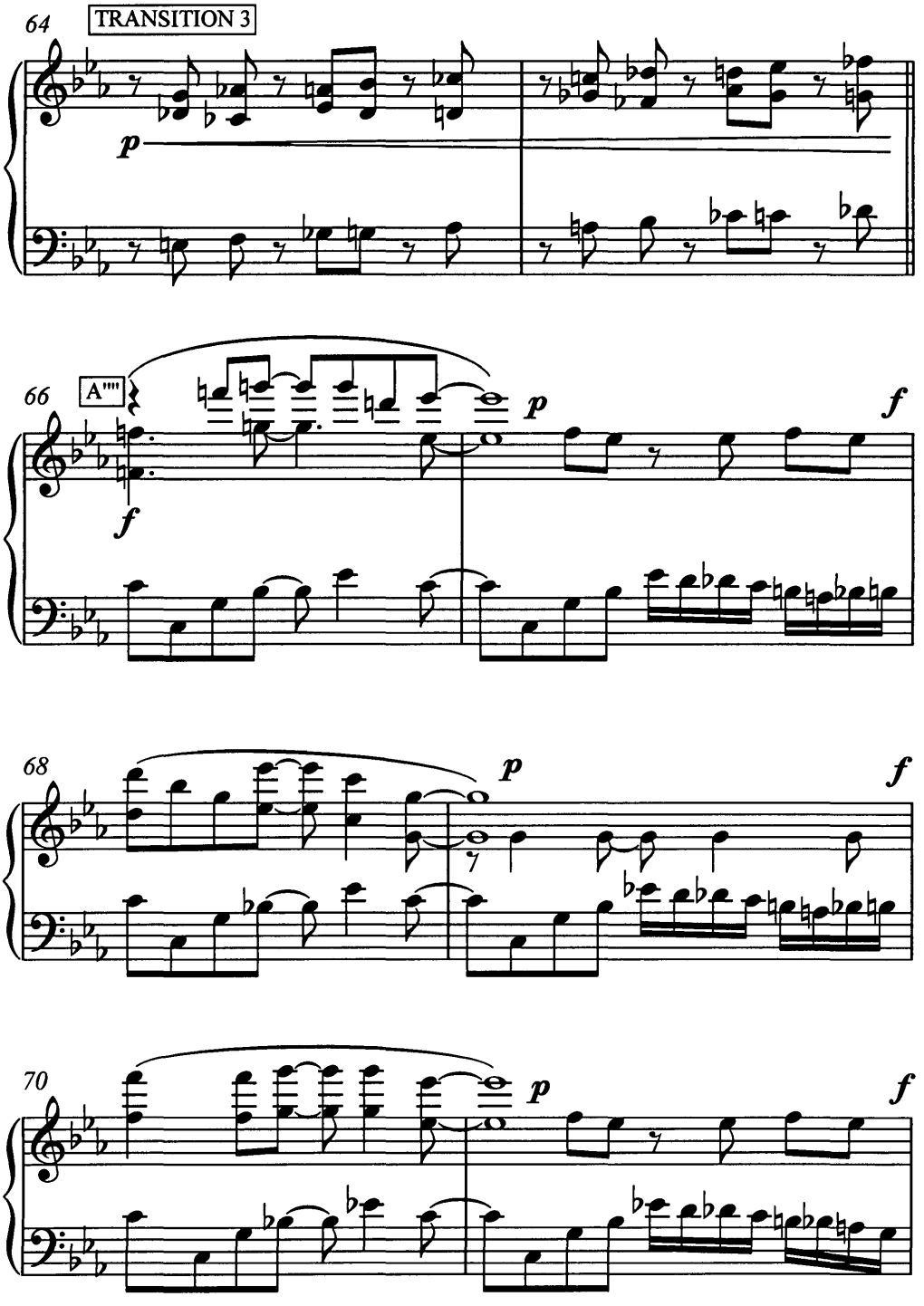

20
p
f
22
p
24
B
mp
26

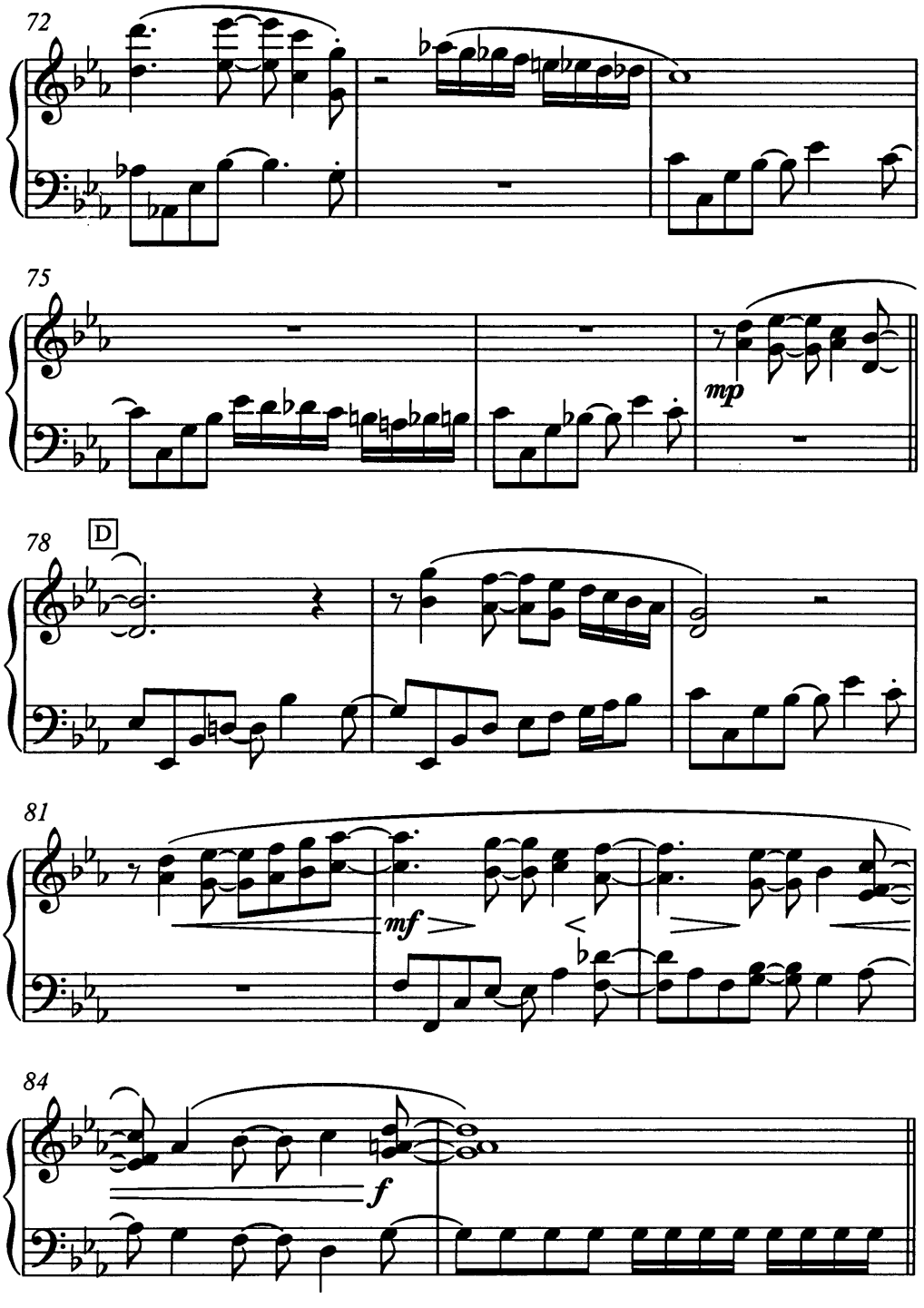

28
p
30
TRANSITION 1
mp
33
mf
35

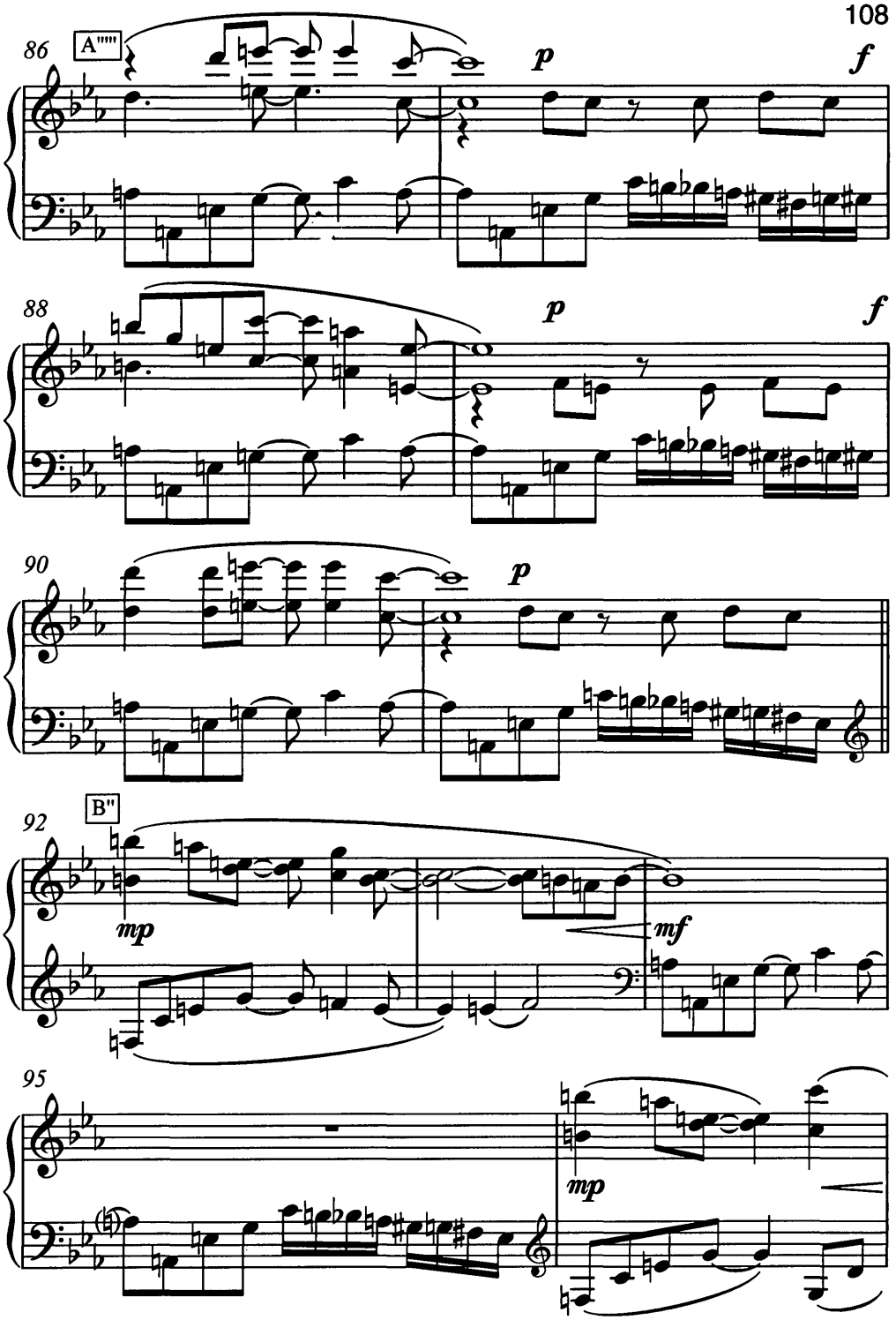

36
A"
p
f
f
38
p
f
40
p
42
B'
mp
45

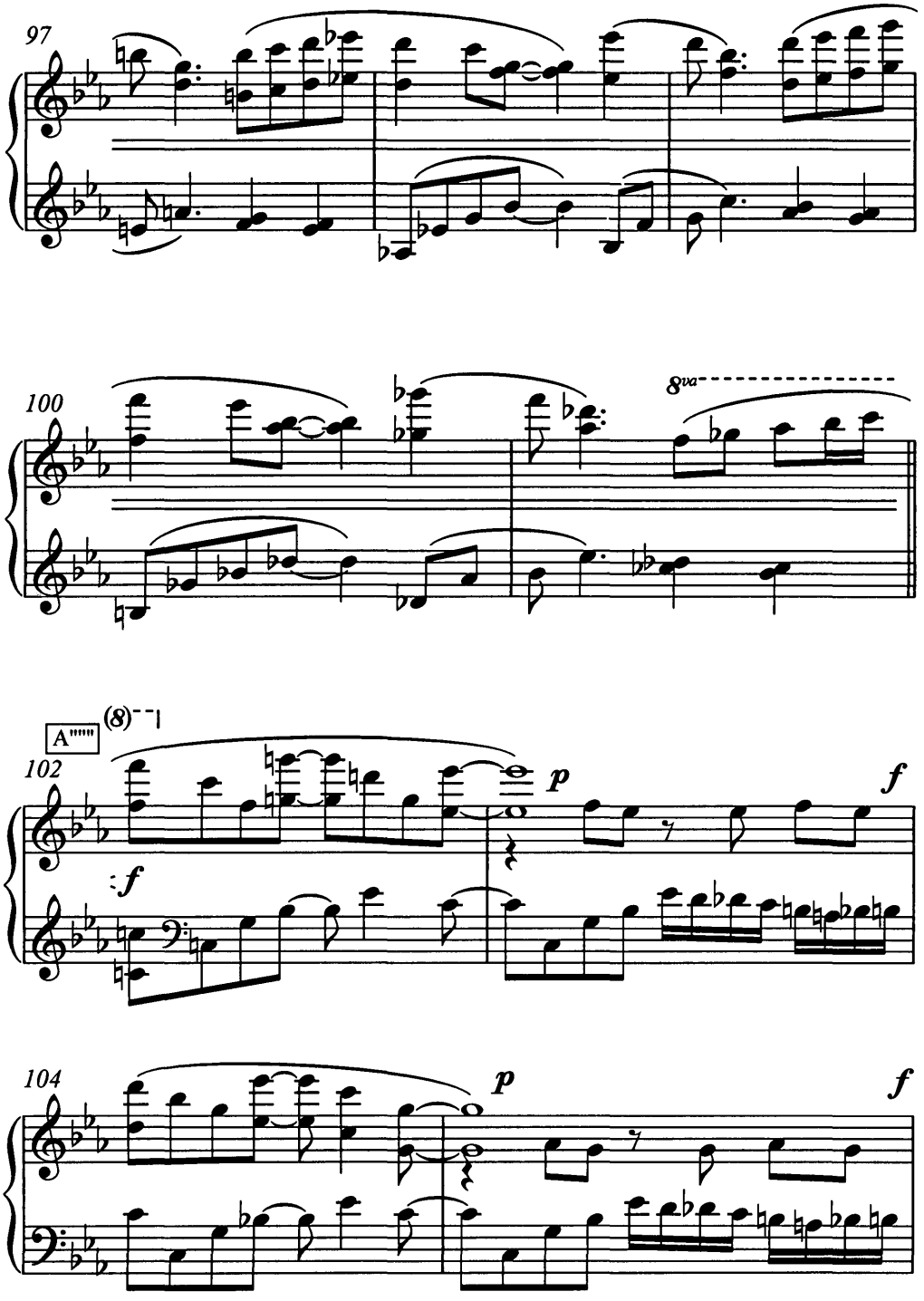

47
mf
50
C
f
1 2 3 4
52
1
TRANSITION 2
54

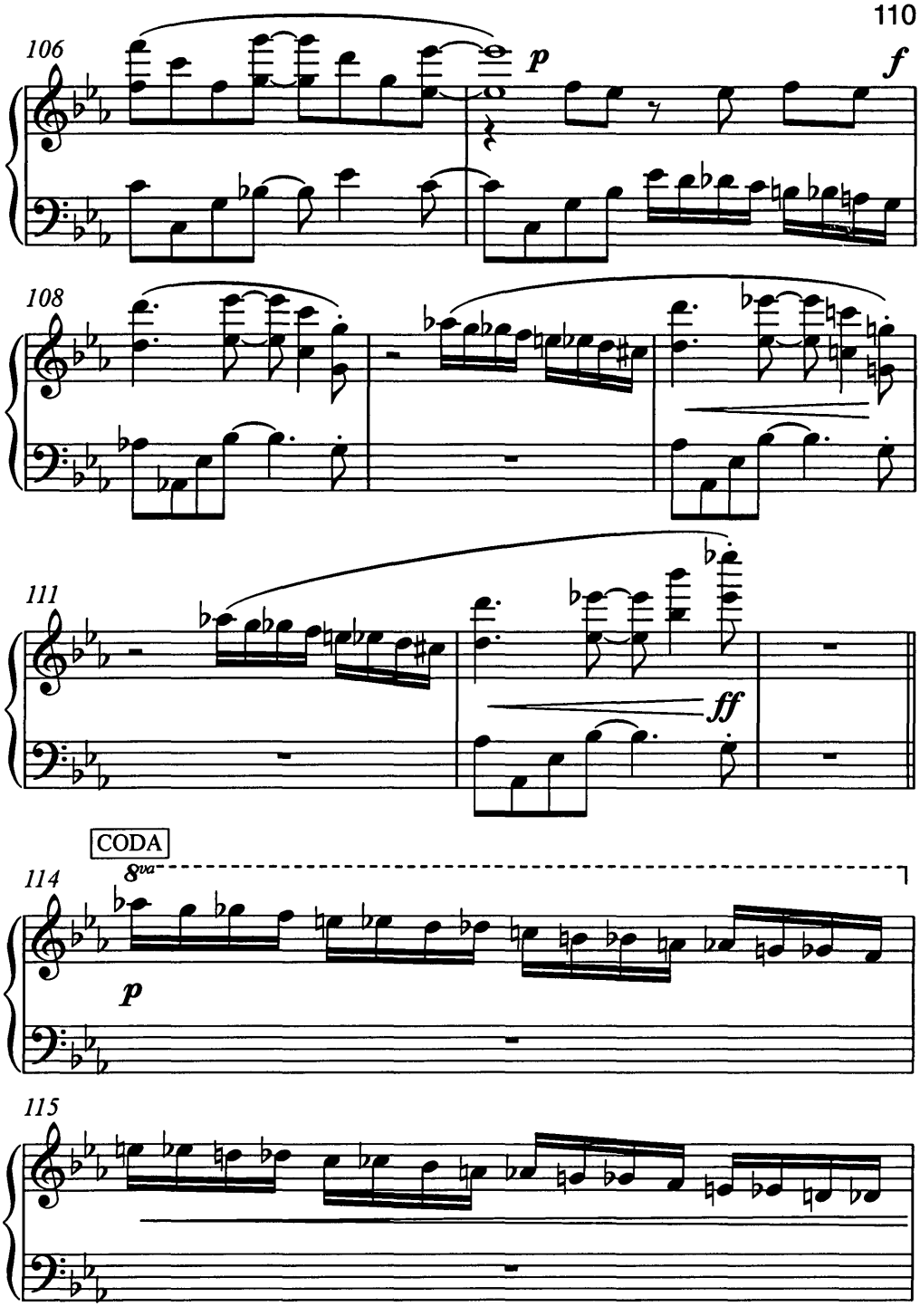

56
mp
58
A'''
mf
p
mf
1 3 1 2 3 4 3 2
60
p
mf
1
62
p

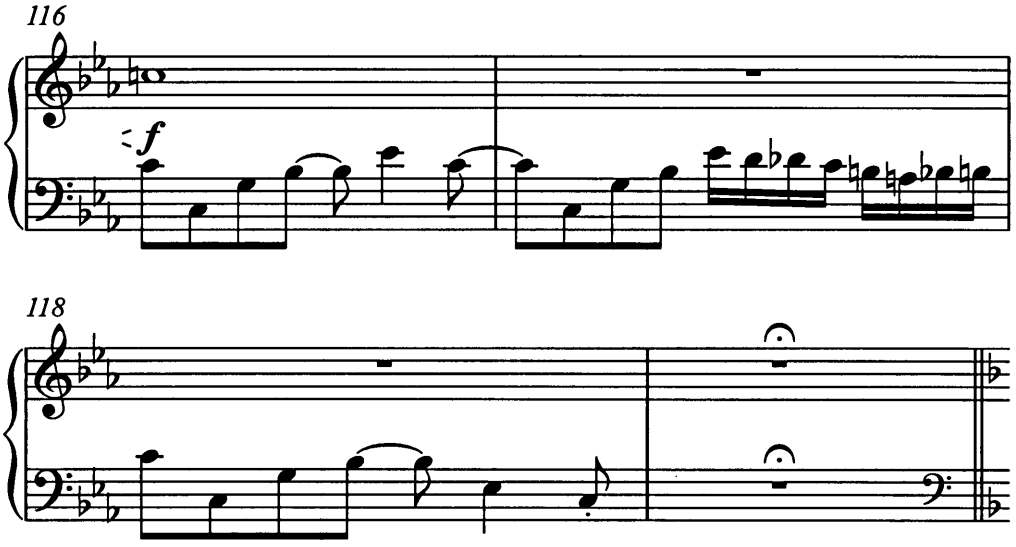

64
TRANSITION 3
p
66
A''''
f
p
f
68
p
f
70
p
f


72
75
mp
78
D
81
mf
84
f


86
A''''
p
f
88
p
f
90
p
92
B''
mp
mf
95
mp


97
100
8va
A''''''
(8)
102
p
f
:f
104
p
f

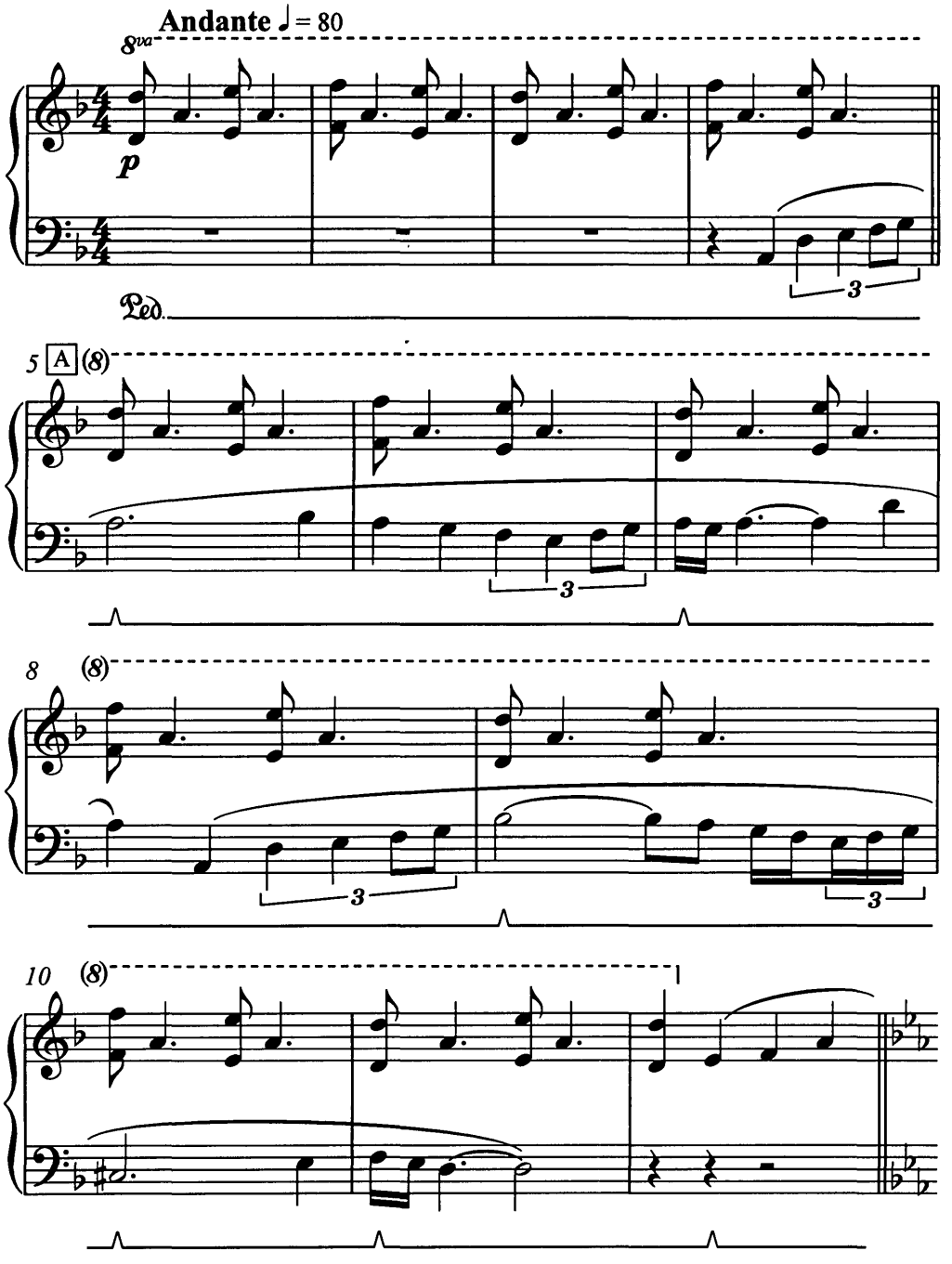

106
p
f
108
111
ff
CODA
114
8va
p
115

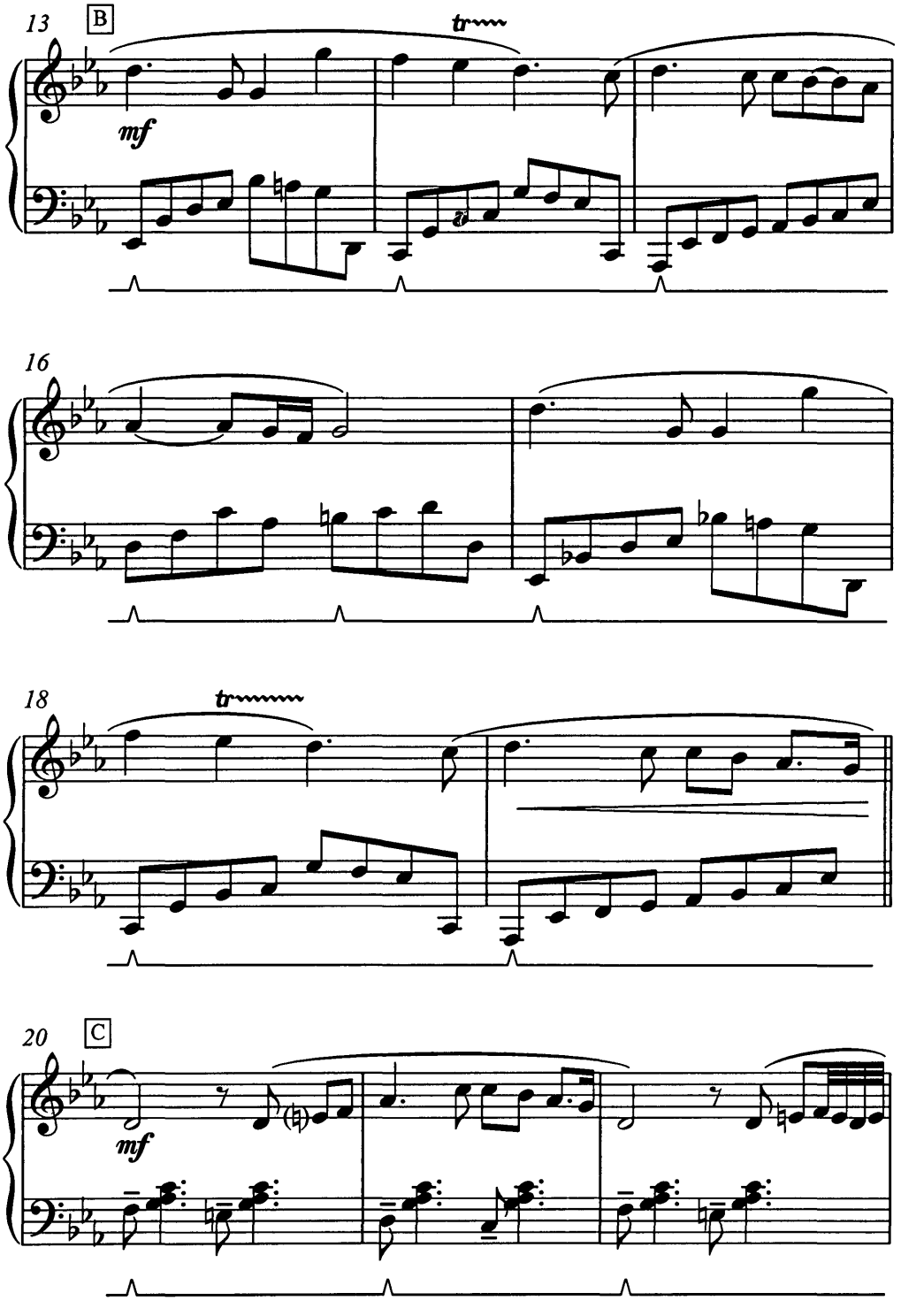

116
f
118

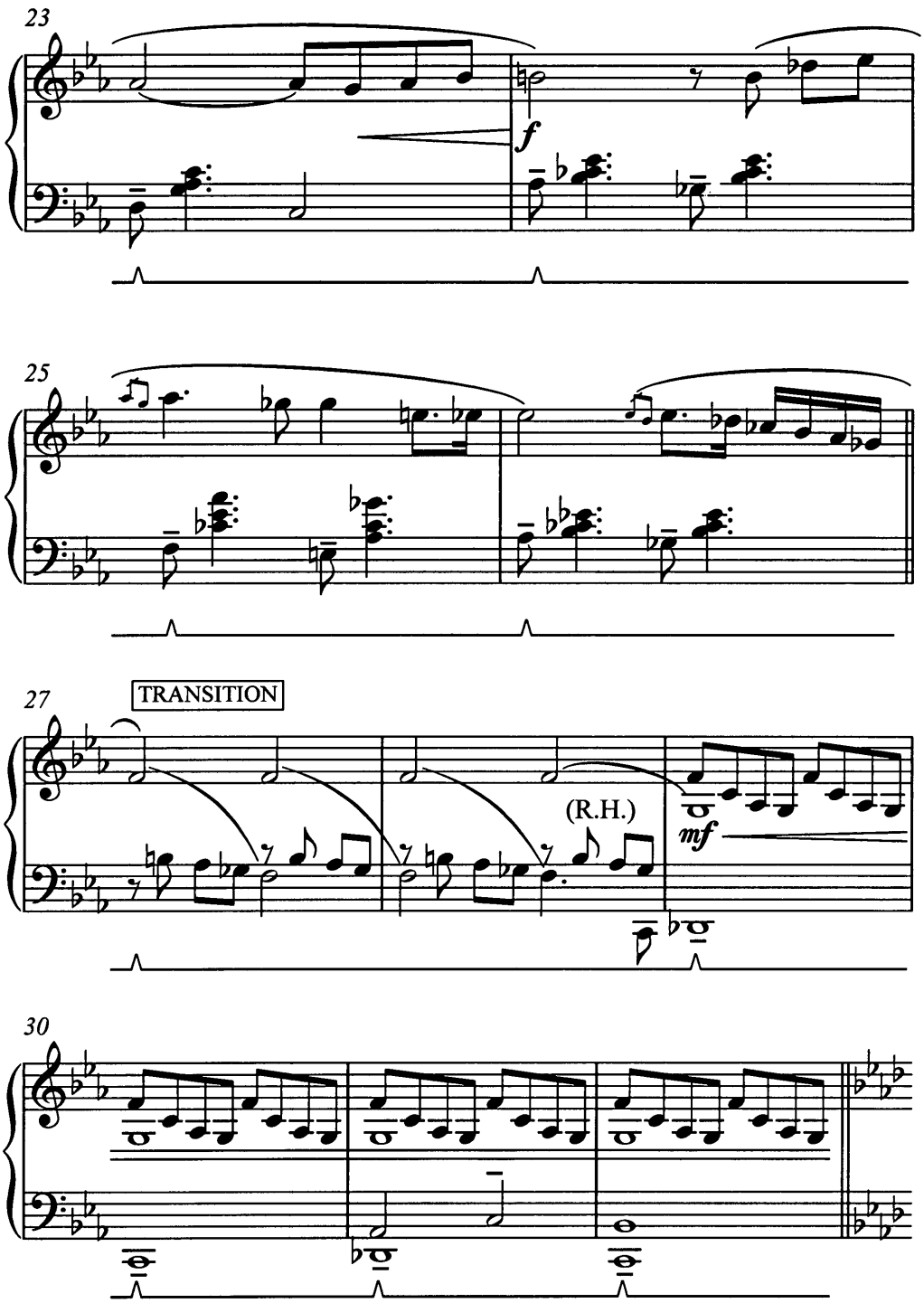
4. Loss of the Mentor

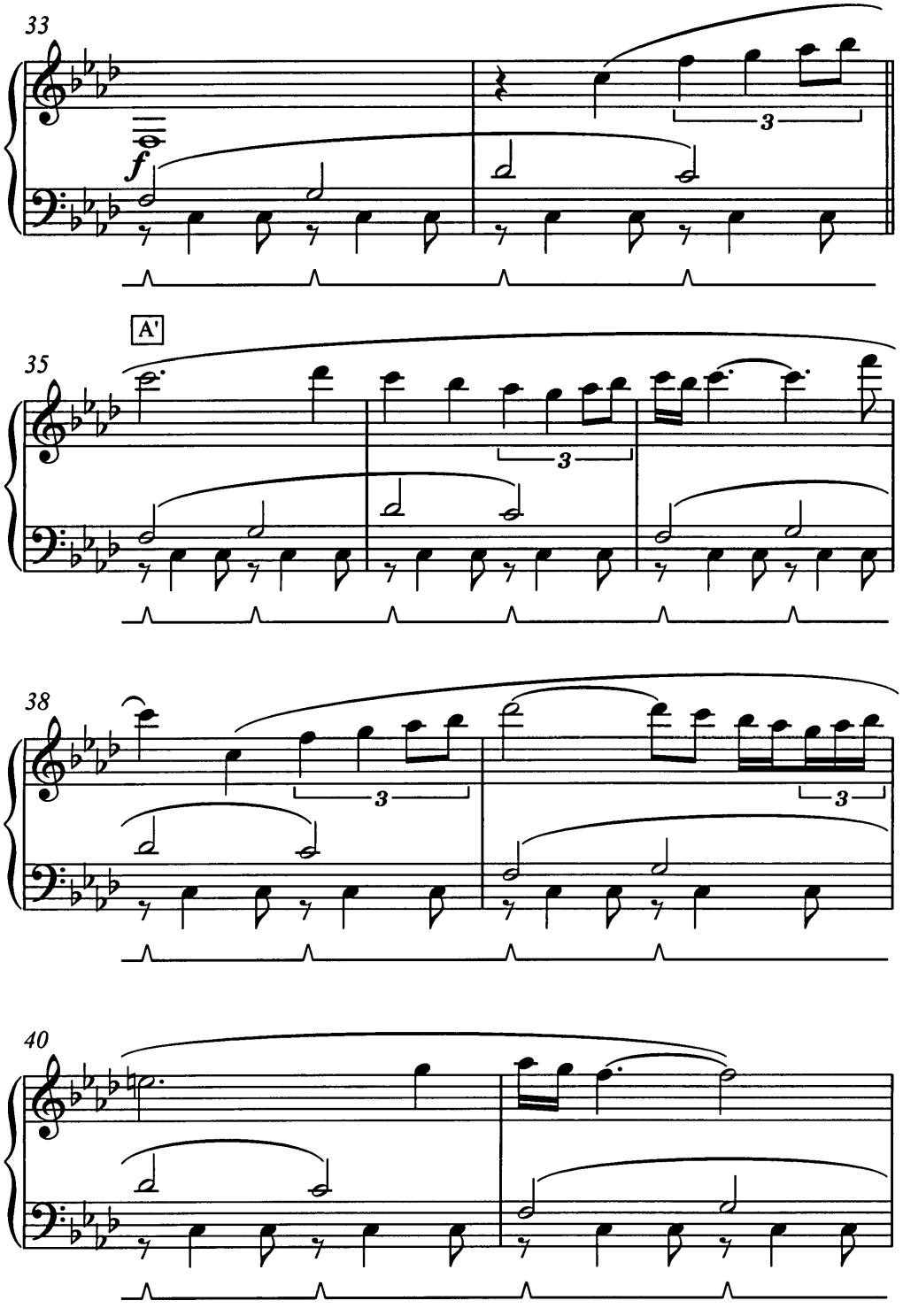
INTRODUCTION

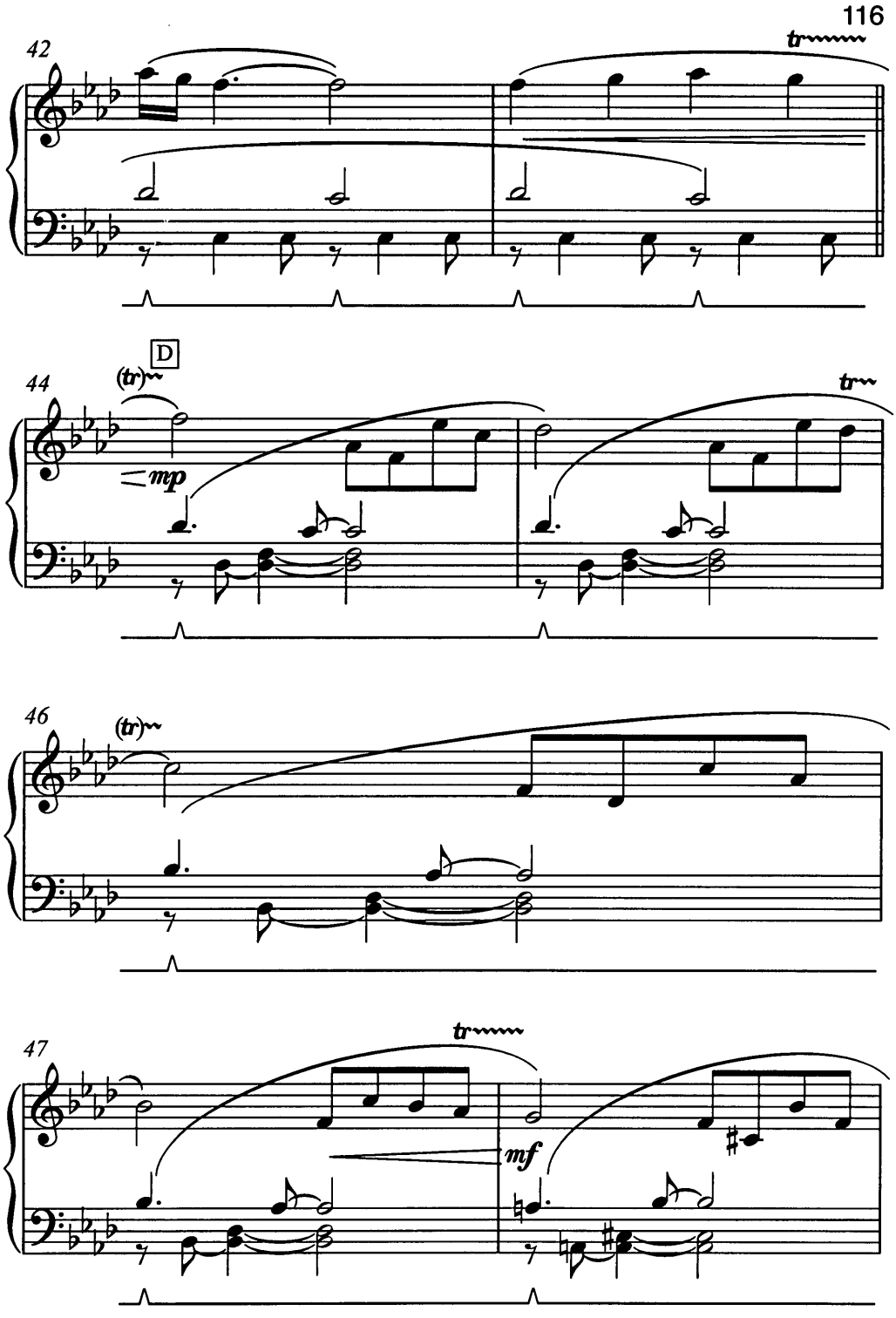
Chris Feige

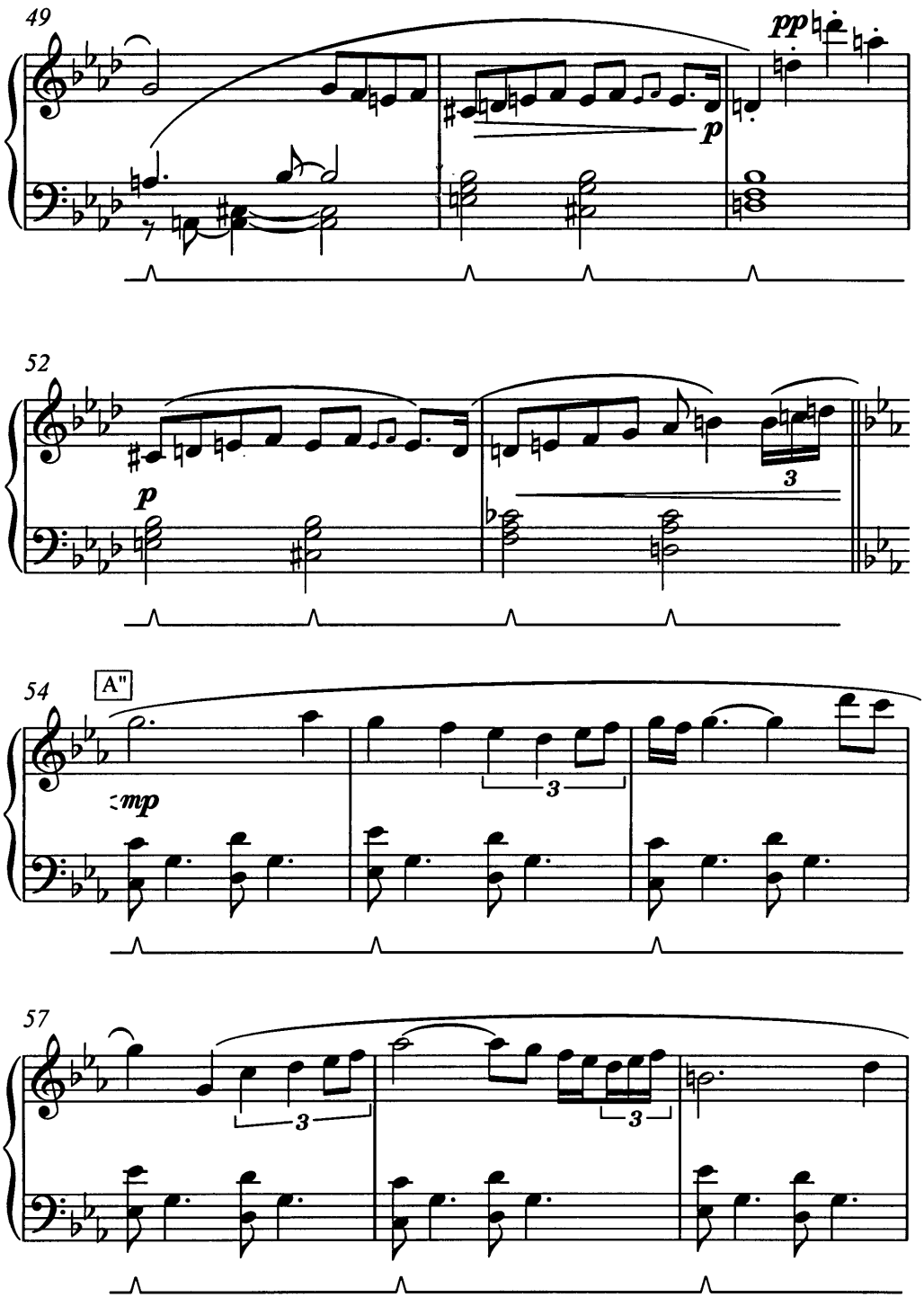


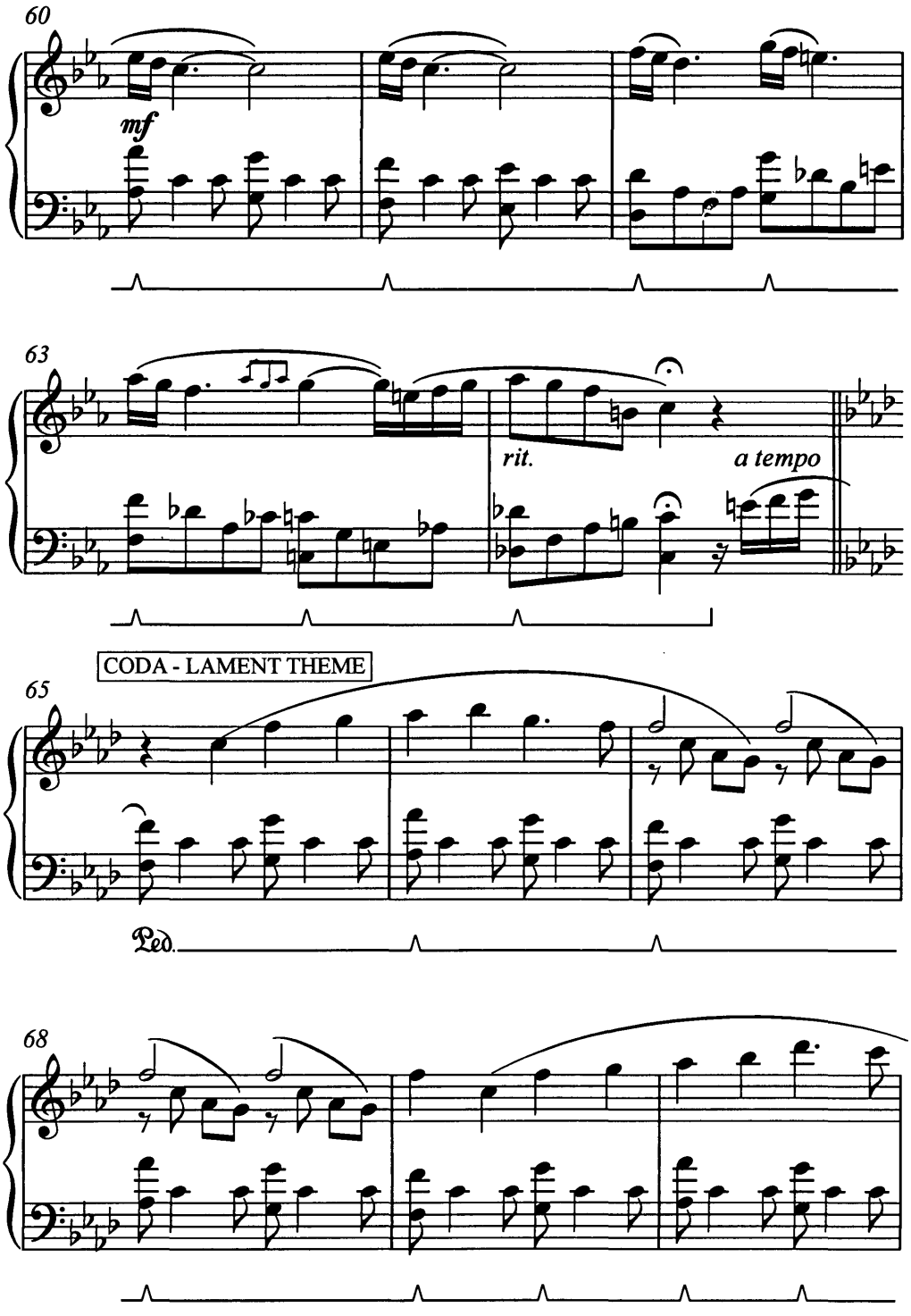

13
B
tr
mf
16
18
tr
20
C
mf

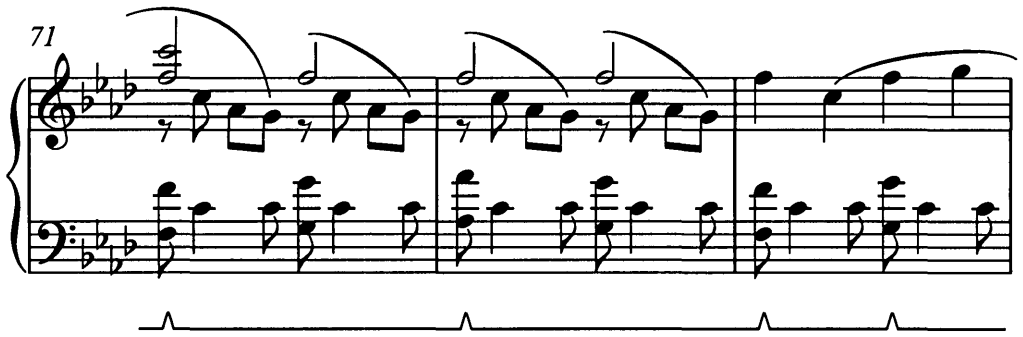

23
f
25
27
TRANSITION
(R.H.)
mf
30

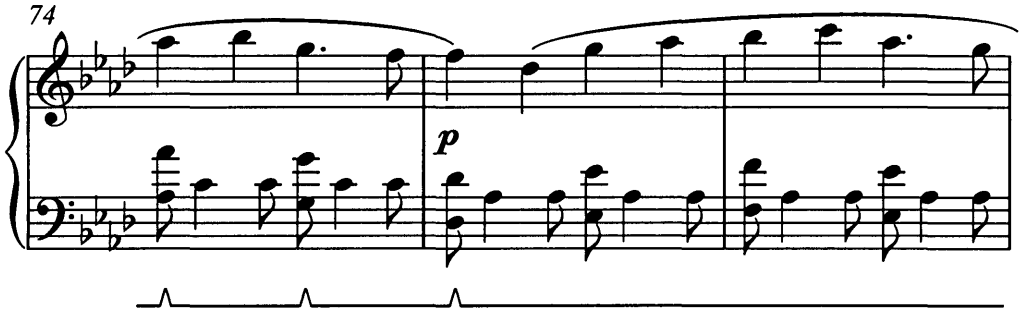

33
f
3
A'
35
3
38
3
3
40

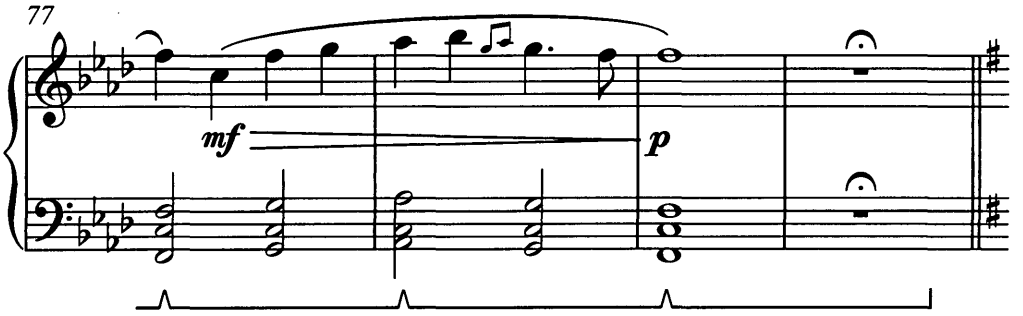

42
tr
D
44
(tr)
mp
tr
46
(tr)
47
tr
mf


49
pp
p
52
p
3
54
A"
mp
3
57
3
3


60
mf
63
rit.
a tempo
CODA - LAMENT THEME
65
Ped.
68

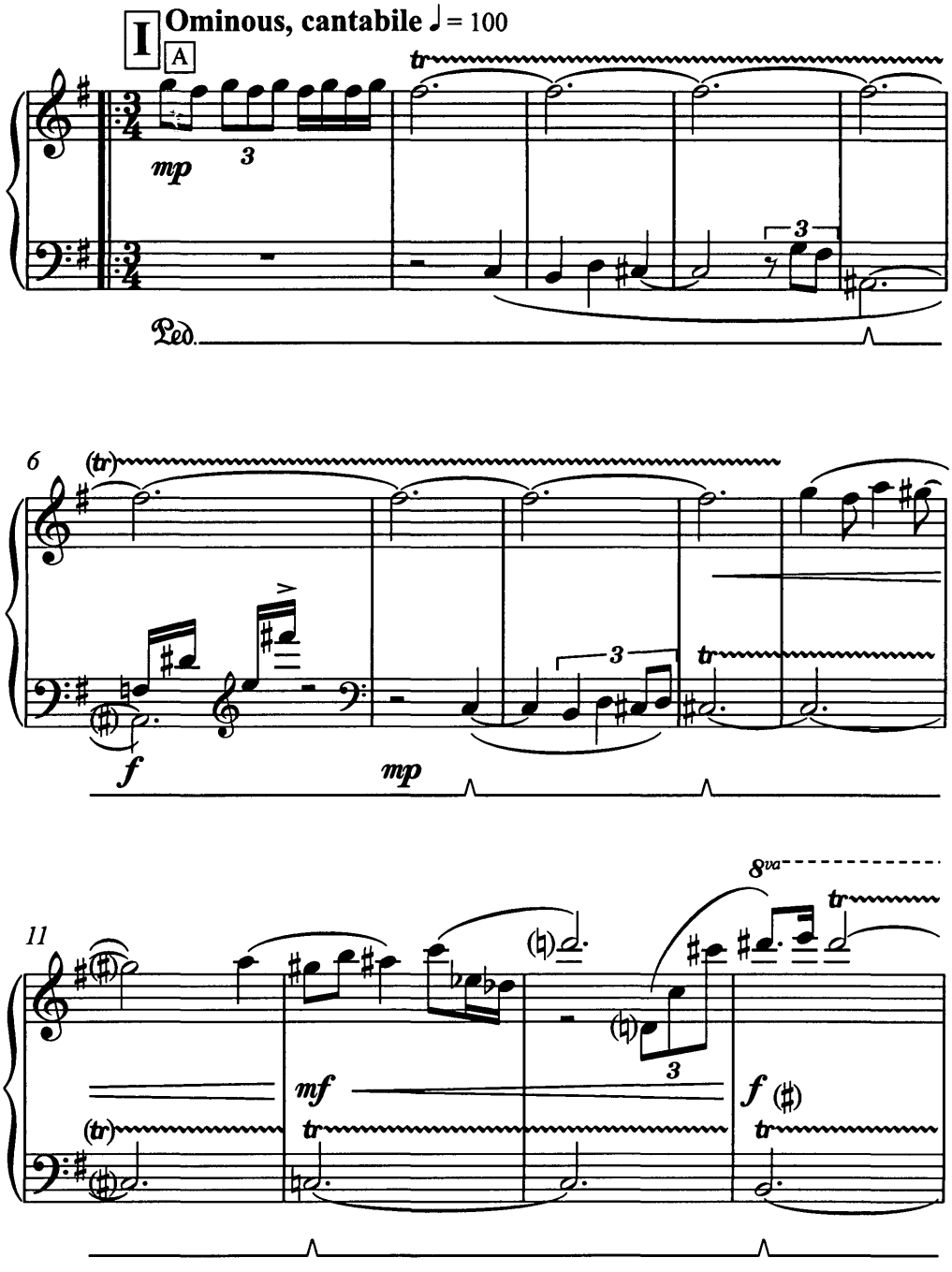

71

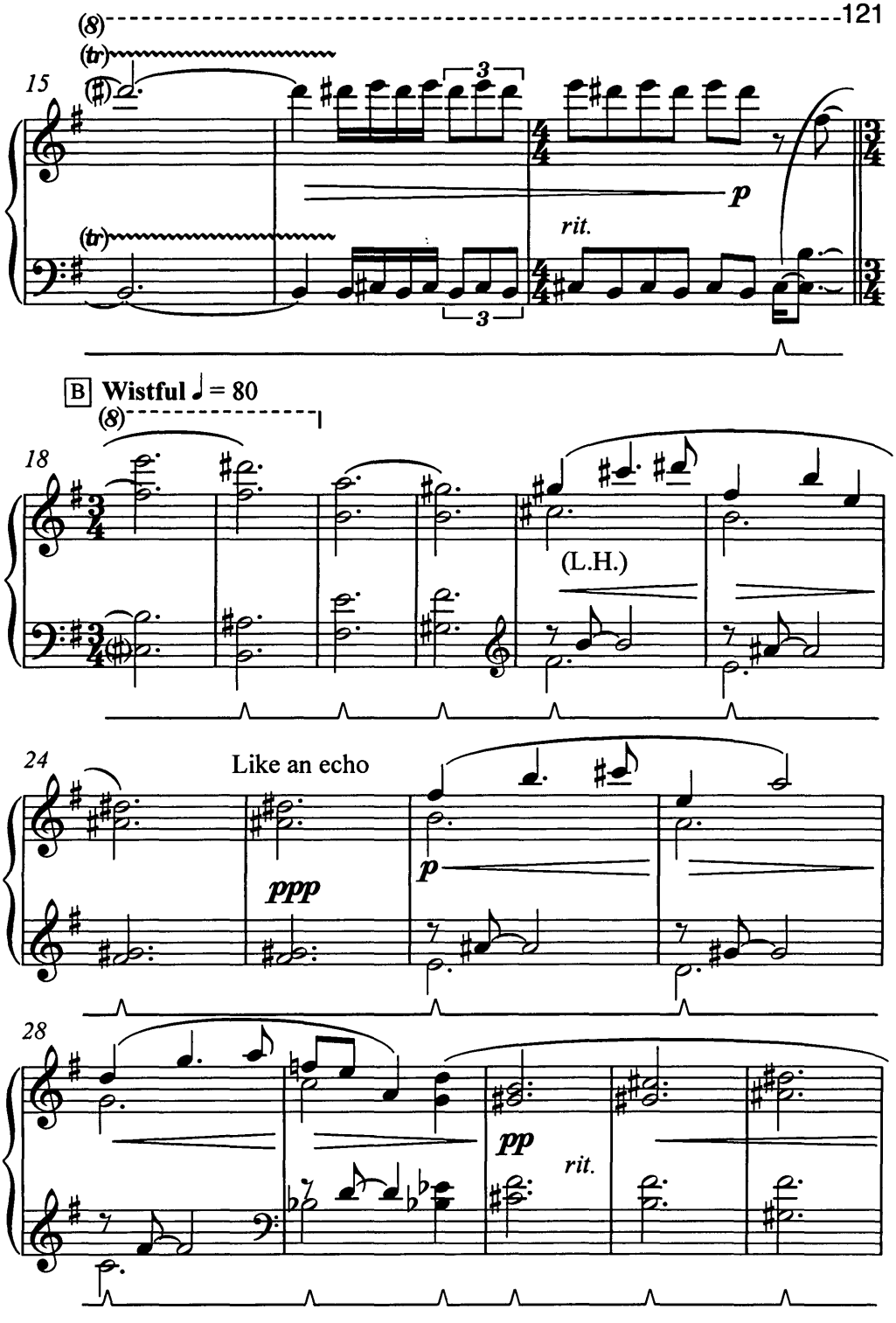

74
p

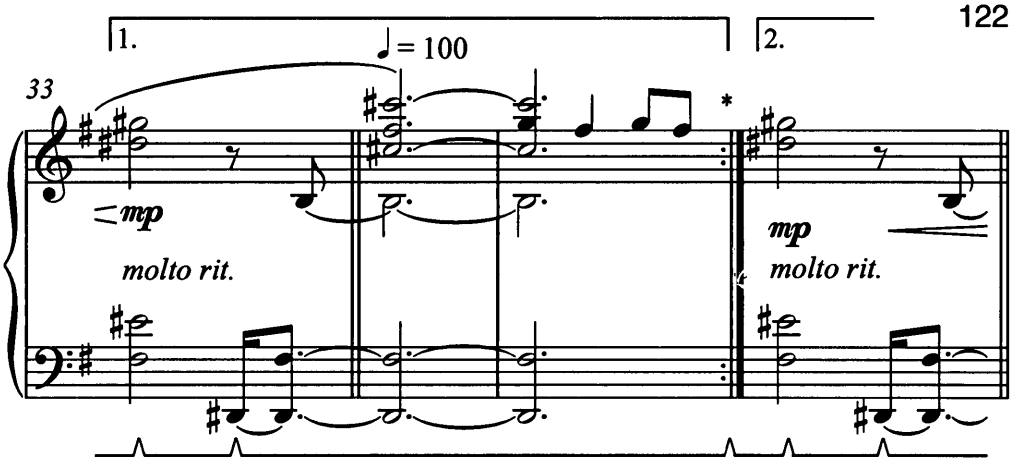

77
mf
p

5. Through the Land of Shadows

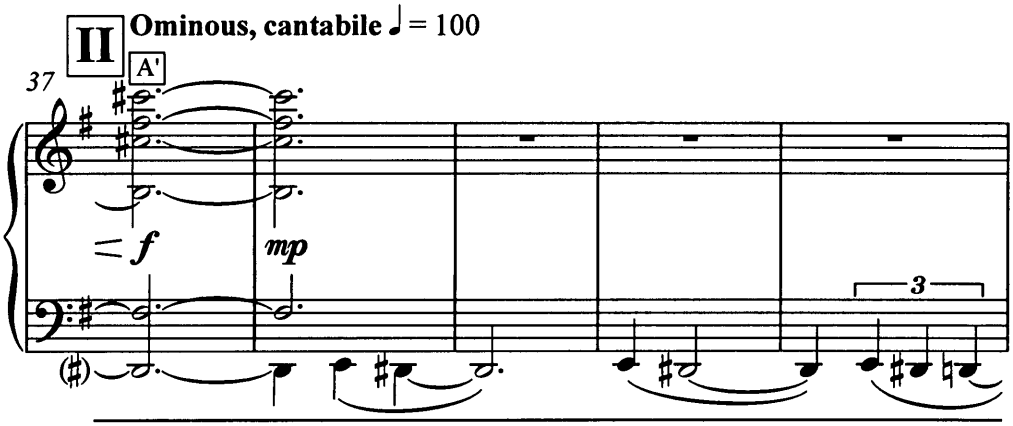
Chris Feige

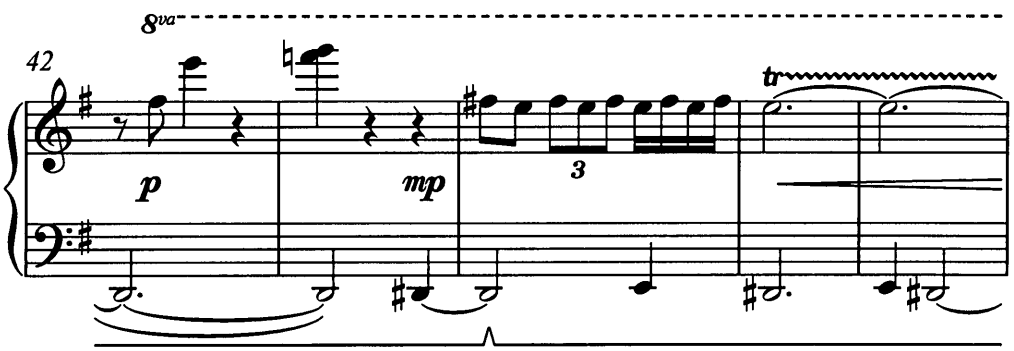


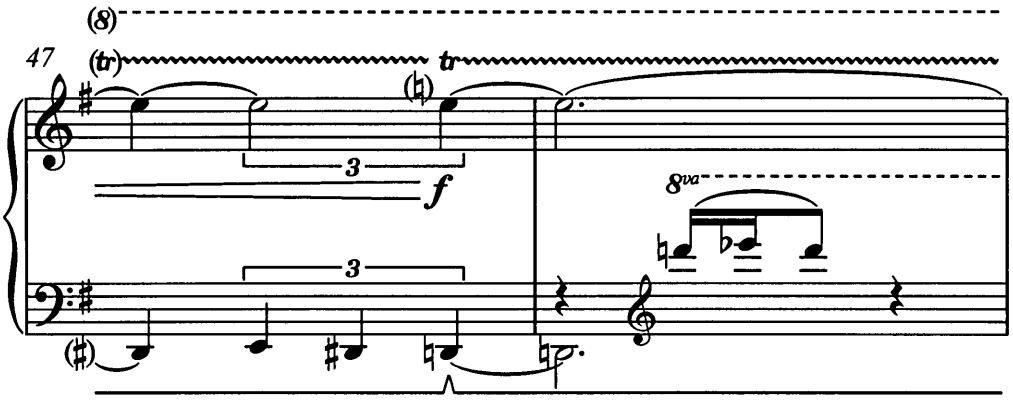

(8)
(tr)
15
3
p
rit.
(tr)
3
B Wistful ♩ = 80
(8)
18
(L.H.)
24
Like an echo
ppp
p
28
pp
rit.

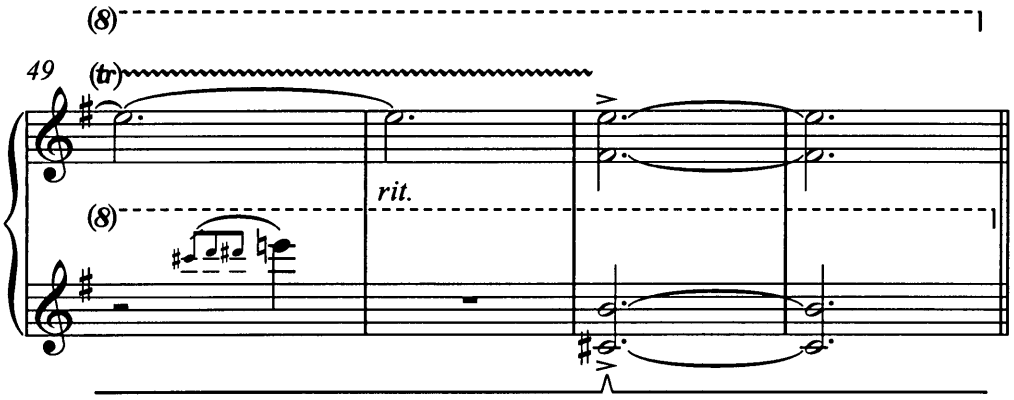


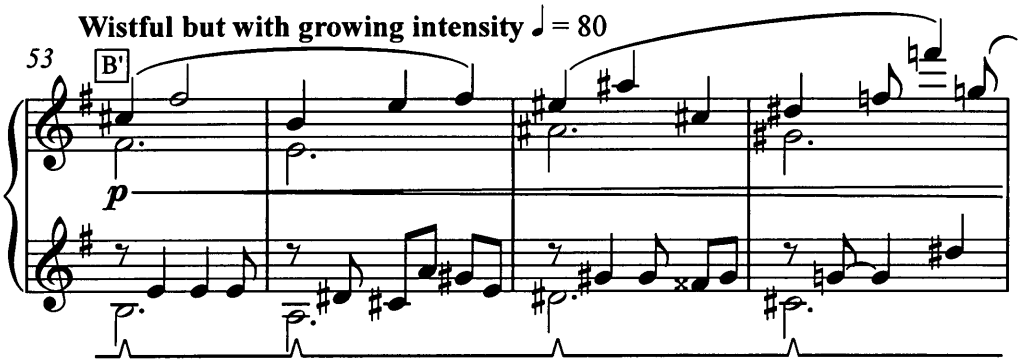
* Use your discretion regarding this repeat. My recommendation is to observe it for the purposes of live performances but disregard it for recordings.

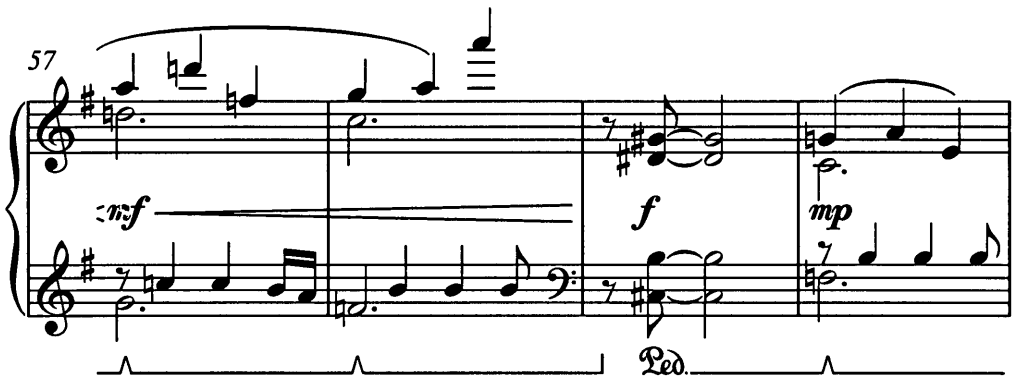


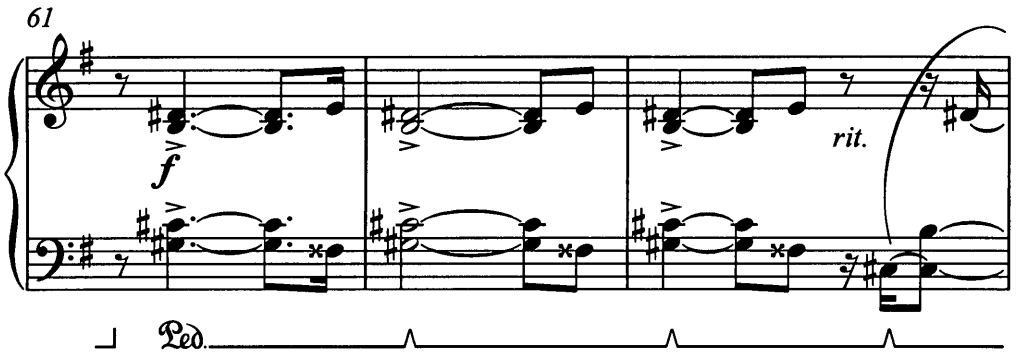


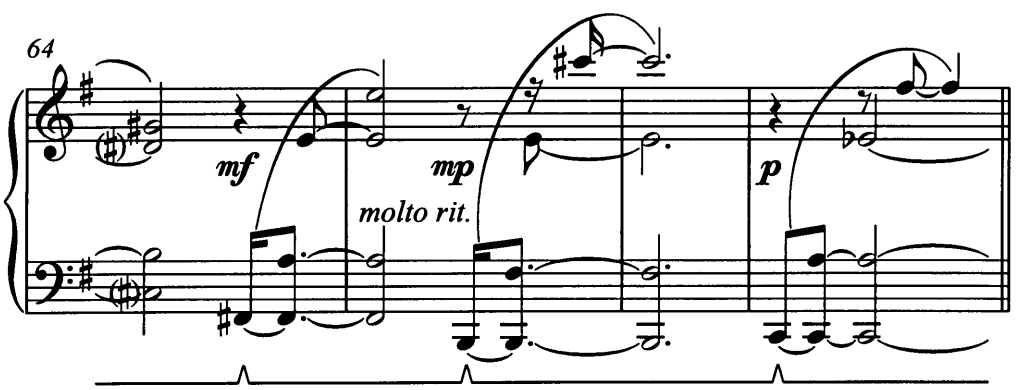

(8)
47
(tr)
tr
(♮)
3
f
8va
3
(♯)

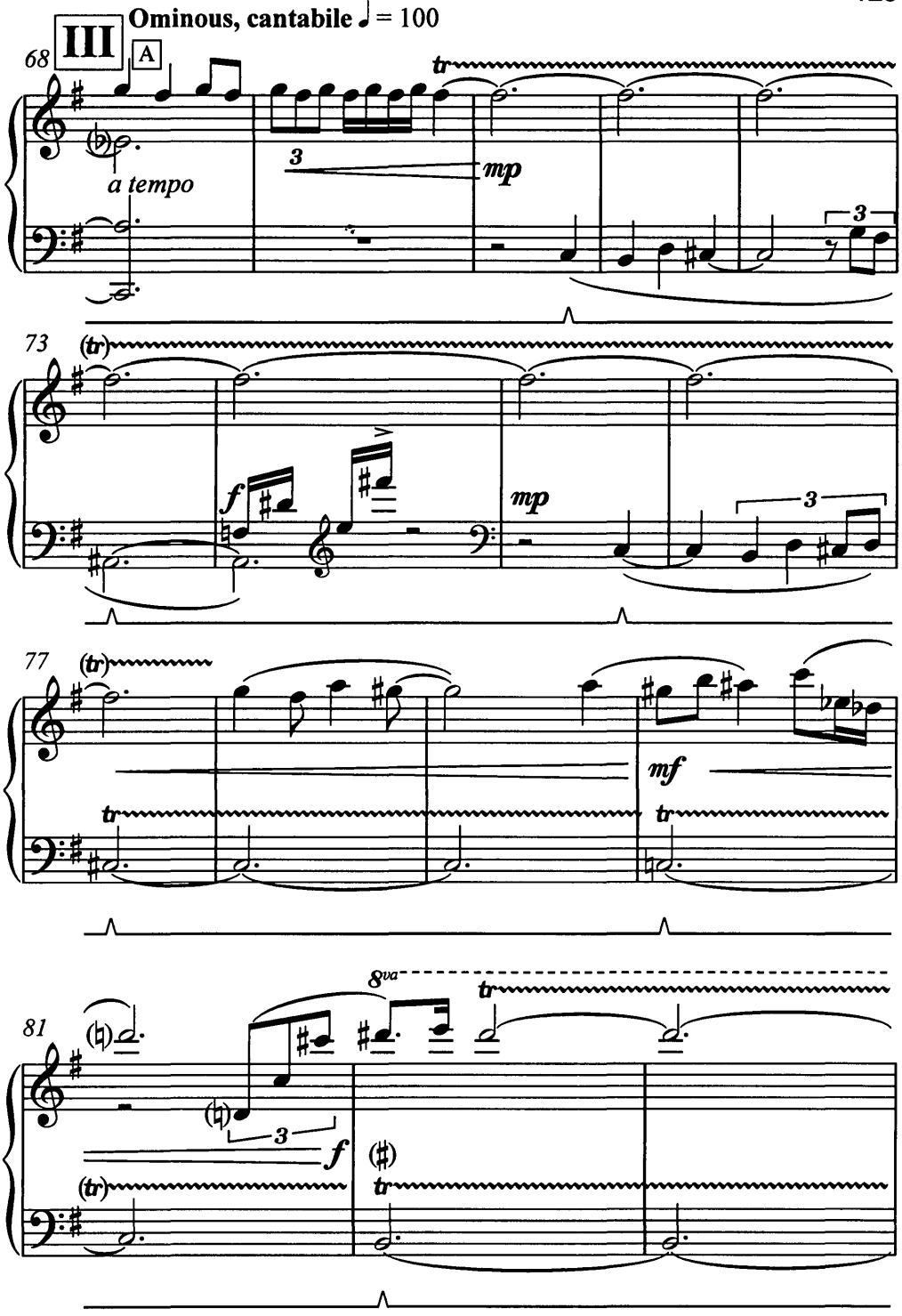

(8)
49
(tr)
rit.
(8)

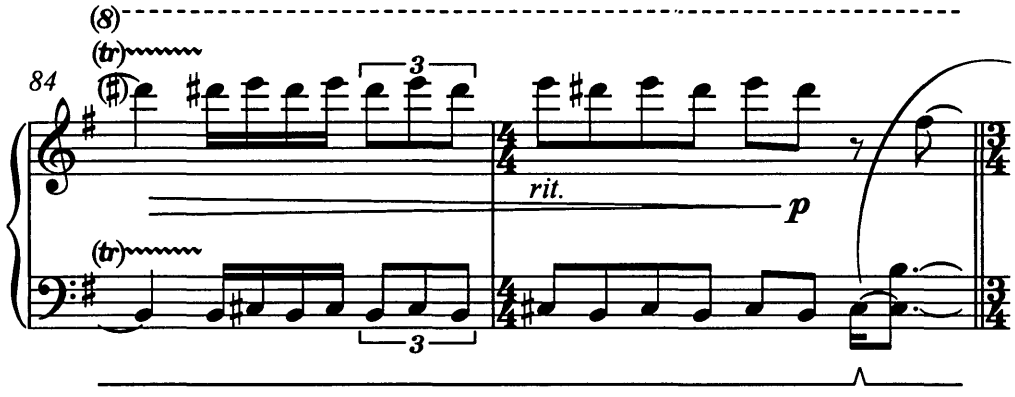

Wistful but with growing intensity ♩ = 80
53
B'
p

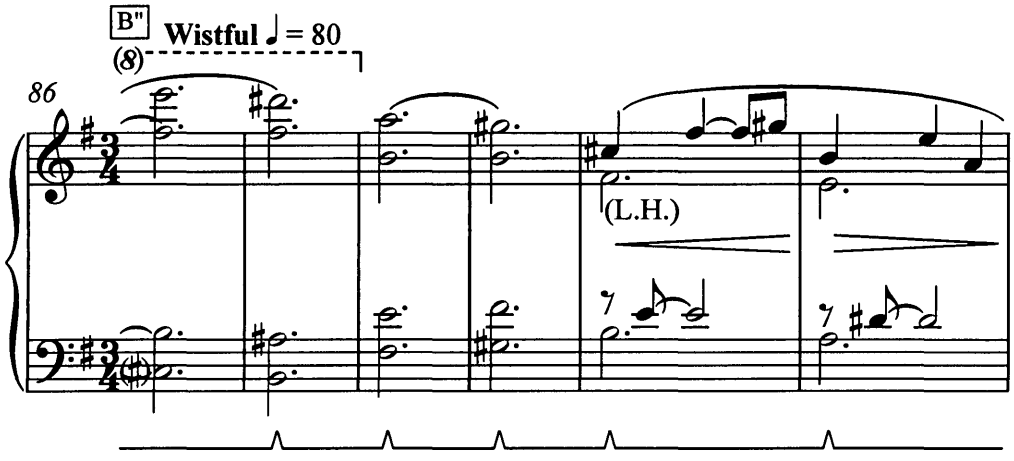

57
mf
f
mp
Ped.

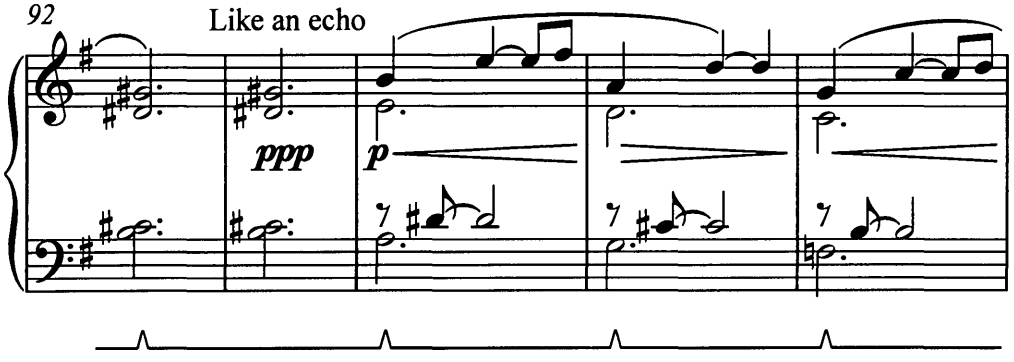

61
f
rit.
Ped.

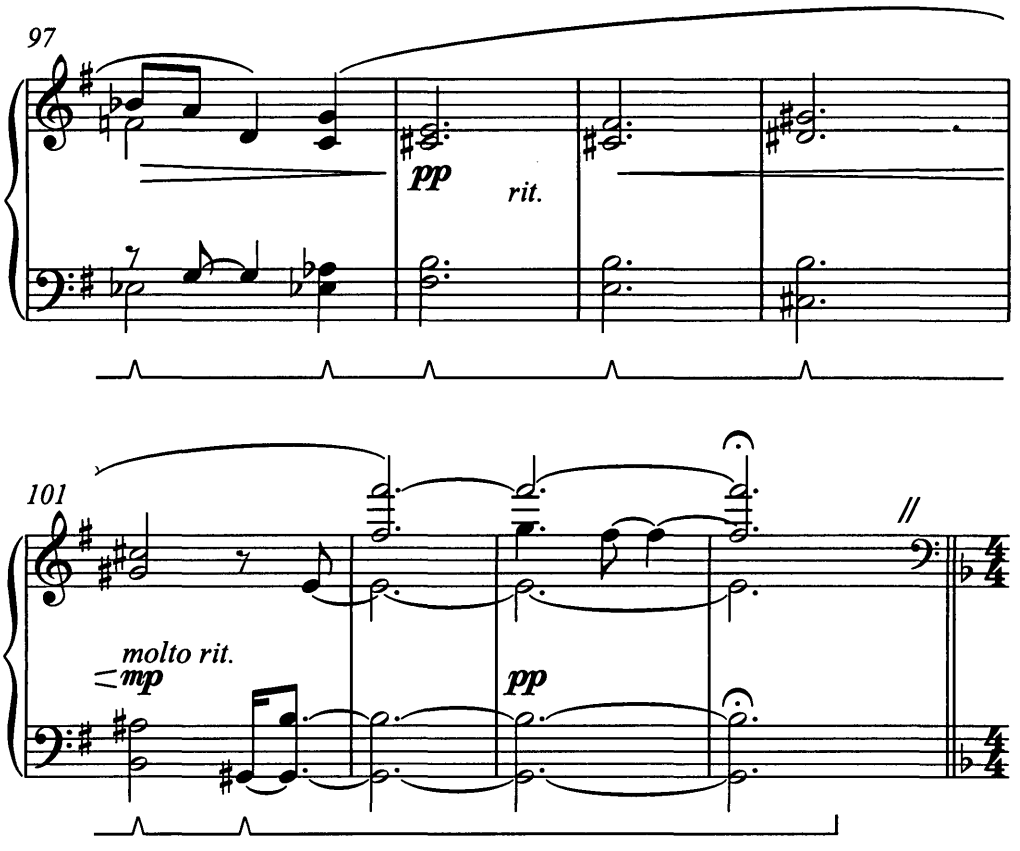

64
mf
mp
molto rit.
p


III
Ominous, cantabile ♩ = 100
A
68
a tempo
tr
3
mp
3
73
(tr)
f
mp
3
77
(tr)
tr
mf
tr
81
8va
tr
(tr)
3
f
tr


(8)
(tr)
84
3
rit.
p
(tr)
3


B"
Wistful ♩= 80
(8)
86
(L.H.)


92
Like an echo
ppp
p

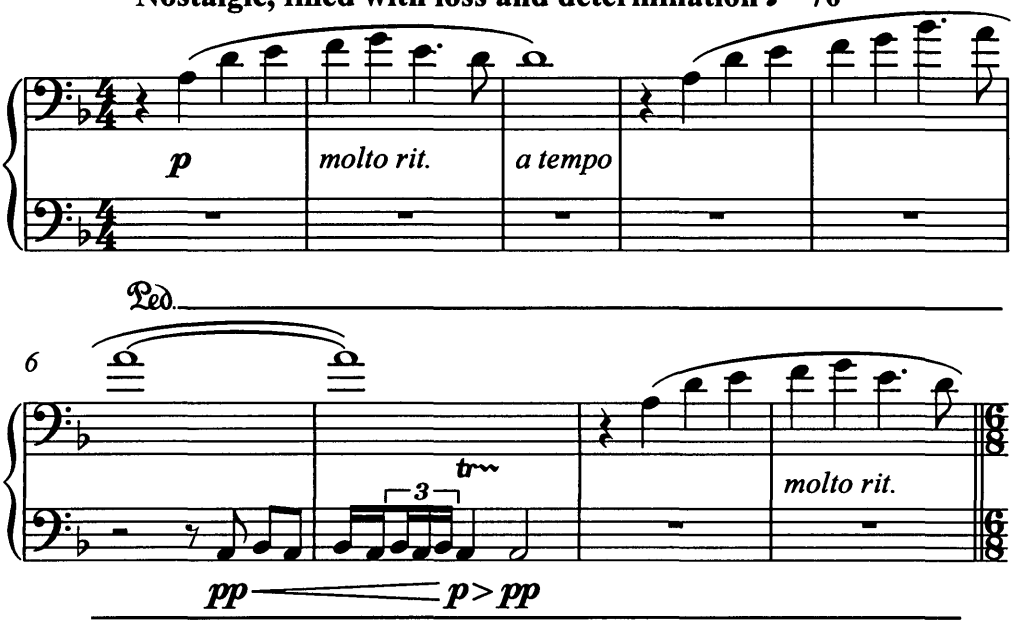

97
pp
rit.
101
molto rit.
mp
pp

6. The Final Battle

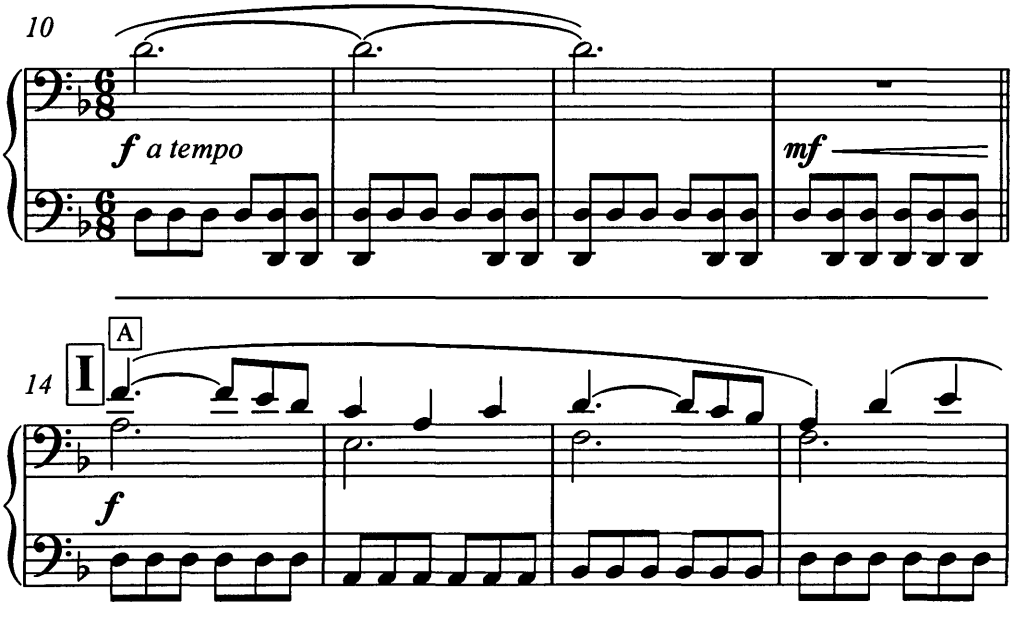
INTRODUCTION

Chris Feige

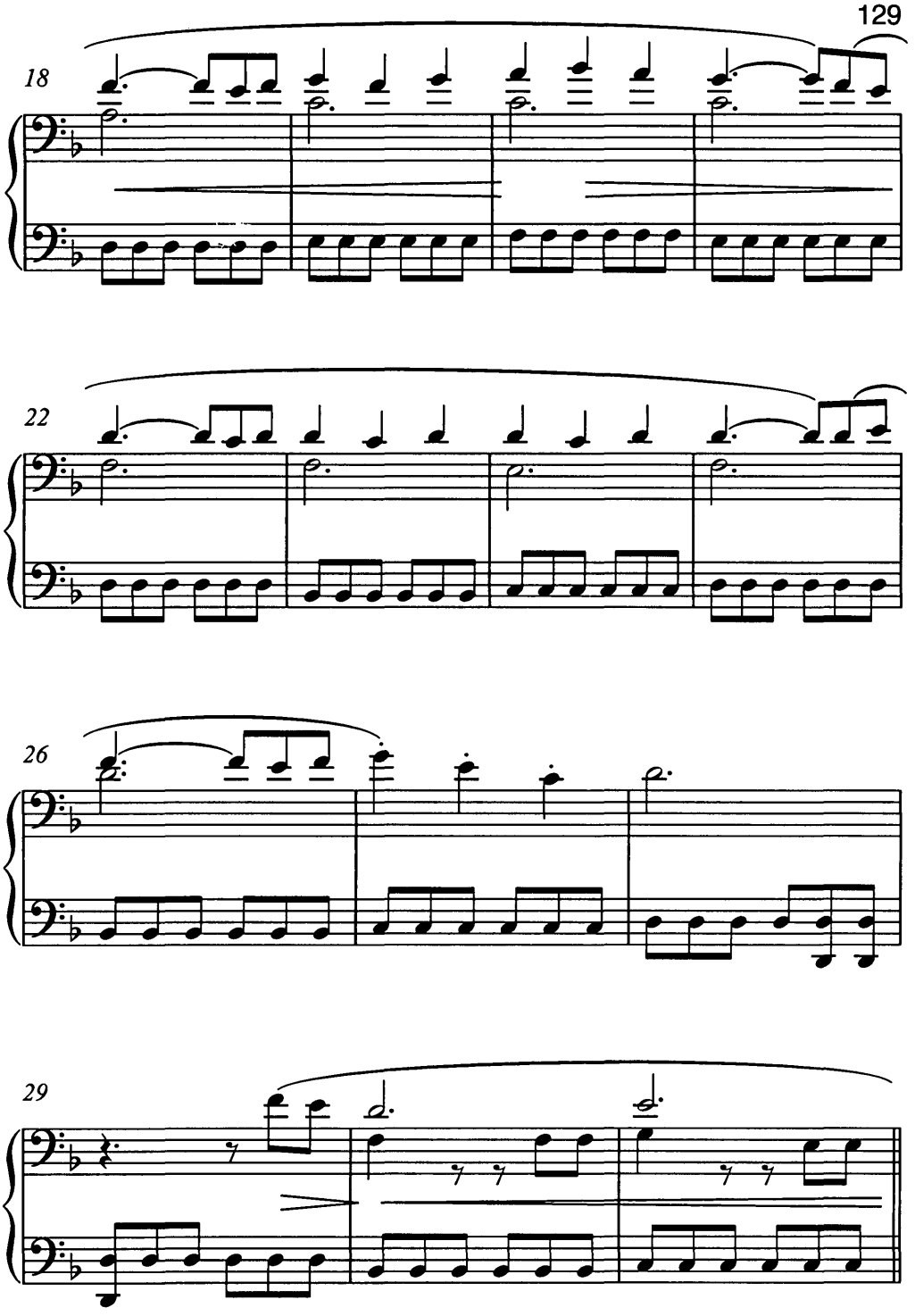
Nostalgic, filled with loss and determination ♩ = 70

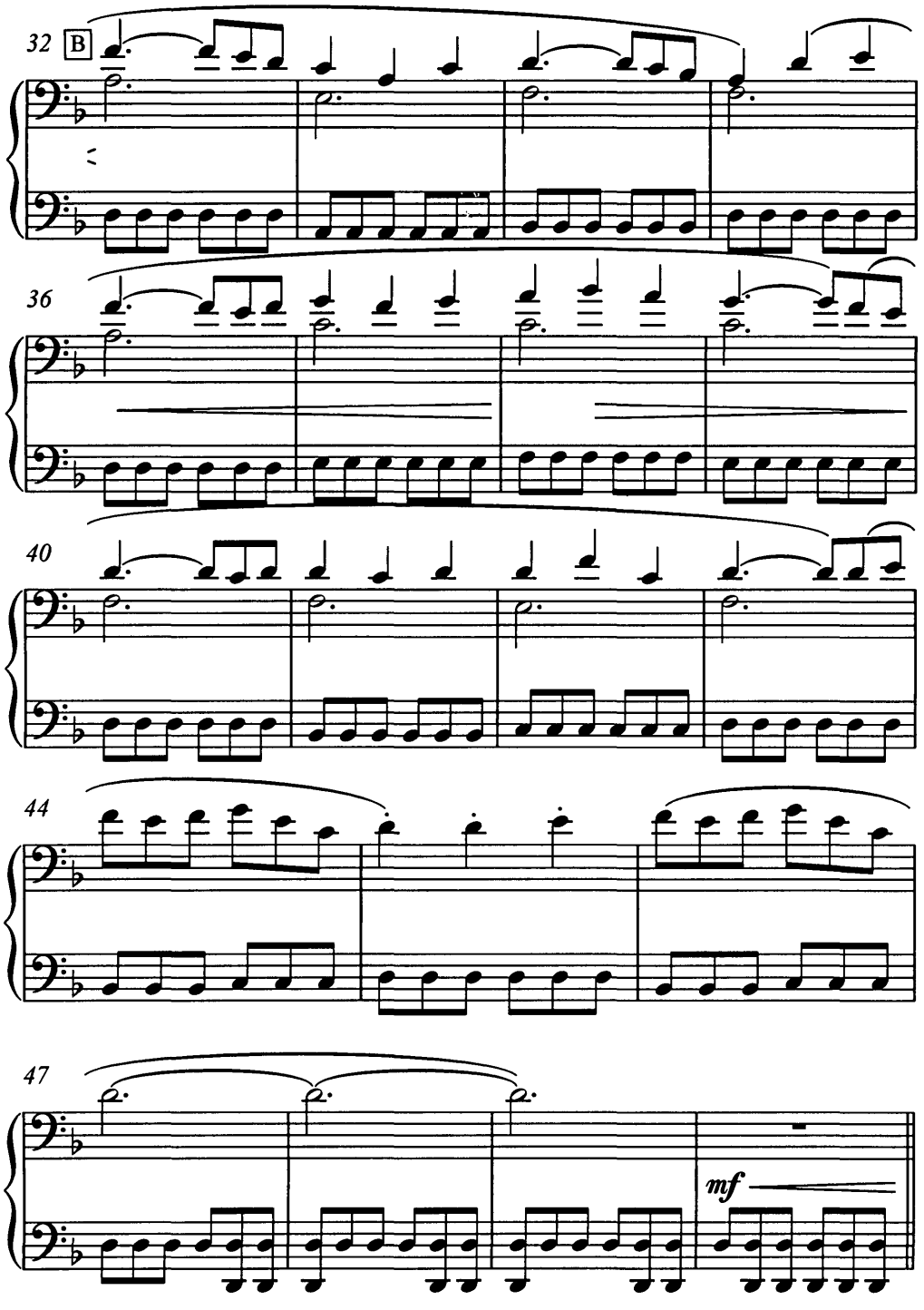


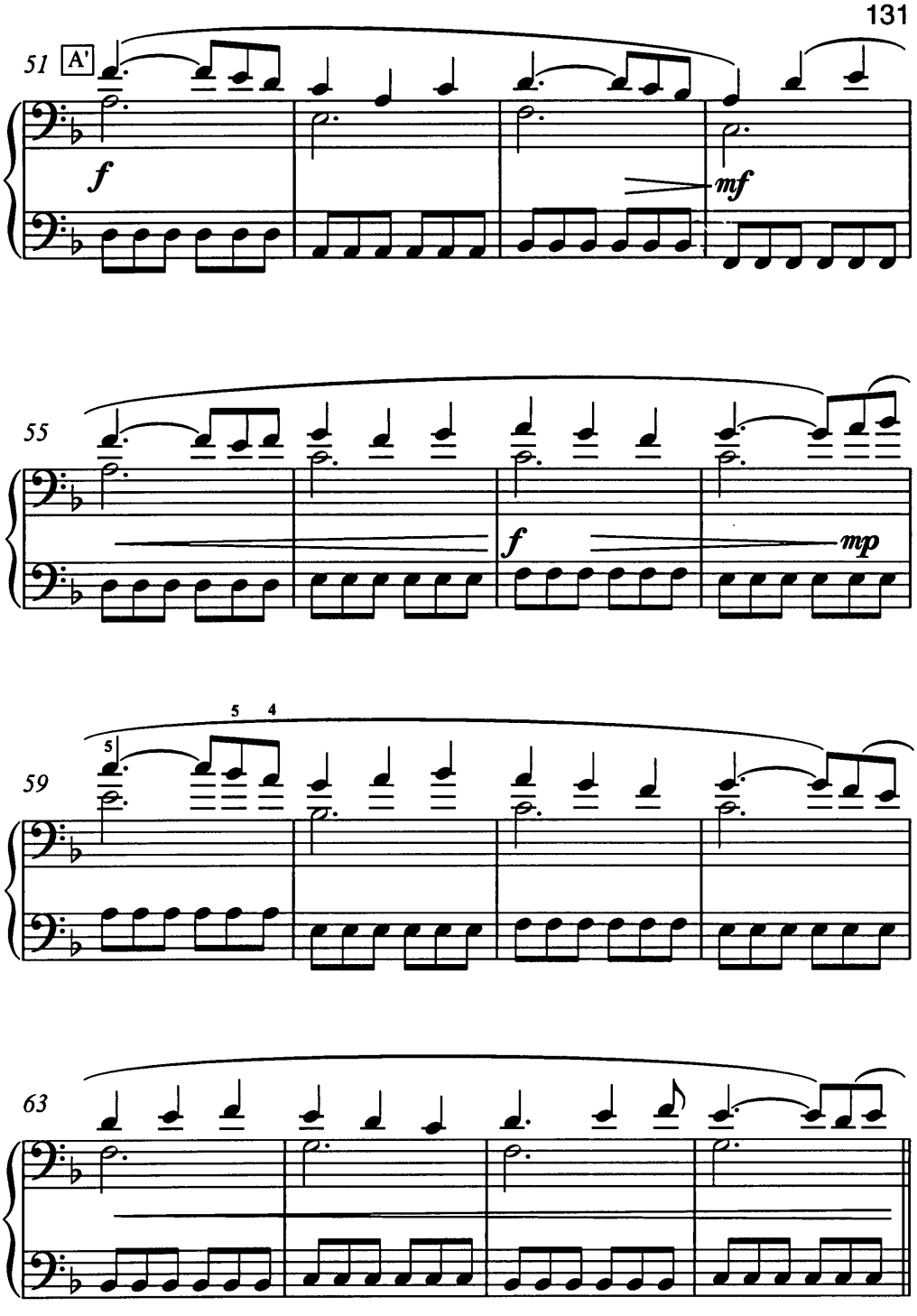
Swift and Energetic ♩. = 116

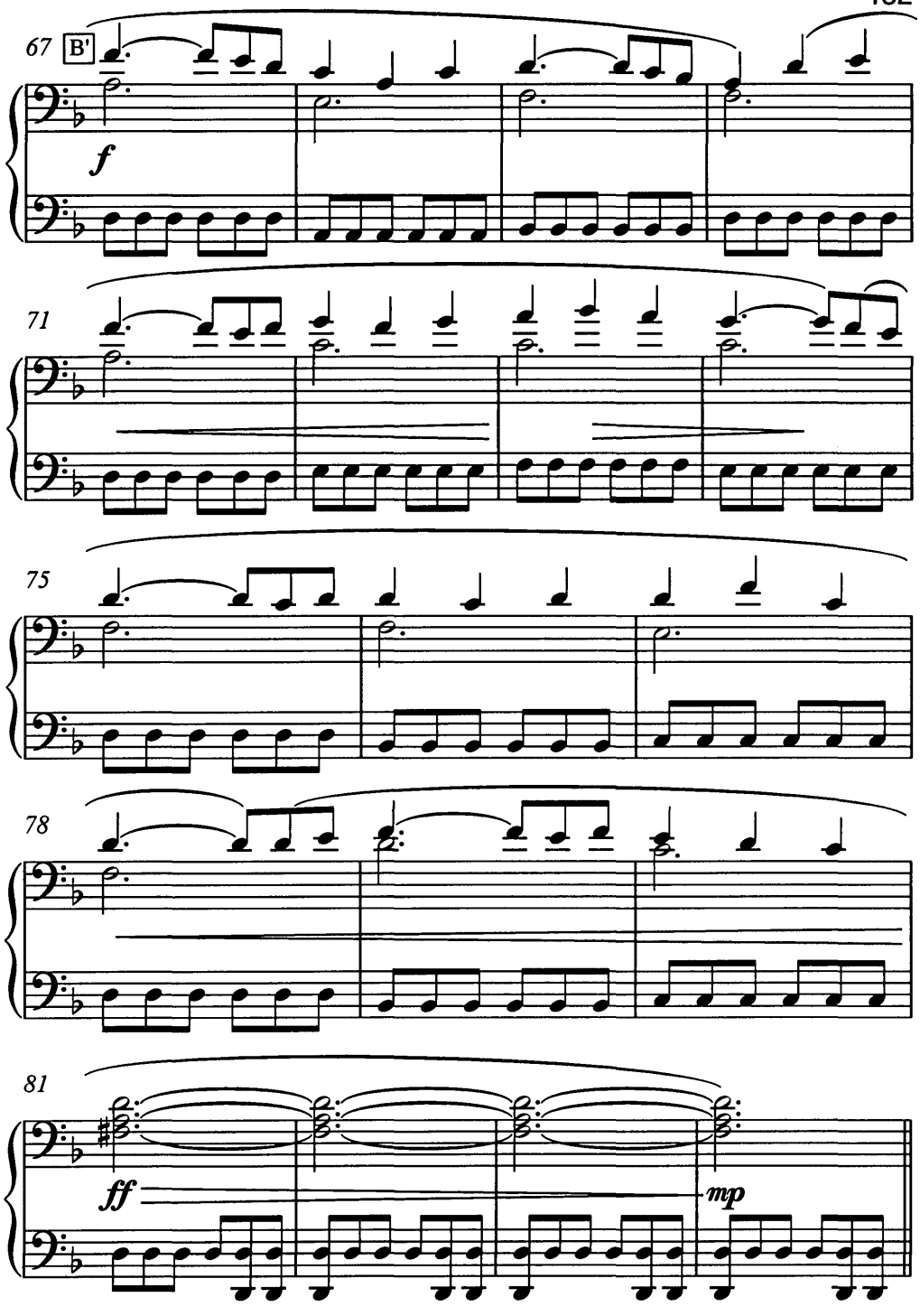


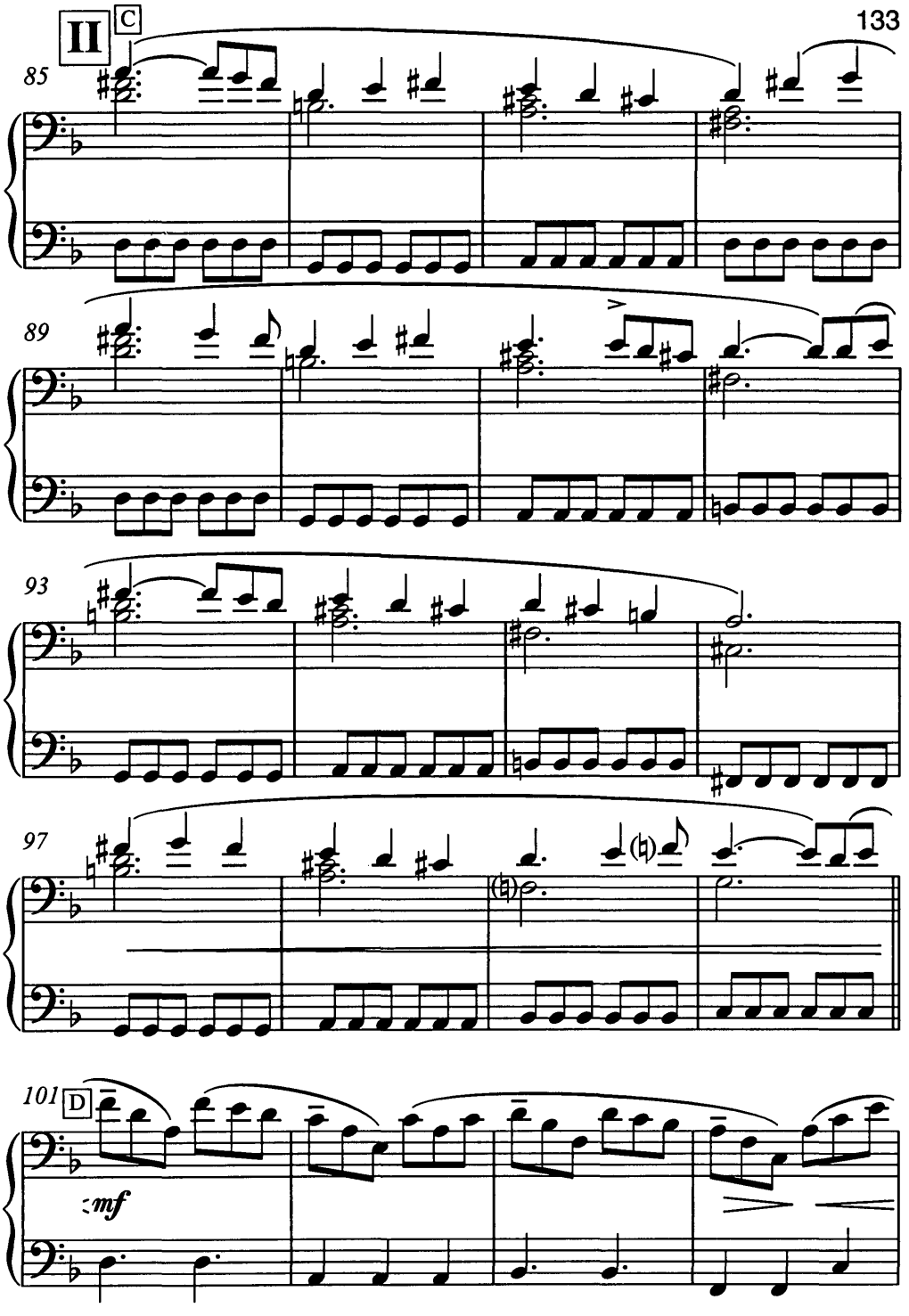
NOTE: Continue to pedal from measure 14 onwards, changing at your discretion, however depress the pedal only approximately halfway in order to create a sound that is full but not muddy.

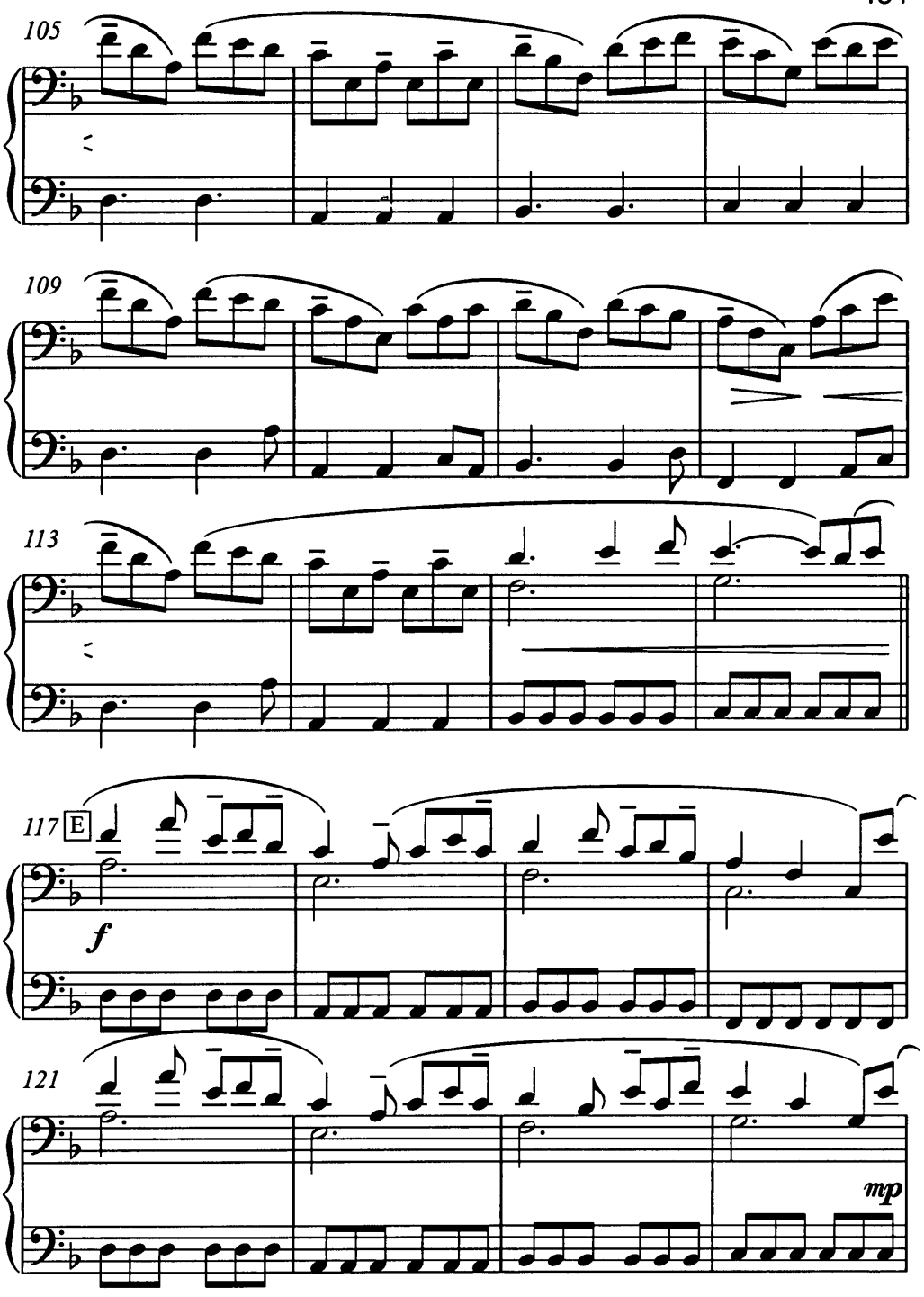

18
22
26
29

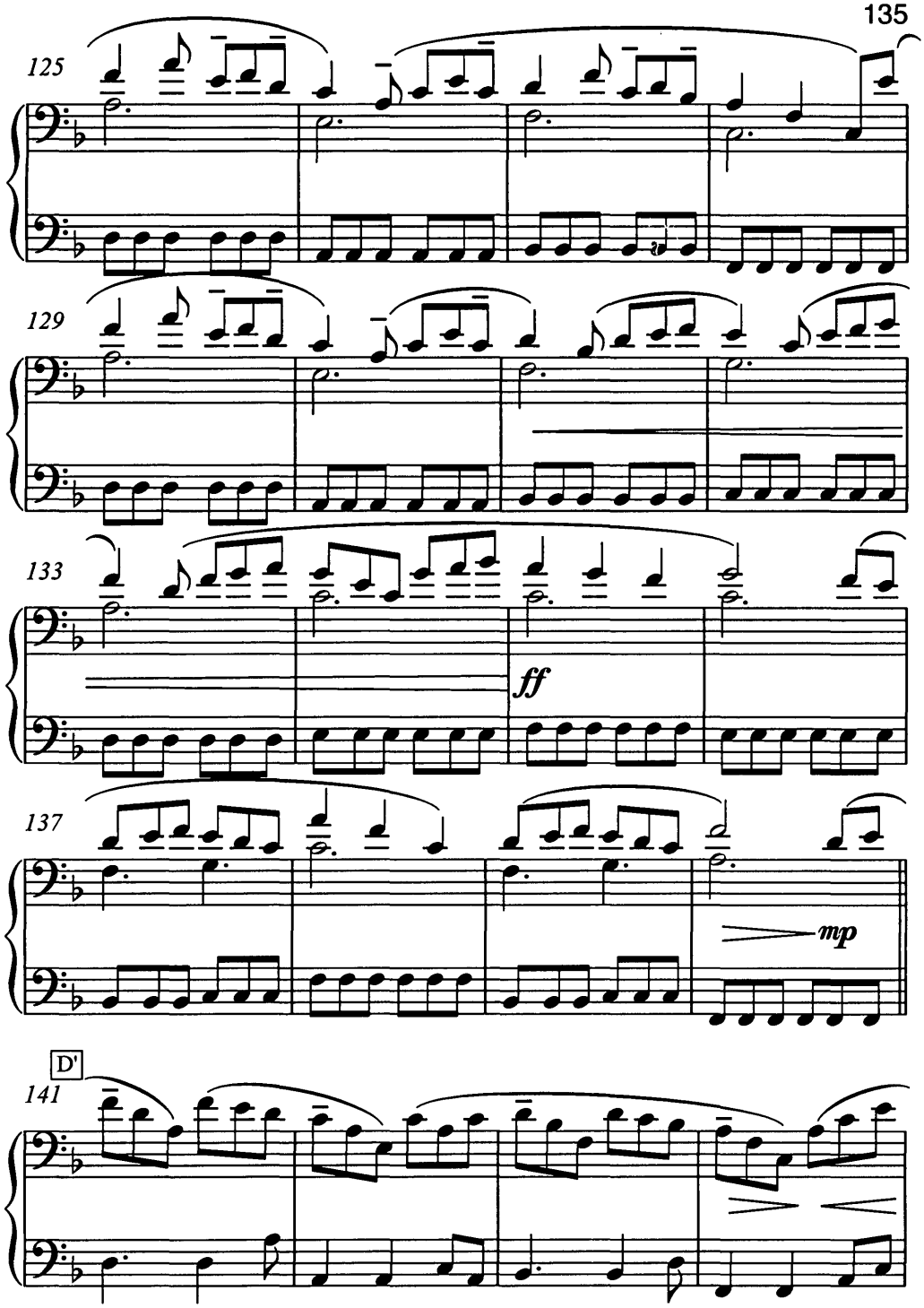

32
B
36
40
44
47
mf

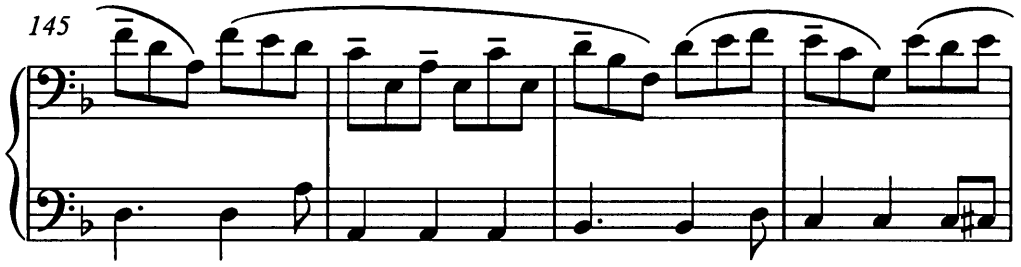

51
A'
f
mf
55
f
mp
59
5
5
4
63

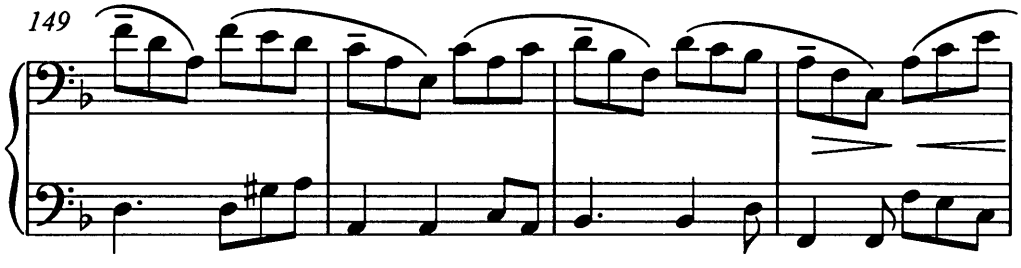

67
B'
f
71
75
78
81
ff
mp


II
C
85
89
93
97
101
D
mf


105
109
113
117
E
f
121
mp


125
129
133
ff
137
mp
D'
141


145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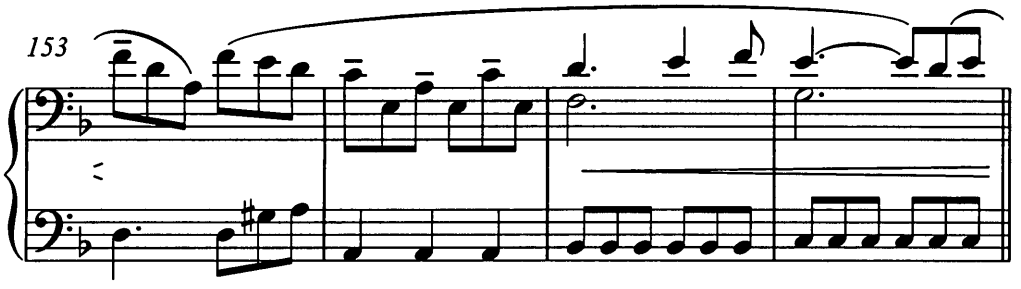
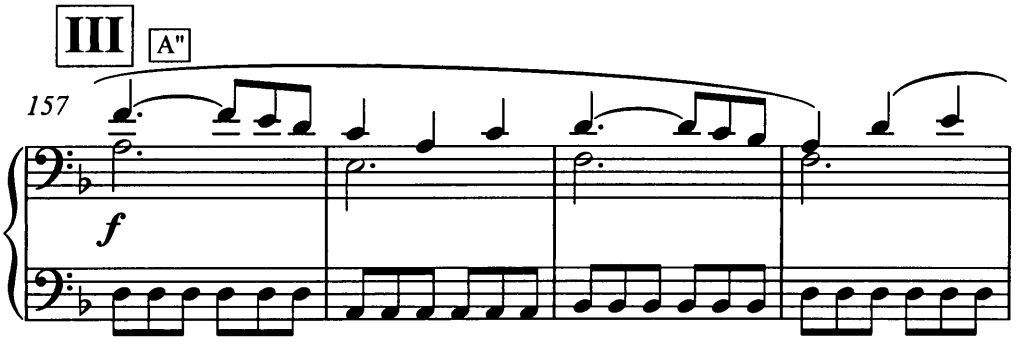
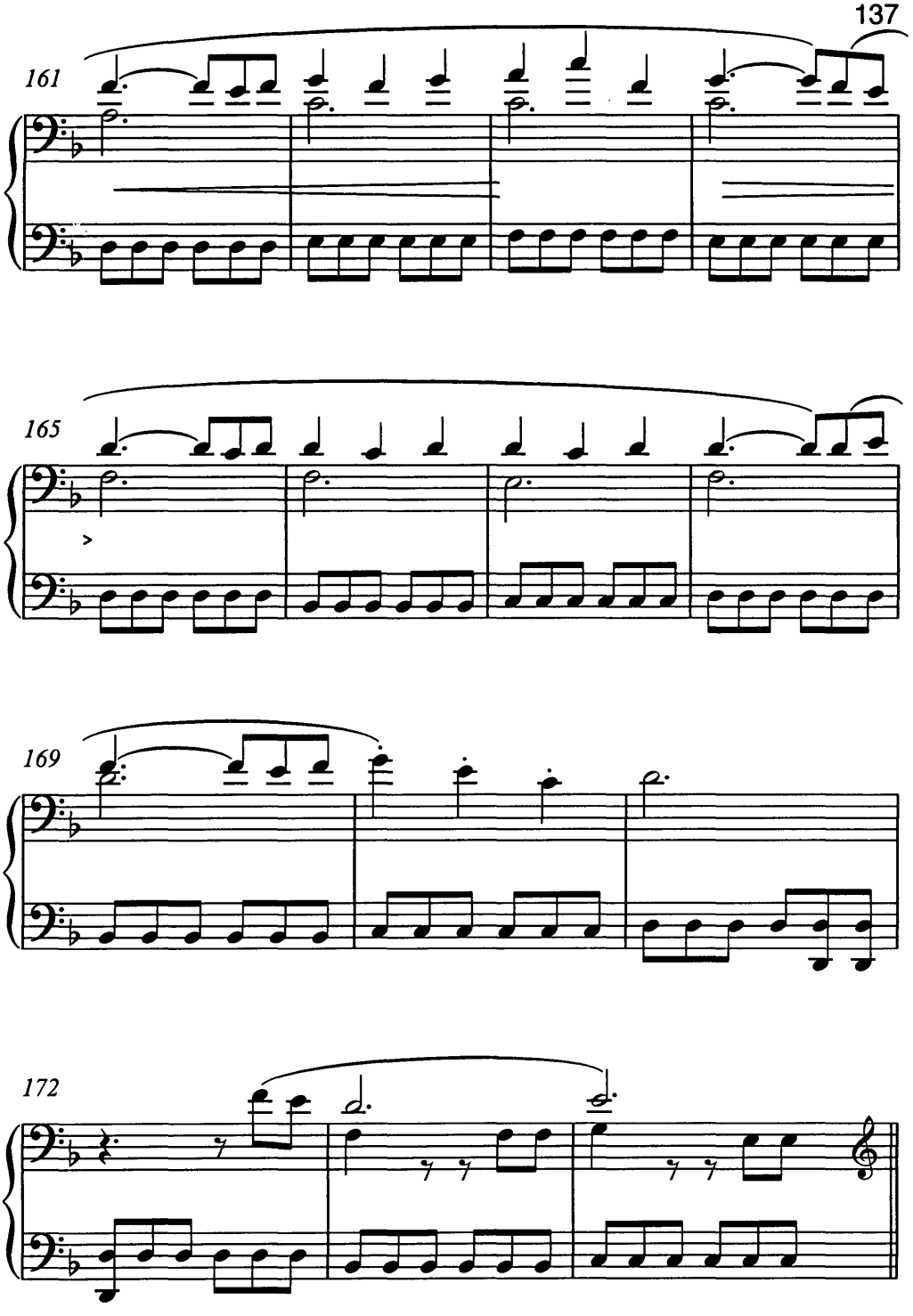
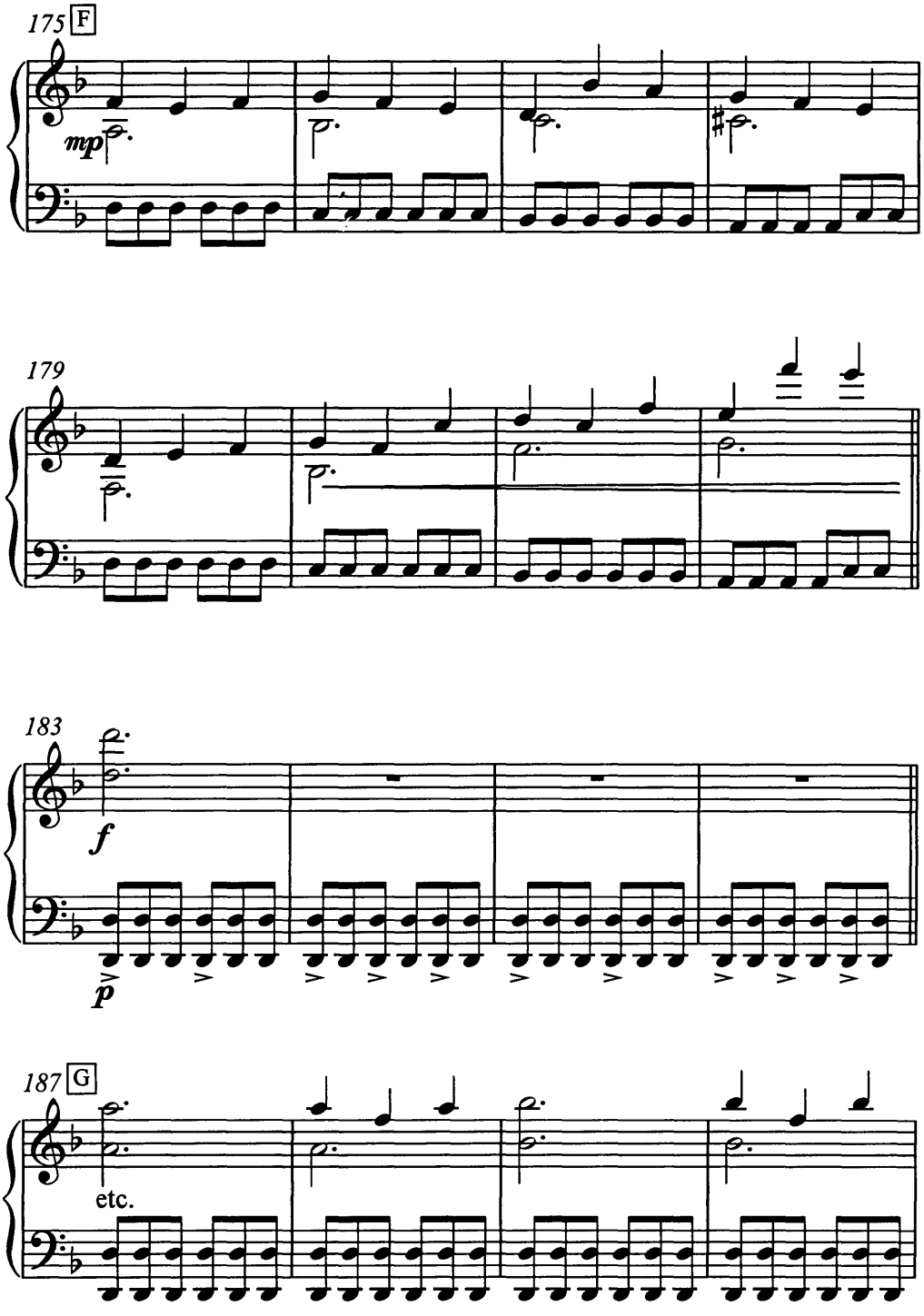
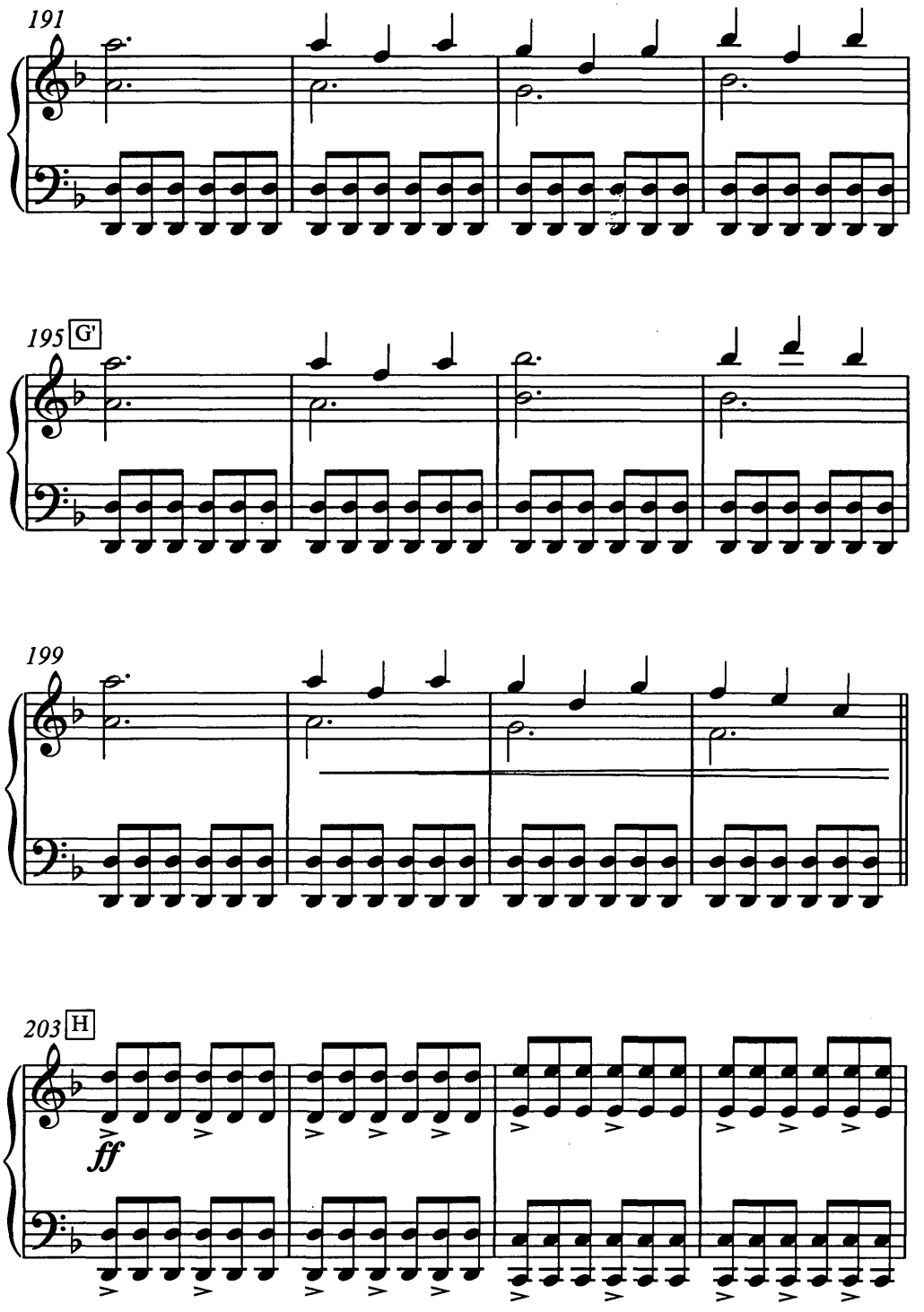
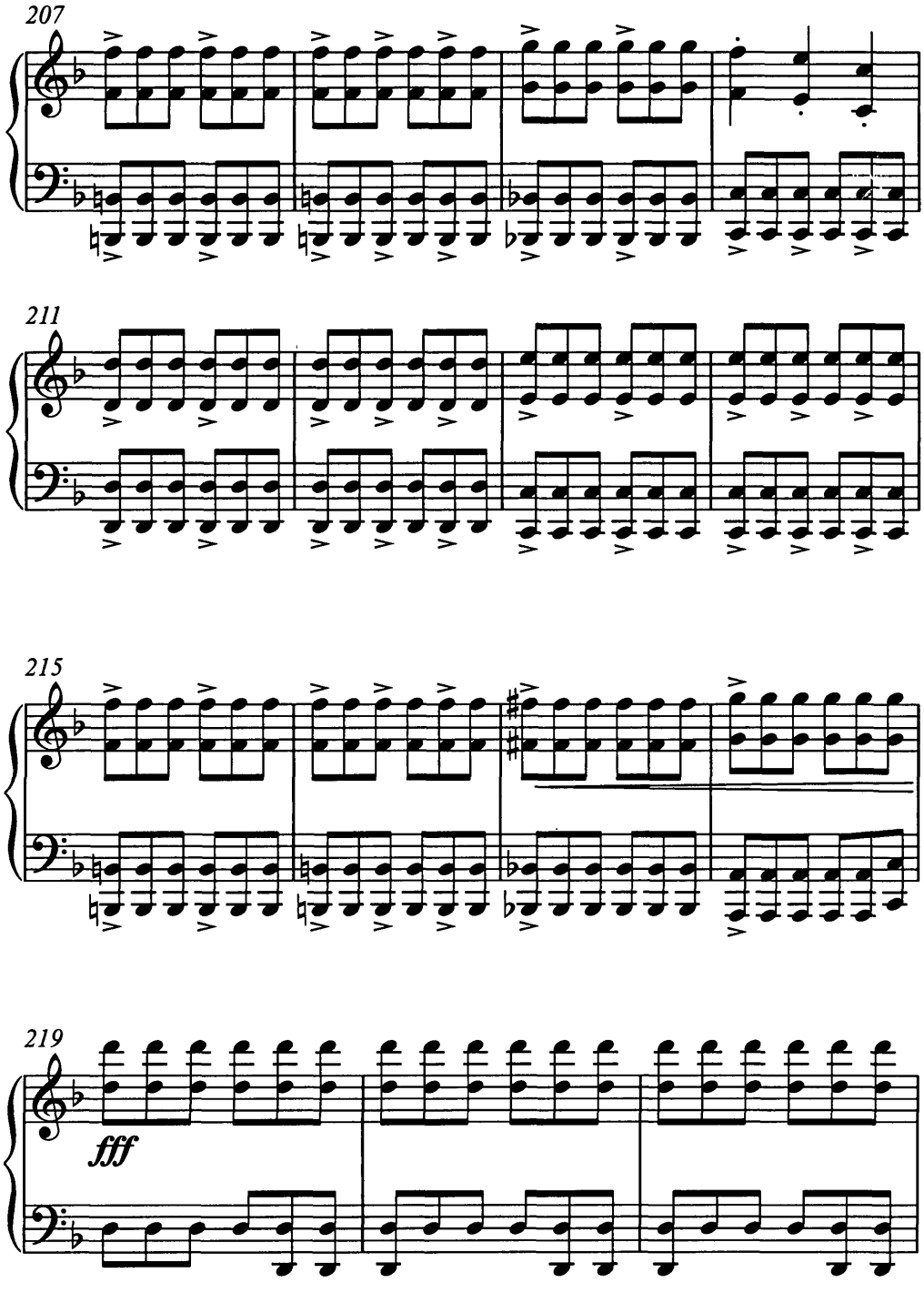

153

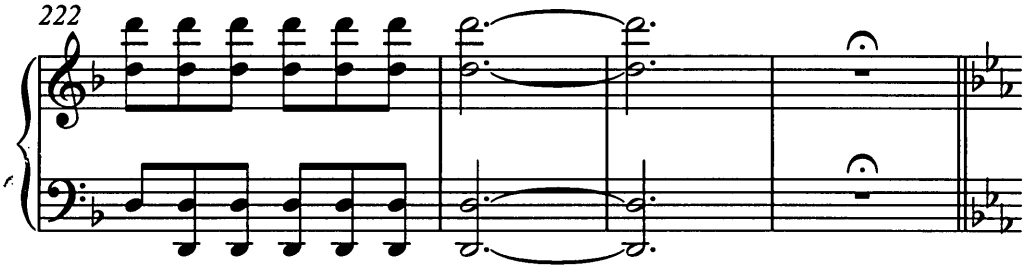

III
A"
157
f


161
165
169
172


175 F
mp
179
183
f
p
187 G
etc.

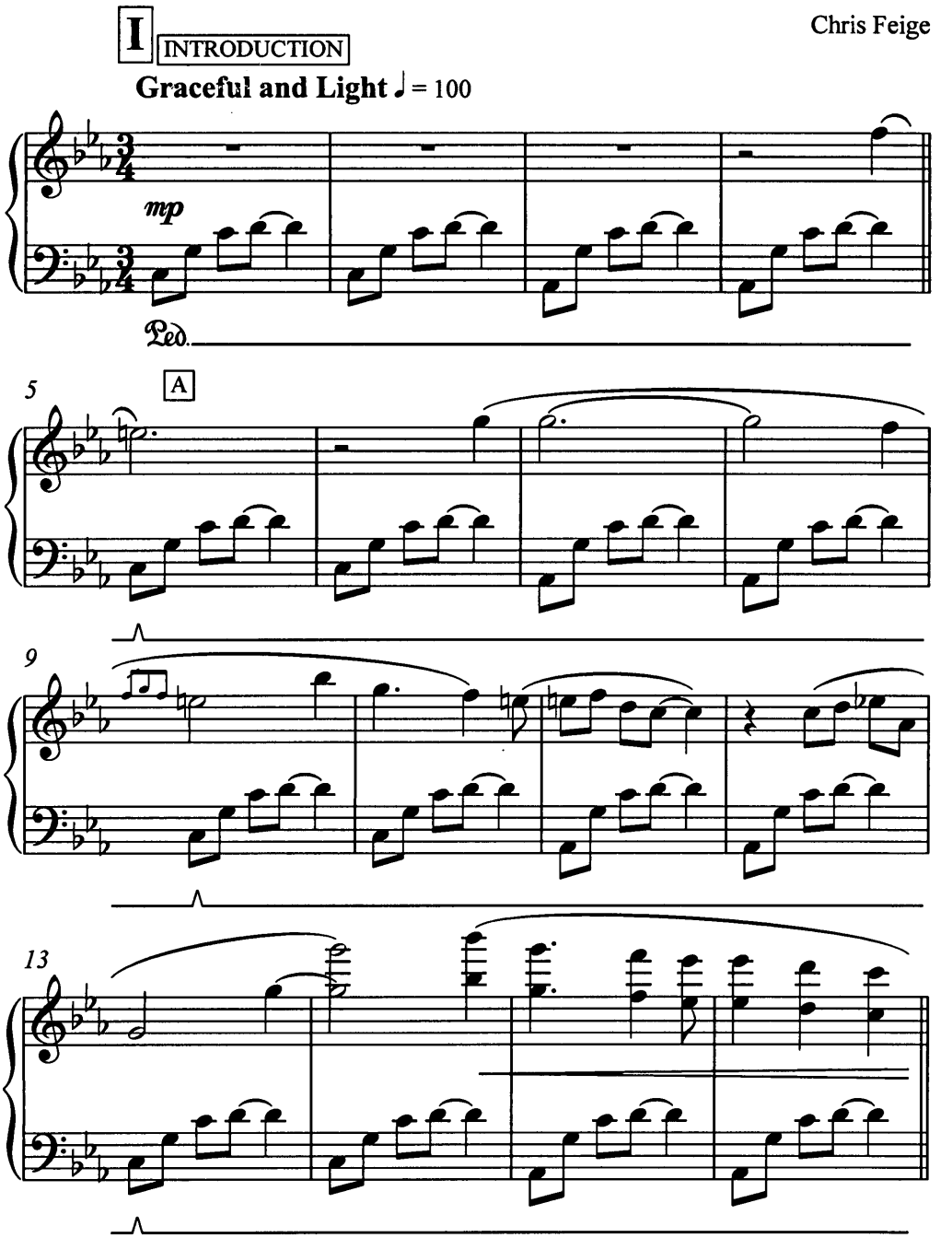

191
195
G'
199
203
H
ff

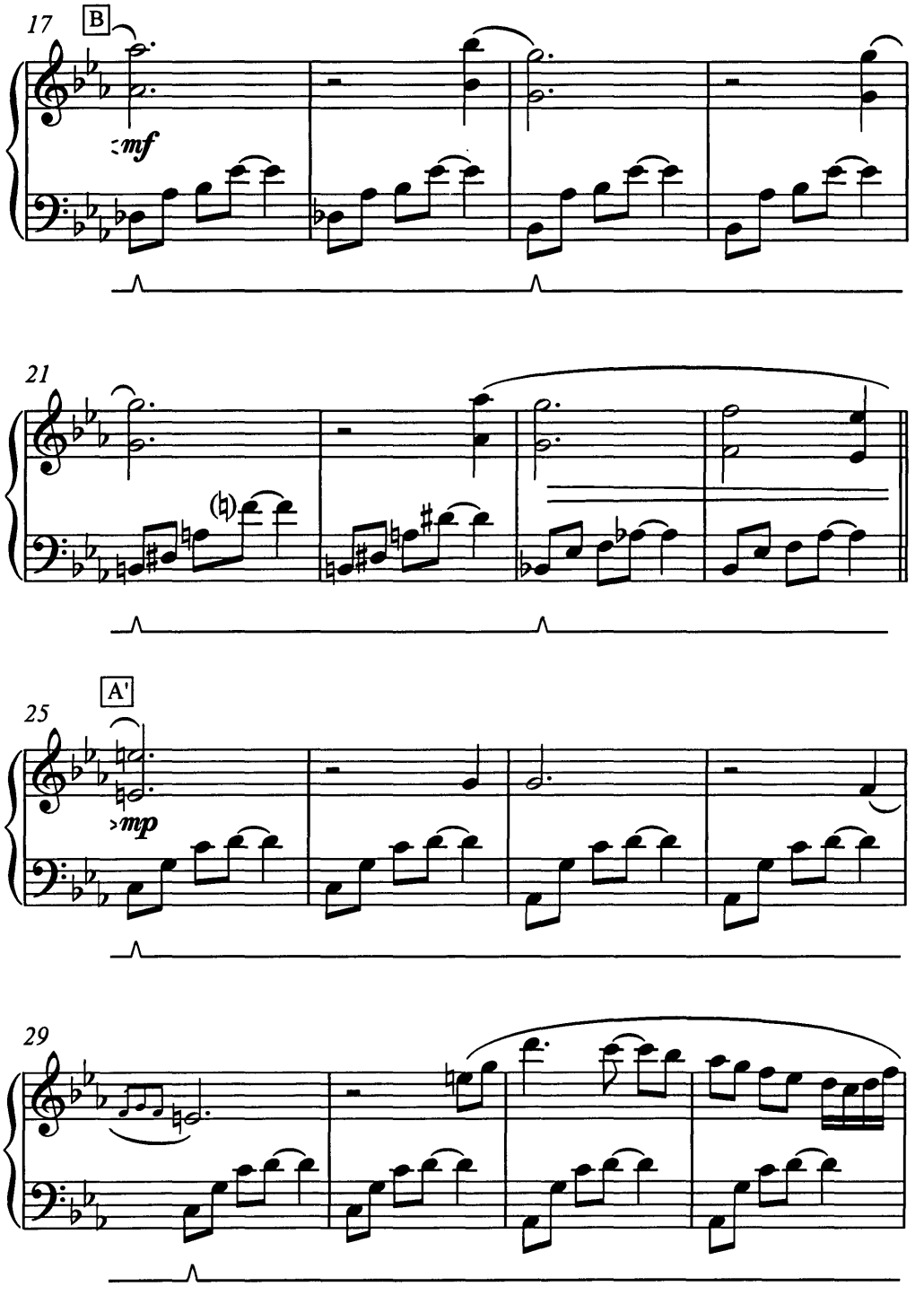

207
211
215
219
fff

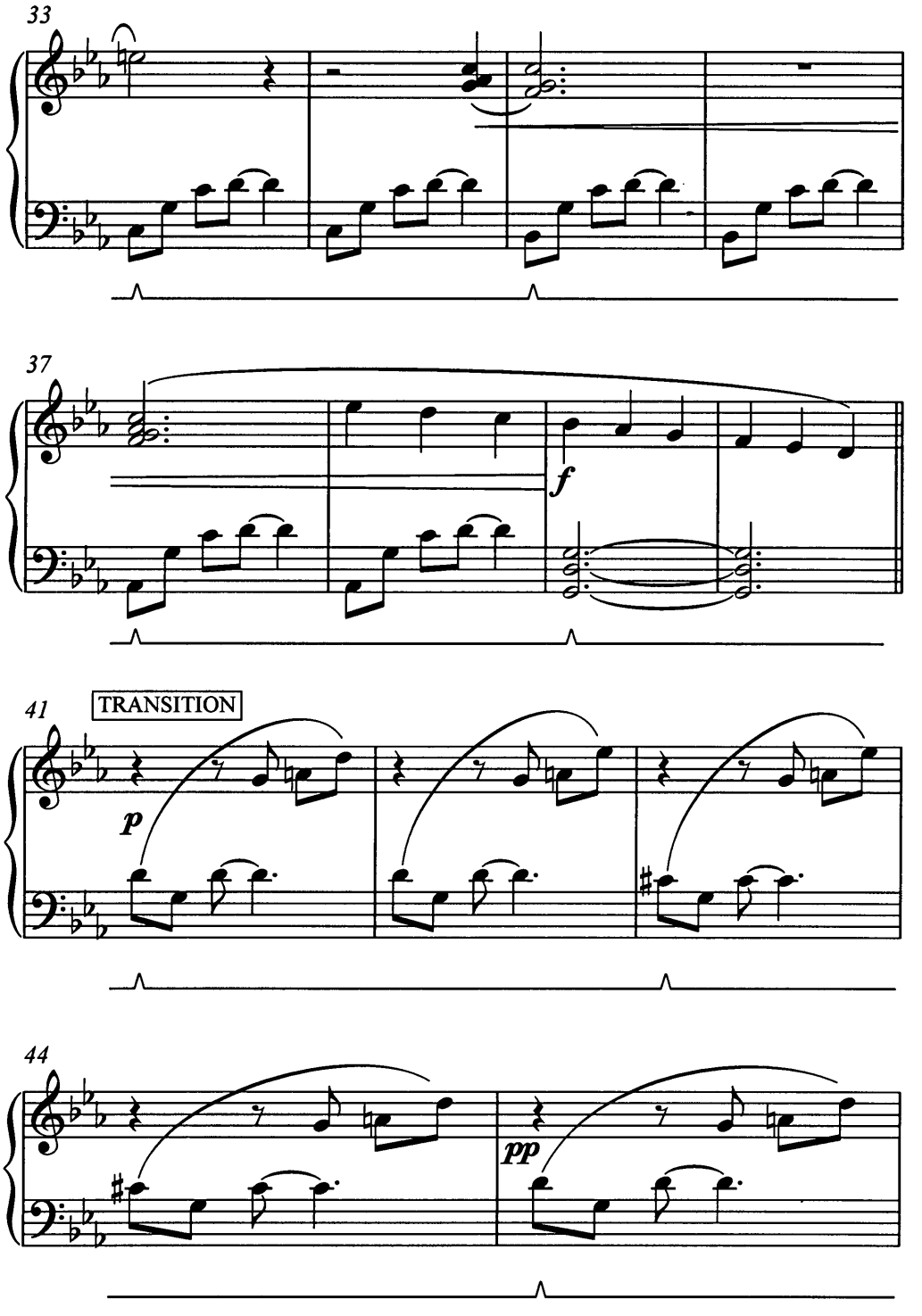

222

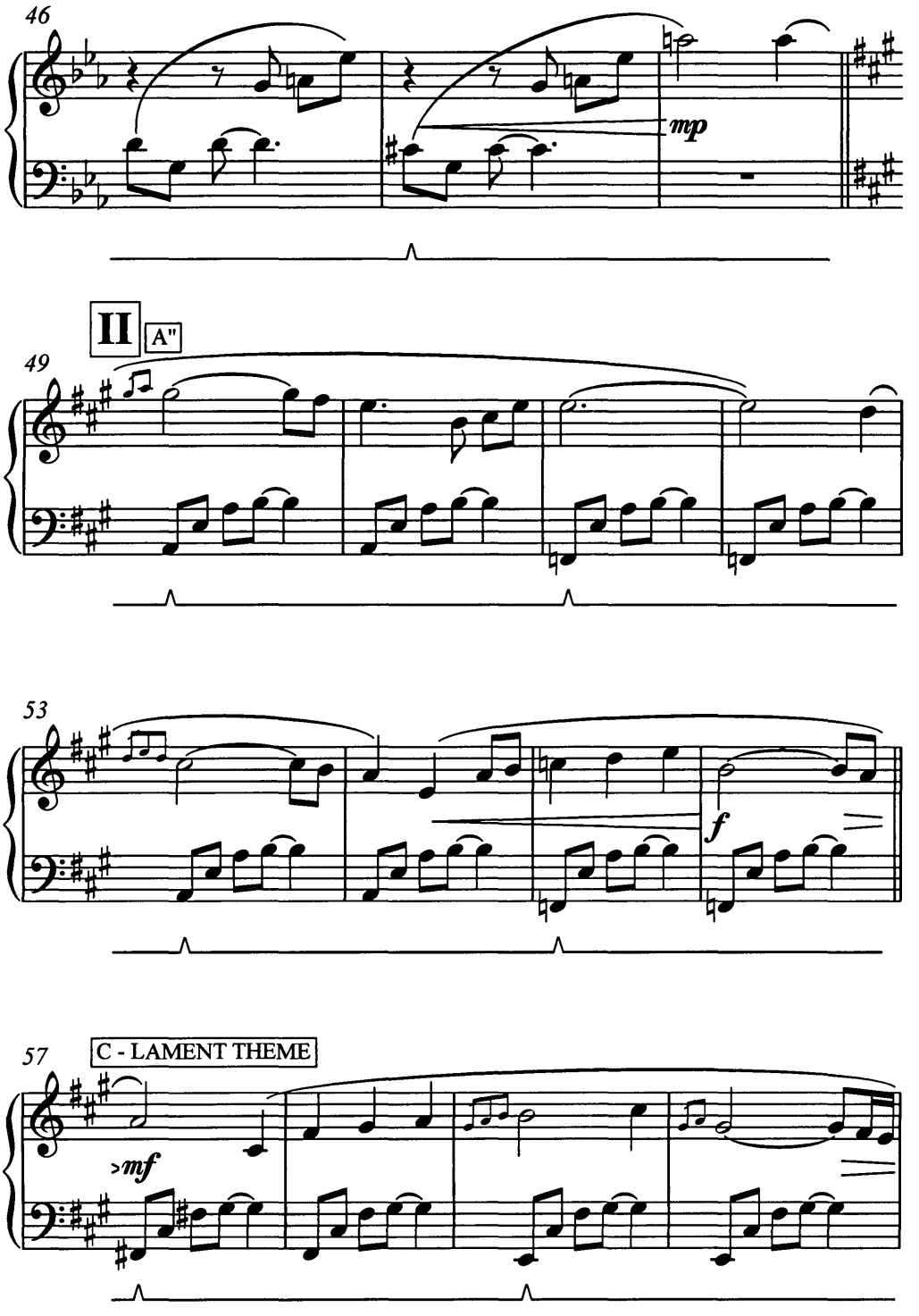
7. Journey's End

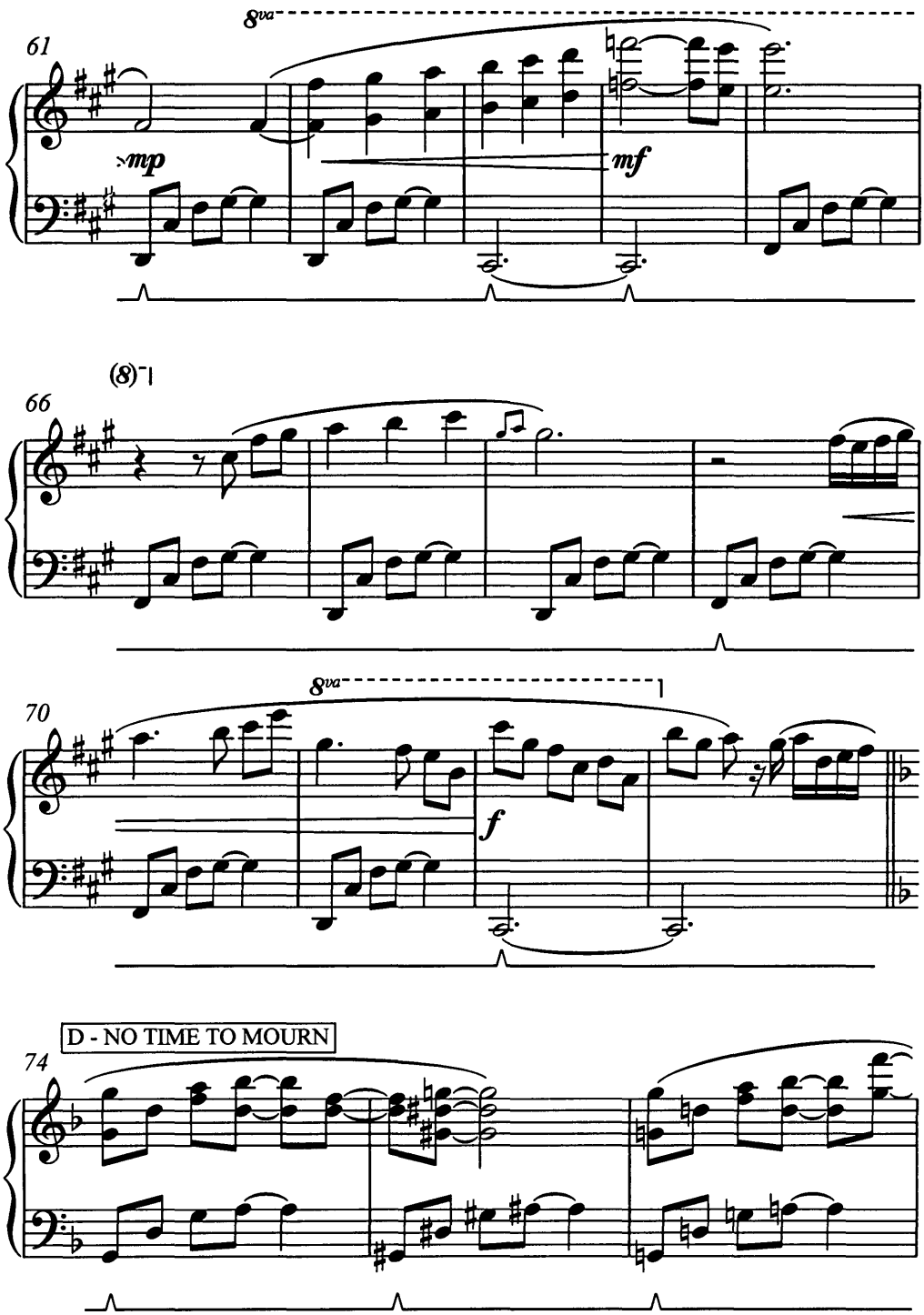
Chris Feige

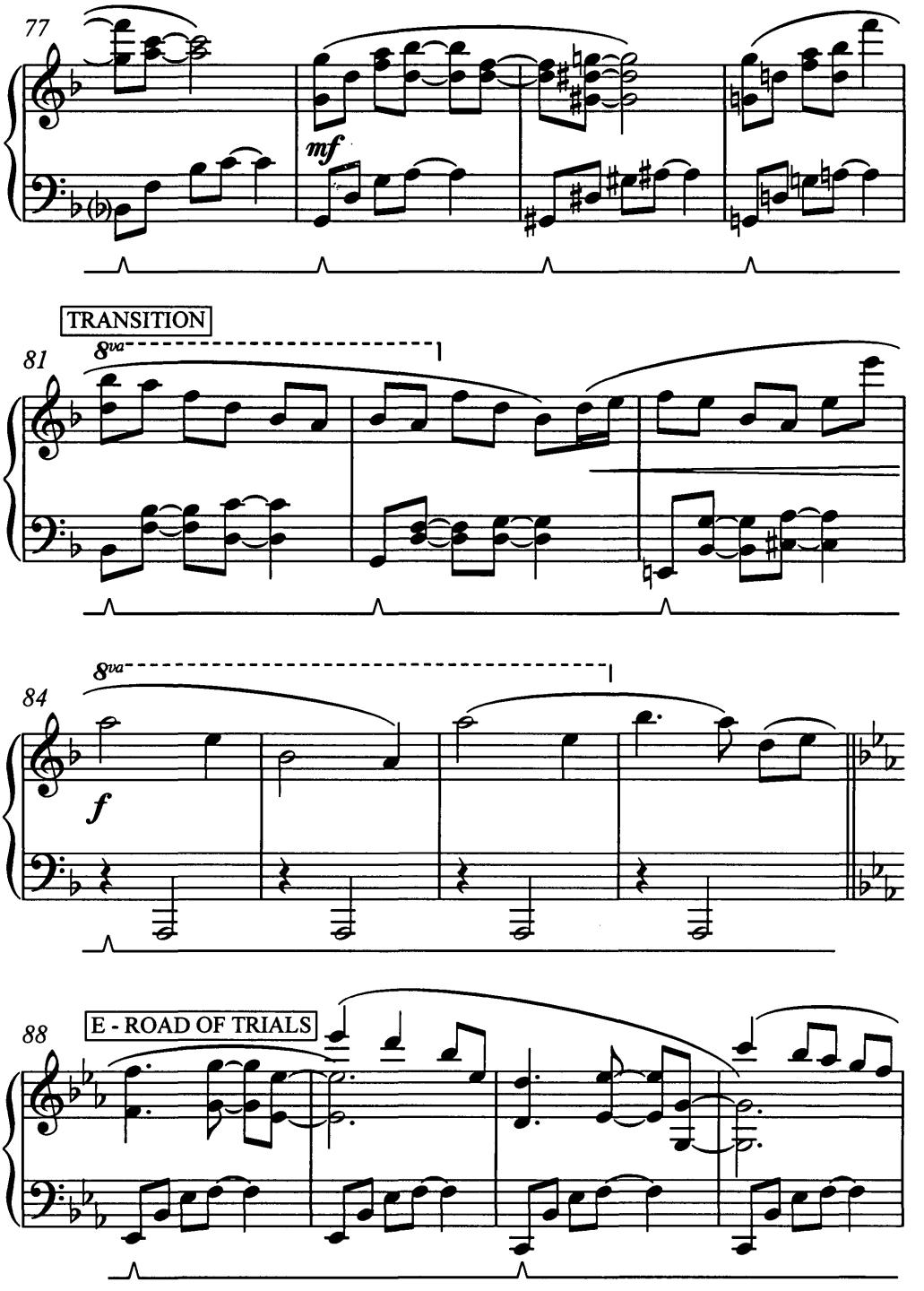


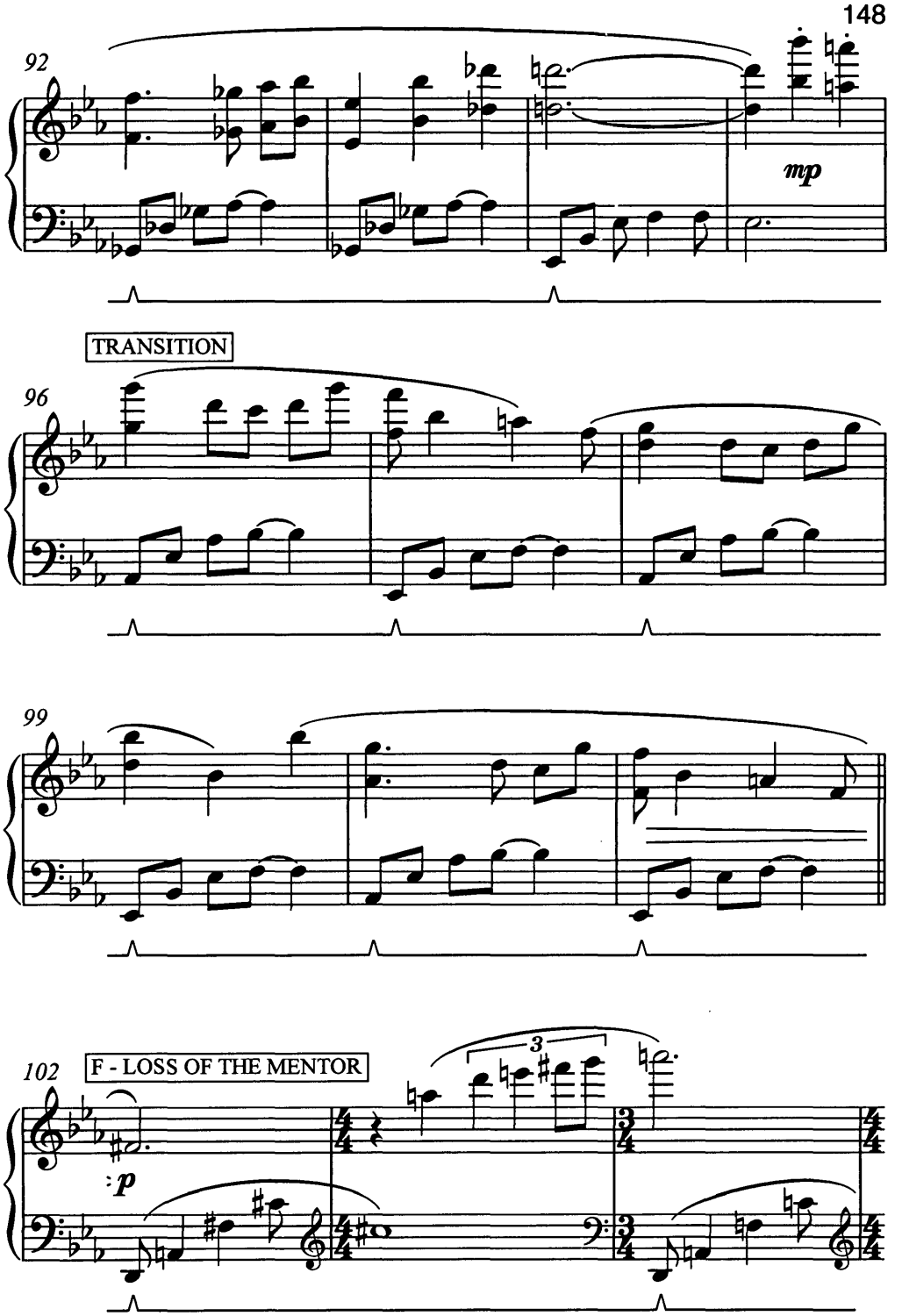

17
B
mf
21
25
A'
mp
29

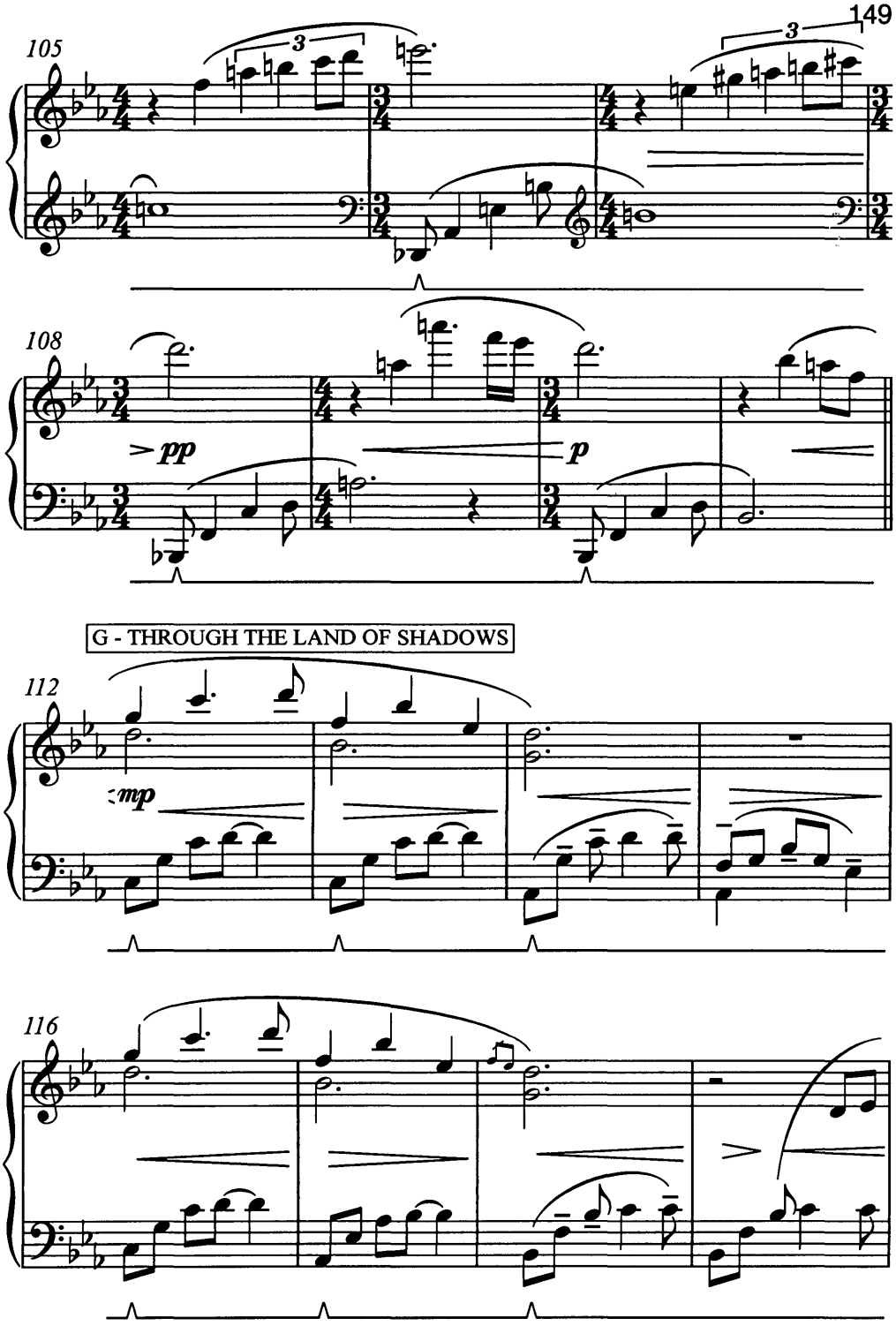

33
37
f
41
TRANSITION
p
44
pp

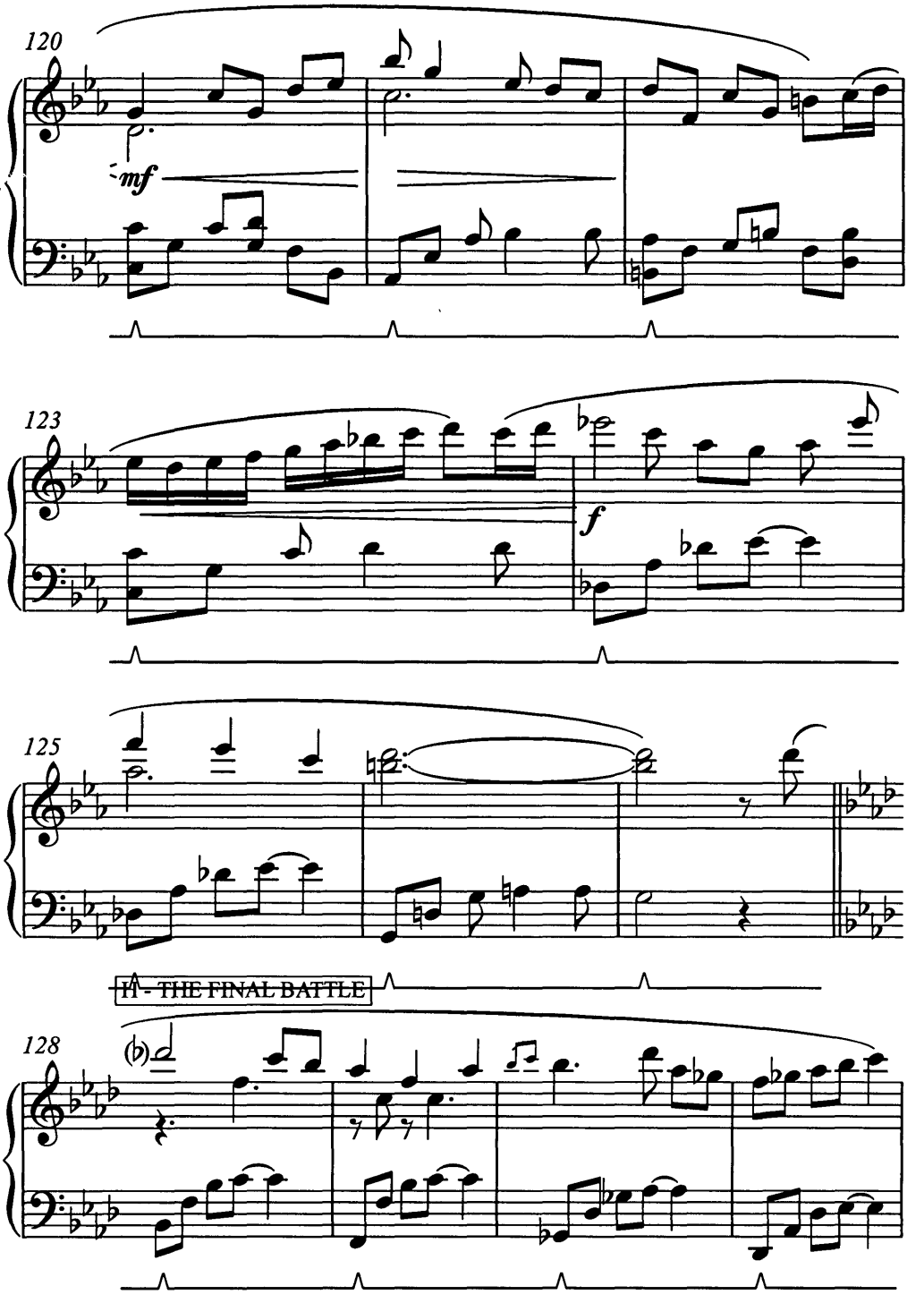

46
mp
II
A"
49
53
f
57
C - LAMENT THEME
>mf

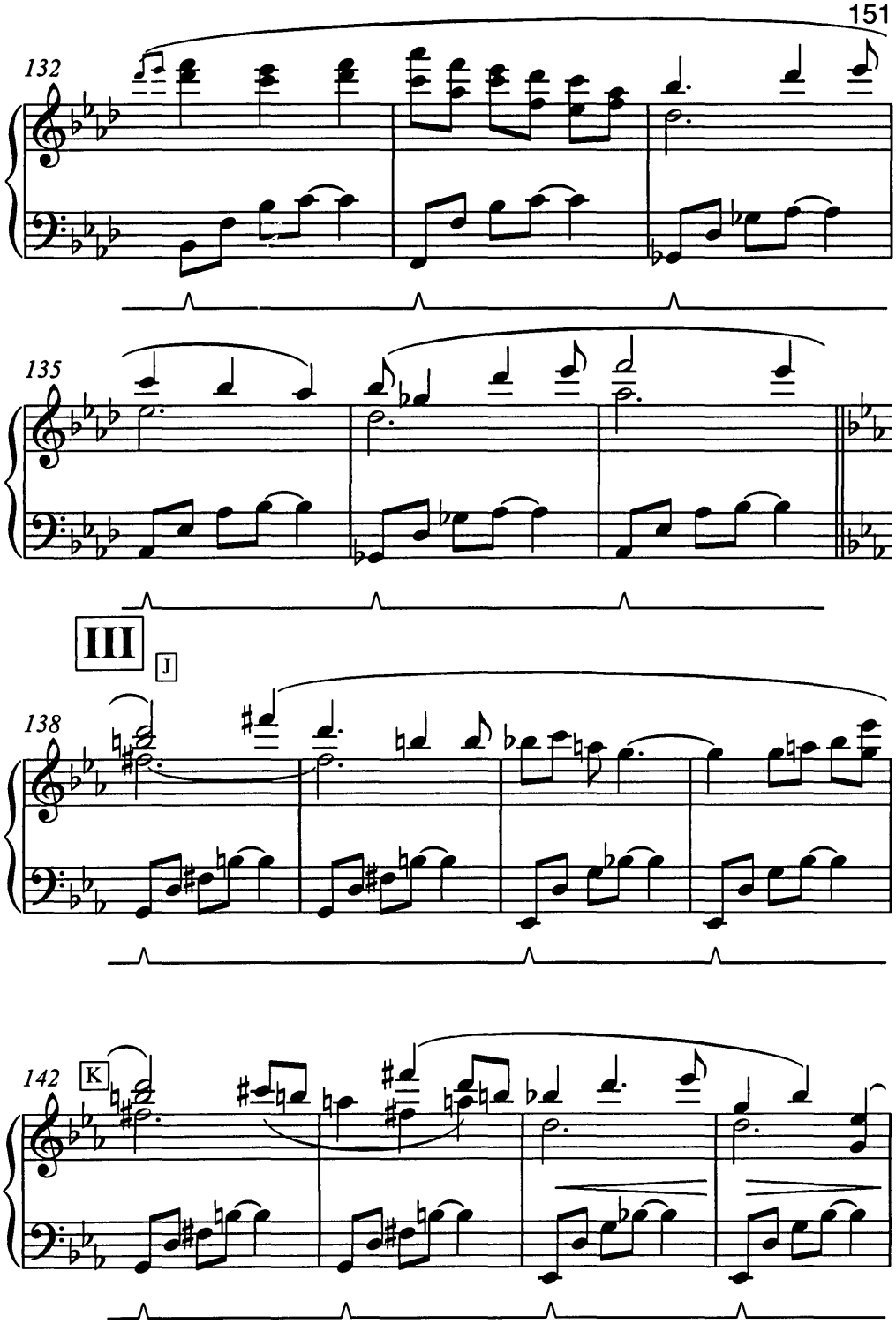

8va
61
mp
mf
(8)
66
8va
70
f
D - NO TIME TO MOURN
74

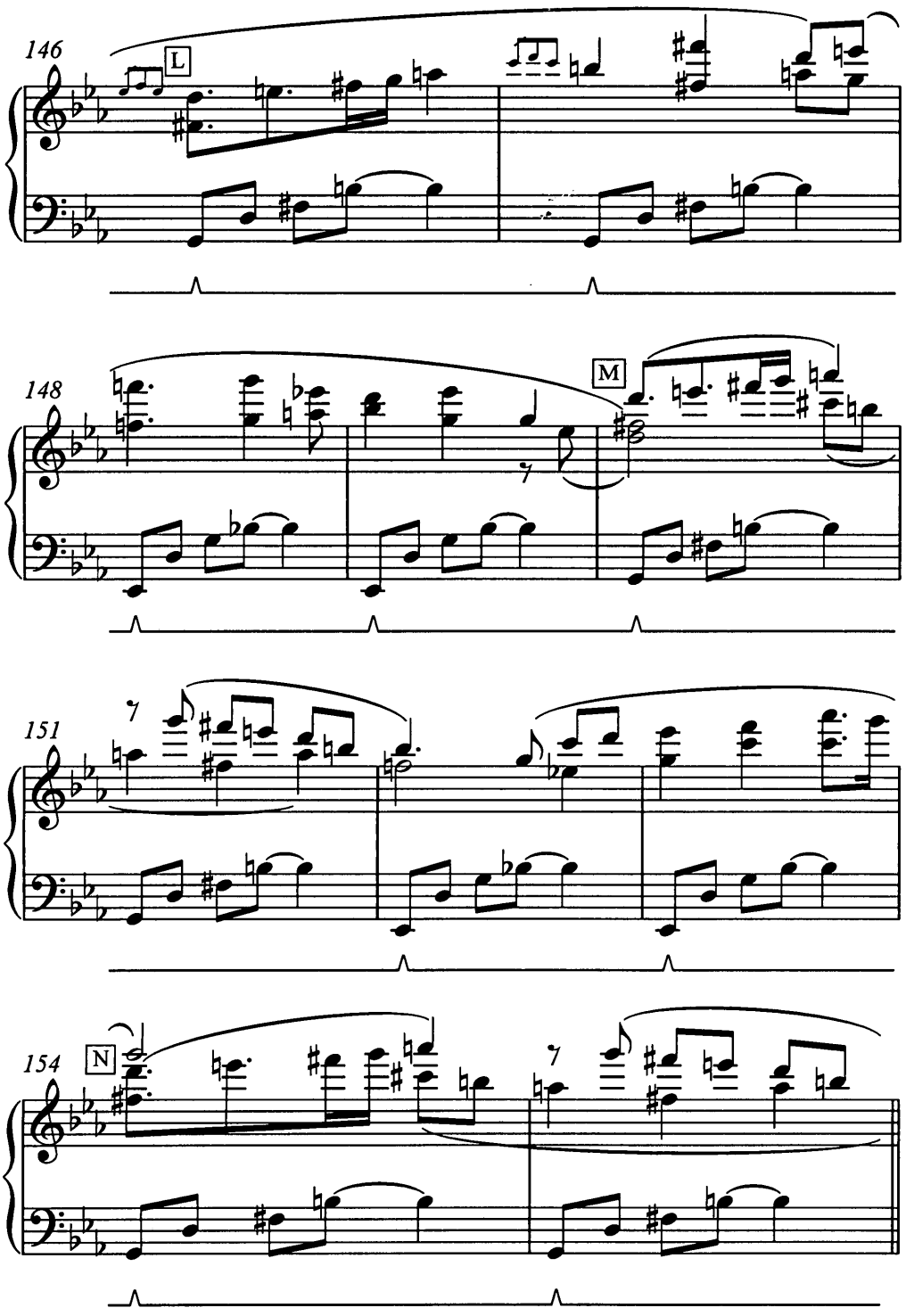

77
mf
TRANSITION
81
8va
84
8va
f
88
E - ROAD OF TRIALS

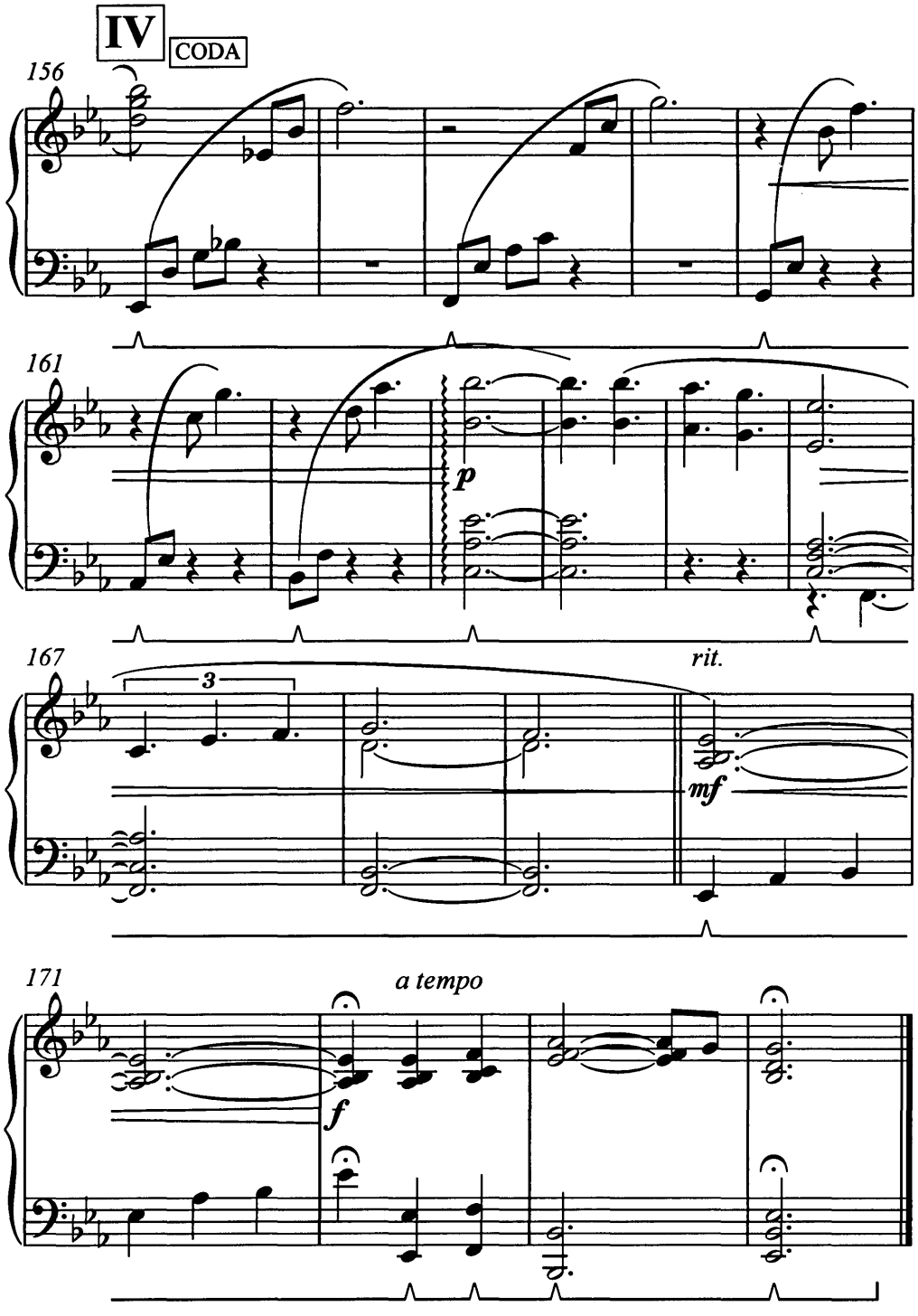

92
mp
TRANSITION
96
99
102
F - LOSS OF THE MENTOR
3
p


105
3
3
108
pp
p
G - THROUGH THE LAND OF SHADOWS
112
mp
116


120
mf
123
f
125
11 - THE FINAL BATTLE
128


132
135
III
J
138
K
142


146
L
148
M
151
154
N


IV
CODA
156
161
p
167
3
rit.
mf
171
a tempo
f