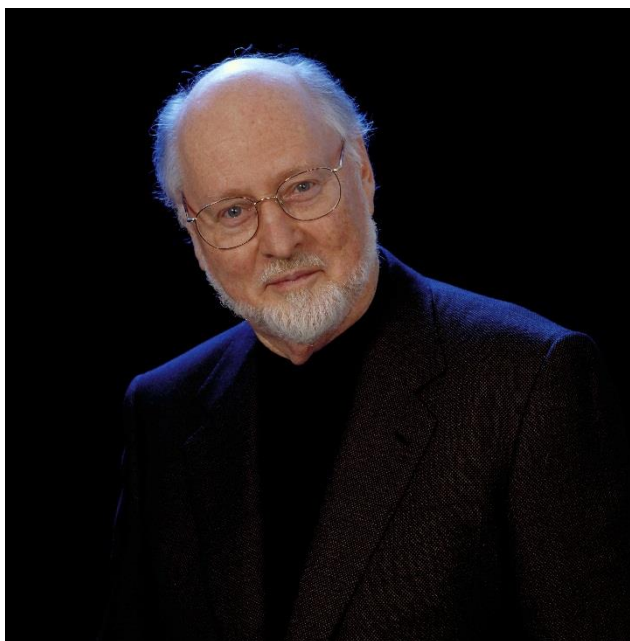




Teacher Workshop Packet 2019–2020

John Williams

Symphony at the Movies



With Materials by

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Introduction

Welcome!

Welcome to your **Teacher Workshop**, the **Pacific Symphony Family** and your **Class Act** year! We are delighted to have you be a part of this very special partnership and to have you with us during our 25th anniversary season as we explore ***Symphony at the Movies*** through the music of John Williams!

John Williams, our composer of the year, was born in 1932 in New York City, New York. He is best known for his soundtracks to nine *Star Wars* movies, three *Harry Potter* movies, and *Jurassic Park*. John Williams is a composer that uses musical techniques of the past and present to add depth to his soundtracks to heighten the emotions we see on screen. In addition to his work as a film composer, he has also written music for the concert stage, as well as themes for Olympics and national events, including presidential inaugurations.

Like the last three composers of the year, Wolfgang Amadeus Mozart, Ludwig van Beethoven and Peter Ilyich Tchaikovsky, John Williams is a dynamic musician who excelled at composing and conducting. John Williams is the composer our Class Act schools most request, and we are excited to share this year's composer and theme with all of you for our 25th anniversary season!

Your Workshop

Your workshop today is being led by an experienced music educator and is designed to give you the tools needed to incorporate the Class Act curriculum into your classroom. As mentioned above, this year's curriculum focuses on the music of John Williams and the theme *Symphony at the Movies*! Your workshop presenter will take you through a sequence of two to four different activities that you can use with your students. Many of these activities may be combined with other activities in the packet to create a more robust lesson or can simply be used to inspire you in creating your own approach to the material. Emphasis will be placed on "learning through experience," so prepare to enjoy a lively session!

Your Packet

Your packet contains nine different activities. In each activity, you'll find suggested grade level(s), a list of suggested resources, detailed implementation methods, Common Core and State Standard correlations, and related Bravo Assembly ideas. Don't hesitate to explore the activities you may not have had the opportunity to experience in your workshop, as you may find a learning opportunity that is ideal for your students and enriching for you as a teacher!

In addition to the activities, you'll discover a wealth of information about John Williams in the *Man Behind the Music* and *Additional Resources* sections. Details about how to best use your Class Act CD, as well as connections to the Common Core, can also be found throughout your packet.

As you read through the packet, you'll notice **icons** in the top right corner of the first page of each activity. These icons are designed to help you quickly identify the standards addressed in that activity. Please see the **Standards Icon Key** on the next page.

Standards Icon Key



= Music



= Theater



= History/
Social Science



= Science



= Visual Art



= English Language Arts



= Mathematics



= Physical Education

John Williams Interview

This year, an interview with John Williams be available for download to all Class Act teachers at PacificSymphony.org/ClassAct. The interview features John Williams' answers to that were submitted by Class Act team members. A short, one-page biography for younger students will be available online at PacificSymphony.org/ClassAct. A biography to share with older students is included in this packet's resources (on page 63).



Tips on Using Your CD to Enhance Learning in the Classroom

In addition to the interview and biographies, you and your students will also enjoy a custom CD produced by Naxos exclusively for Class Act schools. This CD features many pieces you'll hear throughout your Class Act year. Below are some suggestions on how to "orchestrate" the learning environment in your classroom by using specific selections on your Class Act CD for different types of learning. Just 15 minutes of musical activity a day is sufficient to establish a relationship with music that a child can build upon throughout his or her lifetime. Learning through music not only impacts EVERY portion of the brain but also supports the brain's ability to reorganize itself.

Track numbers for selections are noted below. Tracks with lyrics may be used to inspire or preface a lesson, but preferably not during seatwork time itself. Instrumental tracks, however, are ideal for use during seatwork. For longer tracks, shorter excerpts are provided as alternatives to playing the full track.

John Williams Class Act CD Track Listing

1. "Liberty Fanfare"
2. "Main Theme" from *Star Wars: A New Hope*
3. "Throne Room and End Title" from *Star Wars: A New Hope*
4. "Imperial March" from *Star Wars: The Empire Strikes Back*
5. "Yoda's Theme" from *Star Wars: The Empire Strikes Back*
6. "Raiders March" from *Indiana Jones and the Raiders of the Lost Ark*
7. "Main Theme" from *Jaws*
8. "Flying Theme" from *E.T.: The Extra-Terrestrial*
9. "Main Theme" from *Jurassic Park*
10. "Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*
11. "Harry's Wondrous World" from *Harry Potter and the Sorcerer's Stone*



Classroom CD Suggestions

Calming

Star Wars: The Empire Strikes Back, "Yoda's Theme," Track #5

Jurassic Park, "Main Theme," Track #9

Organizational Thinking

Star Wars: The Empire Strikes Back, "Yoda's Theme," Track #5

Harry Potter and the Sorcerer's Stone – Hedwig's Theme, Track #10

Creativity

Liberty Fanfare, Track #1

Star Wars: A New Hope, "Main Theme," Track #2

Star Wars: The Empire Strikes Back, "Imperial March," Track #4

Jaws, "Main Theme," Track #7

Harry Potter and the Sorcerer's Stone, "Harry's Wondrous World," Track #11

Energizing

Liberty Fanfare, Track #1

Star Wars: A New Hope, "Throne Room and End Title," Track #3

Indiana Jones and the Raiders of the Lost Ark, "Raiders March," Track #6

E.T.: The Extra-Terrestrial, "Flying Theme," Track #8

Harry Potter and the Sorcerer's Stone, "Harry's Wondrous World," Track #11

Note: When using music to "orchestrate" the classroom environment, keep the volume at a low level for greater effectiveness.

You, Your Class, and Your Musician Lesson: The Classroom Teacher's Role

Your role as a classroom teacher is a vital to the success of Class Act at your school and to your students' ability to fully benefit from the program. You see your students every day, and as such, are their biggest ally in getting the most out of their Class Act experience. **Thank you in advance for your commitment to joining with us in enhancing music and arts learning in your classroom and school!**

For your reference, a simple summary of the **Classroom Teacher's Commitment** to the program appears in the Class Act Handbook and is also provided here.

Classroom Teacher's Commitment (applies to all classroom teachers, including Teacher Representatives):

- To attend a Teacher Workshop, held on site or at a partner school
- To prepare students for the musician's lesson:
 - **Minimum commitment:** Have students listen to the CD featuring music centered on the theme of *Symphony at the Movies* and composer John Williams, and share the interview and biography provided for your grade level.
 - **Preferred commitment:** Do at least one activity found in the Teacher Workshop packet with students, and share facts about the composer's life using the Teacher Workshop packet, internet searches, or other appropriate resources.
- To complete a one-page evaluation of the musician's lesson

Once you've attended your Teacher Workshop and received this packet, it is time to prepare you and your students for your musician's lesson.

How to Prepare for Your Musician's Lesson

Required Preparation:

- Check your lesson date and time with your Teacher Representative and Parent Coordinator ***in advance of the lesson.***
- Have students listen to some of the Class Act CD (suggestions for specific tracks and suggested us can be found on page 10).
- Watch the interview with John Williams with your class.
- Read one of the provided biographies of John Williams to your class.

Enhanced Preparation (optional):

- Do a simple activity—or part of an activity—from this packet.
- Using the suggestions on page 10, play CD tracks as often as possible to enhance both musical and other types of learning.
- Review additional points from the Prelude Assembly:
 - Ask students to describe their favorite part of the Prelude Assembly.
 - Ask students to tell you what they learned about John Williams' life at the Prelude Assembly.
 - Ask students what their favorite musical piece at the Prelude Assembly was and why they liked it, or ask them to write a "review" of the assembly.
 - Ask students how to describe how one of the pieces in the Prelude Assembly made them feel.
- Use the CD tips and selections on page 10 to support existing curriculum and activities.

- Play a few selections from the CD and ask students what they imagine when they hear the selection or how that particular selection makes them feel.

The day before your lesson:

- Verify that you have received your Lesson Assessment form from your Teacher Representative and/or Parent Coordinator.
- Review some basic points from the Prelude Assembly:
 - Review the name of the composer of the year and theme of the year: John Williams and *Symphony at the Movies!*
 - Review the name of your Class Act musician and his or her instrument.
 - Review good assembly manners.
 - Remind students of what they've experienced in Class Act thus far: their Prelude Assembly.
 - Let students know what they are about to experience: the opportunity to learn more about John Williams, his music, and *Symphony at the Movies!*
- **Review photography/videography/social media guidelines.**

The day of your lesson:

- Arrive a few minutes early.
- During the lesson, take an active part in what your students are experiencing, modeling good listening and participatory behavior. Your students will take their cue from you, so we ask that teachers remain in the room and refrain from grading papers or talking to other adults during the lesson. Please remember that our Class Act musicians are not credentialed teachers and that it is a requirement that a credentialed teacher remain in the room during all Class Act activities.
- Fill out the front page of your **Lesson Assessment Form** at your first available opportunity following the lesson.

Within a week of the lesson:

- Go through the questions on the back side of your **Lesson Assessment Form** with your students (instructions included on form).
- Once you have completed both sides of your **Lesson Assessment Form**, turn it in to your Teacher Representative.

Next steps:

- Look through this packet and plan which activity or activities you'd like to work on with your students throughout the year. Many activities are an excellent complement to other core subjects.
- Look through the next few pages on how to have an amazing Bravo Assembly experience.

Sharing YOUR Great Ideas!



Many of our classroom and music teachers have wonderful ideas for bringing the Class Act curriculum to life for their students. Perhaps you're putting together a lesson inspired by an activity in this packet? Maybe you have something you do each year to link the study of music to another curricular area?

We want to learn about the great work that YOU do and to share it with other teachers involved in the Class Act partnership! And to thank you for sharing your great ideas with us, we'll send you a voucher good for two free tickets to a Pacific Symphony Classics or Family Concert!

Want to be a part of making Class Act even more meaningful to your fellow teachers?

- 1) Send a lesson plan or lesson idea to Jonathan Terry at jterry@pacificsymphony.org. Lessons should connect in some way to the content presented in this packet and can include connections to any and all subjects, from music to science to math to language arts.
- 2) When you submit your lesson plan or idea to Jonathan, let him know if you would like a voucher good for two tickets to a Classics Concert or Family Concert. Learn more about our concerts at www.pacificsymphony.org.
- 3) We will post the best lesson plans and ideas on the Pacific Symphony website, available for all Class Act teachers and educators all over the world to learn from!

Please note that submitting a lesson plan or idea is 100% optional and is not considered part of your commitment to the Class Act partnership.

Creating a Great Bravo Assembly

What Is a Bravo Assembly?

The **Bravo Assembly** is the culminating event of the Class Act year. It is intended to be an outgrowth of the work that teachers have done in their classrooms using the Class Act curriculum and inspired by Class Act events throughout the year. The Bravo Assembly takes different forms at different schools. The one commonality among all Bravo Assemblies is that all students participate. The Bravo Assembly includes presentations based around the composer and theme of the year: John Williams and *Symphony at the Movies!*

Many of the activities in this packet will translate beautifully into a meaningful Bravo Assembly activity. The object of the game is not polished, artistic excellence, but full, enthusiastic participation! The students, from the youngest to the oldest, enjoy watching each other perform and take pride in their own performances!

What Is the Bravo Assembly Philosophy?

As per the Class Act Handbook, the objective of the Bravo Assembly is:

*“To provide a meaningful culmination to **process-based** learning through a presentation that incorporates elements of the Composer of the Year’s music . . . During the year-end Bravo Assembly, students use musical performance, drama, creative writing, dance and visual art as forms of expression to **demonstrate what they have learned** from their participation in Class Act. **All students participate** in this special assembly, coordinated by the Teacher Representatives. Often parents are invited to attend this special school-wide event.”*

How Do I Plan the Bravo Assembly?

Every Bravo Assembly is different, but generally, each grade level will work together to create their presentation. One teacher may take over the leadership and planning with the help and support of the other teachers in that grade level. Once the lead teacher has come up with the idea for the presentation, classes get together for rehearsals, create props and costumes and prepare for the event. It is a good idea to have lead teachers compare notes to make sure that each grade is using a different idea. It’s not a problem if grades use similar concepts, but most schools prefer to have each grade’s presentation be based on unique ideas.

The Teacher Representative(s) are like the committee chair(s) for the event, coordinating all teachers’ efforts, checking in with lead teachers and ensuring that proper A/V equipment is available. If your school has a music teacher, he or she can be a great resource for ideas and may be willing to help plan a grade-level activity. There are many great activities you can use in your Teacher Workshop packet, and a great number of these provide an outstanding opportunity for cross-curricular learning.

Are the Students Required to Sing and Dance?

Absolutely not, although they are welcome to and truly enjoy it (even the older ones)! Students can display artwork or illustrated stories inspired by John Williams’ music. They can also create a living timeline, juxtaposing significant events in John Williams’ life with events in world history.

What Makes a Good Bravo Assembly?

- Participation, in some form, by **every** student (**required**, including kindergarten students).
- A site (often outdoors) where the entire school can assemble for the performance.
- A wonderful addition to a great Bravo Assembly is narration that ties the different presentations together. This is often written by the Teacher Representative and can be narrated by upper graders, a teacher, or the principal. The text of the narration might include:
 - Welcome and opening comments
 - A few lines about Class Act at the individual school and what the students have been learning and experiencing through Class Act
 - A short introduction to each act. For example: “The second graders have been studying the form of ‘The Throne Room’ from *Star Wars: A New Hope*. Let’s watch as our students perform movements along with the music!”
 - A wrap-up where the school thanks the Class Act Musician and Pacific Symphony.
- FUN! We want you and the students to enjoy this from beginning to end: the preparation as well as the execution!

What Resources Are Available?

- Each classroom teacher has a CD filled with music by John Williams.
- A video interview with John Williams is available for download at PacificSymphony.org/ClassAct.
- There are many different activities in your Teacher Workshop packet. Each includes suggestions on how you can students can display what they have learned at the Bravo Assembly.
- Your Teacher Workshop packet is filled with biographical information about John Williams, including a timeline, quotes, and fun facts.
- Your Teacher Workshop packet also has an extensive bibliography and list of helpful online resources.
- We are happy to help you in any way possible. Whether you want to bounce ideas off of us or ask for help implementing an idea, don’t hesitate to contact us!

<p>Contact: Jonathan Terry, Director of Education: jterry@pacificsymphony.org Please contact Jonathan to connect directly with Teacher Workshop presenters.</p>
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Suggested Bravo Assembly Activities from Previous Years

There are many great activities suggested in your Teacher Workshop packet that are based on the work of John Williams. Below, you’ll also find some favorite activities used by our schools in previous years that could be applied to any composer:

- For schools with a music program: Students play a simple piece by the composer of the year on recorders or other instruments. (This is generally be done with the cooperation of the music teacher. Often this will require the music teacher to create a simplified arrangement, so this may not be possible at all schools.)
- Students perform an original dance to one of the composer of the year’s pieces. Streamers, ribbons and other “movement” props can be used.
- Students create a living timeline, demonstrating important events from the composer’s life. This can also include short vignettes, songs, costumes and artwork. A cross-curricular component can be added by juxtaposing events in the composer’s life with ones in American or world history.
- Students do a group presentation of an acrostic poem about the composer and his music.
- Students sing an original song or make up original words to a piece from the CD.
- Students write and perform an original play about the composer’s life. (Student-created set pieces and props can be used.)

Students perform one of the Teacher Workshop packet activities at a Bravo Assembly. There are a number of extensions in your Teacher Workshop packet, but some of the most creative Bravo activities come from teachers and students creating their own original extensions, inspired by Teacher Workshop packet materials.

Activities and Explorations

For the Classroom and Beyond!

Over the next 38 pages, you'll find **ten different activities** to explore with your students. To aid you in finding lessons that are appropriate for your students' grade level, please consult the chart below. Activities are listed in order, with **suggested grade levels** and page number locations for each.

Activity Number	Activity Name	Suggested Grade Level(s)	Page number
#1	<i>The Throne Room</i>	Grades K–4	17
#2	<i>Drawing Dinos</i>	Grade 2 and Higher	21
#3	<i>John Williams Movie Rhythms</i>	Grade 2 and Higher	30
#4	<i>Characters in Music</i>	All Grade Levels	34
#5	<i>How Soundtracks Affect Films</i>	Grade 3 and Higher	38
#6	<i>Empathy Through Music and Art</i>	Grade 2 and Higher	44
#7	<i>Interpreting a Symbol</i>	Grade 3 and Higher	47
#8	<i>Literary Devices and Soundtracks</i>	Grade 4 and Higher	49
#9	<i>Top 20 and Tatoonine</i>	Grade 3 and Higher	52
#10	<i>Music Sound Effects: Fun with Foley</i>	Grade 4 and Higher	54

In addition to inviting you and your students to delve deeper into the Class Act curriculum, the activities provide ample opportunity to address Common Core standards and enhance learning in a multitude of subject areas.

We wish you and your students an exciting learning adventure together!

The Throne Room

Activity #1



Grades: Kindergarten–4th

Summary

Students will listen to the “Throne Room and End Title” theme from *Star Wars: A New Hope* and map out the form of the excerpt. They will then identify compositional devices that make the sections unique from one another and match each section to a specific action in the scene. Finally, students will perform a physical reenactment of the scene, pairing specific movements to each section.

Materials

- speaker
- projector
- “Throne Room” scene (optional): <https://www.youtube.com/watch?v=iH6a1iYQ0GA>
- whiteboard and marker
- form chart of “Throne Room” (drawn or displayed on the whiteboard, provided at end of lesson)
- Class Act edit: “Throne Room and End Title” (available at PacificSymphony.org/ClassAct)

Additional Resource

<https://www.udiscovermusic.com/stories/john-williams-and-star-wars/>

Objectives

- Students will:
 - Map out and recognize the form of the excerpt.
 - Learn about what happens in the throne room scene from *Star Wars: A New Hope*.
 - Recognize specific compositional devices that are used in each section of music.
 - Pair physical movements to each section of music.
 - Demonstrate knowledge in a cumulative performance.

Background

A New Hope is the first installment in the *Star Wars* franchise. The film was released in 1977 and was the highest grossing film of all time until *E.T.* was released in 1982. John Williams partnered with director George Lucas on the project. Lucas, the creative mastermind behind all things *Star Wars*, wanted a soundtrack that rivaled the greats of symphonic composition; in turn, Williams drew inspiration from master composers such as Beethoven and Tchaikovsky when writing his orchestral soundtrack. The score for *Star Wars* is perhaps the most well-known of any film score. It was even added to the U.S. National Recording Registry in 2004. The throne room scene takes place after Luke, Han, and Chewbacca returned victorious from a battle against the Empire. They all receive medals for their courage and valor during the fight and are celebrated by the Rebel Alliance.

Vocabulary

film score: music written specifically to accompany a movie

instrumentation: instruments used to perform certain pieces or sections of pieces

dynamics: the volume at which a piece of music, or section, is played

tonality: whether a piece of music sounds happy or sad. Major pieces sound bright and happy, while minor pieces sound sad and gloomy

Procedure

1. Begin the lesson by telling the class that they are going to listen to a famous piece by John Williams and need to guess the movie for *which* it was written.
2. Play “Throne Room and End Title” from *Star Wars: A New Hope*.
3. At the conclusion of the track, ask the students if they recognize the music. Do they know the movie for which it was written? Give students the opportunity to guess *Star Wars*. If no one guesses the correct film, provide the correct answer before transitioning to step 4.
4. Explain to the students that a **film score** is music written to accompany a movie. The music helps tell the story and communicate how characters are feeling to the audience. John Williams is a master at writing film scores and has written more than one hundred of them during his long and prestigious career.
5. Draw student attention to the “Throne Room Form Chart” on the board. Explain that there are six small sections in this piece. Play the excerpt one more time and ask them to follow along with their eyes as you point to the sections on the chart.
6. Talk the students through each section and point out devices (instrumentation, tonality, and dynamics) that make each section unique. (E.g., “During the fanfare section, the music sounds very happy, is very loud, and the brass instruments are playing the melody.”)
7. Explain what happens in the throne room scene from *Star Wars: A New Hope*. You can tell your students some of the plot leading up to the scene (see background section at beginning of the lesson) and/or show them a clip of the actual scene. Emphasize that the main characters are receiving awards and that this is a celebration.
8. Explain that students will be doing a physical reenactment of the scene, pairing specific movements to each section. Break down the movements for each section to students as follows:



First fanfare: Crouch down to the floor and rise up whenever you hear the notes rise. The first fanfare rises five different times, so you will move as follows:

Crouch on floor → Stand with hands on knees → Bring hands to shoulders → Extend left hand up to towards ceiling →
Extend right arm up to the ceiling.



Marching up to receive awards: March in place or around the room as you approach the front of the stage to receive your awards. Have serious facial expressions to match the tone and personality of the section.



Second fanfare: This fanfare is more abrupt and shorter than the first. Crouch back down to the floor → Stand up straight → Raise both hands towards the ceiling.



R2D2 music: In the throne room scene, R2D2 can be seen exuberantly rocking from side to side in celebration. Stand in one spot, put your hands down straight at your sides, and gently rock back and forth to the music. The gentle rocking matches the gentle swaying of the strings in this section.






Bow: You will hear a short pause in the music, and then the entire orchestra will play a descending line together. At this point, turn to your neighbor and bow deeply as if you are receiving a medal or showing great respect.



Party time: This section of music is played by the entire orchestra. The dynamics are loud, the music is happy and bright, and everybody has come together to celebrate! Walk around the room and high five or shake hands. Show joy on your face and communicate with bold facial expressions.

9. Practice these individual movements by isolating the different sections. Students will be more successful during their culminating performance if they are able to recognize individual sections and mentally pair them with corresponding movements.
10. Perform! Have the class perform all of the movements along with the entire track. You may need to call out different sections as they occur for the first few performances. Physically model the movements for students so they have a visual guide.

Time Stamp	Character/Action	Instrumentation	Description of Section
0:00–0:17		Brass fanfare	Music starts low and rises five different times
0:17–0:32		Brass continues to play the melody	This section has a strong march beat. It sounds a little sad, scary, and serious.
0:33–0:39		Brass fanfare	Shorter fanfare occurs again. The music starts low and rises three times.

0:40–0:55		Strings	Happy-sounding (major) section. Smooth swaying back and forth by the strings.
0:55–1:00		Full orchestra	Slight pause in the track, and then all instruments move down a descending line
1:00–1:20		Full orchestra	Same melody as the R2D2 music, but has much louder dynamics and is played by the whole orchestra. It sounds like a celebration!

Standards

Music

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

4.2 Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

Process Component: Analyze

4.MU:Pr4.2 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

Physical Education

Standard: Standard 1: Demonstrate motor skills and movement patterns needed to perform a variety of physical activities.

Area: Rhythmic Skills

Concept 1.18: Perform rhythmical sequences related to simple folk dance or ribbon routines.

Concept 1.19: Perform with a partner rhythmical sequences related to simple folk dance or ribbon routines.

Suggested Bravo Assembly Activity

Perform the Throne Room scene to the track at the Bravo Assembly. You can assign students different parts or have everyone act out all of the movements. Costumes and props are not required but are highly encouraged!

Drawing Dinos

Activity #2



Grades: 2nd and up

Summary

This is a two-part lesson with a drawing emphasis. Students will first learn about the anatomy of the Tyrannosaurus Rex, paying close attention to the shape of its back and tail, center of mass, and base of support. Students will draw scientifically accurate sketches of a T. rex. In the extension for the lesson, students will decorate their T. rex sketches with music symbols that match their dinosaur's chosen tempo, dynamic level, and physical articulations.

Materials

- blank pieces of paper (1 per student)
- pencils and erasers (1 per student)
- images of old horizontal posture and new vertical posture (see below)
- slides of the T. rex (see below)
- musical symbols with names and explanations (see below)

Additional Resources

- <https://www.nationalgeographic.com/science/phenomena/2013/03/11/drawing-tyrannosaurus-youre-probably-doing-it-wrong/>
- <https://www.skeletaldrawing.com/home/2011/03/t-rex-baby-got-back.html>
- <https://www.businessinsider.com/jurassic-park-theme-song-hits-number-one-2015-6>

Objectives

- Students will:
 - Learn that John Williams wrote the score for the movie *Jurassic Park*.
 - Discover that many pop culture depictions of the T. rex are incorrect. *Jurassic Park* was actually one of the first movies to depict the dinosaur correctly.
 - Learn about the anatomy of the T. rex.
 - Draw scientifically-accurate pictures of a T. rex.
 - Decorate their T. rex sketches with corresponding musical symbols.

Background

The Tyrannosaurus Rex is probably the most popular and well known of all the dinosaurs, and it's not hard to see why. This gargantuan carnivore could be up to 40 feet long and 20 feet high, weigh up to 7 tons, and eat 500 pounds of meat in a single bite! The name Tyrannosaurus Rex is derived from Latin and means "Tyrant Lizard King." The T. rex lived in the forested river valleys of what is now North America during the late Cretaceous Period. The T. rex was an apex predator that dominated the landscape until it went extinct roughly 65 million years ago.

The first Tyrannosaurus Rex fossil was discovered in 1902 by a fossil hunter named Barnum Brown. Early depictions of the dinosaur showed it standing upright, with a steep slope in its back and its tail dragging on the floor. We now know that this posture is incorrect; the T. rex actually stood with its tail off the ground and its head and shoulders forward, balancing the weight of its front and back in equal measure. This stance allowed for greater agility, balance, and speed when hunting prey. *Jurassic Park* was one of the first movies to depict an anatomically-correct Tyrannosaurus Rex. Many people still have the clumsy, tail-dragging version of the T. rex imprinted in their memory, probably because there are so

many poorly-depicted dinosaurs in pop culture. This lesson will teach your students about the physical anatomy of the dinosaur so that they can draw illustrations that are scientifically accurate.

Vocabulary

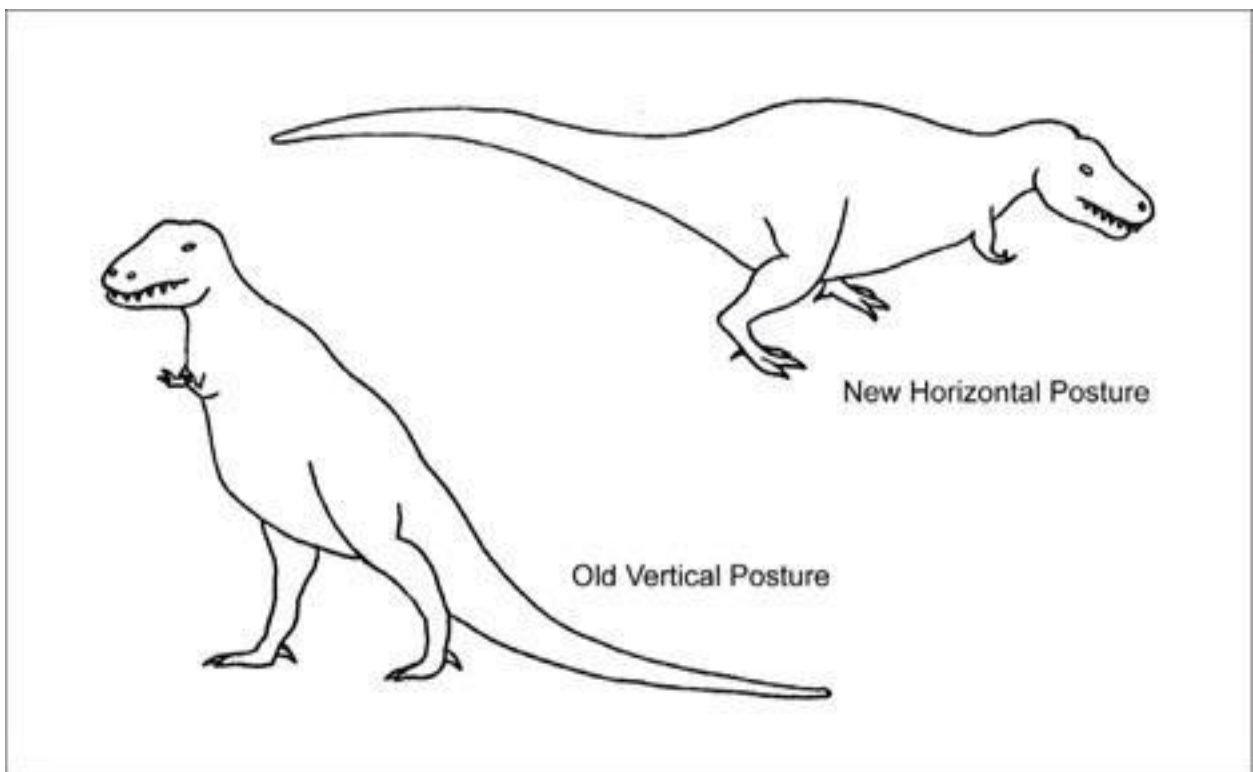
center of mass: a point representing the mean position of the matter in a body or system

base of support: the area beneath an object or person that includes every point of contact that the object or person makes with the supporting surface

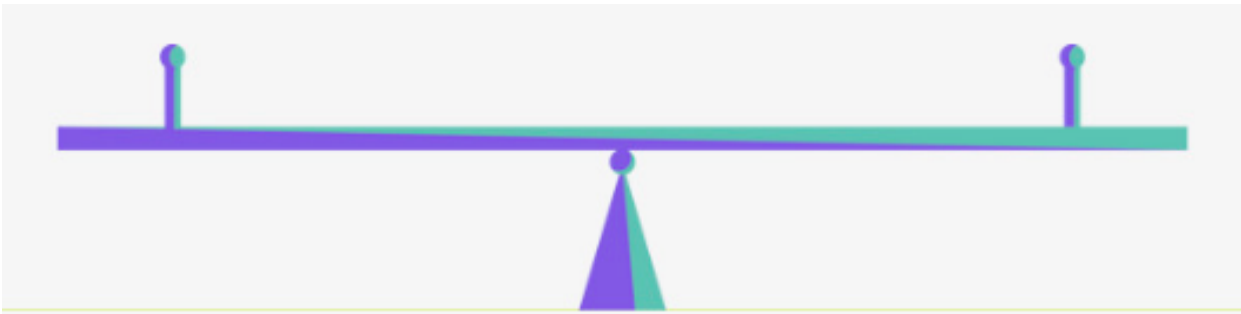
balance: an even distribution of weight enabling someone or something to remain upright and steady

Procedure

1. Begin with a preliminary discussion of John Williams and his connection to the movie *Jurassic Park*:
 - John Williams wrote the score for the original 1993 film. He also wrote the score for the sequel, *The Lost World*.
2. Explain that William's score helped bring the magnificent dinosaurs on screen to life. The beautiful and dramatic melody helped convey the shock, awe, and emotion of seeing these creatures for the first time. Play 00:42–1:42 of "Main Theme" from *Jurassic Park* (Track #9) for your students. Then foster a discussion about what they hear in the score by asking questions such as:
 - Does the music make you think of any specific emotions?
 - What color does this music make you think of and why?
 - What instruments do you hear?
3. Explain to the students that the Tyrannosaurus Rex played a big part in the original *Jurassic Park* movie; in fact, it was even an unexpected hero at the end. Share some facts about the T. rex and tell your students that today they will learn to draw a T. rex. Ask if anyone in the class already knows how to draw one, and invite one student up to the board to draw an example.
4. After the student has finished drawing, show the class images of the old vertical posture and the new horizontal posture (see below). Ask the class which picture the student artwork most closely resembles. (Chances are the student artwork will be closer to the vertical posture, which has now been scientifically disproven.)

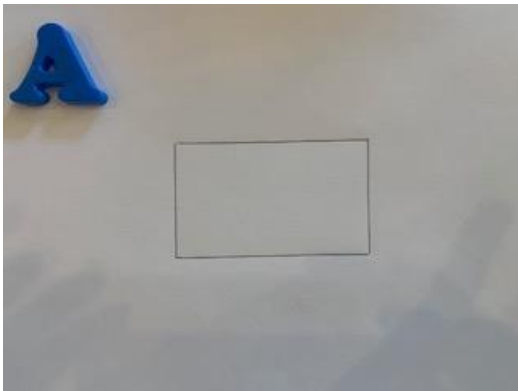


5. Explain that the picture that shows horizontal posture is more accurate. This posture enabled the dinosaur to move more quickly and with greater balance. In the picture showing this posture, the T. rex's head and neck are lower and the tail is raised above the ground. The line from its head to its tail is roughly parallel to the ground and its center of mass is above the legs. The legs act as the base of support. In this manner, a T. rex is very similar to a seesaw (show students the picture below):

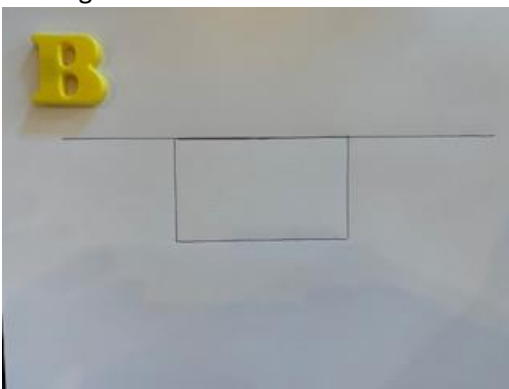


6. Distribute paper and pencils and tell students that they will now practice drawing a T. rex step by step. Explain that they will sketch the following shapes to create an outline of the dinosaur's body. They will be adding more detail once they have completed their simple silhouettes. You can draw the following steps on the board in sequential order or display them in a presentation.

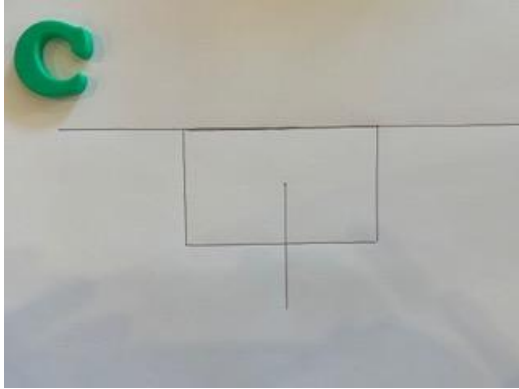
Step A: Draw a rectangle in the center of the paper. This is the body.



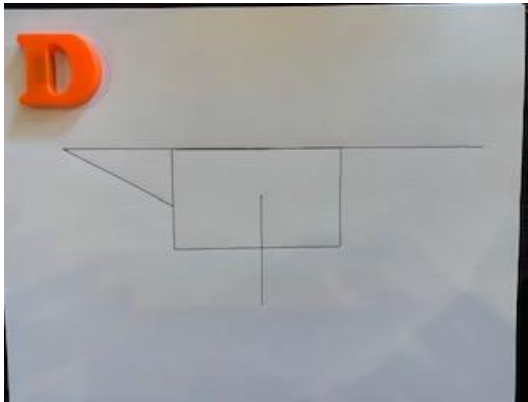
Step B: Draw a straight line from left to right above the rectangle. The line should extend equally beyond the rectangle on both sides.



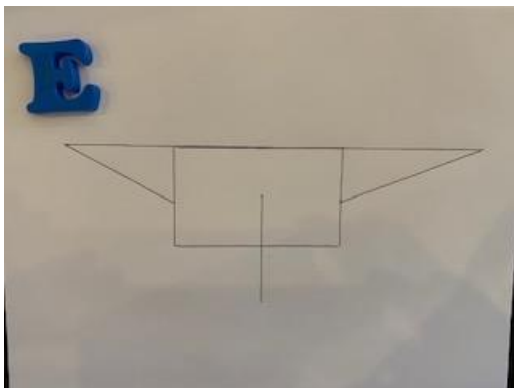
Step C: Locate the center of the main rectangle, and draw a line straight down beyond the bottom of the rectangle. This line represents the base of support. (Note: If you have students use a ruler and measure where the exact center is, you can add in a math standard!)



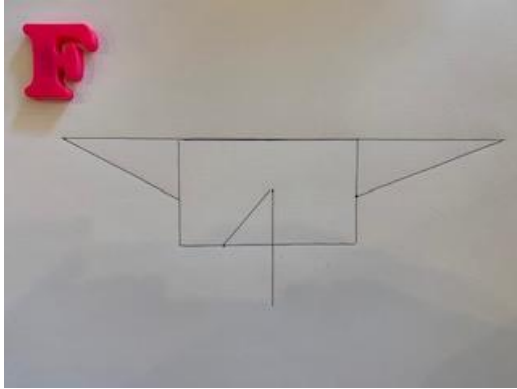
Step D: Draw a line from the left point of the straight line to the middle of the left side of the rectangle. This line will become the neck of your T. rex.



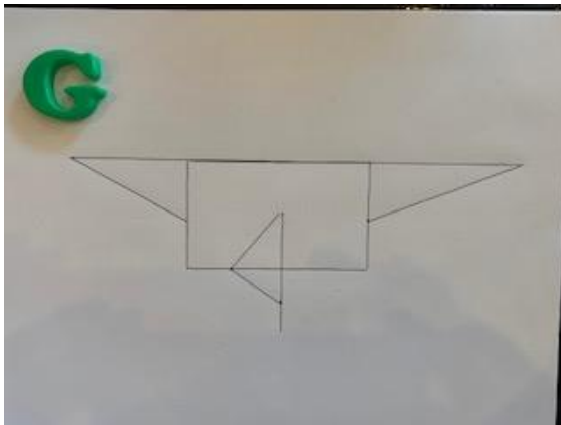
Step E: Draw a line from the left tip of the straight right line to the middle of the right side of the rectangle. This line forms the tail. Point out to students that the T. rex is balanced on both sides.



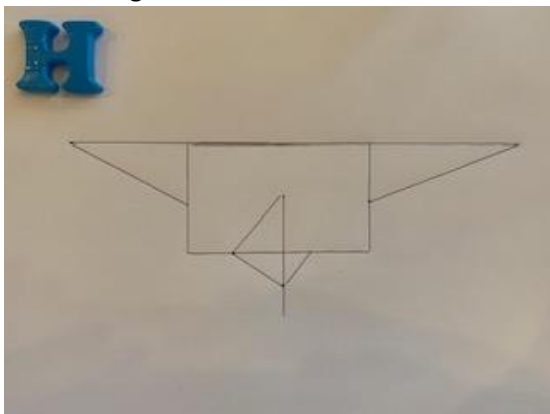
Step F: Draw a line from the center of the rectangle to the center of the bottom left side of the rectangle. Use a ruler again to measure the center.



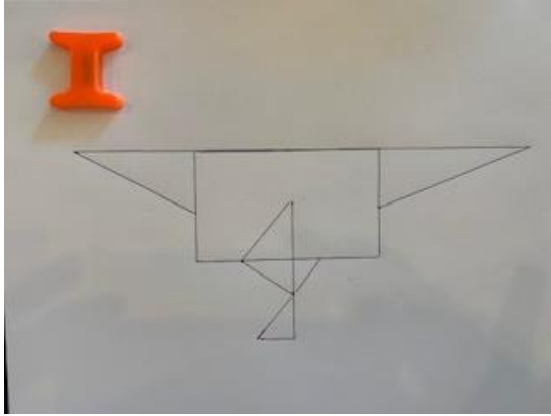
Step G: Connect the bottom of the previous line to the center of the line extending downwards. Use a ruler.



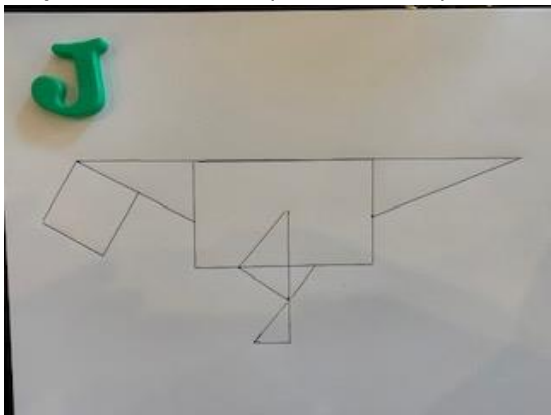
Step H: Draw a small line in the upper corner of the bottom right hand side of the rectangle. This will create a small triangle.



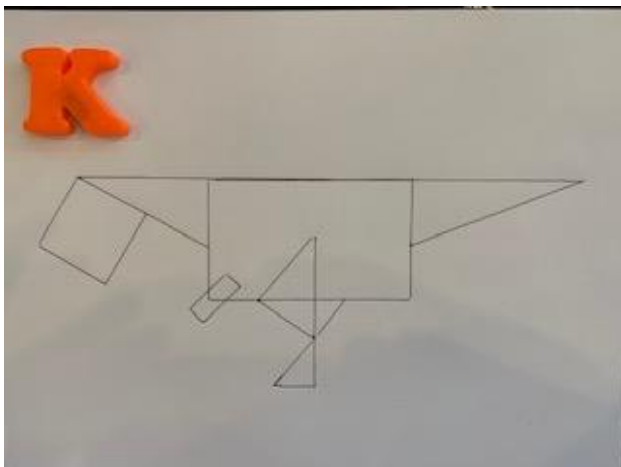
Step I: Create a triangle by connecting two lines at the base of the descending line.



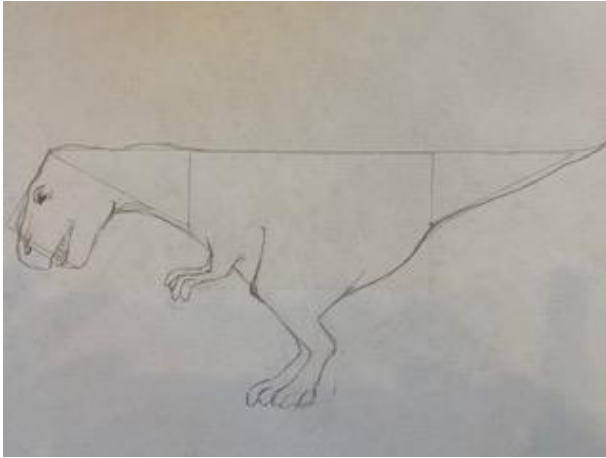
Step J: Draw a small square at the top of the sloping line. This rectangle will become the head.



Step K: Draw a small rectangle extending out from the bottom left corner of the big rectangle. This rectangle will become the arms.

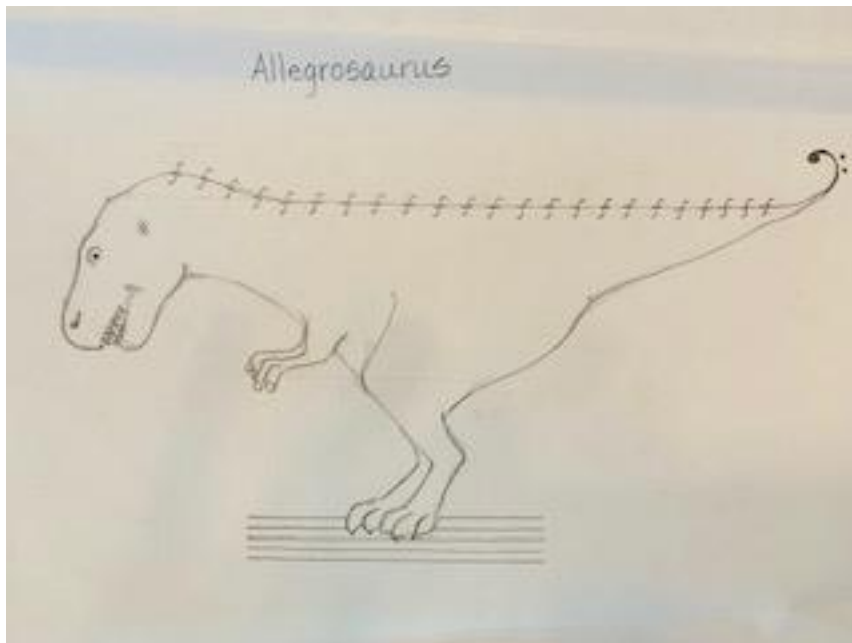


7. Now that your students have lightly sketched their T. rex outlines, they can darken their silhouettes, soften their outlines, erase some of the overlapping shapes, and begin to fill in other details (e.g., eyes, teeth, mouth, claws, etc.).















Extension

Pass out (or project) the music symbols page included at the end of this lesson. This page includes the names, definitions, and images* of each symbol. Review the definition of each symbol. Then explain to students that they will now decorate their T. rex sketches with the musical symbols of their choosing. They must pay close attention to the definitions of each symbol because the symbols will determine their dinosaur's traits and personality. Students should finish the activity by giving their dinosaur a unique name and writing it at the top of the page. See the example below for clarification and inspiration:



*The tempi (presto, allegro, andante, and largo) do not have symbols to match, but students can write the words somewhere on the dinosaur or use them in their dinosaur's name.

Music Symbols

<p>Fortissimo</p>  <p>Very loud</p>	<p>Forte</p>  <p>Loud</p>	<p>Mezzo Piano</p>  <p>Medium Soft</p>	<p>Piano</p>  <p>Soft</p>
<p>Presto</p> <p>Very fast tempo</p>	<p>Allegro</p> <p>Fast tempo</p>	<p>Andante</p> <p>Moderate tempo</p>	<p>Largo</p> <p>Slow tempo</p>
<p>Accent</p>  <p>Indicates a note is played with greater emphasis</p>	<p>Staccato</p>  <p>Short and choppy movement</p>	<p>Fermata</p>  <p>Indicates a pause</p>	<p>Tremolo</p>  <p>Fluttering back and forth quickly</p>
<p>Treble Clef</p>  <p>Indicates notes are played by higher instruments</p>	<p>Alto Clef</p>  <p>Indicates notes are played by medium instruments</p>	<p>Bass Clef</p>  <p>Indicates notes are played by lower instruments</p>	<p>Musical Staff</p>  <p>System of lines on which musical notes are written</p>

Standards

Mathematics

Area: Measurement and Geometry

Sub-Strand 1.0: Students understand that measurement is accomplished by identifying a unit of measure, iterating (repeating) that unit, and comparing it to the item to be measured:

- **Standard 1.3 (Key Standard):** Measure the length of an object to the nearest inch and/or centimeter.

Sub-Strand 2.0 (Key Standard): Students identify and describe the attributes of common figures in the plane and of common objects in space:

- **Standard 2.1 (Key Standard):** Describe and classify plane and solid geometric shapes (e.g., circle, triangle, square, rectangle, sphere, pyramid, cube, rectangular prism) according to the number and shape of faces, edges, and vertices.

Science

Area: Earth Sciences

Sub-Strand 3: Earth is made of materials that have distinct properties and provide resources for human activities. As a basis for understanding this concept:

- **Standard d:** Students know that fossils provide evidence about the plants and animals that lived long ago and that scientists learn about the past history of Earth by studying fossils.

Visual Arts

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

1.2 Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.

Essential Questions: How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Process Component: Imagine, Plan, Make

2.VA:Cr1.2: Make art or design with various art materials and tools to explore personal interests, questions, and curiosity.

Suggested Bravo Assembly Activity

Present your music-inspired dinosaurs with “Main Theme” from *Jurassic Park* playing in the background.

John Williams Movie Rhythms

Activity # 3



Grades: 2nd and up

Summary

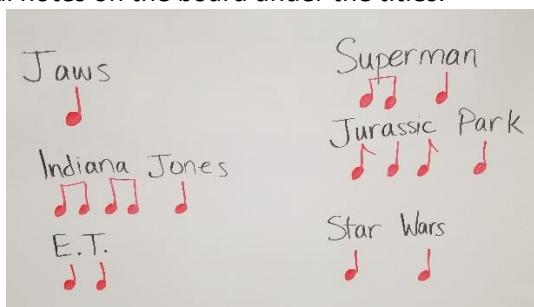
In this Orff-inspired lesson, students will play rhythms to John Williams' name and the titles of his movies.

Materials

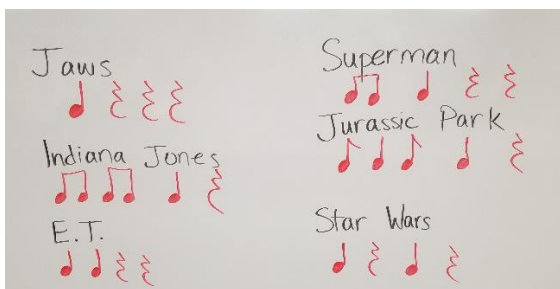
- unpitched percussion instrument (e.g., wood blocks, claves, triangle, sand paper, finger cymbals, rhythm sticks; one per student; grouped into four instrumental sections)
- barred Orff instruments (e.g., bass xylophones, metallophones, glockenspiels; optional)
- whiteboard or other writing surface

Procedure

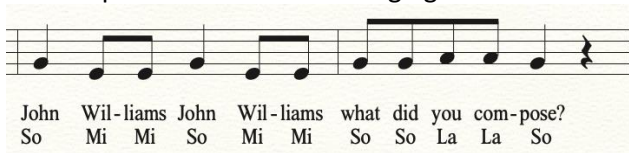
1. Brainstorm names of popular films with soundtracks composed by John Williams (e.g., *Star Wars*, *Superman*). Write students' suggestions on the board, leaving space to write rhythms below each movie title.
2. Refer to each title and ask students how many syllables are in each word. Clap each title (e.g., *Star Wars* would get 2 claps; *Jaws* would get one clap).
3. Ask students to assign rhythms you have been working on in music class to the syllables of the movie titles and clap the titles again. Write musical notes on the board under the titles.



4. Explain that each rhythm needs to become a four-beat pattern, and call students forward to add rests where needed.



5. Practice expressing the rhythm of each title with a different type of body percussion (e.g., clap, pat, snap, thump chest, rub hands, stamp feet).
6. Teach students the section of the piece that we will be singing.



7. Have students sing the question above and then answer the question using the body percussion from Step 5 while saying the movie title.

8. Have students select different unpitched percussion instruments (e.g., wood blocks, claves, triangle, sand paper, finger cymbals, rhythm sticks, etc.) Then have them accompany the movie title rhythms with the instruments. Each movie title should be played by a different instrument.
9. Rehearse singing the question and answering by section on their instruments. Follow this with rehearsing the final measure of the piece.
10. Add Orff accompaniment or accompany the song with ukulele, guitar, or Boomwhackers in the key of C. Repeat the question and answer until each instrument family/movie title rhythm gets a turn.

Voice: John Wil-liams John Wil-liams what did you com-pose?
 So Mi Mi So Mi Mi So La La So

Unpitched Percussion: Introduction

Soprano Glockenspiel: Introduction

Metallophone: Introduction

Alto Xylophone: Introduction

Bass Xylophone: Introduction

Voice: Star Wars Star Wars John Wil-liams, John Wil-liams, what did you com-pose?

Perc.: Star Wars Star Wars John Wil-liams, John Wil-liams, what did you com-pose?

SG: Introduction

AM: Introduction

AX: Introduction

BX: Introduction

9

In - di - an - a Jones In - di - an - a Jones John Wil - liams, John Wil - liams, mas - ter of the mov - ies!

Perc.

SG

AM

AX

BX

Differentiation

- For lower grades, use simpler rhythms for the movie titles and this simplified Orff part:

The image shows two staves of musical notation. The top staff is labeled 'Alto Xylophone' and the bottom staff is labeled 'Bass Xylophone'. Both staves are in 4/4 time. The Alto Xylophone part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Bass Xylophone part consists of a sequence of quarter notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

- For upper grades, use sixteenth notes or syncopation in the movie title rhythms.

Extensions

- Challenge: Teach students to perform the rhythm patterns all at the same time (as overlapping ostinati). Practice layering two rhythmic patterns and add more until all rhythms are performed simultaneously on percussion instruments. Challenge students to start and stop together after a four-beat count in. It may help to play a steady beat on a cow bell or claves if students are having a hard time staying on the beat.
- When the students are able to layer the rhythms, organize them into a percussion circle and play various conductor or facilitator games. These games work well when you only have a short amount of class left and the students still have instruments in their hands.
 - **Hula Hoop Game:** Lay one hula hoop on the floor for each rhythmic pattern. Put one instrument in each hoop. For example, the *Harry Potter* hoop might have a wood block in it, while the *Jaws* hula hoop might have finger cymbals in it. When the conductor jumps into the hoop, the students play only that percussion instrument and, if possible, the rhythmic pattern that goes with their movie.
 - **Percussion Circle Facilitator Game:** Stand in the middle of the circle as the facilitator. Use the following motions to lead the percussionists: **jump with both feet together** (everyone plays one note when feet hit the floor), **wiggle fingers at certain sections of students** (students play their instruments quickly as a rumbling sound). Have the class' rumbling sound move through the circle as a wave or in sections, depending on who they point to while wiggling fingers), **take deliberate steps** (everyone plays the beat of your footsteps—fast, slow, or random rhythms). *The challenge is to play this game without any words. Teach the motions beforehand, and then communicate who should play and how without speaking. After teaching students the sound cues, have them take turns being the facilitator.*

Standards

Music

MU:Cr1.1.3a: Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context.

MU:Cr3.1.3a: Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.

MU:Pr4.2.3b: When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

Suggested Bravo Assembly Activity

Perform your John Williams movie rhythms with percussion instruments.

Characters in Music

Activity #4



Grades: all ages

Summary

Students will explore how composers created musical themes, called leitmotifs, representing specific characters with register, tempo, and dynamics. Then, they will create their own musical theme for a character in a novel or short story they are reading in class.

Objectives

- Students will:
 - Act out a variety of characters and think through how their bodies, voices, and walking pace change for each character.
 - Apply musical vocabulary of register, tempo, and dynamics to a variety of movie themes and brainstorm the character traits for each piece.
 - Create a framework for a short leitmotif for a character from a novel or short story students are reading in class, using the musical concepts of register, tempo, and dynamics.
 - Become composers and decide where to place their leitmotif in a film of their novel or short story.

Background

One technique that makes John Williams' scores so effective are his use of special thematic ideas called leitmotifs. A leitmotif is a recurring theme that is associated with a particular character, idea, or situation. Williams skillfully weaves these themes into his movie scores to help tell a story or create an emotion for the viewer. These leitmotifs have the power to elicit suspense or hope, foreshadow a major idea or plot point, and bring the viewer into the inner thoughts of a character without using words. In this activity, your students will step into a movie composer's shoes by creating a leitmotif for a character in a book they are reading and then deciding where to place this theme in the story.

Materials

- Class Act CD
 - "Main Theme" from *Jaws* (Track 7)
 - "Raiders March" from *Indiana Jones and the Raiders of the Lost Ark* (Track 6)
 - "Throne Room and End Title" from *Star Wars: A New Hope* (Track 3)
- YouTube/Internet access (also available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
 - <https://www.youtube.com/watch?v=1gpXMGit4P8>
 - "Binary Sunset" from *Star Wars: A New Hope*
 - <https://www.youtube.com/watch?v=eUB6Un9TR7o>
 - Yoda's death scene from *Star Wars: The Return of the Jedi*

Vocabulary

tempo: The speed at which a piece of music, or section, is played

register: the "height" or range of notes

dynamics: varying levels of volume of sound in different parts of a musical performance

foreshadowing: an indication of what is to come

epiphany: a moment of sudden revelation or insight

cliff hanger: a story or event with a strong element of suspense

leitmotif: a recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation

PART I: Understanding Characters Through Theater and Music (all ages)

This part is best done outside or in a larger space.

1. Ask students to walk slowly in a circle.
2. As they walk, have students pretend to be a variety of *contrasting* characters that they know well; for example, a 2-year-old who just entered Disneyland for the first time or an extremely shy student on their first day in a new school. For fun, have them try acting like a hero and a villain, such as a superhero or even Darth Vader!
3. For each character, ask your students the following questions:
 - How did your walk change from your normal walk?
 - Did your pace get faster or slower?
 - How would you talk as this character?
 - Would you speak in a higher or lower voice?
 - How loud or soft would you speak?
 - Why did you make the choices you did to portray each character?
4. Bring students back to the classroom, and have them listen to pieces from *Jaws*, *Star Wars*, and *Raiders of the Lost Ark*. After listening to each piece, discuss the questions that follow on how composers create and develop a character through their music. Point out that this is similar to how authors create their characters through words on the page.
5. Listen to the *Jaws* “Main Theme,” which portrays the great white shark (Track 7, 0:55 – end), and ask your students the following questions.
 - Would you say this music is fast or slow? (*starts slow and gets faster*)
 - Does anyone know the musical term for how fast or slow a piece of music is? (*tempo*)
 - Is the main melody mostly high or low? (*low*)
 - What musical term is used when we talk about a range of musical pitches being high or low? (*register*)
 - Do you think that this theme is loud or soft? (*starts soft and slowly gets louder*)
 - Do you know what musical term we use to describe that? (*dynamics*)
 - How do you think the fisherman in the boat are feeling when this theme begins to play? Why?
 - How does John Williams create suspense for the movie viewer using this theme? (Hint: How does the viewer feel when this theme begins to play and the people in the movie are unaware that *Jaws* is coming?)
6. Next, have your students listen to the Force or Jedi leitmotif from *Star Wars* (Track 3, 2:18 – 2:58). Ask your students the following questions about this theme:
 - Is the tempo fast or slow? (*fairly slow*)
 - Is the register high or low? (*medium high*)
 - Are the dynamics loud or soft? (*soft through the oboe solo and then louder when the strings come in*)
 - This theme is one of the major leitmotifs in the *Star Wars* original trilogy. If your students know the *Star Wars* main story, ask them to think about where John Williams put this theme. Here are a couple key places:
 - We first hear this theme in *A New Hope* when we first see Luke, foreshadowing that he will become a Jedi and learn to use the Force.
 - We hear this theme again when Luke learns he must stay another year on the farm with his Aunt and Uncle and he is looking at the binary sunset, longing for adventure. Watch this clip: <https://www.youtube.com/watch?v=1gpXMGit4P8>
 - In *Empire Strikes Back*, we hear this theme when Leia senses Luke after his big fight scene with Darth Vader and goes to rescue him.
 - In *Return of the Jedi*, when Luke’s teacher Yoda is about to pass away, we hear this theme foreshadowing Luke becoming the last Jedi. Watch this clip: <https://www.youtube.com/watch?v=eUB6Un9TR7o>

7. Next, have your students listen to “Indy’s Theme” from *Raiders of the Lost Ark* (Track 6, 0:00 – 2:05). Ask them the same questions above about the tempo, register, and dynamics of the excerpt. (Generally, this piece has a fast tempo, the register is in the middle range to high, and the dynamics are loud.) Then ask the following questions:
 - What brass instrument do you hear most? (*trumpet*)
 - Without even knowing this story, can you tell if this character is the hero or the villain? Why?
 - What type of personality do you think this character has? How does the music portray this character?
8. Finally, have your students listen to “Marion’s Theme” from *Raiders of the Lost Ark* (Track 6, 2:05 – 3:33). What tempo, register, and dynamics do you hear for this character, and how is this theme different than “Indy’s Theme”?

PART II: Understanding Characters Through Literature (2nd grade and up)

1. Review the concepts of register, tempo, and dynamics.
2. Next, ask students to brainstorm in pairs what the pitch, tempo, and dynamics would be for a scary principal and for a kid who is really scared to get on a big rollercoaster for the first time. Discuss as a class.
3. Select a novel or short story that at least three or four of your students are all familiar with.
 - Note: If you have leveled reading groups or literary circles, you can use a novel or short story they are all reading in these groupings.
4. Create groups of four and assign each group one of the characters from this story. (It’s ok if a couple groups have the same character.)
5. Tell your students that they are now movie composers, and they are going to create a framework for a musical theme for their assigned character. Each group should decide what register, tempo, and dynamics they feel would best describe their character and why.
6. Next, ask students to think about the story as a whole. If they were composing a leitmotif for a movie, where would they put their character’s musical theme in the story?
 - Ask them to think of at least three different places. Encourage students to be strategic in where they place their theme. Ask students to justify why they decided to place their theme where they did.
 - If you have older students, ask them to think of how they could use a variety of literary devices such as foreshadowing, epiphany, or even a cliff hanger to spice up their story and help the audience understand the plot.
7. Ask each group to share their musical theme elements. For example, “The register is low, the tempo is slow, and the dynamics are loud.” Ask students to guess who their assigned character is. Then have the groups share where they placed their theme in the story.

Extension

Ask students to think of a piece of music that already exists that has the register, tempo, and dynamics they require for their character.

- For example, for a mean principal, the music could have a low register, slow tempo, and soft to loud dynamics that build tension. The *Jaws* theme music (Track 7) would work well for this character, since it contains all of these elements.

Standards

ELA

CCSS.ELA-LITERACY.RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words or actions).

Music

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Process Component: Plan & Make

- a. **Demonstrate** selected **musical ideas** for a simple **improvisation** or **composition** to express **intent** and describe **connection** to a specific **purpose** and **context**.
- b. Use **standard** and/or **iconic notation** and/or recording technology to document personal **rhythmic** and melodic **musical ideas**

Theater

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

- a. Create roles, imagined worlds, and **improvised** stories in a drama/theatre work.
- b. Collaborate to determine how characters might move and speak to support the story and **given circumstances** in drama/theatre work.

Suggested Bravo Assembly Activity

For the Bravo Assembly, students could share specific traits about their character, tell the audience why they selected the register, tempo, and dynamics that best portrays this character, and play a piece of music that embodies these traits. Students could even act out their character while the music is playing! For students in grades K–2, have them act out/dance to the music to portray the characters of Jaws, Indiana Jones, Princess Leia, or even Darth Vader. Explain to the audience why the students made the choices they did for their dances. Feel free to incorporate costumes and props!

How Soundtracks Affect Films

Activity #5



Grades: 3rd and up

Summary

Students will watch an iconic clip from *Star Wars: A New Hope* and analyze how Williams' film score enhanced the action on screen. They will listen to other John Williams' excerpts and write simple scene and character summaries to match the music. Students will act out a simple script to several different John Williams film scores and adapt their performances to match the personality of the music.

Objectives

- Students will:
 - Learn the definition of "film score."
 - Identify how the score enhanced a famous scene in *Star Wars: A New Hope*.
 - Learn how compositional devices (tonality, instrumentation, dynamics, and tempo) are used to change the personality of a piece of music.
 - Listen to other Williams' excerpts and identify compositional devices that affect the personality of the music.
 - Write unique scene and character summaries to match the personality of several film scores.
 - Act out a simple script to several iconic film scores and adapt their performance(s) to match the personality of the music.

Materials

- laptop
- projector
- speaker
- Class Act CD:
 - "Raiders March" from *Raiders of the Lost Ark* (Track 6)
 - "Main Theme" from *Jaws* (Track 7)
- YouTube/Internet access (also available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
 - <https://www.youtube.com/watch?v=1gpXMGit4P8>
 - "Binary Sunset" from *Star Wars: A New Hope*
 - <https://www.youtube.com/watch?v=HL13A16lhjl>
 - "The People's House" from *Lincoln*
- scene and character summaries (see below, 1 per pair of students)
- scripts (see below, 1 per pair of students)

Background

Film scores often communicate just as much about a movie's characters and plot as the dialogue itself, yet audiences don't always recognize just how profoundly they are affected by the music onscreen. John Williams is a compositional wizard when it comes to writing film scores. He has written the music for over one hundred films, and his pieces have become the soundtracks to some of the most beloved stories in pop culture. His emotive scores have enabled audiences to experience these movies on an entirely different level; we feel the shock and awe of looking at dinosaurs for the first time in *Jurassic Park*, are anxious and scared when we hear the shark approaching in *Jaws*, and feel excited and triumphant when Indiana Jones beats the bad guys in *Raiders of the Lost Ark*. John Williams crafts these scores with meticulous attention to detail and uses specific compositional devices (tonality, tempo, dynamics, and instrumentation)

to communicate certain emotions, settings, and personality traits. This lesson will take a closer look at how music is used to communicate information in movies.

Vocabulary

film score: music written specifically to accompany a movie

instrumentation: instruments used to perform certain pieces or sections of pieces

dynamics: the volume at which a piece of music, or section, is played

tempo: the speed at which a piece of music, or section, is played

tonality: whether a piece of music sounds happy or sad. Major pieces sound bright and happy, while minor pieces sound sad and gloomy.

Procedure

1. Begin the lesson by asking students to define the term “film score.” What is it? What does it do? Why is a film score important? Foster a short discussion.
2. Explain to your students that film scores are specifically written to match and enhance what is happening onscreen. Go on to say that John Williams has written film scores for over one hundred movies and has worked as a movie music director for over fifty years.
3. Introduce the clip “Binary Sunset” from *Star Wars: A New Hope*. Explain to your students that you are going to play this famous clip and their job is to identify what is happening in the scene.
4. Play the video clip, but mute the sound so that no music is heard.
5. Lead a class discussion about the clip. Ask your students to answer the following questions:
 - What is happening in this scene?
 - How does the character feel?
 - How does the scene make you feel?
6. Now tell your class that you will play the same clip again, only this time you will include John Williams’ music. Play the video clip a second time with the audio on.
7. Lead another class discussion about the clip. Use the same guiding questions and see if the students’ answers have changed or have become more detailed.
8. Explain that the music in this scene is crucial to the development of this character, his purpose, and the plot. Without music, it is difficult to tell what Luke is feeling. Is he sad? Angry? Depressed? Is watching the sunset a pleasant experience? It is difficult to tell without the music.
 - Once music is included, the audience is suddenly supplied with an abundance of information. The music starts soft and sounds sad. Luke’s slow gait matches the forlorn tempo of the excerpt. We can tell that Luke is upset. When he looks at the dual sunset, there is a swell in the dynamic level of the piece and the music momentarily switches from minor to major, making it sound happy or even optimistic. These changes in the music communicate a sense of hope; Luke is unhappy in his current situation but perhaps there is something bigger and better waiting for him in the wider galaxy.
9. Split your class into groups of two. Pass out **Scene and Character** pages and **Scripts** to each pair. Explain that you are going to play three different excerpts from three separate film scores. The students will listen to the excerpts and fill out the corresponding **Scene and Character** sections. Play the following excerpts and give students enough time to complete their worksheets. You may need to play the excerpts multiple times while they work.
 - EXCERPT 1: “Raiders March” from *Indiana Jones and the Raiders of the Lost Ark* (0:00–1:17)
 - EXCERPT 2: “Main Theme” from *Jaws* (0:30–1:37)
 - EXCERPT 3: “People’s House” from *Lincoln* (0:00–1:30)
10. Have students come up with a location for the scene based on what they hear in the music. There are no wrong answers, as long as they can support their responses with logical arguments. Be sure to spend some time reviewing the different genres of movies so that students understand how to answer that question on the worksheet.

Here is an example of a completed page:

Scene and Character Summaries

EXCERPT #1

List three adjectives that describe this music: *exciting, loud, energetic*

Where does this scene take place? *a crowded stadium—everyone is cheering for their favorite team!*

How do the characters in this scene feel? *They are happy that their team is winning.*

To which genre of movie does this music belong? *Drama*

How does this music make you feel? *This music makes me feel happy and nervous at the same time.*

11. Now transition to the script. Ask a volunteer to read the script out loud with you in front of the class. This reading is just to familiarize the class with the words on the page; do not worry about acting out specific characters at this point.
12. Give your students several minutes to practice reading their scripts with their partners. The goal is for students to be familiar with the dialogue on the page.
13. Now go around and assign each pair one of the excerpts (Raiders March from *Raiders*, Main Theme from *Jaws*, People's House from *Lincoln*). Explain that their acting of the script needs to match the personality of their assigned excerpt. For example, if the music sounds bright, happy, and exciting, then they should act bright, happy, and excited while reading the script.
14. Give your students several minutes to practice acting out their scenes.
15. Ask for volunteer groups to act out their scenes in front of the class to their assigned background music. After each performance, discuss their scene and all of the different ways the music influenced their performance.

Scene and Character Summaries

EXCERPT #1

List three adjectives that describe this music: _____

Where does this scene take place? _____

How do the characters in this scene feel? _____

To which genre of movie does this music belong (for example, drama, action, comedy thriller, etc.)?

How does this music make you feel? _____

EXCERPT #2

List three adjectives that describe this music: _____

Where does this scene take place? _____

How do the characters in this scene feel? _____

To which genre of movie does this music belong? (for example, drama, action, comedy thriller, etc.)?

How does this music make you feel? _____

EXCERPT #3

List three adjectives that describe this music: _____

Where does this scene take place? _____

How do the characters in this scene feel? _____

To which genre of movie does this music belong? (for example, drama, action, comedy thriller, etc.)?

How does this music make you feel? _____

Script

Student 1: Where are we going?

Student 2: I'll tell you when we get there.

Student 1: C'mon, you know I don't like surprises.

Student 2: I know, I know, but you need to trust me. This place is really cool! Have I ever let you down?

Student 1: I guess not, but there's a first time for everything.

Student 2: It's just up the street and around the corner. We're almost there, I promise.

Student 1: This place is interesting. How did you find it?

Student 2: I lost track of time yesterday when I was riding my bike home from practice. I took a wrong turn and ended up here.

Student 1: I've lived in this town my whole life and never knew this place existed.

Student 2: Strange, right? What do you think this thing is?

Student 1: I don't know. I wouldn't touch that if I were you.

Student 2: Well, it's a good thing you're not me. Come on, what's the worst thing that could happen?

Student 1: Wait! I have a bad feeling about this. Maybe we should turn around and go home.

Student 2: You have a bad feeling about everything. Let's just see what happens, and then we can leave. Deal?

Student 1: Deal.

Standards

ELA

CCSS.ELA-LITERACY.W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.3.3.A: Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.3.3.B: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

Music

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

4.2 Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

Process Component: Analyze

2.MU:Pr4.2 a. Demonstrate knowledge of **music concepts** (such as **tonality** and **meter**) in music from a variety of **cultures** selected for **performance**.

Suggested Bravo Assembly Activity

Have your students act out their scenes in front of the audience at the Bravo Assembly. You can also have students write their own unique scenes to match the music of different John Williams' film scores. Costumes and props are not required but always encouraged!

Empathy Through Art and Music

Activity #6



Grades: 2nd–6th

Summary

Students will look at examples of Dorothea Lange’s photography and discuss how she evoked empathy and brought about change through her art. They will create a piece of visual art related to empathy that is inspired by the piece “Rey’s Theme” from the movie *Star Wars: The Force Awakens*.

Materials

- YouTube/Internet access (also available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
 - “Rey’s Theme” from *Star Wars: The Force Awakens*
 - <https://www.youtube.com/watch?v=65As1V0vQDM>
- Presentation on empathy (available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
- Evaluation rubric (available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
- Self-reflection sheet (available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
- Art materials
 - Paper
 - Drawing utensils

Objectives

Students will:

- Engage in discussion about how a piece of music or visual art can evoke emotions such as empathy.
- Engage in discussion about personal experiences with empathy.
- Listen to John Williams’ “Rey’s Theme” and imagine life through the character Rey’s perspective.
- Create a piece of art that expresses empathy.

Background

In the movie *Star Wars: The Force Awakens*, American composer John Williams wrote “Rey’s Theme” to introduce the character Rey. When we first meet Rey, she is alone in a desert, scavenging through old ruins and trying to find anything of worth that she can trade for food so that she can survive. The only person that she has to rely on is herself; she is alone. When John Williams saw the film, he said, “I felt empathy towards Rey, as she is first introduced alone and without her family.” After seeing the film, he composed Rey’s Theme to express his feeling of empathy. The music was written to accompany her introduction to us, the audience, and to evoke a sense of **empathy** for her character. Rey turns out to be a strong and persistent young woman, not a victim. John Williams is able to capture Rey’s difficult lot in life, as well as her resilient and determined mindset in one piece of music.

Vocabulary

empathy: the ability to put yourself in the place of another and understand someone else’s feelings from their point of view

evoke: to bring a memory or feeling into the mind

compose: to create and write (a piece of music or writing)

convey: to make something known to someone

sketch: a quick, rough drawing that shows the main features of an object or scene

Other Important Information

Dorothea Lange: American photographer who used her art to draw attention to the plight of migrant farm workers and Dust Bowl era families.

Star Wars: The Force Awakens: Released in 2015, it is the first installment of the *Star Wars* sequel trilogy, set 30 years after *Return of the Jedi*.

Rey: A main character in *Star Wars: The Force Awakens*. She is a scavenger who was left behind on the planet Jakku when she was a child.

Procedure

1. Go through the presentation on empathy with your students (available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact)).
2. Read the above background information to your students.
3. Play the musical piece “Rey’s Theme” from *Star Wars: The Force Awakens*. Encourage students to close their eyes for a few seconds as they listen and imagine Rey scavenging through the desert. Encourage students to write down different emotions or words that come to mind as they are listening to the piece of music.
4. Explain that musicians and artists have an intent to convey meaning through their work, just like an author conveys meaning through a piece of text. Sometimes the viewer or listener may interpret a unique meaning based upon his or her prior life experiences. John Williams felt empathy for the character Rey, and his emotions influenced the choices he made while composing the piece.
5. Ask your students to think of a time when they felt empathy for a person, animal, or even a stranger. After a few moments of reflection, ask your students to turn to a partner and share their thoughts.
6. Call on volunteers or pairs to share their experiences of empathy with the entire class. Record student responses in a circle map (or other graphic organizer of your choice) on the board or screen. Leave this organizer up for students to refer to as they begin their art project.
7. Give students the following **Inquiry Focus Question:**
How can I create a piece of art that expresses empathy for a person, animal, or group of people?
Tell students that their art can be a drawing, painting, sculpture, poem, or even a script. There is no wrong way to create this project, as long as they can justify how their work relates to empathy. You may want to share the rubric (available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact)) with the class to help guide the assignment.
8. Distribute art materials and allow students time to create their works.

Share/Self-Reflection

Have students share their work with others (either a small group or with the entire class). You may want to give students self-reflection sheets to help them speak about their work (available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact)).

Standards

Visual Arts

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work
7.1 Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Essential Questions: How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

History—Social Science Framework

Students learn about the role of immigrants, including Latino and Filipino Americans, in the farm labor movement. They also should study migrants, most famously portrayed as Great Depression-era Dust Bowl Migrants in the literary and journalistic works of John Steinbeck and the photography of Dorothea Lange.

Music

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question: How do we discern the musical creators’ and performers’ expressive intent? Process Component: Interpret

ELA

CCSS.ELA-LITERACY.SL.4.1: Students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on topics and texts, building on others’ ideas and expressing their own clearly.

Suggested Bravo Assembly Activity

Teach your school about EMPATHY by walking across the stage while holding up signs with definitions and examples as “Rey’s Theme” is playing. Students can also walk through the stage showing the artwork they created that was inspired by “Rey’s Theme.”

Interpreting a Symbol

Activity #7



Grades: 3rd and up

Summary

Students will learn about the different meanings the Statue of Liberty has held for different people. They will read the famous poem *The New Colossus* by Emma Lazarus and the most famous quote from that poem. They will then write a phrase to indicate what the Statue of Liberty means to them.

Materials

- *The New Colossus* by Emma Lazarus: <https://www.poetryfoundation.org/poems/46550/the-new-colossus>
- image of State of Liberty, such as: https://en.wikipedia.org/wiki/File:Statue_of_Liberty_7.jpg
- pens/pencils
- sticky notes
- Class Act CD:
 - “Liberty Fanfare” (Track 1)

Objectives:

- Students will:
 - Understand that the Statue of Liberty has held different meanings for different people over time.
 - Explain the importance of Emma Lazarus’ poem as an example of the statue’s meaning.
 - Create a phrase to show what the Statue of Liberty means to them.

Background

John Williams wrote *Liberty Fanfare* for the centennial celebration of the Statue of Liberty. He commented that he “tried to create a group of American airs and tunes of [his] own invention that [he] hopes will give some sense of the event and the occasion.” This activity is based on materials from the National Park Service interpreting the many descriptions the State of Liberty has held over time.

Procedure

1. Show your class an image of the Statue of Liberty. Let them know that the Statue of Liberty has held different meanings to different groups of people over time. Symbols take on a life of their own, and the Statue of Liberty has had different meanings for different people. Ask students:
 - “What do you think the immigrants coming to America may have felt when they saw the Statue of Liberty for the first time?”
 - “What do you think the Statue of Liberty might have meant to a war hero coming home?”
 - “What does the Statue of Liberty mean to us today?”
2. Talk about some of the original intentions for the construction of the Statue of Liberty. Inform the class that when the Statue of Liberty had been given as a gift from France, the United States had undergone massive social changes. The country had recently freed enslaved people, a group of abolitionists worked together to shape a message of social justice, and women’s groups had started to demand for the right to vote. France had wanted to congratulate us for all the social improvements we had made to the country.
3. Play “Liberty Fanfare” for your class. Tell students that John Williams composed the piece for the centennial celebration of the Statue of Liberty and reflects his view on the event.
4. Introduce Emma Lazarus’s poem. Tell students that a plaque with this poem on it is located at the base of the Statue of Liberty. Share the most famous quote from the poem: “Give me your tired, your poor, your huddled masses . . .” Tell students that this is now one of the best-known statements associated with the Statue of Liberty. Ask students:

- "What do you think that quote means?"
 - "What do you think the text says about what the statue represents?"
5. Have students write a phrase or poem about what the Statue of Liberty means to them. Invite students to work in pairs or small groups and write a phrase they would like to add to the base of the Statue of Liberty today. Ask questions such as the following to elicit discussion:
- "Look back to when you first saw the Statue of Liberty. What did you think or feel?"
 - "What does the Statue of Liberty mean to you?"
 - "Thinking about some of these feelings, complete the following sentence: We are young Americans and the Statue of Liberty represents . . ."

Standards

ELA

CCSS:ELA-LITERACY.RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.

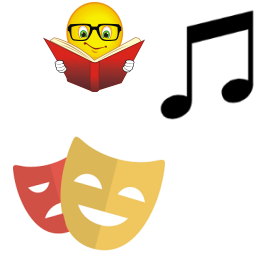
CCSS:ELA-LITERACY.W.3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

Suggested Bravo Assembly Activity

Share your phrases about the Statue of Liberty underscored with John Williams' *Liberty Fanfare*.

Literary Devices and Soundtracks

Activity #8



Grades: 4th and up

Summary

Students will learn how the literary devices of foreshadowing and characterization function in literature and how they are expressed in the soundtracks by John Williams.

Materials

- Class Act CD:
 - “Yoda’s Theme” from *Star Wars: The Empire Strikes Back* (Track 5)
 - “The Imperial March” from *Star Wars: The Empire Strikes Back* (Track 4)
- YouTube/Internet access (also available at PacificSymphony.org/ClassAct)
 - <https://www.youtube.com/watch?v=3TQEHishmWU>
 - “Anakin’s Theme” from *Star Wars: The Phantom Menace*
 - <https://youtu.be/VrVEHszxL7E?t=95>
 - Halloween scene from *E.T.: The Extra-Terrestrial*

Objectives:

- Students will:
 - Hear how Anakin’s transformation into Darth Vader is foreshadowed in his theme in the first *Star Wars* prequel.
 - Hear how John Williams quoted his own 1980 *Star Wars: The Empire Strikes Back* in *E.T.: The Extra-Terrestrial* to reinforce the character of Yoda in the Halloween scene.

Background

With a career spanning over 60 years, John Williams has composed over 100 scores for films. In each of his films, the soundtrack plays an important role in reinforcing the action on screen. Using literary devices, the soundtracks to *Star Wars: The Phantom Menace* and *E.T.: The Extra-Terrestrial* include quotes from John Williams’ earlier works to reinforce the stories of each movie.

Vocabulary

foreshadowing: an indication of what is to come

characterization: the artistic representation (as in fiction or drama) of human character or motives

dynamics: varying levels of volume of sound in different parts of a musical performance

instrumentation: the particular musical instruments used in a piece of music

Procedure

Foreshadowing

1. Review the vocabulary listed above. Discuss the definition of *foreshadowing*. Provide the following example from literature: In *Charlotte’s Web*, the barn rat, Templeton, is given a goose egg that didn’t hatch. Charlotte, a wise spider, says, “A rotten egg is a regular stink bomb.” Templeton replies, “I won’t break it . . . I know what I’m doing.” As Charlotte predicted, the egg is cracked open and everyone flees the barn because of the smell.
2. Listen to “The Imperial March” from *Star Wars: The Empire Strikes Back*. Discuss as a class how this is also known as “Darth Vader’s Theme” and elicit the imagery the piece evokes. Ask your class what kinds of feelings the piece conjures for them. Responses may include words such as “evil,” “anger,” “the dark side,” and “villains.” Have students justify their answers, including the concepts of *instrumentation* and *dynamics*.

3. Next, listen to “Anakin’s Theme” from *Star Wars: The Phantom Menace* to 1:16. Discuss again the imagery and feelings of this theme. Compare and contrast this theme with “The Imperial March.” Ask students:
 - “Are the dynamics the same?” (*No. The Imperial March is louder.*)
 - “Do the pieces have the same instrumentation? (*No. The Imperial March uses strings, brass, and percussion. Anakin’s Theme uses strings and woodwinds.*)
 - “What feelings and imagery does this piece evoke?” (*Relaxation, peace, calm.*)
4. Resume listening to “Anakin’s Theme” from 1:16 and have your class keep in mind the melody from “The Imperial March.” Stop the track at 1:48 and ask your class if they heard “The Imperial March.” (The end of the melody of “The Imperial March” can be heard in “Anakin’s Theme.”)
5. Remind your class of the concept of *foreshadowing*. Discuss with your class what the inclusion of “The Imperial March” in “Anakin’s Theme” predicts. What does Anakin’s future have in store?
6. Review the plot of *Star Wars: The Phantom Menace* through *Star Wars: The Revenge of the Sith*: When “Anakin’s Theme” is first heard, he is a 9-year-old boy interested in the welfare of others and living on a desert planet. By *Star Wars: The Revenge of the Sith*, he is 23 years old and has “given in to the dark side of the Force,” becoming the evil Darth Vader. “The Imperial March” is first heard as Darth Vader’s theme in *Star Wars: The Empire Strikes Back*.

Characterization

1. Discuss the term *characterization*. Create a description of a character from a class book.
2. Next, create a description of the character Yoda from *Star Wars*. If your class is unfamiliar with the character, you can find an image and short description located at: <https://www.starwars.com/databank/yoda>
3. Listen to “Yoda’s Theme.” Let your class know this theme is first heard in *Star Wars: The Empire Strikes Back* when Yoda reveals his abilities as a Jedi. Up until this reveal, he has been a trickster, causing Luke Skywalker and R2-D2 much grief. Discuss how the music reflects this description. Ask students:
 - What is the instrumentation? (*Mostly strings, woodwinds, and percussion.*)
 - What are the dynamics of the piece? (*Mostly soft and medium volume.*)
4. Watch the Halloween clip listed above from *E.T.: The Extra-Terrestrial*, paying close attention when the Yoda-costumed trick-or-treater appears at 2:13. Aside from the visual representation of Yoda (as the costume), John Williams’ score for *E.T.: The Extra-Terrestrial* quotes “Yoda’s Theme” starting at 2:20, reinforcing the character of Yoda with music.

Extension

Explore other literary devices in music. Using popular music, a variety of literary devices can be discussed. In the lyrics of “For Good” from *Wicked* and “Africa” by Toto (covered by Weezer), simile; in “Viva la Vida” from Coldplay and “Let It Be” by the Beatles, alliteration; in “Here Comes the Sun” by the Beatles and “A Whole New World” from *Aladdin*, personification.

Standards

ELA

CCSS.LITERACY.RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. a character’s thoughts, words or actions).

Music

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

4.1 Enduring Understanding: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Process Component: Select

2.MU: Pr4.1 Demonstrate and explain personal interest in, knowledge about, and **purpose** of varied musical selections.

Theater

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Essential Question: What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Process Component: Envision/Conceptualize

- c. Create roles, imagined worlds, and **improvised** stories in a drama/theatre work.
- d. Collaborate to determine how characters might move and speak to support the story and **given circumstances** in drama/theatre work.

Suggested Bravo Assembly Activity

Perform your own theatrical scene underscored by a soundtrack using characterization and/or foreshadowing aspects of the plot. Use the John Williams audio included on your Class Act CD or any of his 113 soundtracks as your score.

Top 20 on Tatooine

Activity #9



Grades: 3rd and up

Summary

Students will explore music John Williams wrote for the *Star Wars* soundtracks as themes for characters and compare the instrumentations to those used for source (or diegetic) music used to convey alien planets.

Materials

- Class Act CD:
 - “Yoda’s Theme” from *Star Wars: The Empire Strikes Back* (Track 5)
 - “Main Title” from *Star Wars: A New Hope* (Track 2)
- YouTube/Internet access (also available at PacificSymphony.org/ClassAct):
 - <https://www.youtube.com/watch?v=DXpmunmG5ss>
 - “Yub Nub” from *Star Wars: Return of the Jedi*
 - <https://youtu.be/GICFPo6YYbU?t=48>
 - “Victory Celebration” from *Star Wars: Return of the Jedi (Special Edition)*
 - <https://youtu.be/fjWxTbVI0cw?t=85>
 - “Imperial March” from *Star Wars: The Empire Strikes Back*
 - <https://www.youtube.com/watch?v=iH6a1iYQOGA>
 - “Throne Room and End Title” from *Star Wars: A New Hope*
 - <https://v637g.app.goo.gl/Stb7>
 - “Cantina Band #1” from *Star Wars: A New Hope*
 - <https://www.youtube.com/watch?v=wINM8zsdw9s>
 - “Lapti Nek” from *Star Wars: The Return of the Jedi*
- List of instrumental families and instruments (see below, written on board or printed and distributed)
 - Orchestral
 - Strings
 - Brass
 - Woodwinds
 - Percussion
 - Other
 - Synthesizer
 - Steel drums
 - Voices
 - Guitar
 - Electric instruments

Objectives:

- Students will:
 - Understand how source music differs from incidental music or underscoring.
 - Listen to and discuss the different instrumentations (and techniques) John Williams uses in his *Star Wars* scores for source and incidental music.

Background

John Williams is not only a composer of classical music and movie scores that use orchestral instruments, he is also an accomplished jazz pianist. Through the *Star Wars* trilogies, he draws from instruments and styles outside of classical music (and collaborations with his son, Joseph Williams, of the band Toto) to create music within the *Star Wars* universe.

Vocabulary

instrumentation: the particular instruments used in a piece of music

source music: also called “diegetic music.” This is music that is part of the setting and presumably heard by characters in a film or play.

incidental music: also called “underscoring.” This is music used in a film or play as a background to create or enhance a particular atmosphere or emotion.

Procedure

1. Review the vocabulary listed above.
 - As an example of source music, play “Yub Nub” from the original *Star Wars: The Return of the Jedi* (<https://www.youtube.com/watch?v=DXpmunmG5ss>). The Ewok celebration includes dancing and performing along to the soundtrack.
 - As an example of incidental music, play “Victory Celebration” from the new *Star Wars: The Return of the Jedi (Special Edition)* (<https://youtu.be/GICFPo6YYbU?t=48>). In the updated sequence, the new audio is heard as the scene pans over multiple cities. In the end sequence with Ewoks, the music underscores the scene, rather than being integrated with the characters on screen.
2. Discuss as a class the differences in the two end sequences of the same movie. In the original version, the music was part of the scene and the characters were integrated in the performance. In the second sequence, the music was in the background of the action on screen.
3. Let your class know that aside from being a composer, John Williams is a jazz pianist and uses instruments outside of the orchestra to create the sounds of popular music from other planets.
4. Write the instrument families listed above on the board. As you watch the clips listed below, discuss as a class if it is source or incidental music and list the instruments featured in the clip:
 - “The Imperial March” (*Incidental music. All four families of orchestra instruments are used.*)
 - “Throne Room and End Title” (*Incidental music. All four families of orchestra instruments are used.*)
 - “Cantina Band #1” (*Source music. Synthesizer, steel drums, and electric bass, and woodwinds are used.*)
5. For an additional challenge, play the pieces listed below. Have students listen to, but not watch, each piece. Discuss the instruments featured and if it is more likely source or incidental music.
 - “Yoda’s Theme” (*Incidental music. All four families of orchestra instruments are used.*)
 - “Main Theme” (*Incidental music. All four families of orchestra instruments are used.*)
 - “Lapti Nek” (*Source music. Brass instruments, percussion, synthesizer, alien voices, and electronic sounds are used.*)

Standards

Subject: Music

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

4.1 Enduring Understanding: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Process Component: Select

2.MU:Pr4.1 Demonstrate and explain personal interest in, knowledge about, and **purpose** of varied musical selections.

Suggested Bravo Assembly Activity

Create a presentation featuring both source and incidental music as part of your soundtrack.

Movie Sound Effects: Fun with Foley!

Activity #10



Grades: 4th and up

Summary

Students will learn about sound design in film through experimenting with everyday objects. Using what they have learned, students will design their own sounds for a movie scene.

Materials

- cellophane
- plastic bag filled with newspaper
- old deck of cards
- pair of gloves
- small bag of cornstarch
- recording device (such as iPad or tape recorder)

Optional Materials

- feather duster
- coconut shells
- slime
- pinecones
- frozen romaine lettuce or celery
- kelp, seaweed, or cooked pasta

Online Resources

- YouTube/Internet access (also available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
 - https://www.youtube.com/watch?v=UO3N_PRIgX0
 - The Magic of Making Sound
 - https://www.youtube.com/watch?v=U_tqB4IZvMk
 - Foley Artists: How Movie Sound Effects Are Made
 - https://youtu.be/nLx_7wEmwms?t=81
 - Intro to *WALL-E*
 - <https://www.youtube.com/watch?v=dnRxQ3dcaQk>
 - “Raptors in the Kitchen” scene from *Jurassic Park*

Additional Online Resources

- YouTube/Internet access (also available at [PacificSymphony.org/ClassAct](https://www.pacificsymphony.org/classact))
 - <https://www.youtube.com/watch?v=u3VBoL4SscQ>
 - “Foley: A Sonic Tale” from behind the scenes of *Star Wars: The Force Awakens*
 - <https://youtu.be/iH6a1iYQ0GA>
 - Ending from *Star Wars: A New Hope*
 - <https://www.youtube.com/watch?v=Tj-GZJhfBml>
 - *Star Wars* Minus Williams: Throne Room

Objectives:

- Students will:
 - Learn about the art of Foley and sound design in movies.
 - Experiment with creating their own sounds using everyday objects.
 - Design their own sounds for a movie scene.

Background

Many different artistic elements come together to create a successful film. Beyond the visual aspects recorded on camera, the sounds of a movie help build a convincing world within the film. Many of the sounds we hear in movies—anything from raindrops to footsteps to the rustling of clothing in the wind—are recorded after the footage has already been shot. The creation and recording of sound effects in post-production is known as Foley, named after Jack Foley, one of the first people to record sound effects for movies.

Foley artists use a wide variety of materials to create or re-create the sounds one would expect to hear from the image projected on the screen. Often, Foley artists must be creative in their approach to making sound by using unusual items or combining many different things to create the sounds on the screen. In many cases, everyday objects serve as a surprising source for sound effects.

Vocabulary

Foley: the art of creating and recording sound effects for movies, or anything having to do with this process

Foley artist or Foley walker: a person who creates (or re-creates) sound effects for a movie

Foley mixer: a person who uses technology to alter and combine the sounds created by Foley artists

Foley studio or Foley stage: a room with a projector or screen and microphones, where Foley artists use different props and tools to record sound effects

post-production: the last part of movie creation that occurs after filming/shooting ends

Procedure

Part 1

1. Lay out the cellophane, plastic bag filled with newspaper, deck of cards, gloves, cornstarch, and any of the optional materials (if using) in stations on different tables and areas of the room or outdoor space.
2. Tell students you will explore different ways of making sound. Split students up into groups and have them experiment with the materials at each station, making different sounds using the objects provided. Encourage students to handle the items in all different ways: squishing, stepping, crinkling, etc. Have students write down what they imagine each sound could be as they cycle through the stations. Do not tell students how Foley artists typically use each item.
3. Once students have visited every station, ask them to share what sounds they came up with for each item and make a list on the board.
4. Explain that all of the items at the tables have been used to create different movie sound effects, but they don't always appear as the objects they see.
5. Show students either "The Magic of Making Sound" (https://www.youtube.com/watch?v=UO3N_PRIgX0) or "Foley Artists: How Sound Effects Are Made" (https://www.youtube.com/watch?v=U_tqB4IZvMk) to introduce students to the art of Foley.
6. After watching the video, revisit the list students made on the board, and ask them if they saw or have thought of any new possibilities for sounds the items on the table could make.
7. Finally, reveal what sounds Foley artists have created using the items at the stations:
 - cellophane: *fire crackling*
 - plastic bag filled with newspaper: *walking through grass*
 - deck of cards: *flipping through a wad of cash*
 - pair of gloves: *flapping bird wings*
 - small bag of cornstarch: *crunching snow*
 - feather duster: *flapping bird wings*
 - coconut shells: *horse running*
 - slime: *wet or squishy things*
 - pinecones: *cracking ice*
 - frozen romaine lettuce or celery: *bones crunching*
 - kelp, seaweed, or cooked pasta: *tentacles moving across a surface*

Part 2

1. Now that students have experimented with their own sounds, have them practice making their own sounds for a movie scene. Show students either the intro to *WALL-E* (https://youtu.be/nLx_7wEmwms?t=81, starting at 1:21) or the “Raptors in the Kitchen” scene from *Jurassic Park** (<https://www.youtube.com/watch?v=dnRxQ3dcaQk>).
2. Ask students what sounds they would need to create in the chosen scene if they were a Foley artist. Make a list on the board.
3. Assign students to small groups and have them experiment with different objects to make the sounds. These can be the objects brought in for Part 1 or any objects found in the classroom.
4. Assign students to small groups to record the sounds for their Foley exercise. Students will need a quiet space and a screen to watch the clips as they record their sound effects. Alternatively, each group can perform their sounds for the class if recording devices are not available.
5. Have students share their clips and re-created sound with the class. As the class watches each group’s clip, have volunteers share their favorite sounds that each group created, and have the group share what objects they used to make those sounds.

Extension

To explore the world of sound in film beyond Foley, students can hear the effects of having music (or not) in a scene.

1. Explain to students that another very important layer of sound for movies is film music (see Activity #9 for more information on film music). The music, dialogue, and sound effects (both Foley and pre-recorded sound effects) all work together to make the sound world of the film. Explain that, just as the sounds Foley artists make set the scene, the music also plays a large role in the mood of a scene.
2. Have students watch the ending of *Star Wars: A New Hope* (<https://youtu.be/iH6a1iYQOGA>). Ask students to describe how the music sets the mood and makes them feel.
3. Now have students watch *Star Wars* Minus Williams: Throne Room (<https://www.youtube.com/watch?v=Tj-GZJhfBmI>). Ask students how the mood changed with only Foley sound effects.
4. Have students explore how music might change the scenes for which they created sound and experiment with adding different music in along with their Foley sounds.

***Note:** The clip from *Jurassic Park* is better suited for older students. Teachers are welcome to choose any movie scene (or even video game scenes or trailers) of their choice for this exercise.

Standards

Subject: Music

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Process Component: Imagine

1.MU:Cr1 a. With limited **guidance**, create **musical ideas** (such as answering a musical question) for a specific **purpose**.

Subject: ELA

CCSS.ELA-LITERACY.W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Suggested Bravo Assembly Activities

1. Have students re-create a movie scene, with some students acting as characters in the scene and others making the sounds as Foley artists.
2. Show one of the movie clips with the Foley sounds students created.
3. Have students write their own skits, complete with sound effects (like a radio show, the pre-movie origin of Foley sound effects).

The Man Behind the Music

John Williams

b. 1932

Childhood and Education

John Towner Williams was born on February 8, 1932, in Floral Park, New York to parents Esther and Johnny Williams, Sr. His father Johnny was a musician, playing percussion in the CBS Radio Orchestra and jazz drums for the Raymond Scott Quintette. The younger Johnny Williams (as he was then called) would later follow his father into the recording studio and impress older musicians with his chops. A trained musician from the age of five, Williams learned many instruments, including trumpet, trombone, bassoon, cello, and clarinet. He eventually decided to focus on piano, in hopes of becoming a classical concert pianist.

In 1948, when Williams was in high school, his family relocated to Los Angeles. He began studying privately with pianist Robert Van Eps, who was also an orchestrator for Hollywood films. At North Hollywood High School, Williams would arrange music for his school band by using techniques he had picked up from orchestration manuals. Even as a teenager, Williams saw early success in music, as his high school jazz band gathered enough of a local following to earn them a 1949 *Time* magazine article.

Williams went on to study at the University of California, Los Angeles, as well as Los Angeles City College, which had a studio jazz band he wanted to join. During this time, Williams studied composition privately with Mario Castelnuovo-Tedesco, an Italian composer best known for his guitar compositions and Hollywood film scores for MGM. In 1952, Williams was drafted into the U.S. Air Force, where he played piano and brass while also arranging for the U.S. Air Force Band. While in the Air Force, Williams had his first opportunity to score a film, incorporating folk songs from Newfoundland for a documentary about the region.

Career as a Pianist

Though Williams had displayed talent for composition, arrangement, and orchestration, his dream was still to become a concert pianist. Williams moved back to New York to enroll in the prestigious Juilliard School and to play jazz in New York's clubs. But he soon shifted his focus once he heard the virtuosic playing of his Juilliard classmates. Williams thought, "If that's the competition, I think I'd better be a composer!"

Once Williams moved back to Los Angeles and became a parent with his wife, actress Barbara Ruick, he needed a reliable income to support his family. Though he had decided to give up his dream of becoming a world-class concert pianist, there happened to be an open pianist job in the studio orchestra at Columbia Pictures. This would be a great opportunity for Williams to break into composition, as he would be playing music for Hollywood soundtracks. Long before Williams scored some of the biggest film titles from the 1970s onward, he could be heard playing piano on blockbusters from an earlier era, including classics such as *Some Like It Hot* (1959), *West Side Story* (1961), *Breakfast at Tiffany's* (1962), and *To Kill a Mockingbird* (1962), plus the title song to the TV series *Peter Gunn* (1958–61).

Early Career as a Composer

As was typical with aspiring Hollywood composers, Williams got his start working as an orchestrator, the person who converts the composer's detailed musical sketches into professionally-written scores. Williams also worked as an arranger and conductor for Columbia Records, contributing to records by Mahalia Jackson, Doris Day, and others. Williams first entered the composing world through TV, working for the music department of Revue Television Studios, which would later become Universal Television Studios. Williams composed for several series simultaneously, the most famous of which were *Gilligan's Island*, which he worked on from 1964–65, and *Lost in Space*, which he began scoring in 1965. Williams described how the intense demands of TV composing prepared him for his career as a film composer:

The shows I was assigned to were the hardest shows—the hour shows—which meant I had to write about 20 to 25 minutes of music a week, score it, and record it. It was a tremendous learning opportunity for me. What I wrote may not have been good—it probably wasn't good—but the main idea was to get it done, and I got it done.

As a TV composer, Williams worked in a variety of popular genres at the time, comedies, thrillers, and Westerns being the most common. Williams would soon carry this versatility to film, scoring his first (non-documentary) film, *Daddy-O*, in 1959. Many of Williams' film scores in the 1960s were for comedies, so he initially became pigeonholed as a comedy composer. Nonetheless, Williams continued to expand his stylistic palette, scoring films while using references from Americana, jazz, popular music, and even atonal music. In the early 1970s, Williams became especially known as a composer of disaster movies, scoring *The Poseidon's Adventure* (1972), *The Towering Inferno* (1974), and *Earthquake* (1974). This string of successes led to his biggest feature film yet: the 1974 thriller, *Jaws*.

Collaborations with Steven Spielberg

As a film composer, Williams' successes would not be possible without collaborating with directors, editors, orchestrators, and other people that make a movie happen. Over the span of his 60-year career in Hollywood, Williams has collaborated with too many people to count, but the partnership that has most shaped his career is with director Steven Spielberg.

Williams first worked with Spielberg on *The Sugarland Express*, released in 1974 as the director's debut. The movie performed modestly at the box office, but it kicked off a partnership that has endured for over four decades. The pair's next film, *Jaws* (1974), launched both men's careers to new heights, as it became the highest grossing film of all time up to that point. Since then, Williams has worked on all but a few of Spielberg's films, having scored such hits as *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T.: The Extra-Terrestrial* (1982), *Jurassic Park* (1993), *Schindler's List* (1993), *Saving Private Ryan* (1998), *Catch Me If You Can* (2002), *The Terminal* (2004), and many others. With the release of the fifth *Indiana Jones* movie in 2021, Williams will have scored a whopping 29 titles for Spielberg. Williams spoke about why he has enjoyed working with Spielberg:

I've been lucky to work with Steven because he loves music. Some directors feel as though they've failed if they need lots of music. It's cosmetic, even unwanted. Spielberg's aesthetic is a very fanciful one and is comfortable in the presence of music, so his pictures always offer the opportunity for lots of music.

Spielberg likewise described why he liked working with Williams:

I usually fall in love with all of his themes. I've often made a fool of myself sitting there weeping, hanging over the piano after he's played me something, either from E.T. or Schindler's List. Or I just admire what he's done. More often than not, the first thing he plays me is what goes into the movie . . . I don't think there's been a single moment where we've had a disagreement about music. We certainly have a high regard for each other, but I just think that's about Johnny hitting the target in an uncanny way.

From the way that they speak of their admiration for each other, it's clear that Spielberg and Williams are like two peas in a pod—it's no wonder they have worked on so many films together. One might wonder how Williams would have time to work with anyone else besides Spielberg, but Williams has had no shortage of energy or ambitions. In fact, it was Spielberg who facilitated Williams' other career-defining creative partnership.

Collaborations with George Lucas

After he worked with Williams on *Jaws*, Spielberg introduced Williams to George Lucas, who was then putting together the original *Star Wars*. At that time, Lucas had been using reference tracks from late-Romantic composers such as Richard Strauss and Gustav Holst for his film. But Williams convinced Lucas that original music would suit his film better because he could develop unique themes for each character. Lucas agreed, and the rest is history (in a galaxy far, far away).

Since the original *Star Wars*, Williams has scored every main *Star Wars* release, from the original trilogy to the prequel trilogy to the sequel trilogy. In fact, Williams has outlasted *Star Wars'* own creator, as Lucas handed directorial and creative control to other filmmakers when LucasFilm was acquired by Disney in 2014. But all journeys come to an end; Williams has already announced that the forthcoming Episode IX will be his last *Star Wars* film. Williams described why he has kept coming back to score *Star Wars* after *Star Wars*:

Well, the Star Wars experience has been, I think, unique in music history, film music history. I thought that Star Wars was just over and completed when I put the baton down at the end of the first recording. And a year or so later, [Lucas] rang up and said, "I have the next installment. And we need the old music from the first film, but we also need new music for new characters, new situations." So a process started that lasted over, I guess, 20-plus years, of adding bits and pieces of material to a musical tapestry that started . . . to pile up off the floors, quite an extensive library of music, each film having over two hours of music. So there's about 12 to 14 hours, maybe 15 hours of orchestral music composed over a period of not 2 years but 20. And that, I think, is a unique opportunity for a composer . . . to go back over and perhaps improve some of the things I'd done.

In addition to *Star Wars*, Williams has collaborated with Lucas on the *Indiana Jones* series, which Lucas conceived as an homage to old Hollywood B-movies of the 1940s and '50s. Though Lucas wrote the stories for *Indiana Jones*, the films were directed by Steven Spielberg, forming a creative trio representing three of the biggest names in Hollywood during the 1980s.

Other Works

Aside from his ventures with Spielberg and Lucas, Williams has scored films for many other directors. There are far too many to list here, but some are worth noting. Earlier in his career, Williams composed the only film ever directed by singer Frank Sinatra, *None but the Brave* (1965). In the midst of his breakout period, Williams scored *Family Plot* (1976), the last movie ever made by famed director Alfred Hitchcock. Directors with whom Williams has worked more than once include Chris Columbus (five films), Mark Rydell (four films), Mark Robson (three films), Oliver Stone (three films), J.J. Abrams (two films), Robert Altman (two films), Ron Howard (two films), and Martin Ritt (two films).

Even with his busy schedule composing memorable scores for Hollywood blockbusters, Williams has still had the time and creative energy to write music for non-film ventures. For instance, Williams was commissioned to write theme music for four separate Olympic Games: the 1984 Summer Olympics in Los Angeles, 1988 Summer Olympics in Seoul, 1996 Summer Olympics in Atlanta, and 2002 Winter Olympics in Salt Lake City. Williams has also written commissioned pieces for celebratory events, such as the Centennial of the Statue of Liberty, the wedding of Japanese Crown Prince Naruhito and Crown Princess Masako, the Millennium Celebration, President Obama's Inauguration, and others. Outside of his commissioned pieces, Williams has composed his own concert hall and chamber music pieces, specializing in concertos for various instruments.

Compositional Style

Part of what makes John Williams such a highly-regarded composer is his distinctive yet versatile compositional style. Emilio Audissino, a film studies scholar specializing in Williams' music, writes that Williams' compositional style can be called "neoclassical." That is, Williams revived many of the scoring techniques of classic Hollywood films from an earlier era—particularly the 1940s and '50s—bringing back a compositional style that had fallen out of favor. In particular, this classical Hollywood style is seen in Williams' use of the symphony orchestra, musical themes or "leitmotifs," and tight synchronization of music with visual cues.

As Williams composed in and around Hollywood since the 1950s, it could be said that he belonged to the classical film scoring cohort of composers like Bernard Hermann and Erich Wolfgang Korngold, both of whom Williams greatly admired. In the 1960s, however, the traditional ways of scoring a film—using a symphony orchestra to write musical cues that synched directly to the action occurring on screen—fell out of fashion. Composers like Henry Mancini began writing pop songs using jazz ensembles to be featured in films, which movie studios hoped would produce crossover hits that could sell records. Meanwhile, Ennio Morricone, the Italian composer of Western films like *The Good, the Bad and the Ugly* (1966), expanded the orchestra to include non-traditional, modern instruments like the electric guitar and jaw harp. Mancini and Morricone also scored their films in a manner that did not follow as closely what was happening on screen, as had been typical.

It was not that Williams was opposed to pop music; he had played in jazz bands earlier his career and had even played piano on many of Mancini's biggest hits. But Williams felt a strong pull to the symphony orchestra, calling it "one of the greatest inventions of our artistic culture" that can produce "fabulous sounds" and "a great range of emotional capabilities." By the time of *Jaws*' release in 1974, there were few Hollywood composers using the symphony orchestra. But the success of *Jaws* showed audiences and

filmmakers that symphony orchestras were far from being outdated but could still be used to create memorable film-viewing experiences.

In addition to reviving the orchestra in film scores, Williams' work in *Jaws*, *Star Wars*, and many other films brought back an approach that tied music directly to visual action. Previously, Mancini, Morricone, and others preferred to write pieces that could stand on their own and not be dictated by the action occurring on screen. Williams, on the other hand, had no problem scoring to the functional demands of an action sequence or an emotionally-charged piece of dialogue. In this style, Williams would craft his scores to synch up with precise moments on screen, termed "hit points," that demanded direct acknowledgment from the music. When there are many such musical hit points in a short span of time, this is known as "Mickey Mousing," a term that comes from cartoon music's exaggerated emphasis on well-timed hit points. Though Williams did not score an animated film until *The Adventures of Tintin* (2011), he had been a fan of Carl Stalling's scoring for *Tom and Jerry*. This technique was also favored in live-action comedies, which Williams did have vast experience scoring in the 1960s. Williams brought this technique to action films, using his careful consideration of how music could synchronize with visuals to create impactful moments of tension and release. Next time you watch a Williams-scored action sequence, look out to see how many musical "hit points" you can spot (and hear)!

Perhaps Williams' greatest contribution to Hollywood film music is his complex use of musical themes to develop characters, locations, and other concepts within a film or across an entire movie franchise. Williams adopts from opera the composition technique of the "leitmotif," or motif, which is a recurring musical phrase associated with a person, place, or idea. The advantage of using a motif is that it can be adapted to fit different circumstances, moods, and sequences, or even be combined with other motifs and themes, as Williams often does. Inspired by Richard Strauss, Gustav Mahler, Richard Wagner, and other late-Romantic composers, Williams essentially treated the movies he worked on as operas. For *Star Wars* especially, this approach could not have been a better fit, as the film had been conceived by Lucas as a space opera. Once *Star Wars* became a multi-film series, Williams could build on previous themes, create new ones, and combine the old and new in unexpected ways. If you see *The Rise of Skywalker* this winter, be sure to listen for familiar themes from the previous eight *Star Wars* movies!

Process of Scoring a Film

Just as he has built a distinctive compositional style, Williams has developed his own finely-tuned process for scoring a film. After agreeing to score a film and then discussing a broader vision for the soundtrack's style, Williams' first real involvement in the film-making process is to participate in what is called a "spotting session." In these sessions, Williams sits down with the director to view a complete cut of the film for the first time. Typically, this is also Williams' first time learning about how the plot unfolds. Williams prefers not to read scripts so that he can be surprised by developments in a plot and then channel that feeling of surprise into his score. In the spotting session, Williams discusses ideas with the director about where music should or should not go, what kind of mood the music should have, what kinds of emotions it should be conveying, and so forth. Next, Williams will sit down with an editor so that he can get precise time-markings for certain key hit points.

Once Williams begins composing, he may rewatch whatever scene he is working on up to ten times a day so that he can be sure that he scores it effectively. To generate ideas, Williams composes music on his piano, which he will also play for a director to demonstrate sketches of themes and motifs. As he has been a professional composer since the 1950s, Williams proudly still uses pencil and paper to write down his ideas. Though he has used synthesizers in some of his scores, Williams does not use computer software, unlike most current Hollywood composers. As Williams is working on his score, he will hand off completed detailed sketches of sections to a trusted orchestrator. The orchestrator will then complete the task of converting Williams' shorthand into sheet music that orchestra musicians can read. Because Williams only has just a few weeks to compose the entire film score (and he doesn't use a computer!), the orchestrator saves him valuable time.

Once all of the music has been composed, it is time to record it with the orchestra (Williams long preferred the London Symphony Orchestra, but now prefers to work locally in Los Angeles). To do this, the complete cut of the film is played as Williams conducts the orchestra in a recording studio. In the recording process, it is very important to get the timing exactly right down to fractions of a second, which sometimes requires many takes. The film cannot be re-cut at this stage to match the music; the music must match the film. A notable exception is the ending sequence of *E.T.*, which Steven Spielberg re-cut after Williams' recording session to allow Williams greater flexibility when conducting, but this is extremely rare. Once Williams completes the recording, the music soundtrack is then mixed by an audio engineer to fit with the sound effects and dialogue, one of the last stages of a film's post-production.

Career as a Conductor and Film Music Advocate

Soon after the original *Star Wars*' release in 1977, symphony orchestras around the U.S. began playing selections from *Star Wars* for audiences who were suddenly hungry for orchestra music. Williams was able to ride the public's newfound appetite for symphonies to become conductor-in-residence for the Boston Pops Orchestra, a position he held from 1980–1993. Today, Williams continues to perform with the Boston Pops, as well as with other orchestras around the country as a guest conductor. Williams spoke about how he became a conductor:

I started conducting only out of self-defense. I felt I could get what I wanted [with my music] more quickly than some conductors working in the film studios. I certainly never had an ambition or studied to be a public performer as a conductor.

In his post with the Boston Pops, Williams would regularly program not only his own film music, but other selections from Hollywood composers. More generally, Williams has been a big advocate for the artistic value of film music. Williams reflected on his role popularizing orchestral music:

I can only say that I'm enormously grateful that people have embraced this music, and it's brought them to orchestral music in the way that it has for many younger people. And in my own mind . . . I don't have a prejudice about, or I should say, make a particular distinction between something that's 'high art' and 'low art.' Music is there for everybody. It's a river we can all put our cups into and drink it and be sustained by it.

For anyone who was a child when the original *Star Wars* came out or any time after that, there's a good chance that a John Williams score was one of their first exposures to orchestral music. Few composers have played the role of ambassador to symphonic music for entire generations better than John Williams.

Family

John Williams truly comes from a musical family: not only was his father a musician, but his brothers, wife, and son have also been involved in music. Williams' younger brothers, Jerry and Don, both became percussionists like their father, and have even appeared on their older brother's soundtrack recordings. John Williams' wife, Barbara Ruick, was a singer and actress before she tragically passed away from a brain hemorrhage in 1974. One of their three sons, Joseph, has also pursued a career in music, becoming the singer of the rock band Toto in the mid-1980s. Joseph also made a guest appearance in the original release of *Return of the Jedi*, singing a song that plays in Jabba the Hutt's compound.

Awards and Nominations

John Williams has accumulated so many awards and nominations that they need their own section! In fact, with 51 Academy Award nominations, Williams is the most Oscar-nominated living person, and is second of all time behind only Walt Disney. Of his 51 Oscar nominations, he has won five, for *Fiddler on the Roof* (1971), *Jaws* (1975), *Star Wars* (1977), *E.T.: The Extra-Terrestrial* (1982), and *Schindler's List* (1993). Williams also has six Emmy nominations, winning three; 25 Golden Globe Awards, winning four; and 67 Grammy Awards, winning 23. Notably, the original *Star Wars* soundtrack was nominated for the Grammy's overall Album of the Year category, a rare feat for an orchestral film music soundtrack. And Williams has been a relentless hit-maker: adjusted for inflation, eight of the top 20 grossing films of all time have been scored by John Williams.

John Williams

In a career spanning more than five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony, and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honors, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards, and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T.: The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, *Empire of the Sun*, *The Adventures of TinTin*, *War Horse*, *The BFG*, and *Lincoln*. Their latest collaboration, *The Post*, was released in December of 2017. Mr. Williams composed the scores for all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971, he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. His most recent nomination was for the film *Star Wars: The Last Jedi*. He also has received seven British Academy Awards (BAFTA), twenty-four Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhévinne. While in New York, he also worked as a jazz pianist in nightclubs. He returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films such as the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include the well-known theme for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, *NBC's Meet the Press*, and a new theme for the prestigious PBS arts showcase, *Great Performances*.

In addition to his activity in film and television, Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic entitled *The Five Sacred Trees*, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009/2010 season, James Levine led the Boston Symphony in the premiere Mr. Williams' *On Willows and Birches*, a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December, 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. *Liberty Fanfare* was composed for the rededication of the Statue of Liberty in 1986. *American Journey*, written to celebrate the new millennium and to accompany the retrospective film *The Unfinished Journey* by director Steven Spielberg, was premiered at the "America's Millennium" concert in Washington, D.C., on New Year's Eve, 1999. His orchestral work *Soundings* was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sports, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from twenty-two American universities, including Harvard University, The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2016, Mr. Williams received the 44th Life Achievement Award from the American Film Institute—the first composer in history to receive this honor. In 2003, he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honors in December of 2004. Mr. Williams was inducted into the American Academy of Arts and Sciences in 2009, and in January of that same year, he composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama. In 2018, he received the Trustees Award from the National Academy of Recording Arts and Sciences.

(April 2019)

Time Line of Williams' Life & Historical Events

Date	Williams' Life	Other Events in History
1932	John Towner Williams is born on February 8th in Floral Park, New York	Herbert Hoover is president of the USA; Leonard Bernstein age 14; Aaron Copland age 32; George Gershwin age 34; Igor Stravinsky age 50
1933		The Great Depression peaks in the U.S.; Franklin D. Roosevelt becomes 32 nd president of the USA
1937		Hindenburg disaster occurs; George Gershwin dies at age 38; Phillip Glass is born
1939		World War II begins
1945		Atomic bombings of Hiroshima and Nagasaki; Harry S. Truman becomes 33 rd president of the USA
1946		World War II ends
1947		Cold War begins
1948	Williams' family moves to Los Angeles	
1949		Declaration of the establishment of the State of Israel
1950	Attends UCLA and studies privately with Italian composer Mario Castelnuovo-Tedesco	Korean War begins
1951	Drafted into the U.S. Air Force	
1953		Korean War ends; Dwight Eisenhower becomes 34 th president of the USA
1955	Attends the Juilliard School	
1956	Marries actress Barbara Ruick; daughter Jennifer is born	
1957		Sputnik 1 becomes the first artificial Earth satellite
1958	Composes first feature film score, <i>Daddy-O</i> ; son Mark is born	
1959	Performs as a pianist on the film <i>Some Like It Hot</i>	John F. Kennedy becomes 35 th president of the USA
1960	Son Joseph (lead singer of the band Toto) is born	
1962		The Beatles release their first single, <i>Love Me Do</i>

1963		President John F. Kennedy is assassinated; Lyndon B. Johnson becomes 36 th president of the USA
1965	Premieres Symphony No. 1 with Houston Symphony under André Previn	American enters the Vietnam War
1969		Apollo 11 lands on the moon; Richard Nixon becomes 37 th president of the USA
1971	Composes film adaptation of <i>Fiddler on the Roof</i> , for which he receives first Academy Award	Igor Stravinsky dies at age 88
1972		Watergate scandal begins
1974	Composes score for <i>The Sugarland Express</i> , his first collaboration with Steven Spielberg	Richard Nixon resigns; Gerald Ford becomes 38 th president of the USA
1975	Composes score for <i>Jaws</i> , for which he receives first Golden Globe Award and first Grammy Award	Vietnam War ends
1976		Apple introduces first personal computer
1977	Composes scores for first <i>Star Wars</i> film and <i>Close Encounters of the Third Kind</i>	Jimmy Carter becomes 39 th president of the USA
1978	Composes score for <i>Superman</i>	
1980	Composes score for <i>The Empire Strikes Back</i> ; Begins 13-year tenure as the Boston Pops Orchestra's Principal Conductor	
1981	Composes score for <i>Raiders of the Lost Ark</i>	Ronald Reagan becomes 40 th president of the USA
1982	Composes score for <i>E.T.: The Extra-Terrestrial</i>	
1983	Composes score for <i>Return of the Jedi</i>	
1984	Composes <i>Olympic Fanfare and Theme</i> for Summer Olympics in Los Angeles	
1985	Composes <i>The Mission</i> for the news shows <i>Today</i> , <i>NBC Nightly News</i> , and <i>Meet the Press</i>	
1986	Composes <i>Liberty Fanfare</i> for the rededication of the Statue of Liberty	Catastrophic accident at the Chernobyl Nuclear Power Plant in Ukraine; Space Shuttle Challenger disaster occurs
1987	Composes score for <i>Empire of the Sun</i>	

1988	Composes <i>For New York</i> for Bernstein's 70th birthday celebrations	
1989	Composes score for <i>Born on the Fourth of July</i>	George H. W. Bush becomes 41 st president of the USA
1990	Composes score for <i>Home Alone</i>	Gulf War begins; Leonard Bernstein dies at age 72
1991	Composes score for <i>JFK</i>	Fall of the Berlin Wall; World Wide Web becomes publicly available; Aaron Copland dies at age 90
1993	Composes scores for <i>Jurassic Park</i> and <i>Schindler's List</i>	Bill Clinton becomes 42 nd president of the USA; the Internet becomes widely used
1994	Composes <i>Concerto for Cello and Orchestra</i> , performed by Yo-Yo Ma at Tanglewood	Nelson Mandela elected president of South Africa
1997	Composes score for <i>Seven Years in Tibet</i> and <i>Amistad</i>	Diana, Princess of Wales, killed in car accident
1998	Composes score for <i>Saving Private Ryan</i>	
1999	Composes <i>American Journey</i> to celebrate the new millennium	
2000	Inducted into the Hollywood Bowl Hall of Fame	
2001	Composes score for <i>Harry Potter and the Sorcerer's Stone</i>	George W. Bush becomes 43 rd president of the USA; 9/11 attacks on New York and Washington
2003		Space Shuttle Columbia explodes upon reentry
2004	Receives Kennedy Center Honor	Facebook is formed
2005		Hurricane Katrina devastates Gulf Coast; Benedict XVI becomes Pope
2006	Composes theme for NBC's presentation of NFL Football	Twitter is launched
2007		iPhone is introduced
2008		
2009	Inducted into the American Academy of Arts and Sciences; composes <i>Air and Simple Gifts</i> for the first inaugural ceremony of President Barack Obama	Barack Obama becomes 44th president of the USA
2010		7.0 magnitude earthquake in Haiti; iPad is introduced
		9.0 earthquake in Japan triggers tsunami; Wedding of Prince William and Catherine Middleton
2012	Composes score for <i>Lincoln</i>	
2015		Liquid water is found on Mars

2016	Receives AFI Life Achievement Award	
2017	Composes score for <i>The Post</i>	Donald Trump becomes 45 th president of the United States
2019	Composes score for his 9 th and final <i>Star Wars</i> film, <i>The Rise of Skywalker</i>	More than 100 women are sworn in to the 116th Congress
2021	Will compose <i>Indiana Jones 5</i> , his 29 th collaboration with Steven Spielberg	

Quotable Quotes

All quotes are attributed to John Williams, unless otherwise noted.

“There's a very basic human, non-verbal aspect to our need to make music and use it as part of our human expression. It doesn't have to do with body movements, it doesn't have to do with articulation of a language, but with something spiritual.” *E.T.: The Extra-Terrestrial* CD liner notes

“So much of what we do is ephemeral and quickly forgotten, even by ourselves, so it's gratifying to have something you have done linger in people's memories.”

“Writing a tune is like sculpting. You get four or five notes, you take one out and move one around, and you do a bit more, and eventually, as the sculptor says, ‘In that rock there is a statue—we have to go find it.’”

“I don't make a particular distinction between 'high art' and 'low art.' Music is there for everybody. It's a river we can all put our cups into and drink it and be sustained by it.”

“As a youngster, I never dreamed there could be a career actually earning a living writing music.”

“There are occasionally eureka moments—off the top of my head, maybe Darth Vader's theme, you know, the Imperial March.”

“I am so lucky to be working in a field that you never grow tired of.”

“I think of myself as a film composer.”

“I was never that into the movies. Never. Even as a youngster. I became interested in movie music only because of the studio orchestras in Hollywood.”

“To continue to work, to continue to love what you do, is certainly a contributing element to one's longevity and health.”

“I feel very lucky, and the work that I do doesn't depend on much. If your vision's still good, and your hands—I have no arthritis in my hands, and I play the piano very easily—I don't think there's any reason to deprive oneself of the fun of working. Music is so rewarding.”

“You never write a theme for a movie thinking, ‘This will live forever.’”

“The Olympics are a wonderful metaphor for world cooperation, the kind of international competition that's wholesome and healthy, an interplay between countries that represents the best in all of us.”

“I'm not a frustrated concert composer, and the concert pieces I've done have been a small part of my work. What I've sought there is instruction, variation from the demands of film and relief from its restrictions.”

“Any working composer or painter or sculptor will tell you that inspiration comes at the eighth hour of labor rather than as a bolt out of the blue. We have to get our vanities and our preconceptions out of the way and do the work in the time allotted.”

“Composing music is hard work.”

“Working in Hollywood for the orchestra world is a very time consuming and laborious job.”

“I always wrote music for my friends, but my focus was on playing piano. I didn't think I'd be quite good enough to be a soloist, but I believed that if I worked hard enough, I could work as a player, a teacher.”

“As a young pianist in Hollywood, I began orchestrating for others, and I just felt really comfortable doing that.”

“I find that musically, looking back, I have learned much more from those relationships, people I have bumped into that I have admired—that's the way I feel musically I have learned most in life.”

“Certainly Beethoven would have shunned [Hollywood], but Wagner would have had his own studio out there in Burbank with a water tower with a big ‘W’ on it.”

"The secret sauce of *Star Wars*, the greatest composer/conductor in the universe, John Williams!" George Lucas, at the 40th Anniversary opening panel for *Star Wars Celebration 2017*

"Without John Williams, bikes don't really fly, nor do brooms in Quidditch matches, nor do men in red capes. There is no Force, dinosaurs do not walk the Earth, we do not wonder, we do not weep, we do not believe." Steven Spielberg, at the 44th Life Achievement Award Gala Tribute to John Williams

Learning More About the Selections on your John Williams Class Act CD

1) *Liberty Fanfare*

Though John Williams is best known as a composer for blockbuster Hollywood films, he does occasionally compose music *not* meant to be enjoyed in a movie theater. In fact, as one of the United States' greatest living composers, Williams has frequently been sought after to write music that celebrates important events in American history. The *Liberty Fanfare* was commissioned in 1986 for the Centennial of the Statue of Liberty celebration on July 4th, though Williams used his post as conductor-in-residence of the Boston Pops to premiere the piece a month before that. With its strong use of strings for romanticism, brass for might, and glockenspiel for color, the piece is quintessentially Williams. In addition to this piece composed for a public celebration of American history, Williams also composed specially commissioned works for the 1984, 1988, 1996, and 2002 Olympics Games, as well as President Obama's inauguration.

2) "Main Theme" from *Star Wars*

Of all of Williams' many successful film scores, none has had more reach than the original *Star Wars* from 1977. From the very start of the film, before any characters or locations are shown, the viewer is hit full force with Williams' crowning popular achievement—the "Main Theme" from *Star Wars* in all its bombast. What a first impression! That decision itself—to start with an opening credits crawl and theme music—was at the time contrary to conventions in film-making, but the title screen remains a staple of the *Star Wars* franchise many iterations later. In his own words, Williams described how he approached scoring that opening title scroll:

The opening of the film was visually so stunning, with that lettering that comes out and the spaceships and so on, that it was clear that the music had to kind of smack you right in the eye and do something very strong. It's in my mind a very simple, very direct tune that jumps an octave in a very dramatic way, and has a triplet placed in it that has a kind of grab. I tried to construct something that again would have this idealistic, uplifting, but military flare to it, and set it in the brass instruments, which I love anyway, which I used to play as a student, as a youngster. And try to get it so it's set in the most brilliant register of the trumpets, horns, and trombones so that we'd have a blazingly brilliant fanfare at the opening of the piece. And contrast that with the second theme that was lyrical and romantic and adventurous also.

In the concert recording on this CD, we hear the "Main Theme" close to how it appears in the opening of every *Star Wars* movie—heroic, ceremonial, and full of brass. This selection gives a hint of the score for when the film transitions from the opening title to its first scene set in space, but soon goes back to another iteration of the "Rebel Fanfare" and then the primary *Star Wars* melody. The arrangement later includes "Leia's Theme," during another break from the primary melody, before again reprising the main theme. This was another innovation for Williams in film music: rather than simply include on the soundtrack album the music exactly as it appeared in the movie, Williams would write new arrangements of the themes designed for a listening, rather than a film-viewing, audience. Many of these specially-arranged concert pieces are performed worldwide by symphony orchestras.

Equally important to the theme's success as its melody and ceremonial flavor is Williams' ability to adapt the theme to fit different situations in the story and to fulfill different emotions the characters are feeling. For instance, though the theme is now synonymous with the *Star Wars* franchise as a whole, in the original movie, Williams attaches the theme to the hero character, Luke Skywalker. Sometimes, he scores the theme with a gentle, apprehensive quality, perhaps to convey Luke's youthful naivety. At other times, he merges the initial notes of the theme with his scoring for action sequences to indicate a heroic action taken by Luke.

Maybe the most interesting adaptation of the *Star Wars* theme is the version that produced the biggest chart hit—the 1977 disco version by Meco. That version hit number one on the Billboard Hot 100 pop music charts, capturing *Star Wars*' wide crossover appeal in the disco era of the late '70s. As beloved as Williams' orchestra version is, it did not rise above number 10 on these charts (still very impressive for an orchestra recording!). More than a passing fad like a disco version might suggest, the "Main Theme" from *Star Wars* has continued to endure in the decades since, becoming one of the most widely-recognized musical pieces in American popular culture.

3) "Throne Room and End Title" from *Star Wars: A New Hope*

The end title of any John Williams-scored film always ends the soundtrack on a high note. Williams' ending sequence for the original 1977 *Star Wars* is no exception.

In this concert rendition, much as in the film, the piece starts with the "Throne Room" theme, a celebratory ode to the heroes of *A New Hope*. Williams scores this scene in one of his most preferred genres, the march, nodding to the military triumph of the Rebel Alliance over the Galactic Empire. Though he later introduces a new melodic theme for the "Throne Room," Williams first adapts portions of the "Force Theme" and the "Main Title" theme into this ceremonial arrangement. As with the opening title sequence, the brass here suggests strength and courage, while the optimistic new "Throne Room" melody concludes the story happily ever after (at least until the sequel). As the "Throne Room" portion comes to an end, Williams seamlessly transitions into the End Title sequence. As the viewer watches the ending credits come onto the screen, the "Main Title" theme is reprised. Mighty brass and rapidly-bowing strings represent the exhilaration the viewer feels as the adventure comes to an end.

As the rest of the credits play, the viewer is taken through an extended medley of themes from the course of the film. There is now less visual content for the audience to focus their attention on and no scrolling plot details to take in before they disappear off the screen. This is the first opportunity Williams has in the film to compose a piece intended purely for listening, without the usual demands of scoring for the action taking place on screen. Just as the credits show the viewer everyone who contributed to the film, Williams' score reminds the viewer of major characters and emotions encountered in their journey. In this rendition, Williams includes the "Main Title" theme, the "Rebel Fanfare," "Leia's Theme," additional renditions of the "Main Theme" and "Rebel Fanfare," and finally the "Throne Room" theme once again. Long before filmmakers started including after-credits bonus scenes to incentivize moviegoers to stay in their seats through the entire credits, Williams' music provided a great reason to stick around.

4) "Imperial March" from *Star Wars: The Empire Strikes Back*

Of the many themes Williams has written for the *Star Wars* franchise, the "Imperial March"—sometimes also called "Darth Vader's Theme"—is second only to the "Main Title" theme in terms of its iconic status. It surprises many to learn that the "Imperial March" did not appear in the original *Star Wars* movie, but made its film debut in the sequel, 1980's *The Empire Strikes Back*. Three months before the release of that hotly-anticipated blockbuster, however, Williams actually premiered the piece in his first appearance as conductor-in-residence for the Boston Pops Orchestra. Imagine being among the very first to hear one of the most enduring musical themes to come out of Hollywood!

With "Darth Vader's Theme," John Williams purposely uses the march, one of his favorite styles to compose and conduct, to represent the military might—or to the Rebel Alliance, tyranny—of the Galactic Empire. As Williams intended for his themes to resonate with children, he knew he needed to write something that would be larger than life, but still catchy. As Williams tells it:

I think in my mind, and possibly also George Lucas', when I was writing the score, I thought it was a children's film. I thought that it was something that kids would go to on a Saturday afternoon, and that it

had a kind of cartoon-like character, and the orchestra and the music should somehow be in that genre, whatever that is. But I thought, I have to grab the attention of the 10 year olds with this. The emotion would have to be large, a sense of good-versus-evil made palpable. Simple tunes would be the key, though that was easier said than done. To say Darth Vader to a 10 year old in clear, memorable, and immediately-affecting terms is a big challenge.

Though presented in this recording as a standalone piece, the “Imperial March” is one of the best examples of Williams’ ability to develop a theme throughout the course of a film—and in this case, across an entire movie franchise spanning decades. As a motif, the “Imperial March” melody is woven into the action sequences in Luke Skywalker’s climactic lightsaber duel with Darth Vader at the end of *Empire*. It’s also cleverly adapted into “Anakin’s Theme” from *Star Wars: The Phantom Menace* to foreshadow Anakin’s eventual turn to the dark side. If you were to count on your fingers the unique number of times the “Imperial March” melody appears in the *Star Wars* films, you would need to get extra hands!

Like many of Williams’ most successful melodies, the “Imperial March” has taken on a life of its own outside of its use in film. It has come to represent “the enemy” more broadly and can routinely be heard at sporting events during introductions of the opposing team’s players.

5) “Yoda’s Theme” from *Star Wars: The Empire Strikes Back*

For the sequel to the original *Star Wars*, 1980’s *The Empire Strikes Back*, George Lucas introduced a character that would become one of the franchise’s most beloved: Yoda, the diminutive 800-year-old green puppet designed and voiced by Frank Oz, of *Muppets* fame. With the new character came a new theme for John Williams to compose and develop in *The Empire Strikes Back*, as well as in later installments of the *Star Wars* franchise. In fact, with appearances in six total *Star Wars* movies, “Yoda’s Theme” is one of the most frequently revisited melodies in the series (it even makes a cameo appearance in *E.T.!*).

John Williams’ development of “Yoda’s Theme” is one of his finest examples of adapting a theme to help the filmmakers develop a character and the audience’s sentiments toward that character. When Luke first meets Yoda in *The Empire Strikes Back*, he takes him to be an annoying pest of a hostile planet. And who could blame him? Yoda keeps stealing his belongings and hitting his droid with a cane! Williams’ scoring of “Yoda’s Theme” initially follows this characterization, with pizzicato strings and staccato horn parts suggesting the initial silliness of Yoda’s character. However, as Yoda reveals himself to be not just an oddball hermit but the Jedi Master whom Luke was seeking, the theme becomes more serious in tone. Now, lush strings and majestic brass convey Luke’s newfound reverence for Yoda’s wisdom and Force powers. “Yoda’s Theme” would continue to be developed throughout the *Star Wars* movies to convey various moods, sometimes taking on a dark tone, sometimes becoming weaved into action scenes. But this more romantic style of interpretation, as heard on the CD selection, has become its most memorable rendition. Like the rest of Williams’ catalogue, “Yoda’s Theme” shows Williams’ skill for musically conveying depths of emotion that dialogue and visuals could not accomplish alone.

6) “Raiders March” from *Indiana Jones and the Raiders of the Lost Ark*

In 1981, a new movie franchise began with its first installment: *Indiana Jones and the Raiders of the Lost Ark*. Conceived as a collaboration between John Williams, director Steven Spielberg, and writer George Lucas, the movie would join the three’s talents to produce an ode to Hollywood adventure movies of old. George Lucas elaborated on their intentions behind the *Indiana Jones* movies:

The essence of Raiders is that it's a throwback to an older kind of film. It's a high-adventure film vaguely in the mode of the old Saturday afternoon serials. Actually, the serials were C-movies, and I would say that Raiders is an old-fashioned B-movie . . . What inspired me to make Raiders was a desire to see this kind of movie. You sit back and say, 'Why don't they make this kind of movie anymore?' And I'm in a position to do it. So I'm really doing it more than anything else so that I can enjoy it—I just want to see this movie.

Williams' compositional style was already crafted in the mold of this classic style of Hollywood film, where musical cues closely follow the action occurring on screen, at times to an exaggerated level. Scoring *Indiana Jones* allowed Williams to extend the scoring methods he used for *Star Wars* while having more unabashed fun with it. As Williams described the *Indiana Jones* movies, "There was nothing I had to take too seriously musically. They were theatrical and over-the-top."

Though Williams was never one to shy away from a strong melody, the "Raiders March" seems especially intent on creating an earworm for the listener, as its central theme is repeated early and often in different iterations. Williams' fondness for John Philip Sousa is also evident in his orchestration of the march, especially in the use of the glockenspiel to support the melody played by the brass. After a brief turn toward romanticism in the middle of the piece, "Raiders March" returns to the upbeat theme that has endeared it to moviegoers looking to enjoy a lighthearted adventure flick like *Indiana Jones*.

7) "Main Theme" from *Jaws*

The "Main Theme" from the 1975 thriller blockbuster *Jaws*, directed by Steven Spielberg, is one of John Williams' simplest themes, but also one of his most iconic. The theme primarily moves back and forth between just two notes, with a third one introduced at unexpected moments. As it was used to represent the shark's movement, it has become known as one of the most memorable uses of suspense in music. However, when Williams initially played his idea for the theme to Spielberg, the director thought it was a joke—it was so simple that it sounded comedic to him. Luckily, Spielberg soon realized that the theme could be used effectively, and it was—it helped earn Williams an Oscar for Original Dramatic Score, while *Jaws* became the highest-grossing film of all-time (until topped two years later by *Star Wars*).

Though the theme's primary melody uses just a few notes, Williams modified the theme's other musical characteristics—its rhythm, tempo, dynamics, and instrumentation—to convey the shark's position in the water. In fact, the reason for the theme's prominence in the film is largely due to a technical hurdle. The mechanical shark used in the film was notoriously unreliable, so rather than rely on filming the shark, Spielberg instead decided to merely suggest the shark's presence in order to heighten the suspense. Williams spoke about the way he was able to play with the audience's emotions with his scoring for *Jaws*:

So we can play the shark music even if he wasn't present . . . and suggest that he's coming, and by getting louder and louder and louder—even if the camera doesn't move—you get a sense that he is getting closer to you because the music is getting faster or louder or both. So in that way, I don't use the word manipulate, because it's become an ugly word, but it's actually a good word, because you can manage and choreograph these emotions we talk about.

Though *Jaws* was not Williams and Spielberg's first movie together—they had worked on 1974's *The Sugarland Express*, Spielberg's debut as a director—it was by far the biggest success to that point in each of their careers. Williams credits *Jaws* with providing him new opportunities, as Spielberg would soon introduce Williams to another key partnership, with director George Lucas.

8) Flying Theme from *E.T.: The Extra-Terrestrial*

By the time of the release of *E.T.: The Extra-Terrestrial* in 1982, both John Williams and Steven Spielberg had become Hollywood superstars. *E.T.* continued their string of hits. Williams' "Flying Theme" especially stood out in the climactic scene where the protagonist, Elliot, and E.T. fly over the moon on a bicycle. Williams had been building his score to just this very moment, as he gradually unveiled the main theme in the first half of the film but only presented it in full once the characters flew over the moon. Williams described how he approached such an important scene:

What do we have to do musically to accompany a thing like that? I looked for the melody . . . all these intervals reach up, up, up all the time, to stretch the musical grammar, to give this kind of feeling. And then in performance, [it's] the same thing . . . [it requires] a kind of energy [to] make a hundred-piece symphonic orchestra feel like it's gonna come right off the floor and not be all these heavy people playing violins . . . You have a creature that you can fly with, that's not of our own species, but of our own spiritual oneness, that we'd come together in joy and we'd go over the moon. Fantastic idea! It needs great sweep in the music and great feeling of freedom. Freedom being in this case the loss of gravity. We speed up, speed up . . . we will lose gravity, we're now in space, and we are finally free. And that's what the orchestra has to give us . . . [what] the composer has to give us.

As can be seen throughout his many film scores and musical themes, Williams takes his job of transmitting emotions to the audience very seriously. But the results of his hard work often sound effortless, as if he's simply writing the music that makes the most sense for our expectations. In this rendition, Williams uses one of his favorite tricks of orchestration: flutes that soar quickly up and down the scale to represent flight. The use of glockenspiel suggests innocence, the strings channel wonder, and the brass conveys courage.

9) "Main Theme" from *Jurassic Park*

Released in 1993, *Jurassic Park* was another record-breaking box office success of the Steven Spielberg/John Williams collaborative partnership. With this challenge of scoring a film about dinosaurs, Williams reached into his bag of tricks for a new sound palette that would suit the larger-than-life prehistoric creatures. But the music for *Jurassic Park* still has Williams' trademarks that have long endeared him to film-going audiences, especially his talent for crafting memorable melodies. Who has watched *Jurassic Park* and not walked away humming its main theme?

When it first appears in the film, the "Main Theme" from *Jurassic Park* plays as the main characters first encounter Jurassic Park's brachiosaurus. As such, Williams' theme conveys a sense of wonder and awe at the majesty of Earth's original leviathans. The use of brass and timpani instruments convey a tangible feeling of might and heaviness for the giants that tower above the characters and above viewers at the movie theater. Meanwhile, the agile sweeps of flute in the orchestra bring to mind pterodactyls diving through the air. In this concert arrangement, the listener is also treated to a second major theme of *Jurassic Park*, "Journey to the Island." Whereas the "Main Theme" creates a feeling where one is struck by awe and frozen in place, this latter theme channels the sense of adventure in the movie. This theme's melody and harmony both contain more movement, while the instruments take the listener through a range of orchestral colors to suggest the richness of biological life encountered on the island of Jurassic Park.

10) "Hedwig's Theme" from *Harry Potter and the Sorcerer's Stone*

This selection from the first movie in the *Harry Potter* series, released in 2001, is also its most well-known theme. Representing Hedwig, Harry's white owl, this theme was reused throughout the series, even in those films not scored by John Williams. Like much of Williams' scoring for the *Harry Potter* movies, "Hedwig's Theme" features prominent use of the celeste to create the music-box type sound that evokes childlike wonder and a sense of mystery. In this rendition,

the celeste begins the piece before it is joined by soaring strings that invoke brooms flying through the air. As the piece continues, brass instruments build the texture up to convey confidence and determination. The minor key melodic writing and waltz meter in this piece also hint at Williams' Russian influences in the scoring of the *Harry Potter* series, especially the ballet music of Tchaikovsky.

With most of Williams' scores for Hollywood films, he comes up with the ideas for the composition by viewing scenes from the film, usually many times. With "Hedwig's Theme," however, Williams was asked by Warner Brothers to write a theme for use in a promotional reel for *Harry Potter*, so Williams had not actually seen any part of the movie yet. Nonetheless, the resulting "Hedwig's Theme" shows that even when working with limited information, Williams' rich imagination and vast knowledge of orchestral strategies allow him to create music perfectly suited to enrich a story.

11) "Harry's Wondrous World" from *Harry Potter and the Sorcerer's Stone*

By 2001, John Williams was no stranger to writing music for multiple films in a movie series, having composed the score for the original *Star Wars* trilogy, the first movie in the prequel *Star Wars* trilogy, two *Jurassic Park* movies, two *Jaws* movies, two *Home Alone* movies, and three *Indiana Jones* movies. It's no wonder, then, that his expertise—particularly in writing musical themes for characters—was sought after for a new movie franchise, the *Harry Potter* series. For *Harry Potter*, Williams scored the first three installments of the series before other composers took over.

Though Williams has a distinctive style that is recognizable no matter what type of movie he is scoring, he still takes care to make sure each film score is unique to the style and demands of that movie. Williams described his approach to building the *Harry Potter* musical universe:

I wanted to capture the world of weightlessness and flight and sleight of hand and happy surprise. This caused the music to be a little more theatrical than most film scores would be. It sounds like music that you would hear in the theater, rather than in film.

Williams channeled these magical qualities primarily by drawing inspiration from Russian composers, particularly the melodies of Peter Ilyich Tchaikovsky, orchestrations of Nikolai Rimsky-Korsakov, and timbres of Igor Stravinsky. On this recording and throughout the *Harry Potter* soundtracks, Williams makes prominent use of the celeste, a keyboard instrument associated with fantasy storytelling. You probably recognize the "heavenly" sounding celeste from its use in Tchaikovsky's *The Nutcracker*. In this piece, which serves as an overture to the various themes included in *Sorcerer's Stone*, Williams also adds color with plentiful wind instruments, cymbal crashes, and his trademark use of brass.

Selected Bibliography and Online Resources

Books on John Williams

Audissino, Emilio. *John Williams's Film Music: Jaws, Star Wars, Raiders of the Lost Ark, and the Return of the Classical Hollywood Music Style*. Madison: University of Wisconsin Press, 2014.

Surprisingly, only one book has been published that is specifically about John Williams: Emilio Audissino's *John Williams's Film Music*. As the book was adapted from Audissino's doctoral dissertation, it can read a bit academic at times, with lots of film studies terminology, theoretical concepts, and information about Hollywood film music prior to Williams. Nonetheless, it effectively covers Williams' career as a Hollywood composer and conductor, including his early days as a pianist on movie soundtracks; his initial film-scoring career working across multiple film genres; his massive commercial successes with Spielberg, Lucas, and others; and his time as Boston Pops' conductor-in-residence. The book also contains several scene-by-scene, cue-by-cue analyses of Williams' most effective scoring passages, illustrating how Williams revived the classic Hollywood film-scoring style that emphasized theme development, symphonic orchestration, and tight synchronization of visual movement with musical cues.

Books on Film Music

Cooke, Mervyn. *A History of Film Music*. New York: Cambridge University Press, 2008.

This book offers a historical overview of film music's development, starting from the silent film era and concluding with 21st-century scoring trends. The author describes examples of how film soundtracks have synchronized with visual information on screen, including instances from Hollywood and around the world.

Davis, Richard. *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*. Boston: Berklee Press, 2012.

If you're looking to really dig deeper into the technical and business aspects of how film scores are made, this book provides a guide on royalties, copyrights, contracts, and the different steps of recording a score.

Websites

John Williams Official Website

<http://www.johnwilliams.org/>

The official website of John Williams features news, a biography, and lists of compositions, interviews and other sources for the composer.

John Williams Fan Network

<https://www.jwfan.com/>

John Williams Fan Network is primarily an aggregation site for news articles related to John Williams, his music, and the films he has worked on. Also on the site are forums for discussions of Williams and his music, reviews of new soundtrack

albums written from the perspective of longtime fans, detailed cue timing information for many of Williams' films, and critical analysis of several of Williams' scores.

Wookieepedia

https://starwars.fandom.com/wiki/John_Williams

Wookieepedia is a user-authored wiki site for all things related to *Star Wars*. In addition to entries on every imaginable *Star Wars* character, location, battle, and so forth, Wookieepedia has extensive entries on the people behind the making of the multimedia franchise, including John Williams. Williams' Wookieepedia entry features not only a biography of the composer, but a list of every theme he wrote for the franchise, with many of the principal themes having their own entries detailing that theme's musical composition, stylistic reference points, and appearances across the *Star Wars* films and cartoons.

Web Articles

Greiving, Tim. "John Williams' early life: How a NoHo kid and UCLA Bruin became the movie music man." *LA Times*, 2018

<https://www.latimes.com/entertainment/arts/la-et-cm-john-williams-early-life-20180718-story.html>

This recent LA Times article discusses Williams' teenage and college-aged years growing up in Los Angeles, including his earliest success in music playing in a locally-successful jazz band, impressing his musician father's studio bandmates with his piano skills, and more. The article also features fun quotes from Williams' younger brothers Jerry and Don, who describe how Williams was in his younger days.

Burlingame, Jon. "Mark Hamill Hails 'Star Wars' Composer John Williams: 'He Elevates Every Scene.'" *Variety*, 2018

<https://variety.com/2018/film/news/mark-hamill-on-star-wars-music-composer-john-williams-1202659494/>

Mark Hamill, who starred as Luke Skywalker in the original and sequel *Star Wars* trilogies, speaks about why Williams' music has been so important to the success of *Star Wars*. Hamill also compares the job he does to channel emotions as an actor to what Williams does as a composer and conductor.

Ross, Alex. "A Field Guide to the Musical Leitmotifs of 'Star Wars.'" *The New Yorker*, 2018.

<https://www.newyorker.com/culture/culture-desk/a-field-guide-to-the-musical-leitmotifs-of-star-wars>

Music critic Alex Ross provides a detailed history of the technique of leitmotif before going on to discuss interesting ways that John Williams employed leitmotifs in *The Force Awakens*.

Interviews

Project and Orchestra Interview, 2016

<http://projectorandorchestra.com/john-williams-on-the-force-awakens-and-the-legacy-of-star-wars/>

Shortly after the release of *The Force Awakens*, Williams discusses his experiences composing music for *Star Wars* for several decades, working with director J.J. Abrams, and writing themes for new *Star Wars* characters.

BMI Interview, 2015

https://www.bmi.com/special/john_williams

In this interview from around the time of *Star Wars: The Force Awaken's* release, Williams discusses his compositional process with the *Star Wars* series, including how working with J.J. Abrams as a director differed from working with George Lucas.

Gramophone Interview, 2005

<https://www.gramophone.co.uk/feature/john-williams-interview-its-not-hard-work-that-makes-success-its-sustained-hard-work-that>

Williams talks about his compositional process, the demands of film scoring, whether he would ever compose an opera, and more in this Gramophone Interview from around the time of *Memoirs of a Geisha's* Oscar nomination.

NPR Interview, 2005

<https://www.npr.org/templates/transcript/transcript.php?storyId=4661664>

Williams discusses his initial impressions of the first *Star Wars* movie, why he uses an orchestra instead of synthesizers to score a sci-fi movie, and his development of themes and their relationship to opera.

The Guardian Interview, 2002

<https://www.theguardian.com/film/2002/feb/04/artsfeatures>

In this interview with *The Guardian* from just before the release of *Star Wars: Attack of the Clones*, Williams discusses how he gets ideas for his compositions, the hard work that goes into composing according to a demanding Hollywood schedule, and his relationships with Steven Spielberg and George Lucas.

Star Wars 20th Anniversary Interview, 1997

<https://www.jwfan.com/?p=4553>

William discusses his relationship with the *Star Wars* series, including how he got involved with the project, his initial ideas about the original film, his approach to scoring each installment, why he prefers using an orchestra, and how he feels about the popular success of his music.

Other Resources

Complete Catalogue of the Musical Themes of *Star Wars*

https://drive.google.com/file/d/1xJ0Jj-mLfOPUCtcAm_HDGikFwvHL5gbX/view

Film music scholar Frank Lehman put together this guide to every theme and motif used throughout the *Star Wars* series, including links to their appearances in each movie and musical notation.

Documentaries

1980 BBC Documentary

<https://www.youtube.com/watch?v=6eWqxICNnKE>

This 1980 BBC documentary from just before the release of the second *Star Wars* film, *The Empire Strikes Back*, gives a glimpse into Williams' compositional process, prior approaches to film scores, and more. The documentary is particularly interesting when it shows scenes from Williams' earlier, lesser-known film scores with corresponding analysis on how he achieved certain effects. The documentary also includes scenes of Williams in spotting sessions with directors and editors, working with his trusted orchestrator Herbert Spencer, discussing the role of film music with Steven Spielberg, and conducting sections of *The Empire Strikes Back*.