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Scholars have noted various characteristics of John Williams's film music, such as the presence of character-based themes and leitmotivic composition that creates score unity. What scholars have failed to address, however, is the link between these elements. The purpose of this paper is to develop these connections within the context of *Harry Potter and the Sorcerer's Stone*, and to show that Williams utilizes specific musical elements to highlight the extremes of good and evil in the main characters.

In *Harry Potter*, musical themes centering on the main character and his arch-nemesis aid in developing the characters themselves and highlight the tension between good and evil. Exploration of musical unity uncovers similarities among themes for specific characters as well as between different characters, which suggests a deeper connection between characters and the idea of good vs. evil.

GOOD VS. EVIL: THE ROLE OF THE SOUNDTRACK IN DEVELOPING A DICHOTOMY IN
HARRY POTTER AND THE SORCERER'S STONE

by

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TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	v
CHAPTER	
I. INTRODUCTION	1
John Williams: Leitmotif, Character-based Theme, and Associative Theme.....	8
John Williams: Score Unity	16
<i>Harry Potter</i> Connection	18
II. HEDWIG'S THEME.....	22
Harry Potter: Plot Synopsis	22
Hedwig's Theme	23
Hedwig's Theme: Connections with Harry.....	27
Hedwig's Theme: Connections with Magic.....	31
Hedwig's Theme Projects Magic	38
Schenkerian Analysis.....	39
Harmonic Analysis	46
Conclusion	51
III. HARRY'S REFLECTIVE THEME AND THE NIMBUS 2000 MOTIVE.....	53
Harry's Reflective Theme	53
Harry in the Hut on the Rock.....	55
Harry's Reflective Theme: First Night at Hogwarts and the Mirror of Erised.....	59
Harry's Reflective Theme: Leaving Hogwarts.....	63
Harry's Reflective Theme: Analysis.....	67
The Nimbus 2000 Motive	72
Motivic Analysis.....	79
Conclusion	84
IV. THE FORBIDDEN TREASURE MOTIVE AND VOLDEMORT'S THEME.....	86
The Forbidden Treasure Motive	87
Voldemort's Theme.....	99
Musical Connection between the Forbidden Treasure Motive and Voldemort's Theme	110
Harry vs. Voldemort.....	113
V. CONCLUSIONS	118
REFERENCES.....	122

LIST OF FIGURES

	Page
Figure 1. Hedwig’s Theme Reduction and Harmonic Analysis.....	25
Figure 2. Hedwig’s Theme Melodic Contour	27
Figure 3. Hedwig’s Theme Opening Statement.....	28
Figure 4. Hedwig’s Theme Phrases 1 and 2 (PIP): Arrival of Baby Harry	29
Figure 5. Foreground Sketch Hedwig’s Theme Phrases 1-2	40
Figure 6. Middleground $\hat{5}$ -line, $\hat{5}$ -line Interrupted, $\hat{5}$ -line Hedwig’s Theme.....	41
Figure 7. Hedwig’s Theme Chromatic Pitches and Altered Dominants	45
Figure 8. Harry’s Reflective Theme First Statement.....	57
Figure 9. Harry’s Reflective Theme, First Night at Hogwarts.....	60
Figure 10. Harry’s Reflective Theme, Mirror of Erised.....	62
Figure 11. Harry’s Reflective Theme, 3 Statements	67
Figure 12. Harry’s Reflective Theme Final Statement	69
Figure 13. The Nimbus 2000 Motive.....	74
Figure 14. Hedwig’s Theme X and Y	80
Figure 15. Hedwig’s Theme Grouping and Metric Structures.....	81
Figure 16. Harry’s Reflective Theme, X and Y Motive Fragments.....	82
Figure 17. The Nimbus 2000 Motive, X and Y Motive Fragments.....	83
Figure 18. Forbidden Treasure Motive.....	88
Figure 19. The Forbidden Corridor Statement.....	91
Figure 20. Harry Confides in Professor McGonagall.....	96
Figure 21. Voldemort’s Theme in Ollivander’s Shop	101
Figure 22. Chromatic Neighboring Motion (m2) in Voldemort’s Theme.....	103

Figure 23. Prominent Interval Content in Voldemort's Theme	103
Figure 24. Cluster and Parallel Minor Thirds (a), Shenkerian Voice Leading (b).....	104
Figure 25. Harry Attacked in the Forest.....	107
Figure 26. Prominent Intervals, Forbidden Treasure Motive.....	111
Figure 27. Forbidden Treasure Motive Statements within Voldemort's Theme	112

CHAPTER I
INTRODUCTION

Film music has been discussed from a variety of angles, is the subject of dozens of books and articles, and by no means appears as a stand-alone discipline. One only need consult the informative critical reviews of Robynn Stilwell and Martin Marks to see the diversity within the existing literature.¹ Indeed, Stilwell categorizes her discussion based on approach; she has sections for silent film resources, general reference, surveys, biographies and interviews, theory/aesthetics/analysis, and sociology/cultural studies, to name a few.² It is telling that the sections for sociology and cultural studies are grouped, as well as the studies of theory, aesthetics, and analysis. Current disciplinary boundaries are fuzzy at best, and film music critiques will continue to cross these boundaries in an effort to encompass more aspects of how music functions in films. Indeed, David Neumeyer asserts that “film-music studies sits comfortably at the crossroads between film theory and music theory, film studies and music studies, and is likely to remain a truly interdisciplinary community.”³

1. Robynn J. Stillwell, “Music in Films: A Critical Review of Literature, 1980-1996,” *The Journal of Film Music* 1, no.1 (2002), 19-61. Martin Marks, “Film Music: The Material, Literature, and Present State of Research,” *Notes* Second Series 36, no.2 (Dec. 1979), 282-325.

2. Stilwell, “Music in Films,” 21.

³ David Neumeyer, “Film Theory and Music Theory: On the Intersection of Two Traditions,” in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J. Mathiesen (Lincoln, NE: University of Nebraska Press, 2002), 293-294.

Perhaps the most basic assertion is that music is a significant aspect of the film experience. As is evident from the work of scholars such as Martin Marks⁴ and Roger Manvell and John Huntley⁵, film has never truly been silent, but rather non-verbal. Live music accompaniment to silent films has been acknowledged and discussed in detail, which speaks to the importance of music in film from its very inception. Nevertheless, some past critiques of music in films have deprecated music, or at the very least, claimed that it could serve no real purpose except to attempt to mimic the on-screen action.⁶ More recent discussions of music in films have taken issue with this point, arguing that music should not be dismissed as merely filler. Asserting the importance of music in films is not enough, however; it has been argued that championing musical significance while providing ineffective analysis sends conflicting signals.⁷

The idea that music influences the viewer/listener's interpretation of the film is "basic common sense, a part of folk psychology,"⁸ according to Annabel J. Cohen. She goes on to say that "experts schooled in the disciplines of film and/or music agree as well: composers . . . take as granted that film music provides meanings, emphasis, tension, and connection in the drama."⁹ While the present study is not specifically concerned with

4. Martin Marks, *Music in the Silent Films: Contexts and Case Studies* (New York: Oxford University Press, 1997).

5. Roger Manvell and John Huntley, *The Techniques of Film Music* (London: Focal Press, 1957); revised edition by Richard Arnell and Peter Day (New York: Hastings House, 1975).

6. Theodor Adorno and Hanns Eisler, *Composing for the Films* (London: Athlone Press, 1994). See also Philip Rosen's explication of Eisler and Adorno's position on music in films in "Adorno and Film Music: Theoretical Notes on *Composing for the Films*" *Yale French Studies*, 60 Cinema/Sound (1980), 168-174.

7. *Ibid.*, p. 34. Music theoretic analysis has been deemed ineffective for a number of reasons, including placement of musical examples and making statements that "are [in fact] either bone-numbingly obvious or simply wrong."

8. Annabel J. Cohen, "Associationism and musical soundtrack phenomena." *Contemporary Music Review*, 9. (1993): 163.

9. *Ibid.*

musical meaning or the creation of tension, the concepts of music as emphasis and dramatic connection are crucial to its argument. Much research has been done on the influence of music in the field of music psychology, on such relevant topics as ascertaining how people perceive sound¹⁰, the relationship between music and emotion,¹¹ and more recently, the correlation between music and image in the process of film interpretation.¹²

Any music in a film will have some effect. This idea, espoused initially by Gorbman,¹³ is transformed into the notion that while any music will serve the purpose of alleviating silence, music for a specific context was ostensibly chosen, or created, for a reason. To test this hypothesis, various types of experiments have been performed. While some research focuses almost solely on listeners' emotional responses to music, effort is being made to differentiate between "perceived" and "felt" emotion. Cohen applies associationist theories to the concept of felt emotion, focusing on the "denotative" and "affective" meanings of music.¹⁴

One type of experiment involves the assumption that music is capable of arousing differing emotions in listeners. The concept of "felt" emotion relates to specifically to what the listeners say they feel in response to a particular stimulus (Melody "A"). In the context of

10. For a summary of research on musical elements and universals, see: Hulse, Stewart H. and Suzanne C. Page. "Toward a Comparative Psychology of Music Perception." *Music Perception: An Interdisciplinary Journal*, 5, No.4 Biological Studies of Musical Processing (Summer 1988), 431-432.

11. Carol L. Krumhans, "Music: A Link between Cognition and Emotion." *Current Directions in Psychological Science*, 11, No.2 (April 2002): 45-50. See also: John A. Sloboda, "Music Structure and Emotional Response: Some Empirical Findings." *Psychology of Music*, 19 (1991): 110-120.

12. Annabel J. Cohen, "Music Cognition and the Cognitive Psychology of Film Structure." *Canadian Psychology* 43, No.4 (2002): 215-232.

13. Gorbman, *Unheard*, 15.

14. Cohen, "Associationism.," 166-167.

film, suppose that Melody “A” has the potential to evoke a variety of different responses in listeners when paired with Image “X”. In this case, a person (P1) could say that Melody “A” made them feel happy, while another person (P2) might say Melody “A” made them feel angry. Various factors can account for the responses of P1 and P2; suppose P1 heard Melody “A” while at a wedding and P2 heard Melody “A” while involved in a traffic accident. The affective meaning of these felt-emotional responses is Cohen’s primary concern; for situations such as these, Cohen posits an associationist theory based on Pavlovian conditioning, which states that if A is present simultaneously with B, and C occurs ($A+B = C$)¹⁵, then it is possible for A, without B, to evoke C.¹⁶ For this example, “A” is Melody “A,” “B” is the event (wedding/car accident), and “C” is the emotional response (happy/angry). If, at one point in time, $A+B=C$ and, at another point in time, Melody “A” is presented without B, then it is still possible to recall and apply C, or the emotional response, to the occurrence of A, even in the absence of B.

“Perceived” emotion is the emotion attributed to a piece of music based on the listener’s interpretation of the piece’s emotional projection. That is, perceived emotion pertains to what the music conveys rather than how the music makes the listener feel, regardless of the listener’s previous connection—or lack thereof—with the music.¹⁷

15. A=stimulus, B=stimulus, C=emotion. Stimulus A = music, Stimulus B = setting, Emotion C = result of Stimuli A+B.

16. Ibid.

17. This idea veers dangerously close to the nuances of musical meaning—that is, “What does this music mean?”—which is not directly addressed in this thesis. As a contested subject, it remains one that cannot be too carefully discussed nor definitively answered. Equally close, and perhaps equally delicate, is the idea of composer intent; rather than asking the question, “Did the composer mean to write this music that projects this particular idea or emotion?” I ask instead, “Does this music have any specific characteristics that suggest that it is well-suited to the image it is paired with?” Doing so avoids the tangled web created by asking questions of composer intent, purpose, or musical meaning.

Recalling the example of $A+B=C$ from the discussion of affective meaning, it was noted that A without B can still result in C. The denotative formula assumes that the strength of the connection between A and B can cause B to be suggested by the unaccompanied presence of A. The example Cohen uses involves the song *Auld Lang Syne* (A) and an (American) New Year's Eve celebration (B). She suggests that the connection between the song and the idea of New Years is made automatically because, over time, the song has become associated almost exclusively with the holiday.¹⁸ It is hypothesized that similar associations can occur with other music (A) and objects (B) on a smaller scale, specifically within the context of a film. The impetus for these studies has been summarized by Gorbman, when she says: "Change the score on the soundtrack, and the image-track can be transformed."¹⁹ Accordingly, it has been documented that changes in musical characteristics within Melody "A", or a change from Melody "A" to Melody "B", can alter interpretations of musical meaning and engender different emotional reactions.

Felt/perceived emotion is but one description among many for the nuanced discussion of emotion and music; Jeff Smith makes a distinction between cognitive and emotivist theories of musical affect, and considers them to be "complimentary theories accounting for different aspects of the same phenomenological experience."²⁰

The question, "What is the role of music in film?" has manifested many additional varied responses. Some of the best-regarded texts on film music are those that seek to

18. Cohen, "Associationism." 167.

19. Gorbman, *Unheard Melodies*, 30.

20. Jeff Smith, "Movie Music as Moving Music" in *Passionate Views: Film, Cognition, and Emotion*, ed. Carl Plantinga and Greg M. Smith (Baltimore: The Johns Hopkins University Press, 1999), 155.

answer this question specifically. Claudia Gorbman²¹ and Kathryn Kalinak²² take similar, though progressively more strict, stances on the subject. Gorbman clearly states that music within films is an entity of its own, deserving of study and not strictly subordinate to the image track.²³ Kalinak extends this idea by suggesting that music can support, oppose, or subvert the image.²⁴ The strength of these books appears to be in their discourse regarding the relative importance of music within the medium; the authors have been widely praised for their seminal, nuanced discussions of musical function within film—Stillwell personally discusses Gorbman’s work as “undoubtedly the most important and influential book yet written on film music”.²⁵ Gorman and Kalinak are concerned almost exclusively with contextual music interpretation; Littlefield has described Gorbman’s readings of films, in which she “[uses] the tools of semiotic narratology” to “[produce] compelling analyses of the synergetic relation between music and image.”²⁶

Some writers have been critiqued for their lack of focus on contextualizing musical analysis; theorists such as David Neumeyer and James Buhler are criticized for their seemingly exclusive attention to music-theoretic analysis at the expense of narrative discourse.²⁷ Still others, such as Fred Steiner²⁸, endeavor to “[seek] a ‘balance’ between the musical and cinematic . . . between the traditional structural accounts of harmony, form and

21. Claudia Gorbman, *Unheard Melodies* (Bloomington: Indiana University Press, 1987)

22. Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin Press, 1992)

23. Gorbman, *Unheard Melodies*, 2.

24. Kalinak, *Settling the Score*, 34.

25. Stillwell, “Music in Films,” 33.

26. Richard Littlefield, “Review of Claudia Gorbman, ed., *Unheard Melodies: Narrative Film Music*.” *Indiana Theory Review*, 11 (1990), 167.

27. Joan Titus, “Modernism, socialist realism, and identity in the early film music of Dmitry Shostakovich, 1929-1932,” diss., 133-134.

28. Fred Steiner, “Herrmann’s ‘Black-and-White’ Music for Hitchcock’s *Psycho*” in *Film Music Notebook* 1, no.1 (1974):34.

motive, on the one hand, and music's narrative functions in film, on the other."²⁹ His discussion of Herrmann's core compositional ideas for the film *Psycho* includes motivic cells, which "assume special importance . . . [imparting] to it a special, disturbing quality [that contributes] much to its overall effectiveness."³⁰ Despite his attempts at a more holistic approach, Steiner's analysis does not satisfactorily address questions of meaning; what does he mean by "disturbing," and what *is* the overall effect of the music? If it is in fact effective, what does it accomplish? In short, how does the music function in the film?

The problem of defining film-music function can be posed as a series of nuanced questions: does a viewer engage with the image and sound, and if so, how? If the spectator experiences any emotion during the course of the film, can it be shown to have a direct link to the image, sound, or both? If the spectator is influenced by the audiovisual, to what end? Finally, if the music and image do work together to accomplish something, how can the "something" be isolated and analyzed? Annabel J. Cohen has contributed significant data on spectators' engagement with image and sound; her research in cognitive psychology has produced empirical findings on the interaction between image and sound and their individual and combined affect. Marshall and Cohen's 1993 experiment tested the specific qualities of "happy" and "sad" against the visual image of a bouncing ball (tempo) and the audio track of broken major chords (pitch). The conclusions indicate that congruence in pitch and tempo were rated uniformly happy or sad (happy for fast tempo/high pitch, sad for slow tempo/low pitch). Most significant are the results of the tempo and pitch divergence—the happy/sad designations were in the median range, which, according to Cohen, suggests that the "cognition of film music is additive: it sums up associations or

29. Neumeyer, "Film Theory," p.284

30. Steiner, "The Making of an American Film Composer," 34.

meanings mentally generated by the different film and music components.”³¹ In her article “Associationism and Musical Soundtrack Phenomena,” Cohen presents “empirical evidence from psychology experiments [that help complete] our understanding of how music aid’s the audience’s comprehension of a film.”³² The questions regarding what music and image combine to suggest/interpret are best answered by those such as Peter Kivy³³ and Jeff Smith.³⁴ Smith’s concern is to “situate the emotional significance of film music within a more general theory of purely musical expressivity,”³⁵ and he draws heavily upon Kivy’s cognitivist theories of musical affect to accomplish this, noting the important distinction between “*expressing* something and being *expressive of* that thing.”³⁶ The answers to these questions are found in many different fields, underlining the validity of Neumeyer’s assertion that the study of film music will remain an interdisciplinary venture.

The preceding theories, in particular those of cognitive psychology and philosophy, inform the present study. The objective in this paper is to utilize the concepts present in these foundational theories paired with meaningful analysis of contextual musical readings in an effort to elucidate film-music function. These research findings form the foundation for the remainder of my discussion; in particular, I refer to the accumulation of association and musical memory, the music’s ability to direct the focus to a particular aspect of the scene, and the wealth of research suggesting that there are cultural connotations of specific

31. Annabel J. Cohen, “Associationism and Musical Soundtrack Phenomena.” *Contemporary Music Review* 9 (1993): 163.

32. *Ibid.*, 361.

33. Peter Kivy, *New Essays on Musical Understanding* (Oxford: Clarendon Press, 2001), 92-118.

34. Jeff Smith, “Movie Music as Moving Music.”

35. *Ibid.*, 148.

36. *Ibid.*, 153. See also Peter Kivy, *Sound Sentiment: An Essay on the Musical Emotions* (Philadelphia: Temple University Press, 1989) 101-8; Peter Kivy, *Music Alone: Philosophical Reflections on the Purely Musical Experience* (Ithaca: Cornell University Press, 1990).

musical features.³⁷ The present study applies these principles to a reading of the film *Harry Potter and the Sorcerer's Stone*, suggesting that while “any music will do something” when paired with the images in *Harry Potter*, the specific music influences the interpretation of the film as a whole. This assertion closely follows Cohen’s hypothesis that, “both musical soundtracks and film activate basic percepts and emotions, [and] that the effects of combining music and film depend on the summation of these activated elementary percepts.”³⁸

The remainder of this chapter concentrates on the available literature pertaining to John Williams, identifying recurring characteristics of his compositional style. This study will expound upon such characteristics, namely the prevalence of ‘leitmotif’ and score unity, in detail. The remaining chapters address those characteristics in the film *Harry Potter and the Sorcerer's Stone*, a film and score ripe for analysis, as it has received far less attention than other significant works by Williams, such as *Jaws* and the *Star Wars* films.

37. The topic of expectation is significant to this body of research. For a detailed investigation of this, see David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT Press, 2006). See also Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956). For a comparison of Huron’s and Meyer’s related works, see Giorgio Biancorosso, “Whose phenomenology of music? David Huron’s Theory of Expectation” *Music and Letters* 89, no.3 (2008). Also critical to the idea of music as symbol is Juslin and Sloboda’s *Music and emotion: Theory and research*. (New York: Oxford University Press, 2001). Their compilation of recent research in the field includes work by Lindström (2006), Gabrielsson and Lindström (2001), Costa, Fine and Bitti (2004), and Cook (2007).

38. Cohen, p.165

John Williams: Leitmotif, Character-based Theme, and Associative Theme

John Williams is a composer of more than 100 film scores and the laureate conductor of the Boston Pops Orchestra. Prior to his work on films, he studied composition at UCLA with Mario Castelnuovo-Tedesco and piano at Juilliard with Rhosina Lhevinne. He began his career as a studio pianist before transitioning into composing for television shows. Williams won Grammy awards for many of his film scores, including *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Raiders of the Lost Ark*, *E.T.*, and *Schindler's List*, among others. *Star Wars*, *E.T.*, *Jurassic Park*, and *Harry Potter and the Sorcerer's Stone* all rank in the top twenty five motion pictures for gross domestic income, making his films some of the top sellers in the United States.

Authors have sought to describe John Williams's film themes in a variety of manners. Some use specific, sometimes musical, terminology to describe his scores, while others eschew concrete, definable terms, describing Williams's work as heroic, epic, and sweeping. This section explores such descriptions and analyses. I will focus on the work of authors Essman, Scheurer, Cooke, and Paulus and their use of the terms "leitmotif" and "character-based themes." The focus of the first section is the term leitmotif, its historical connotations, and its general usage when describing film music as well as its specific application to Williams's score for *Star Wars*. Comparison of the terms 'leitmotif' and 'character-based theme' reveals a partial overlap of ideas, and the term 'associative theme' is suggested as a replacement, as it clarifies both the content and function of the music in the film.

The term leitmotif has been in existence since the late nineteenth century, particularly in conjunction with the music of Richard Wagner, yet it continues to defy

simple labeling or clear definition. Many authors have contributed to the discussion on leitmotif, and as a result, there are a few common approaches to defining the term that have taken root in the literature. The writers tend to define a leitmotif in terms of its musical properties or by describing the various functions of the leitmotif, thereby separating what a leitmotif *is* from what a leitmotif *does*. For authors such as Gorbman³⁹, Grey⁴⁰, and Kalinak⁴¹, a leitmotif is a complete melodic phrase. For others such as Rodman⁴² and London⁴³, a leitmotif can be a musical style, figure, or characteristic. Some authors use the term to describe functionality alone, regardless of musical content.

There seems to be more agreement on how leitmotifs function than how they can or should be defined; authors such as Reiser⁴⁴ and London⁴⁵ agree that leitmotifs have associative value – that is, they are some type of musical material consistently associated with a person, object, situation, or abstract idea. DeVoto⁴⁶, Reiser⁴⁷, and Gorbman⁴⁸ have discussed the ability of leitmotifs to engage the audience through the accumulation of meaning and the evocation of memory. They assert that the more often one hears a

39. Claudia Gorbman, *Unheard Melodies* (Bloomington: Indiana University Press, 1987), 26.

40. Thomas Grey, "... wie ein rother Faden: on the origins of "leitmotif" as critical construct and musical practice," in *Music Theory in the Age of Romanticism*, ed. Ian Bent (Cambridge: Cambridge University Press, 1996), 188.

41. Kathryn Kalinak, "Music to My Ears," *Indiana Theory Review* 2 (Spring 1990)

42. Ronald Rodman, "The popular song as leitmotif in 1990s film," in *Changing tunes: The use of pre-existing music in film*, ed. Phil Powrie and Robynn Stilwell (Burlington: Ashgate, 2006), 125.

43. Justin London, "Leitmotifs and musical referents in the classical film score," in *Music and Cinema*, ed. James Buhler, Caryl Flynn, and David Neumeyer (Hanover: University Press of New England, 2000), 85.

44. Morton F Reiser, "Wagner's Use of the Leitmotif" in *Psychoanalytic Explorations in Music*, ed. Stuart Felder (Madison: International Universities Press, Inc.), 220.

45. London, *Leitmotifs*, 85.

46. Mark DeVoto, "The death leitmotif in *Wozzeck* and *Lulu*," in *Encrypted Messages in Alban Berg's Music*, ed. Siglind Bruhn (New York: Garland Publishing, Inc., 1998), 245.

47. Reiser, *Wagner's Use*, 220-222.

48. Gorbman, *Unheard*, 26-27.

leitmotif, the more meaning it accrues; additionally, the emotions evoked on an earlier hearing can subconsciously return. These associations are present regardless of how a leitmotif is defined musically.

Authors have often used the term in conjunction with film music, particularly that of John Williams. Scheurer has stated that, for the score of *Star Wars*, John Williams utilized the “leitmotif school of film music composition.”⁴⁹ Bond cites Williams himself as labeling the “shark” motive in *Jaws* not a leitmotif, but an *idée fixe*, or “fixed (musical) idea,”⁵⁰ whereas Cooke calls the theme a “celebrated menacing leitmotif.”⁵¹ Paulus goes to the greatest lengths to connect Williams’s compositional style to that of Wagner, going so far as to claim that Williams has utilized as much leitmotivic transformation as is possible given the constraints of his medium.⁵²

In contrast, the term character-based theme applies almost exclusively to film music themes; it appears to be a term used exclusively based on functionality of the music in context. Film music scholars Essman, Scheurer, and Paulus note that John Williams’s scores have a significant number of themes that revolve around characters. While Essman is the only author to term these themes “character-based themes,” Scheurer and Paulus both implicitly refer to the same idea. Essman’s focus is on Williams’s pivotal use of theme in the film *Jaws*, while Scheurer and Paulus both address character-based themes in *Star Wars*.

49. Timothy Scheurer, “John Williams and Film Music Since 1971,” *Popular Music and Society* 21, no.2 (Spring 1997): 62.

50. Jeff Bond, “God Almighty! FSM Finally Talks to John Williams,” *Film Score Monthly*, 8, no.1 (January 2003): 12.

51. Mervyn Cooke, *A History of Film Music* (Cambridge: Cambridge University Press, 2008): 461.

52. Irena Paulus, “Williams vs. Wagner, or an attempt at linking musical epics,” *International Review of the Aesthetics and Sociology of Music*, 31, no.2 (December 2000): 173.

Scott Essman discusses the significance of John Williams's shark theme for *Jaws*, which is often heard when the shark is not physically present on screen. It is a terror-evoking premonition of the shark's appearance in the form of a deadly attack. The audience learns to associate this theme with the impending attack, which intensifies feelings of fear and dread. Prior to *Jaws*, horror film themes that were associated with characters were heard only as the character appeared on screen; the theme was never used as a stand-in for the object. According to Essman, the shark motive in *Jaws* revolutionized the way these types of film themes were used; Williams pushed the limits set by his predecessors.⁵³

Timothy Scheurer focuses briefly on Williams's character-based themes in the context of *Star Wars*. He argues that because each main character has his/her own theme, and because there are love themes as well as themes for battles and troops, the musical focus of the film is upon adventure and romance.⁵⁴ This focus is in opposition to what one might expect, according to Scheurer. Because of the setting of the films, one might expect the accompanying music to resemble the science fiction genre or the "strange unknown" with atonal, electronic sounds. Instead, Williams uses the score to draw the listener's attention to the characters, love stories, and battles – in short, the human interactions of a tale set in "A galaxy far, far away."⁵⁵ Irena Paulus compares Williams to Wagner in terms of theme use, and frequently discusses character-based themes within the context of leitmotifs, using the ideas—if not the terms—interchangeably. She argues that Williams copies the Wagnerian principle that themes must relate to a character, subject, or idea. She discusses this theory in conjunction with *Star Wars*, and adds that the transformation of the

53. Scott Essman, "What you don't see can hurt you: A 30th anniversary perspective of John Williams' *Jaws*," *Film Score Monthly* 10, no.4 (July/August 2005): 22-23.

54. Scheurer, "John Williams": 64.

55. See also Cooke, *A History*: 462.

characters is matched by transformations in the accompanying themes. She vacillates between the terms “theme,” “motif,” and “leitmotif” to describe Williams’s film themes, endeavoring to show that they are “genuine filmic leitmotifs...with their manifold roles, transformations and mutual kinship create a web of leitmotifs in a Wagnerian sense.”⁵⁶

These two ideas are conceptually very similar; however, their descriptions and uses in context lack consistency. The authors tend to assume a reader’s prior knowledge, as the terms are generally left undefined.⁵⁷ For example, the ‘Shark Theme’ from *Jaws* is labeled ‘theme,’ ‘motif,’ ‘leitmotif,’ and ‘*idée fixe*’ by the above authors. It is unclear whether the authors agree upon the function of a character-based theme; if the ‘Shark Theme’ is an *idée fixe*, or fixed (musical) idea, having a constant, unchanging presence, can it also be a ‘leitmotif,’ which Paulus states *must* transform to match the transformations of the character (emphasis mine)?⁵⁸ Can ‘motif’ substitute for the term ‘leitmotif?’ Perhaps even more simply, what is a ‘theme,’ and is there a generally agreed-upon definition?⁵⁹

‘Leitmotif’ has an extensive set of historical musical connotations. Because of these connotations, it is almost too specific to be adequate. Many nuanced definitions exist and are widely disputed, and its use outside the realm of Wagner is particularly difficult to legitimize. Such baggage does not allow the term to easily accrue a different, wholly separate meaning.⁶⁰ Conceptually, ‘character-based theme’ implies music that accompanies

56. Paulus, “Williams vs. Wagner”: 158, 172.

57. I am not suggesting that these questions are unanswered elsewhere, but rather that the authors tend not to provide a clear-cut rationale for their terminology choices.

58. *Ibid.*, 155.

59. For a definition of the terms “theme” and “motif/motive,” see Gorbman, *Unheard Melodies*: 26-27.

60. Rodman’s discussion of the “borrowing” of the term leitmotif as it applies to film music is one explanation for how this term’s use has become so wide-spread in the work of film

a character. Unfortunately, this idea is not inclusive enough to encompass all aspects of the music-image relationship, nor does the term itself suggest the depth of meaning inherent in 'leitmotif.' What is lacking, then, is a balance between functionality—how the music and image relate to one another—and musical specificity—the exact qualities of a musical selection that indicate its status as 'leitmotif' or 'character-based theme.' Each term is descriptive in its own right, but neither encompasses both functionality and musical attributes.

As music and image work together, so too must the conception of the film themes be holistic. Bribitzer-Stull offers one compelling view of musical themes in his discussion of the leitmotif and its need for rejuvenation and reinvention. He addresses the aforementioned problems of identifying the leitmotif, claiming that tendencies to “ignore or downplay the themes’ musical attributes in favor of their dramatic ones” have led to leitmotifs being “treated as vessels for extra-musical meaning without being scrutinized as musical entities.”⁶¹ Oversimplifying leitmotivic analysis has sometimes resulted in “a melodic music example with a dramatically suggestive title and a brief plot synopsis” that “ignore[s] finer points of harmony, musical context, and thematic development.”⁶² Significantly, he notes that the tendency to “view...leitmotifs [as] stand-ins for objects” is one of the more common semantic misconceptions.⁶³ Bribitzer-Stull’s designation of “associative theme” as a “re-christening...that avoids the baggage and oversimplification of the past and settles on an

music critics. Rodman, “The Popular Song as Leitmotif in 1990’s Film,” in *Changing Tunes: The use of pre-existing music in film*, ed. Phil Powrie and Robynn Stilwell (Burlington: Ashgate, 2006): 119-136.

61. Matthew Bribitzer-Stull. “The Leitmotiv Problem,” (In Press): 17.

62. Ibid., 18.

63. Ibid., 19.

understanding of ‘associative theme’ *as an eminently flexible label*” (emphasis mine)⁶⁴ resonates with the present discussion. The flexibility of the label allows it to be applied in a new context—film music—while not being misconstrued as both ‘leitmotif’ and ‘character-based theme’ have been.

An associative theme incorporates elements of a character-based theme as well as those elements that Brittner-Stull says *should* merit consideration when defining leitmotif. It retains the existing functional and representational capabilities of the terms and melds them with the missing structural analytic elements. The term itself implies multiple layers of connotation; the word “associative” works in numerous contexts, and when considered at its most basic level, it evokes the idea of a link or connection. The flexibility of the term lies in its ability to refer to multiple types of musical “links” in a given context that, when considered as a whole, present a comprehensive view of the relationship among such things as music, image, and interpretation.

Two further semantic considerations merit discussion: the specific musical components of “film theme” and “motive.” The term “theme” can denote a broad range of musical statements. Claudia Gorbman defines a film theme “as any music – melody, melody-fragment, or distinctive harmonic progression heard more than once in the course of the film.”⁶⁵ Significantly, Gorbman includes both the vertical (harmonic) and horizontal (melodic) aspects of pitch combinations; under this definition, a harmonic progression can accrue associative qualities. The second part of her definition, concerning repetition of material, is especially important when considering film music’s effect, specifically in the

64. Ibid., 22.

65. Gorbman, *Unheard Melodies*, p.26

context of score unity. For my purposes, the “any music” aspect of Gorbman’s theme will be narrowed to include only complete musical phrases.⁶⁶ Portions of themes can—and do—appear as truncated versions of the prototype⁶⁷ or partial statements in *Harry Potter and the Sorcerer’s Stone*, but they do not constitute themes in and of themselves. A melody and distinctive harmonic progression are both components of a complete phrase; as will be demonstrated, either can be the focus of thematic development. This restriction displaces Gorbman’s melody-fragment; for the remainder of the thesis, I will include its definition in that of the term “motive.” A motive functions as one of the basic building blocks of a phrase (and by extension, a theme). A motive consists of a shortened musical fragment that can be directly linked to a theme’s melodic, harmonic, or rhythmic characteristics, and can be as simple as a melodic interval or rhythmic pattern.

What authors are suggesting, then, when they describe Williams’s scores as being character-based, or leitmotivic by nature, is that they are conceptually based on the associative theme. John Williams’s recurring musical themes are associated with an image or idea, and both are developed in tandem over the course of the film.

66. A complete musical phrase follows Laitz’s “Phrase Model” in presenting a (potentially modified) version of Tonic-PreDominant-Dominant-Tonic (T-PD-D-T) and ending with some type of cadence. Laitz, *The Complete Musician—An Integrated Approach to Tonal Theory, Analysis, and Listening* (Oxford University Press, 2008): 291.

67. For a detailed discussion of thematic prototype, see Bribitzer-Stull, “Naming Wagner’s Themes,” in *Richard Wagner for the New Millennium: Essays in Music and Culture*. (New York: Palgrave MacMillan): 100-102.

John Williams: Score Unity

The concept of thematic unity in John Williams's film scores is less obvious in the writings of many scholars. Few have tackled the daunting task of transcription and analysis of Williams's film music. Authors have instead discussed his themes and their relationship to the on-screen action in a more limited fashion.⁶⁸ Irena Paulus goes to the greatest lengths to analyze Williams's film themes from *Star Wars*, in an effort to show the close relationship between the compositional style of Williams and that of Wagner. Others such as Cooke, Essman, Adams, and Scheurer indirectly refer to thematic unity as a consistent trend among Williams's scores.

Paulus describes in great detail the "kinship of musical themes" that Williams creates in *Star Wars*, where she includes several musical transcriptions of prominent themes (i.e. Darth Vader's Theme, Luke's Theme, and Obi-Wan Kenobi's Theme) with limited analytical interpretations. She endeavors to capture the "musical nucleus" of the score, a core musical element from which "he create[s] new themes, from which [come] new variations, and from them new variations and so on."⁶⁹ According to Paulus, the result of this process of variations is "the ability to create a whole world of motifs on the base of a single musical idea."⁷⁰ Leaving aside Paulus's strenuous assertion of a connection between Williams and Wagner, there is merit in her conception of a musical nucleus that can be elucidated through detailed theoretical analysis. In the next chapter, I provide an analysis of

68. Britzter-Stull suggests that some "commentators [are] uninterested in, or lacking training in, musical analysis" (*The Leitmotif Problem*, p. 17), which may account for the lack of detailed analysis of Williams's scores.

69. Irena Paulus, "Williams vs. Wagner, or an attempt at linking musical epics," *International Review of the Aesthetics and Sociology of Music* 31 (2), (December 2000): 166.

70. *Ibid.*, 167.

the primary theme from *Harry Potter* that illustrates the presence of motivic nucleus, in the form of a motive, and [show] that its influence can be seen in other recurring film themes.

More subtle references to the idea of thematic unity exist in the literature as well. Cooke discusses what he considers to be the main characteristics of John Williams's film scores, citing "tonality and the rhetoric of high romanticism," the influence of composers such as Prokofiev, and "strong . . . thematic basis of work."⁷¹ Scott Essman discusses Williams's score for *Jaws* extensively, stating that Williams, "pioneered character as the basis for envisioning the entire score." Similarly, in other films such as *Star Wars*, authors have noted Williams's tendency to score for characters in the plural: there is a theme for the main character, Luke, one for Luke's nemesis, Darth Vader, one for Luke's mentor, Obi-Wan Kenobi, etc., which suggests a score unified by concept and musical repetition.

It is apparent, given this brief discussion, that score unity is an idea that overlaps with associative theme. In fact, it can be considered an outgrowth or byproduct of an associative theme. The tendency to write music for recurring characters at its core suggests musical repetition; if the music is used when a character is present, or functions as a stand-in for the character, it likely recurs frequently over the course of the film. If, as some authors suggest, a theme that is initially associated with a character over time becomes associated with something or someone else, then the probability of the theme changing in various ways—texture, timbre, key, etc.—is high.⁷² The notion of thematic alteration, yet retention

71. Mervyne Cooke, *A History of Film Music*: 463.

72. Paulus discusses this phenomenon at length; in *Star Wars*, the main title theme is the same music for the main character, Luke, and she suggests that it becomes gradually transcends the singular character association to take reflect the growth of the main character and his place within the bigger picture. She bases her assertions on the

of essential nature in an effort to foster continued recognition, is borrowed from film music scholars' conceptions of leitmotif. Though development of Wagnerian leitmotifs can render them difficult to define and detect,⁷³ film scholars tend to view leitmotivic processes as those that alter components of a theme without obscuring its identity.⁷⁴ Regardless of strict adherence to Wagnerian leitmotivic transformations, scholars have noted changes in themes upon restatement. This, on the most basic level, suggests a type of 'theme and variations,' which can be suggestive of overall score unity.

Harry Potter Connection

In *Harry Potter and the Sorcerer's Stone*, the idea of associative themes and the related conception of score unity are pivotal to elucidating the function of John Williams's music in the film. Williams presents recurring musical themes that, when tracked throughout the film, appear to be closely aligned with either the main character, Harry, or his enemy, Lord Voldemort. Williams varies the thematic statements, changing instrumentation, texture, key and dynamics, among other aspects, as a significant parallel to character development. Not only does he present and alter themes for the main characters, but he also varies and interrelates the themes in numerous ways. The first theme heard in the film, Hedwig's Theme, serves as the prototype, the theme against which all other themes are compared. Tracing the themes' musical development and identifying similarities among all recurring themes reveals a significant function of this particular music in the film:

prevalence of the music in the film, the lack of its concurrence with Luke, and musical changes like timbre and mode. Paulus, "Williams vs. Wagner": 160-61.

73. Bribitzer-Stull notes how, even with the first occurrence of a motive or theme—one that has yet to be transformed in any way—authors have disagreed drastically about the length, and therefore the contents, of the leitmotif. For an example of this, see Bribitzer-Stull, "Naming Wagner's Themes": 96, Figure 5.1.

74. See Paulus, "Williams vs. Wagner": 157. See also Rosin, "Adorno and Film Music": 168.

character development. While some may argue that changes in the music foster an understanding of changes in character, I take a different view; I suggest that the sum of all themes for a given character is more compelling in this instance. That is, if one “adds” each of Harry’s themes together, the result is a fleshing-out of his character. My analysis will show that there are three recurring themes significant to Harry that reflect aspects of his nature—as a wizard, an orphan, and as a hero. These qualities combine to project a character that epitomizes “good.” In stark contrast, Lord Voldemort’s character projects “evil;” his theme and motive appear in conjunction with image and dialogue in such ways that the idea of the character—not physically present in the film until the end—evokes concepts of fear, distaste, and dissociation. The “good vs. evil” complex is not unique in this film; others have noted its presence in other scores by Williams, particularly *Star Wars*.⁷⁵ The remainder of the present study focuses on this polarity, seeking to elucidate the means by which it is reinforced both visually and aurally.

In an effort to contextualize the music, I discuss the score and its interaction with the image and sound effects, as well as provide focused music-theoretic analyses. The theoretical analyses—harmonic function, motivic, and Schenkerian voice leading, specifically— are crucial to the central argument that Williams’s film scores highlight and parallel the narrative development of the characters. As a result, Williams ultimately creates a discernable polarity between good and evil. Each chapter is devoted to a musical theme, wherein I first situate the music in the film before subjecting it to musical analysis. The analysis is then applied to a reading of the theme in context, where I argue that the

75. Ibid., 158-59.

analytically-highlighted musical features reinforce the perceived schism between good and evil, as exemplified in Harry, the protagonist, and his enemy, Lord Voldemort.

Before moving on, a few words about the music chosen for study are necessary. The complete soundtrack to *Harry Potter and the Sorcerer's Stone* has nineteen tracks, and not all are included in this study. This paper presents focused analyses of only four musical excerpts (with their variations) – Hedwig's Theme, Harry's Reflective Theme, the Nimbus 2000 Motive, and Voldemort's Theme. Hedwig's Theme and the Nimbus 2000 Motive are so named by John Williams; the other two theme names are my own. I have endeavored to name the themes in such a way that their main use in the film is highlighted (i.e., the themes appear with or in place of Harry and Voldemort) while leaving room for ambiguity. I do not seek to precisely define the function of each theme as it pertains to each accompanying scene, but instead name themes so as to allow for differing functional interpretations.⁷⁶ There are several reasons for limiting the scope of this study to four main themes – first, this reading is meant to be a focused analysis and discussion of specific themes, and to open the discussion to every musical excerpt would hinder this type of directed approach. Additionally, through careful listening and study, I have isolated the few prominent, recurring musical segments in the film for discussion. As the focus of this paper is the effect of associative themes and score-wide unity on the perception of good vs. evil, the four themes I have selected are the most salient representations of these elements.

76. Brittzer-Stull presents the arguments both for and against naming Wagner's themes in "Naming Wagner's Themes," ultimately deciding that, "names as labels present an interpretive stance through language, what we imagine all [Wagner] discourse strives to achieve." p.104.

Finally, when referring to the “score” or the “soundtrack,” in most instances I am referring to what is actually present in the film. This paper seeks to present a discussion of how the aural and visual elements of the film interact, so for each musical example I have either consulted the published score or relied on my own transcription of the themes through viewing and hearing the film. The published score is John Williams’s Signature Collection Suite for Orchestra, containing four orchestral pieces, the first of which is Hedwig’s Theme. Also in the collection is the Nimbus 2000 Motive and a piece entitled, “The Face of Voldemort” which contains Voldemort’s Theme. Where the score conflicts with the film, I transcribe from the film and all transcriptions will be identified as such in the surrounding text.

CHAPTER II
HEDWIG'S THEME

Harry Potter: Plot Synopsis

Harry Potter is an eleven-year-old boy struggling to overcome adversity—trapped in a home where he is unloved and unwelcome, Harry deals with the intense dislike of his aunt, uncle, and cousin. The first half of the film succinctly develops this background to Harry's life, establishing the trials and tribulations he must endure. The audience is introduced to his hardships in several ways: they witness Harry's pitiful living quarters under a staircase in the Dursley's home, see Harry dressed in extremely large, ill-fitting clothes and broken eyeglasses, and hear Harry berated and ridiculed by each family member. The rest of the film details Harry's escape from this life into a world of magic—Harry finds out that he is a wizard, and embarks upon a journey to develop his magical capabilities at a boarding school for witches and wizards, where he faces numerous decisions between “right” and “wrong.” The culmination of these decisions is a battle at the end of the film between Harry and the powerful wizard Lord Voldemort, where Harry must choose to join Voldemort or deny him.

In this chapter, I focus on the first part of the film, during which the only recurring music is Hedwig's Theme. This segment of the film is essentially an introduction to magic for both Harry and the audience. I endeavor to show, through contextual discussion of the theme in these first few scenes, how each statement of Hedwig's Theme calls attention to Harry's world. More specifically, the theme points to Harry himself and the pervasive

magical undercurrents that come into focus as the film progresses. The music analysis at the end of the chapter highlights atypical elements of the theme that reinforce the gradual acclimation of both Harry and the audience to magic. I argue that both this segment of the film and this musical introduction of Harry and his magical abilities function as foundational to the development of his character. In later chapters, I will further develop this idea to show how Harry's Reflective Theme and the Nimbus 2000 Motive can be viewed as musical outgrowths of Hedwig's Theme via motivic analysis.

Hedwig's Theme

Hedwig's Theme is named after Harry's pet owl, Hedwig, who does not appear in the film until after Harry discovers that he is a wizard. The first few scenes include the introduction of baby Harry, a snapshot of Harry's childhood with his aunt and uncle's family including an instance where Harry accidentally performs magic, and a montage depicting Harry's gradual realization that he is a wizard. All of this occurs before Hedwig ever appears, yet Hedwig's Theme features prominently in the aforementioned scenes. Indeed, even after Hedwig is introduced to the audience, she does not make many on-screen appearances, nor do the characters make many overt references to her. In fact, she remains a nameless pet owl until much later in the film. Despite these apparent oversights⁷⁷, Hedwig's Theme is the most prominent musical element in the film. Its most notable placement occurs during the main title shot, accompanying the dialogue, "Good luck, Harry Potter" and the jagged lettering of the movie title. The placement of the theme in such a prominent position suggests that it is important; the text "*Harry Potter and the Sorcerer's*

77. These seem to be oversights because the composer himself named the theme. (See Chapter I, p.22.)

Stone” announces to the audience the ‘definition’ of the film, essentially spelling out, “This is what you are watching.” Any music placed with words of such emphasis by default assumes an equivalent musical importance—“This music is [a significant component of] *Harry Potter and the Sorcerer’s Stone*.”

1 2 3 4 5 6 7 8

e: V i i ii ii i VII⁶ V⁷ (HC)

9 10 11 12 13 14 15 16

i i iii⁷ hii, hII⁷ V⁷/V i (AC)

17 18 19 20 21 22 23 24

i i III V/V i V/V V (HC)

25 26 27 28 29 30 31 32

i i iii⁷ hii, hII⁷ V⁷/V i^(b5) (AC)

Figure 1 - Hedwig's Theme Reduction and Harmonic Analysis

The figure above contains a piano reduction of Hedwig's Theme taken from the Suite for Orchestra⁷⁸. The harmonic analysis beneath the staves indicates many traditional tonal elements: identifiable key and mode (E minor); four distinct, yet melodically related, phrases that cadence every eight measures; and fairly standard harmonic progressions throughout. Though Hedwig's Theme is four phrases long, it is often segmented within the film and presented as individual phrases or motives. The theme is ideally suited for this treatment, as it is made up of two pairs of antecedent and consequent phrases forming two parallel interrupted periods (PIP).⁷⁹ Labels below the staves in Figure 1 indicate the cadence types—there are two instances of a half cadence (HC) followed by an authentic cadence (AC).

The characteristics of the theme that connect the musical surface to Hedwig the owl are primarily rhythmic—the prominent *sautillant* figure, strong-beat durational accents, and the frequently brisk tempo combine to aurally project the image of an owl flying through the air. Similarly, the melodic contour segments delimited by slurs in the Figure below suggest an owl's shape in its representation of the generic "bird."⁸⁰ It is important to note that the melodic contour and rhythmic gestures themselves do not possess inherent owl-like qualities; the connections between these musical characteristics and Hedwig herself are merely suggested by association.

78. Suite for Orchestra, p.7-11, mm.42-74. Though this is not the first appearance of Hedwig's Theme in the Suite, this excerpt serves as the prototype for all other statements of the theme. See Bribitzer-Stull, "Naming Wagner's Themes" (p.100-102) for a detailed discussion of thematic prototype.

79. Terms and abbreviations are from Steven G. Laitz, *The Complete Musician—An integrated approach to tonal theory, analysis, and listening* (Oxford University Press, 2008): 469-70.

80. The contour graph is not informed specifically by harmonic or metric considerations, but rather by the relative height of the pitches.



Figure 2 - Hedwig's Theme Melodic Contour

Hedwig's Theme: Connections with Harry

Despite surface characteristics that link the theme to Hedwig, there is more evidence that the theme is closely associated with Harry. The theme is heard several times during the first segment of the film—the section that introduces not only Harry, but Harry's life with the Dursley family and his entrance into the wizarding community. The music is linked to Harry in two primary ways. In this section I will address the first of these ways: the theme appears repeatedly with Harry, or the mention of Harry's character, at the onset of the film. During this time, the initial associations between Harry and Hedwig's Theme are solidified.

The first scene of *Harry Potter and the Sorcerer's Stone* contains five statements of the first phrase of Hedwig's Theme. The first statement appears with the opening screen shot, sounding in the horns with the tinkling of the celesta in the background as the Warner Brothers logo fades into the darkened street of Privet Drive. This statement, indicated by the bracketed English horn section in Figure 3, emphasizes dotted rhythms without being loud or militant. A slow tempo eases the listener into the film's soundscape as the shimmer of the logo changing into Privet Drive eases the viewer into the film's landscape.

English Horn

Celesta

e: V i ii i VII⁶ V HC i V/V V i V i PAC

Figure 3 - Hedwig's Theme Opening Statement⁸¹

This statement of the theme appears as a single melody line, with little distinguishable harmonic support. Though the celesta is heard along with the horns, it merely elaborates the melody without providing a harmonic context; the melody is essentially heard in isolation. The Hedwig's Theme portion of Figure 3 ends on the half cadence indicated in m. 8. Measures 7-9 indicate a lengthy pause on the dominant, a pause that the horns emphasize by slowing the tempo on the approach to the predominant in m. 6. The horns continue to hold the dominant while the images on the screen change from logo to a panoramic shot of the opening suburban street setting at night, lit only by the moon and streetlamps. Measures 9-15 are an excerpt of background music from the opening of the first scene, and are included in the Figure because they clarify the harmonic context of Hedwig's Theme. It begins in the same key, maintains the same meter and tempo, and convincingly cadences on the tonic.⁸² The authentic cadence in m. 15 solidifies the label of "half cadence" at the end of the small portion of Hedwig's Theme. Though a seemingly minor consideration, the lengthy dominant pause creates immediate musical tension. It suggests frustrated expectations, though the Figure clearly shows a tonic pitch sounding immediately after the dominant is repeated in m. 8. The timbre of the instruments involved is strikingly different;

81. For ease of reading, octave equivalence is assumed for this example. The sounding octave of the horns is C3-C4; the celesta, C6-C7.

82. Measures 9-15 do not appear in the Suite for Orchestra; this segment of Figure 3 is my transcription of the melody from this scene in the film.

the low, forceful statement of the horns in mm. 1-8 seems to be interrupted by the tinkling, high register of the celesta. The sense that the resolution of the dominant has been evaded persists in an anticipatory manner—the theme dangles in the soundtrack as the viewer wonders what is about to happen. The edge of mystery created by the emphasis on and resolution of the dominant persists as the audience waits for the drama to unfold. The lack of resolution is felt retrospectively as one realizes that mm. 9-15 are not part of Hedwig’s Theme; that the theme is not heard again until Harry himself arrives suggests a connection between the music and the character.

The second entrance of Hedwig’s Theme includes two phrases and arrives with the first appearance of Harry. Up to this point, Harry has not been mentioned by name; the two characters we have already seen refer to him as “the boy” and “something [as] important [as this].” As this latter dialogue occurs, the darkness of the scene is illuminated by the headlights of a flying motorbike in the night sky. The camera focuses closely on a giant as he soars from the sky to land a motorcycle on the street, following the bike’s journey toward the earth. The bike’s headlamp is the only source of light in the shot, and the roar of the engine is a strong contrast to the relative quiet of the preceding dialogue and sound effects. Hedwig’s Theme provides the backdrop for this occurrence and is marked for attention by the dialogue cues—“something as important as this”—the change in lighting, and the sound effect dynamics.

e: V i ii i VII° V i iii bii bII7 V7/V i
 HC AC

Figure 4 - Hedwig's Theme Phrases 1 and 2 (PIP): Arrival of Baby Harry

Measures 1-8 of Figure 4 are the same as those in Figure 3; what follows in mm. 9-15 is a repeat of the opening melodic gesture followed by an elaborated, partially chromatic descent to the tonic. The $V^7/V-i$ gesture concluding this phrase indicates a melodic substitution or omission for the more standard cadence pattern $V-i$. This idea will be explored more fully below; significant here is the conclusion of the melodic line on the tonic scale degree, marking this cadence as authentic and providing the expected melodic closure of the consequent phrase. Even before Harry makes an entrance, there is an air of expectancy surrounding his character, as the music implies that more will follow and the characters discuss the significance of a person yet to be seen. The expectancy is heightened by the placement of each phrase in the film—the antecedent phrase occurs as the dialogue fades and the motorcycle’s arrival is imminent, and the consequent phrase accompanies Hagrid the giant as he lands the bike with baby Harry in his possession. The musical anticipation created by the half cadence parallels the dialogue cues. The dramatic entrance of Hagrid and Harry fulfills the visual expectations while the authentic cadence follows suit by providing musical closure. The dialogue, camera shots, sound effects, and music draw attention to Harry as an important figure.

The main title shot occurs shortly after Harry arrives on screen, where again the theme is clearly associated with Harry. As Professor Dumbledore places the sleeping baby on a doorstep, he gravely says, “Good luck, Harry Potter.” The audience gets its first close look at Harry as Dumbledore speaks while the celesta softly plays the first phrase of Hedwig’s Theme. As Harry’s name is spoken aloud, the musical texture thickens to include a bold brass and ethereal choir presentation of the final two phrases of the theme. These two

phrases accompany the film's title, *Harry Potter and the Sorcerer's Stone*, as it flashes across the screen in jagged, lightning-bolt shaped letters with simultaneous peals of thunder.

Hedwig's Theme: Connections with Magic

As demonstrated above, Hedwig's Theme is closely linked to Harry, perhaps more so than to Hedwig. This type of thematic association is not unique to *Harry Potter* but is present in several of John Williams's film scores, particularly *Star Wars*. Irena Paulus discusses the main theme for *Star Wars* in depth, noting that the theme doubles as the main character's theme. She states that the theme transcends the person to become something more, and cites Williams's admission that "[Luke's] idealism is more the subject [of the theme] than the character itself."⁸³ In *Harry Potter and the Sorcerer's Stone*, Hedwig's Theme functions in much the same way, transcending associations with the character Hedwig to link closely with Harry. Just as Luke's Theme is more about his idealism than his person, Hedwig's Theme becomes a referent to Harry's magical nature, and the magical normalcy inherent in his world. This emphasis on magic has only been an allusion thus far; the audience has seen magical occurrences, but the magic has been unexplained and unaddressed by the dialogue. Briefly revisiting the previously discussed scene and focusing on the magical elements reveals this association more clearly. Additionally, Hedwig's Theme accompanies the progressively overt references to magic that prominently figure into the film's dialogue and actions of later scenes, particularly those scenes in which Harry begins to realize that he is a wizard. As the film progresses, it becomes more obvious that magic is not only reality but in fact is key in contextualizing many of Harry's future experiences.

83. Irena Paulus, "Williams vs. Wagner, or an attempt at linking musical epics," *International Review of the Aesthetics and Sociology of Music* 31 (2), (December 2000): 8.

The first scene has several instances of magic that are accompanied by Hedwig's Theme. Two characters are introduced before Harry arrives on the scene, one in the form of a gray-and-black striped cat. The cat shape-changes into Professor McGonagall, a woman wearing a robe and pointed hat—veritable hallmarks of witch attire—while a portion of Hedwig's Theme accompanies the metamorphosis sound effects. The second character, Professor Dumbledore, wears similar attire to the woman, and he uses an unknown object to remove the light from the streetlamps. An excerpt of the first phrase of Hedwig's Theme is heard just as Professor Dumbledore finishes with the streetlamps and the off-screen cat meows a greeting. The arrival of Hagrid on the motorcycle involves two magical referents—a giant, and an ordinary object that flies.⁸⁴ The first two phrases of Hedwig's Theme accompany Hagrid, the horns cadencing conclusively on tonic as the celesta embellishes an ascent to tonic in the upper register. Finally, several lines in the dialogue exchanged between the two oddly dressed individuals refer to the world of witches and wizards. In one instance, Professor McGonagall isolates the difference between the people with magical abilities and those without by discussing “our world” and “the worst sort of Muggles imaginable.” Professor McGonagall aligns Harry with the magical community by questioning the wisdom of leaving Harry with people unlike him. During this dialogue, the first phrase of the theme is lengthened through a change in tempo, creating a waltz-like effect because the strident dotted rhythms are tempered and more fluid.

84. Levitation of ordinary objects appears to be a staple in many films involving magic. In *Aladdin*, a flying carpet saves the main character from certain death and allows him to woo his heroine. Fairies and witches often have the ability to fly, such as in *Cinderella* and *Sleeping Beauty*. Animated films are not the only films to overtly reference flying objects as signifiers of magic; in *Bedknobs and Broomsticks* a flying bed transports the cast of characters into a world of make believe, and the *Back to the Future* trilogy features a flying DeLorean as a time machine.

The next few scenes are devoted to Harry discovering that he is a wizard. The process is long and drawn-out, during which a magical boarding school attempts to communicate with Harry about beginning his studies as a wizard. The school sends a letter via owl containing details about Harry's magical heritage and destiny, things about which the Dursleys have purposely never spoken a word. The Dursleys are vehemently opposed to Harry's magical abilities, and endeavor to keep the knowledge hidden. Because of this, the first letter from the boarding school is destroyed, and more are sent in its place. The letter deliveries are the focus of these scenes, and Hedwig's Theme figures prominently into the unfolding drama; in fact, aside from several brief musical interludes and thematic embellishments, the entirety of the music in these scenes belongs to Hedwig's Theme.

Harry's first letter from Hogwarts is delivered in a stack of mail through the letter slot on the front door. The scene opens with a shot of an owl carrying a letter in its beak as it flies through the air; the owl releases the letter and the audience watches as it soars through the letterbox to land with the pile already inside. The first two phrases of Hedwig's Theme are heard during this scene, the first immediately preceding the letter discovery, again lending a sense of anticipation due to the strategic placement of the half cadence. The expectation is fulfilled while Harry bends down to collect the post, as the second phrase cadences when Harry finishes rifling through the mail and spots his letter. His family absconds with the envelope, derisively stating that no one would write to Harry, and they recognize the seal of Hogwarts School of Witchcraft and Wizardry. In a later scene, both the audience and Harry learn that the Dursley family has tried to stamp out Harry's magical abilities and deny that magic even exists, but for now, only the Dursleys know what the letter represents.

The Dursleys tear up the letter in an attempt to keep Harry from knowing of his magical abilities, which leads to a series of letter-deliveries; each attempt brings an increase in quantity of letters, magical activity around Harry, and statements of Hedwig's Theme. After the first letter is delivered, the numbers increase to three, five, and finally, too many to count. Magical activity is elevated during these delivery attempts as well, as each letter is delivered by an owl. Each owl carries one letter and lands nearby after its delivery; as the number of letters increases, so too does the owl activity surrounding the Dursleys' home. By the final letter delivery attempt, owls are perched on street signs, electrical wires, the roof of the house, the top of the car, and the camera shows them blanketing the entire lawn. These owls are clearly symbols of magic, as owls carrying mail are unheard of in the world Harry has lived in thus far, and his family appears horrified and nervous whenever the owls arrive.

As more letters find their way to the Dursleys' home, Hedwig's Theme becomes a constant musical backdrop to the unfolding drama. The conflict between Harry and his family draws attention to the letters, the contents of which remain a mystery to both Harry and the audience.⁸⁵ New statements of Hedwig's Theme contribute to a heightened musical tension, owing to changes in texture and dynamic, key area, and completeness of the theme. The combination of musical tension and on-screen conflict serves to intensify the

85. It is worth noting that the shape, size, and styling of the letter are exactly the same as the one left with baby Harry in the first scene—as Professor Dumbledore places the baby on a doorstep and speaks the words, “Good luck, Harry Potter,” the shot is a close-up of baby Harry and the letter in his tiny hands. The audience clearly sees the color of the parchment, the green ink, and the style of lettering on the front of the envelope. These characteristics are mirrored in the letters arriving in the delivery montage. The connection may be subconscious, but the similarities are strong between the new letters and the original, placed by people who clearly perform odd feats that are normally impossible. A foreshadowing of the connection between Harry, magic, and Hedwig's Theme is present from the very first scene.

expectation of resolution, a resolution that introduces the first explicit discussion of magic in the film. The collection of thematic statements in this scene functions as a culmination of all previous iterations of Hedwig's Theme by juxtaposing recurring timbres, textures, and dynamics with new features. These features include an increase in iterations and conjunct phrases of the theme as well as a more prominent string-section role, both melodically and harmonically. Table 1 below demonstrates these details more clearly.

	<u>Initial Delivery</u>	<u>3 Letters Delivered</u>	<u>5 Letters Delivered</u>	<u>Letter Deluge</u>
<u>Number of Theme Statements</u>	2 Conjunct	1	2 Conjunct	Multiple (4+) Conjunct
<u>Phrase(s) Heard</u>	Phrases 1 and 2	Phrase 1	Phrases 3 and 4	Phrases 1-4 (All phrases)
<u>Instruments and Texture</u>	Horns: Melody Strings: Embellishment	Horns: Melody Strings: Embellishment	Horns: Melody	Full orchestra; melody is played by celesta, horns, and strings
<u>Dynamics</u>	<i>P</i>	<i>Mp</i>	<i>Mf</i>	<i>F</i>
<u>Key Area</u>	E minor	D minor	G minor	E minor
<u>Location within Soundscape</u>	No competing dialogue or sound effect.	No competing dialogue; hooting of owls is only sound effect detected.	Seemingly equal to both the hooting of the owl and the lines spoken by Petunia and Vernon.	Drowns out the dialogue – one hears the Dursleys speaking and yelling as if from a distance.
<u>Musical Interlude</u>	Upper woodwinds repeat and hold $\hat{5}$ - $\hat{4}$; descending fifths pattern as a melody concludes the interlude	Unrelated music accompanies Vernon as he nails up the letterbox; plucking strings	Unrelated music accompanies Vernon as he throws the letters into the fire with a triumphant grin.	None – lengthened introductions or embellishments of Hedwig's Theme are heard before and between phrases.

Table 1 - Hedwig's Theme and Letter Deliveries

Though the phrases have short musical interludes, during which Vernon destroys the letters in a variety of ways, the pervasive use of Hedwig's Theme allows the montage to be considered as a cohesive unit. This is the first time in the film that the same music is heard in consecutive screen shots, and it is also the first time that each of the four phrases is heard in succession.⁸⁶ Prior to this, the audience had only heard the first two phrases of the theme. The scene begins with Harry finding the first letter in the mail and the now-familiar first two phrases of Hedwig's Theme. However, with the additional letter deliveries, the final two phrases are introduced for the first time. The uninterrupted flow of the theme from start to finish adds a new level of complexity for the listener. Thus far, Hedwig's Theme has had a minimal tension-release pattern; in the first scene, the half cadence of the antecedent phrase is immediately followed by the authentic cadence of the consequent phrase, and the theme goes no further.⁸⁷ The harmonic expectations raised by the half cadence are immediately fulfilled. However, with this scene, the third and fourth phrases are introduced, each in a new key area, heightening the musical tension in tandem with the visual tension of Harry's increasing frustration at being denied access to the letters. Adding to the musical tension is the change in instrumentation. With Harry's initial letter discovery, the theme is played by the horns. Further statements of the theme introduce horns in different keys and registers; the culmination of these statements during the final deluge of letters not only recalls the melody in both the horn and celesta, but adds the string section as a melodic force as well. This instance of the melody in the string section is the first significant change in the sound of Hedwig's Theme in the film. Previously, the string section was relegated to providing embellishment or to doubling and elaborating the melodic line. The change in

86. See Figure 4, treble staff.

instrumentation draws attention to the theme due to the prominence of the string section, but it goes further to highlight the more complex instrumental texture. Juxtaposition of the familiar with new material allows associations that have been formed to solidify. The foundational aspects of Hedwig's Theme, such as instrumentation and texture, are maintained and then elaborated in such a way that the essence of the theme is intact.

The on-screen and accompanying musical tensions culminate when the family is gathered in the sitting room. Vernon looks distinctly ruffled; the musical interludes paired with his increasingly frenetic destructive tendencies add to the impression that he is going crazy over the ordeal. In fact, at the end of the scene, Dudley loudly worries to his mother that, "Daddy's gone mad, hasn't he?" Vernon cheerfully announces that no letters could possibly arrive on a Sunday, ignoring the fact that owls have been responsible for the mail deliveries rather than the postal service; Harry looks out the window as Vernon is speaking and squints in disbelief as he sees owls covering every available surface. Harry turns as a loud rumble disrupts Vernon's diatribe, and sees a letter shoot from the opening of the fireplace, hitting Vernon squarely in the face. More and more letters fly into the room, creating a whirlwind of paper, and the family starts screaming. Vernon is bellowing in rage, Petunia and Dudley are yelling in shock and fear, and Harry jumps on the table, wildly waving his arms to capture a letter. He plucks one from the air, and dashes into the hall to escape the pursuit of his uncle, who grabs Harry around the waist and forcibly restrains him from opening the letter. Vernon shouts over the noise of the flying letters that the family is going away, "where they can't find us!" Above all this, Hedwig's Theme sounds triumphantly. A full orchestra accompanies the theme, with pervasive embellishments in the woodwinds, and each phrase is heard successively without pause. The dynamics swell

to *fortissimo*, and the music overtakes the dialogue and sound effects in volume, catapulting the theme to the forefront of the soundscape.

Hedwig's Theme Projects Magic

The association between magic and Hedwig's Theme is forged not only by the repetition and juxtaposition of the theme against magical occurrences, but by specific qualities of the music itself. The tonal yet chromatic characteristics of the theme reinforce the existing association between Hedwig's Theme and magic.⁸⁸

Mervyn Cooke describes John Williams's scores as "rely[ing] on tonality and the rhetoric of high romanticism,"⁸⁹ citing composer influences such as Tchaikovsky and Prokofiev, especially with regard to "angular melodies and added dissonances."⁹⁰ Richard Bass, in his article "Prokofiev's Technique of Chromatic Displacement," lists the following characteristics of Prokofiev's harmonic language: "display[s] an ostensibly inveterate commitment to tonality in the traditional sense ... extended tertiary harmonies, the occasional polychords, and the added and altered notes."⁹¹ Indeed, Williams's main theme for *Harry Potter* evinces these qualities, notably the adherence to traditional tonality along with added and altered notes.

88. I am not claiming that the music itself is not inherently magical, nor that I believe it necessarily "means" anything specific. The connections drawn between the theme and the idea of magic are based on the foregoing analysis of the music's placement in the film as it pertains to Harry and magic. That is, only seeing Harry and magic in the film while hearing Hedwig's Theme simultaneously encourages the study of the music in an effort to offer an explanation for why this particular music accompanies these particular ideas.

89. Mervyn Cooke, *A History of Film Music* (Cambridge: Cambridge University Press, 2008): 463.

90. *Ibid.*

91. Richard Bass, "Prokofiev's Technique of Chromatic Displacement," *Music Analysis* 7, no.2 (1988): 197.

The analysis presented in this section takes two primary forms: Schenkerian and harmonic function. The foreground and middleground Schenker graphs clarify the function of what Bass terms “displaced” pitches within their tonal context, clearly demonstrating the theme’s normative linear qualities and illuminating chromatic alterations in places of structural significance. The irregularities brought to light in this section will be further expounded upon in a harmonic analysis, wherein I discuss the altered notes and their harmonic ramifications. The analysis as a whole suggests a deeper connection between the music and the film, one that involves a comparison of magic as the unique element of Harry’s “reality” and the structural chromatic alterations of the theme as the unique element of the piece’s tonal “reality.”

Schenkerian Analysis

The Schenker graph allows multiple types of long-range connections to be seen more easily; devoid of fully developed harmonic underpinnings, it provides, among other things, a bare-bones perspective of the relative weight of certain pitches within the tonal hierarchy.⁹² Littlefield and Neumeyer have addressed concerns regarding a multiplicity of interpretations that conform to a “neo-Schenkerian interpretive” system that yet “serve the same master narrative”⁹³ that Schenker put forth. Others, such as Boyd Pomeroy, have used Schenkerian analysis to elucidate features of music that may or may not adhere strictly to Schenker’s conception of tonality, notably those falling under the category of having “dual

92. For a condensed list of the basic tenets of Schenker’s theory, see Epstein, “Review: On Schenker’s Free Composition,” *Journal of Music Theory* 25, no.1 (Spring 1981): 152.

93. Littlefield and Neumeyer, “Rewriting Schenker: Narrative—History—Ideology,” *Music Theory Spectrum* 14, no.1 (Spring 1992): 52.

tonics.”⁹⁴ In sum, more recent research has demonstrated a willingness to consider Schenkerian analysis in new ways, ways that “push to extremes the conceptual tools of the method.”⁹⁵ Though not pushing to the extremes, my use of Schenkerian analysis is designed to elucidate features of Hedwig’s Theme that are nonconformist. That is, trying to fit Hedwig’s Theme into an Ursatz pattern, replete with a 3-, 5-, or 8-line reading and a linear descent to the tonic, is moderately problematic. The results, far from dismaying, actually reaffirm the music’s in-film function as support for the unusual magical reality of Harry’s world.



Figure 5: Foreground Sketch Hedwig's Theme Phrases 1-2

The foreground sketch of Hedwig’s Theme in Figure 5 is a graph of the first two phrases. My reasons for including only these phrases are twofold. First, the last two phrases are a varied repeat of the first period. Second, and perhaps most importantly, these two phrases comprise the typical statement of the theme in the film; when the theme is present, it is usually this first parallel interrupted period. The salient details of the graph include a 5-hat-

94. Boyd Pomeroy, “A Tale of Two Tonics: Directional Tonality in Debussy’s Orchestral Music,” *Music Theory Spectrum*, 25:1 (Spring, 2004): 87-118.

95. Littlefield and Neumeyer, “Rewriting,” 52.

line interrupted form, with two structural *Urlinie* (fundamental line) pitches buried in an inner voice at the closing descent to tonic. Several unusual characteristics also stand out: the location of the implied bass of the cadential dominant in parenthesis just before the interruption, the melodic substitution of F \flat for F \sharp (labeled with $\hat{2}$ in parenthesis) just before the interruption, and the lack of $\hat{3}$ as part of the linear descent to the tonic.

The figure below illustrates three middleground sketches of $\hat{5}$ -line melodic descents in E minor. The first measure of the sketch, “A”, shows an uninterrupted $\hat{5}$ -line; the second, “B”, is the interrupted version of the $\hat{5}$ -line *Urlinie*. The final measure, “C” shows the reduction of Hedwig’s Theme.

The figure shows three sketches of a melodic descent in E minor, labeled A, B, and C. Each sketch is presented on a two-staff system (treble and bass clefs). Above the treble staff, the notes of the $\hat{5}$ -line are indicated with circled numbers: $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$, $\hat{1}$. Below the bass staff, the implied bass notes are indicated with circled numbers: $\hat{1}$, $\hat{5}$, $\hat{1}$. Sketch A shows an uninterrupted $\hat{5}$ -line. Sketch B shows an interrupted $\hat{5}$ -line. Sketch C shows a combination of the two previous figures, with a circled question mark (?) above the treble staff and a circled question mark (?) below the bass staff.

Figure 6: Middleground $\hat{5}$ -Line, $\hat{5}$ -Line Interrupted, and $\hat{5}$ -Line Hedwig’s Theme

“C” appears to be a combination of the two previous Figures; the *Bassbrechung* from the uninterrupted $\hat{5}$ -line is juxtaposed against the *Urlinie* of the interrupted $\hat{5}$ -line. Several possibilities may account for the apparent inconsistencies: first, the structure might be an

uninterrupted $\hat{5}$ -line. Cadwallader and Gagné discuss factors that help determine

interrupted structure, saying that:

...not every half cadence, for example, necessarily indicates an interrupted structure. In many cases the second branch of the interruption, whether it be a phrase or larger section, will begin identically or similarly to the first branch—both melodically and harmonically—creating the impression that the second branch “answers” the first. In this sense there is a relationship between the two branches of the interruption and the conventional notion of a *parallel period*—an antecedent phrase followed by a thematically similar consequent [phrase].⁹⁶

Both branches of Hedwig’s Theme fulfill the criteria so clearly delineated; both begin with an arpeggiated ascent to the fifth scale degree (see Figure 5). For this reason, it is unlikely that the theme is uninterrupted. Second, it is possible that the opening of the register to the primary tone (B5) is maintained until the final descent. This phenomenon, discussed by Irna Priore among others, is known as the continuous $\hat{5}$ and would present an intriguing interpretation⁹⁷, but for the clear descent present in the first branch of the interruption.

Third, the *Urlinie* appears to contain an altered pitch on the first branch of the interruption (see measure “C”, the F#5 in parenthesis) as well as to be missing a pitch on the second branch of the interruption (labeled in measure “C” with question marks). One possible explanation for the altered pitch is that the low register $\hat{5}$ functions as a substitute for the correct note, meaning that F is, in this instance, an implied tone. This seems unlikely,

96. Cadwallader and Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (New York: Oxford University Press, 2010): 168.

97. Irna Priore “Further Considerations of the Continuous $\hat{5}$ ” *Indiana Theory Review* 25 (2004).

as implied tones are more commonly members of the dominant triad and involve $\hat{2}$ being replaced by $\hat{7}$. They also tend to occur at the final descent, where the cadential figure underscores the melodic $\hat{2}-\hat{1}$; in this instance, the goal of tonal motion is the half cadence (V), where an implied tone is not needed to fill in the descending *Urlinie*. It is more likely that either the F is an inflection of F# that would be reduced out at the most remote levels or it is, on a deep level, a substitution for the F# that should be present. The missing $\hat{3}$ in the final descent is more troubling; nowhere in the foreground sketch of this phrase does the note G appear. A final inconsistency is the missing structural dominant, represented as the single question mark in measure "C". Though $\hat{2}$ of the *Urlinie* is present, it is buried in an inner voice, and is not supported by the root of the cadential dominant. The harmonic underpinning of the structural F#4 is a seventh chord whose root is F#, or V7 of B (V). The V7/V does not proceed as expected to V, but moves instead to tonic. Because of this, B is not present to function as the structural dominant. The ramifications of this phenomenon will be discussed in greater detail below; for now, it is sufficient to state that at this harmonically significant juncture of the theme, a dominant substitution is employed.

Though other interpretations may be offered, several possible readings of the theme have been eliminated, thus suggesting that anomalies encountered at the middleground level have some bearing on the overall structure of this seemingly simple theme. That these incongruities are, in fact, part of the tonal fabric of Hedwig's Theme is the point: they lend character to the piece, and define the tonal sphere of the world of Harry Potter. This theme

is the first musical segment presented to the audience—it serves as the first impression of the musical environment, and is continuously presented and developed so as to become just as familiar aurally as the character Harry is visually. The audience recognizes the theme, and associates it with Harry and the magic of his universe. The following harmonic analysis, with a focus on chromaticism and its harmonic function within the theme, elaborates on this idea, honing in on key structural alterations that render the theme a perfect musical counterpart to Harry and magic.

1 2 3 4 5 6 7 8

e: V i i ii ii i VII⁶ V⁷ (HC)

9 10 11 12 13 14 15 16

i i iii⁷ ♯ii, ♯II⁷ V⁷/V i (AC)

17 18 19 20 21 22 23 24

i i III V/V i V/V V (HC)

25 26 27 28 29 30 31 32

i i iii⁷ ♯ii, ♯II⁷ V⁷/V i^(b5) (AC)

Figure 7 – Hedwig’s Theme Chromatic Pitches and Altered Dominants

Harmonic Analysis

In Figure 7 above, several non-diatonic pitches are circled.⁹⁸ In some cases, single melodic pitches are altered, and in others, the altered pitch is a member of a triad. Many of the circled pitches are easily contextualized through linear analysis as neighboring, passing, or added notes. One such instance occurs in the melodic line of mm. 11-13, which contains an elaborated descent from D to B; here, the D \flat functions as a chromatic passing tone. In m. 6, what appears to be an inverted major subtonic triad (VII 6), D-F \sharp -A, can also be interpreted as a supertonic with an omitted fifth (ii), the D \sharp functioning as the added sixth.⁹⁹

Some of the circled pitches, however, evade definition as simply “non-chord tone” or “added note.” In m. 6, both melody pitches are circled. The D \sharp 's function has been accounted for, and the remaining melodic pitch, F, forms another cross relation with the F \sharp of the left hand harmony on the downbeat of the measure. The F is approached by upward skip and resolved by downward leap of a d5, therefore it cannot be classified as any of the more common non-chord tones such as passing, neighboring, appoggiatura, or escape tone, nor can it be contextualized into the immediate harmony, like the D \sharp . Comparison of the melodic

98. Measures 25-32 have no circled pitches due to musical repetition; the entire phrase is repeated musical material from phrase 2. For complete harmonic analysis, please refer to Figure 1.

99. Though the VII 6 is common in minor-key phrases in dance pieces, one significant reason this chord can be considered ii instead of VII is its placement within the phrase. The half cadence that follows in mm. 7-8 confirms the function of m. 6 as predominant. See Laitz p.291-93 for a more detailed discussion of the phrase model. Additionally, the subtonic interpretation is least convincing due to the altered leading tone ($\hat{7}$), major quality of the triad, and the cross relation in outer voices (D \sharp against D \flat).

line of mm. 6 and 7 to the harmony in m. 7 reveals a larger-scale cross relation. In Figure 7, the boxed pitches spanning mm. 6-7 spell the triad B-D-F. This melodic diminished triad ostensibly built on the dominant intersects the more traditional dominant-seventh chord in m. 7. Though this is not the structural dominant, it is the tonal goal of the first of the theme and occurs at the moment of thematic interruption (see Figure 5). As previously discussed, this particular phrase is heard repeatedly in the film, often followed by a pause or musical interlude before the theme resumes and cadences authentically, which also draws attention to the dominant area in m. 7. The juxtaposition of an arpeggiated melodic diminished dominant triad and harmonic major-minor dominant seventh chord results in tonal ambiguity, even more so when one considers that the theme is often presented as a solitary melody line in the film. The melodic segment D-F-B heard without harmonic underpinnings can be conflicting, because this area of the phrase blurs the line between PD and D functions and has almost simultaneous distinct statements of a perfect and diminished fifth. In a small way, the first dominant triad of the theme has been subverted.

The significance of this dominant subversion lies in its pervasiveness; each cadence—half and authentic—demonstrates the alteration of the V-i relationship via chromatically altered or added pitches. This can be seen in the bold-boxed measures of Figure 7, which isolate the remaining three cadences of the theme. The clearest example of altered harmony appears in m. 14. All circled pitches in this measure participate in what appears to be a $V\frac{4}{3}$ of V. Traditionally, a V of V proceeds to V, in which case the dominant of V is applied to strengthen the arrival of V. Contextually, however, this does not happen. What is expected in m. 15 is V; what occurs is two measures of tonic followed by a new phrase. What should be a normative cadential progression—V to i—is altered, $V\frac{4}{3}$ of V to i. Both Laitz

and Kostka and Payne describe a type of subverted cadence pattern with different characteristics in the last movement of Brahms Symphony No. 4, op. 98. Kostka and Payne highlight how “Brahms deftly avoids any clear use of dominant harmony throughout,” until the FrV_3^4 —I cadence at the end. The implication is that the FrV_3^4 functions as a dominant substitution at the cadence, given its similarity of pitch-class content to the true dominant. Laitz confirms this implication, as the chord’s dominant functionality is retained in the label “ FrV_3^4 ”, and the cadence is labeled “authentic” in Laitz’s example.¹⁰⁰ The harmonic analysis of Hedwig’s Theme indicates a more drastic cadential substitution, one that retains only two PCs (F# and A#). Two factors contribute to the interpretation of this progression as a modified V-i cadence—disjunct melodic motion and musical expectation. Contextualizing the melodic A# in m. 14, one may notice the octave leap preceding it in m. 13. While skips and leaps occur more frequently on the first system of the Figure, the three measures immediately preceding m. 14 consist almost exclusively of half-step motion. The melodic motion changes drastically at this point; leap from A#5 to A#4 is followed by an immediate change of direction and an increase in interval size. The melody leaps up a seventh from A#4 to G5, which is followed by a downward skip of a third, G5-E5. The previously gradual descent of the melody abruptly becomes angular and disjunct, making it difficult to identify the exact pitches used when hearing it in the context of the film. The large leaps and changes in direction may confuse the listener, who might expect an authentic cadence at

100. Laitz, 818-819.

this juncture.¹⁰¹ The predominant area in mm. 11-13 culminates with A#5 in m. 13; contextually, this pitch would traditionally function as the leading tone for B, as the #4 often intensifies the arrival of the dominant. Because of the nature of this common chromaticism, the expectation of some A#-B motion is reasonable. Because the expected B never arrives, but instead A# is repeated an octave lower, one may perceive that the A#4 is a dominant-functioning pitch, functioning as a “replacement” for B. The supporting harmony for A#4 is a Mm7, a chord quality that only reinforces the perception that A#4 may be functioning as the dominant; the quality and placement of the seventh chord is exact—the dominant should arrive at this juncture of the phrase, so interpreting the F# dominant seventh as having dominant functionality is feasible. With this interpretation, A#4 would function as an “altered” B4, and the supporting seventh chord as an “altered” dominant seventh, replacing the more traditional dominant B7. The individual functionality of the pitches and chord qualities is retained, though the relationship between them is skewed. The subversion of all other cadence points in the theme¹⁰² only adds to the conception of an unstable cadential

101. On a large scale, because the first phrase ended with a half cadence, the expectation for stronger closure in the form of an authentic cadence is heightened. On a smaller level, the level of the phrase as a unit, the expectation is of a complete phrase model: T-PD-D-T. Referring to the Roman numeral analysis in Figure 1, the chords indicate that the T-PD and final T sections are clearly present; of the four areas, the one most likely to be omitted is the PD. As there are several measures of PD, the musical expectation of dominant arrival is heightened.

102. The half cadence of the third phrase is altered through the addition of the tonic in m. 23, and the dominant triad in m. 24 is minor. The fourth phrase repeats the $V\frac{4}{3}$ of $V-i$ cadence found in mm. 14-15 and includes a modified tonic triad in m. 30. While these

figure as potentially thematic. Bass discusses similar chromatic alterations as “wrong notes,” and describes them as “a kind of substitution, that is, it appears instead of, rather than in addition to, the notes of the chord.”¹⁰³ He goes on to say that:

Chromatic displacement depends heavily on perception in the illusion it creates. A displaced note is treated exactly as its diatonic counterpart would be—it is neither prepared nor resolved, and behaves as though nothing were ‘wrong’ with it in the first place. Even though it comes as something of a surprise, the listener is obliged to deal with it in a diatonic context, as a representative of its diatonic shadow. At the same time, the displacement is not quickly forgotten, and generates implications of its own. The fact that it is perceived ambiguously enables the composer to use it motivically, to draw parallel relationships between it and other events in the voice leading structure.¹⁰⁴

His articulation of chromatic displacement neatly summarizes the function of the progression $V\frac{3}{4}/V-i$ in Hedwig’s Theme. The applied dominant $F\sharp$ is treated just as the diatonic dominant B would be—it leads to tonic in the cadential figure.¹⁰⁵ It functions just as

chromaticisms are easily explained and may not change the interpretation or functionality of the cadence, it is noteworthy that each cadence has some type of alteration: a standard $V(7)-i$ is never presented.

103. Bass, “Prokofiev’s Technique”: 199.

104. *Ibid.*, 199-200.

105. Incidentally, this offers a further explanation for the “missing” structural dominant, as discussed in Figures 5 and 6; the structural dominant is not missing, but has been inflected. Aldwell and Schachter, in their textbook *Harmony and Voice Leading*, discuss a related gesture in their chapter on $\frac{5}{4}$ techniques; they highlight the contextual meaning of the $E\flat\frac{5}{4}$ in Chopin’s Prelude op. 28, no. 4. (Figure 19-30, p. 323) drawing attention to its actual vs. expected resolution. The authors point out how the chord “ought to resolve to a V ,” saying also that the “ V . . . is not literally present but . . . is nonetheless strongly implied.” Though their explanation for this exceptional resolution of a $V\frac{5}{4}$ is indeed similar to the phenomenon in Hedwig’s Theme, I argue that in this case, the V is not “strongly implied.” The pattern, $V^7/V-i$, does not aurally imply an elided or harmonically contracted chord progression in which the missing V can be considered parenthetically present— $V^7/V-(V)-i$ —via

its “diatonic counterpart would,” and generates implications of its own. In this instance however, the implications are not musical parallelisms, but rather visual parallelisms. The ambiguity of this cadential figure, combined with the alterations present in each previous and subsequent cadence, parallels the magical qualities of Harry’s developing world. Harry’s reality is altered: magic becomes literal and not a product of the imagination. He becomes accustomed to its presence, as does the audience, given enough time and exposure throughout the film. In a similar fashion, the tonal “reality” of magic’s accompanying theme is altered: functional cadences are subverted consistently until they become a normative element of the harmonic language. The cadence is a significant part of the phrase: directed tonal motion propels the progression forward to the resting place of the cadence. Magic in Harry’s world is significant in much the same way—magic becomes the bedrock of all Harry’s adventures, especially the more sobering encounters with his wizard-enemy, Lord Voldemort.

Conclusion

The preceding discussions of the various facets of Hedwig’s Theme and its contextual place within *Harry Potter and the Sorcerer’s Stone* have served several purposes. First, strong connections between Hedwig’s Theme and Harry/magic have been revealed.¹⁰⁶

Examination of the theme’s prevalence throughout the first story-arc of the film isolated its recurring visual counterparts: the main character, and his association with magic. The

implication. In this instance, the pattern actually causes the V^7/V to function as a substitution or replacement for V , with no need for the physical or implied presence thereof.

106. At this point in the discussion of music and image association, it seems prudent to observe that Harry and magic appear to be linked apart from any connection to music. While Harry \neq magic, Harry and magic are inextricably linked; magic is so vital to his character that he cannot be understood without it. Indeed, the entire story is without foundation if the magical elements are removed.

Schenkerian and harmonic analyses worked in tandem, offering insight into the structural underpinning of Hedwig's Theme. The finding—that the tonality of the theme is subverted by chromaticisms that are characteristic of Williams's compositional style—suggests an important parallel between the music and Harry/magic: the reality of Harry's mostly-normative world pairs with the equally normative tonal context of the theme. The connection runs deeper, however: the most foundational element of Harry's existence becomes the concept of magic. In the same way, the most foundational elements of Hedwig's Theme are those that are chromatically altered, thus rendering Hedwig's Theme a musical projection of magic.

CHAPTER III

HARRY'S REFLECTIVE THEME AND THE NIMBUS 2000 MOTIVE

Harry's Reflective Theme and the Nimbus 2000 Motive are two recurring themes that are also associated with Harry, and related motivically to Hedwig's Theme. This chapter includes both a motivic analysis and a contextual discussion of the themes, during which I address aspects of the themes that link them to Harry specifically, and to two additional facets of Harry's character—his internal struggles and his humanizing zest for life. The motivic analysis links these themes to Hedwig's Theme. Additionally, this chapter identifies qualities of the themes that aid the viewer in forming associations between the images and the sound. The chapter ultimately provides a more complete picture of Harry's developing character; the three themes in conjunction project a musical fleshing-out of Harry's nature, providing a compelling holistic view of the protagonist.

Harry's Reflective Theme

As briefly mentioned in Chapter 1, the name for "Harry's Reflective Theme" is my own. Naming themes can be a difficult task; some analysts endeavor to avoid over-specificity, preferring instead to retain enough flexibility to allow for potential thematic variations while referring to the theme by the same name throughout. Others prefer to vary the names of themes to parallel the changes in music; while this approach allows the names to convey more specific information about themes, greater effort is required to clarify the themes' relationships to one another. The practice of naming Wagner's themes has been "condemned . . . as a misleading exercise in futility," for "the practice present[s] an

oversimplified translation of music onto one person's linguistic summary of meaning."¹⁰⁷ Bribitzer-Stull cautions that names should be used with care, and should be understood to function as names alone rather than as efforts to communicate substantial information about the music and accompanying drama.¹⁰⁸ To this end, my methodology is built upon the concepts of the more flexible and holistic approach. The name "Harry's Reflective Theme" is meant to convey a sense of similarity at best: each statement of the theme in the film is different, as is each scene in which it appears. As I will discuss below, the lack of dialogue at every theme instance makes decisive, clear-cut interpretations difficult at best; the theme name captures the essence of what occurs both musically and visually while providing ample opportunity for multiple interpretations.

The name itself suggests two associations—first, that the music is linked specifically to Harry's character; and second, that the music supports thoughtful, pensive moments. The following discussion includes four key theme statements in the film and reveals several important scene commonalities; these shared features contribute significantly to the interpretation of the theme's function as support for Harry's inner development. First, Harry is essentially alone on screen for each statement; and second, important dialogue or a combination of significant events immediately precedes each theme entrance. The scenes in which Harry's Reflective Theme occurs are not contiguous, unlike those discussed in the context of Hedwig's Theme. The music does not support one continuously developing idea (i.e. letter deliveries); rather, it appears as Harry discovers that he is a wizard, several days later at the culmination of his first night at Hogwarts School of Witchcraft and Wizardry, on

107. Bribitzer-Stull, "Naming Wagner's Themes": 91.

108. *Ibid.*, 104.

Christmas Day—a purported four full months after his first night at school, and finally, as the last musical statement of the film.

Harry in the Hut on the Rock

At the end of the letter-delivery attempts discussed in the preceding chapter, Harry's uncle is portrayed as mentally deranged; he chases Harry through the house, shouting and yelling, and physically restrains Harry as he tries to open one of the letters swirling about the family. He decides to take the family away, "where they can't find us!" This is the backdrop for a change in scene; the next scene contains two statements of Harry's Reflective Theme, and depicts the family alone in a rickety shack on a rock island in the middle of the sea late at night.

A thunderstorm rages outside the hut; the audience is transported inside, where the camera locates each family member—Vernon and Petunia asleep in a dilapidated bed upstairs, Dudley on a sagging couch downstairs, and finally, Harry, lying on the ground in front of an empty, cold fireplace. The camera closes in on Harry's activities; he draws the shape of a cake in the dust, writes "Happy Birthday Harry" in the center, and puts 'candles' on top. As Dudley's watch beeps midnight, Harry speaks the first words of the scene: "Make a wish, Harry." As Harry blows over the dust cake to erase its imprint, a loud crash is heard at the door to the hut, which is visible from Harry's vantage point on the ground. The pounding increases and the family wakes in terror; Vernon and Petunia come into view wearing pajamas and clutching a shotgun, while Dudley and Harry cower against the far wall and in the corner. The door thuds off its hinges and smashes flat to the floor; in steps the giant Hagrid, familiar to the audience from the first scene of the film when he arrives on the flying motorcycle. Hagrid does not dally, but gets right to the purpose of his visit—he

has arrived to deliver Harry's letter in person, to ensure that Harry is afforded the opportunity to read it. After Harry reads the first line, "We are pleased to inform you that you have been accepted at Hogwarts School of Witchcraft and Wizardry," Hagrid finally reveals to Harry what the audience may have suspected for quite some time: Harry is a wizard. The remainder of the scene involves heated debate between Hagrid and Harry's family, who have been aware of Harry's "abnormality" all along. At the end of the scene, Harry's family has been chased away by a magic spell performed by Hagrid, and Hagrid remarks that he and Harry are "a bit behind schedule." He makes his way to the ruined front door and begins to exit, encouraging Harry to come with him, "unless," he questions, "you'd rather stay, of course?"

Two statements of Harry's Reflective Theme occur in this climactic scene; one at the beginning when Harry is involved with the drawing of the cake, and again at the end of the scene as Harry stands in isolation, pondering Hagrid's final question. The swell of the storm fills the silence left by Hedwig's Theme as the previous scene ends, and it becomes muted as the camera settles on Harry drawing in the dirt. Harry's Reflective Theme, seen in Figure 8 below, accompanies Harry's actions. The music is prominent due to several factors; first, the sounds of the storm are the only nondiegetic sound material in the scene until Harry's Reflective Theme enters. The crash of the ocean waves and rumbling of thunder are the only sounds heard until the theme begins twenty seconds into the scene. Additionally, the theme is different than any heard before: its tempo is slower, it is characterized by smooth legato and steady eighth-note pulse, and the oboe is featured as a solo melodic instrument for the first time. Finally, there is no exchange of dialogue between characters; Dudley is the only person in the room with Harry, and he is asleep on the couch—he is not even pictured on-

screen, rendering Harry essentially alone. Harry talks to himself quietly (“Make a wish, Harry”), but does not begin speaking until m. 3 of Figure 8 is heard; his words do not drown out the theme, which is marked for attention at this juncture by the dramatic change in register, larger intervals, reversal of melodic direction, and the lengthening of note durations.



Figure 8- Harry's Reflective Theme First Statement

Hagrid's loud, dramatic entrance to the hut draws attention to the theme as well; the musical dynamics thus far in the scene have been *piano*, a volume matched by Harry's soft-spoken dialogue. As m. 4 of the theme is heard, a noticeable *ritardando* slows the arrival of the D#; this pitch is sustained for several seconds, still sounding after Harry says, “Make a wish, Harry,” and persisting as Harry blows out the candles on the cake. The music changes instantly to a *fortissimo* flurry of strings and trilling woodwinds as a loud, bombastic brass melody with a march-like tempo and crashing symbols accompany Hagrid smashing his way into the Dursley's shack. The character of the preceding music compared to the forceful entrance music is striking. Harry's dialogue paired with the ending of the theme on the D# effectively heighten the expectation of Hagrid's arrival; though the audience may not know something is going to happen, Harry blows out his candles after purportedly making his wish while the theme ends on the leading tone of E minor. The listener would expect the

tonic to follow; though this implication is not realized, Hagrid's arrival fulfills the implication in a more dramatic way.

This same thematic statement appears at the end of the scene, as Hagrid tells Harry that they must "be off." The pause after Hagrid's announcement gives Harry time to ponder the choice before him—he turns to look first in one direction, then in the opposite, visually suggesting that he is contemplating leaving his muggle (non-magic) family to explore this new magical opportunity before him. The scene changes to the well-known image of Big Ben in London as the theme ends once again on D#; both the visual and musical elements here indicate that Harry has agreed to accompany Hagrid. The change in scene suggests that we follow Harry where he goes; in this case, to London. The *mp* dynamics that mark the final two measures of the theme pair with a change in instrumentation—horn—and low register to suggest that the theme overlapping the two scenes is purposeful; it gradually slows and ends quietly, effectively linking the scenes together, transitioning Harry to the new location and answering the unspoken question, "What did Harry choose?"

The interaction of the theme and visual elements in these two instances does not result in clear projections of associational meaning. The theme does not occur with much—if any—dialogue, nor does it accompany specific actions that have straightforward interpretations. Harry is clearly the focus of each statement, but he is silent each time. Surrounding dialogue suggests that he is thinking—on the first occasion, he might be making a wish, but what is he wishing for? The second time he is likely deciding whether or not to leave the realm of the ordinary and enter the world of magic, but the audience cannot be sure that he is pondering this momentous decision. Harry is thinking during each instance, then, and potentially about significant things; the decision to be a wizard is an

important one, and though the audience does not know what Harry wished for, the immediate entrance of Hagrid just as Harry blows out the candles suggests that the wish is being granted. Hagrid's function in this scene is representational on two levels: in general, he represents a change in Harry's daily life, which has heretofore been rather unhappy. He also represents the intrusion of magic. While we cannot know that Harry wished specifically to know whether he can do magic, the idea that Harry might have wished for an escape from his unloving family is reasonable. Though it is unlikely that Harry is thinking about the same thing both times the theme occurs, it is very likely that Harry is pondering something important to him, whether it is the desire for change or to accept the offer to leave his family. These connections provide the basis for the accumulation of association; the similarities between the thematic statements work together to reinforce the interpretation that Harry's Reflective Theme functions as a support for moments when Harry is alone and pondering decisions that have important implications in his life.

Harry's Reflective Theme: First Night at Hogwarts and the Mirror of Erised

The return of Harry's Reflective Theme in two additional scenes strengthens this argument. After Harry decides to leave with Hagrid, the film follows his journey to the magical community in London, where Harry is greeted as a hero by witches and wizards. His experience is full of new things: goblins, strange forms of currency, flying broomsticks, magic wands, his very own pet owl (Hedwig), and finally, a disturbing conversation with Hagrid during which Harry asks about his parents' murder. Following this discussion, Harry boards the train to travel to his new school; he meets students his own age, and forms an instant friendship with a boy named Ron Weasley. The arrival at the train station brings the return of Hagrid, who comes to collect the students and lead them to the castle that houses

the school. The students board rowboats that magically float along toward the looming castle, form a queue after arriving, and are publically divided into ‘houses,’ which determine classes, one’s immediate circle of peers, and dormitories. Harry is led with his group to his house common area, where the boys and girls are directed to their individual bedrooms in the towers. The camera shot changes from the common room to a slow pan of the darkened bedroom shared by the boys of Harry’s age. Everyone is asleep except for Harry—Harry, dressed in pajamas and sitting in the window seat overlooking the castle grounds, strokes his new owl as she sleeps perched next to him. The camera pan is accompanied by a lead-in to Harry’s Reflective Theme, which begins as the camera focuses on Harry sitting in a patch of moonlight. This statement of the theme, in Figure 9 below, is different from those heard previously.



Figure 9 - Harry's Reflective Theme, First Night at Hogwarts

The theme, carried by the horns, is introduced and accompanied throughout by embellishments in the string section and celesta. Here, the initial gesture found in Figure 8 is repeated two times, occurs in a different key, and concludes with a new ending; these elements combine to form a variation of the original theme rather than to present a new musical idea. Harry is seen once again in solitude and there is a lack of dialogue; these factors add to the association of the theme with its original statement and placement in the film. The camera slowly zooms in on Harry, changing positions to capture a view of his face from outside the castle window. The audience sees Harry looking down out of the turret,

and the expression on his face changes as he smiles slightly. The shot of Harry's face fades into an early-morning shot of the castle Hogwarts; at one point, the two images are superimposed upon one another, suggesting that Harry was in fact looking down over the castle and its grounds, and perhaps smiling upon them. Though Harry's facial expression gives nothing away, events of the previous scene have certainly given Harry something to think about; it can be inferred that Harry is pondering the journey that brought him to this alcove, at the top of a castle tower, in a school of magic. The camera's slow pan around the dormitory reinforces this inference, with its focus on the open suitcases containing Hogwarts regalia and the sleeping forms of Harry's new classmates. The theme ends as the new day dawns over Hogwarts, and Harry and Ron are seen and heard running down a hallway toward a classroom and their first magic lesson.

A fourth scene that demonstrates the function of Harry's Reflective Theme appears almost two hours into the film. In between learning about magic spells like levitation and playing magical sports on broomsticks, Harry, Ron, and their friend Hermione have been trying to solve a mystery. Professor Dumbledore warns the student body away from a specific corridor, unless they want "to die a most painful death." Harry and his friends accidentally find themselves in the corridor, facing a three-headed dog guarding a trap door. They become convinced that someone is trying to steal what the dog is guarding, and work tirelessly to find out what the object is and how to stop the thief. As part of their operation, Harry is sent to the library one night over the Christmas holiday, wearing a cloak of invisibility to avoid detection. Harry is almost caught and escapes into an unused room that houses only a mysterious mirror. Harry drops the cloak and approaches the mirror cautiously; he sees an image of himself with two adults standing behind him, one at either

shoulder. He realizes he is seeing an image of his parents, and he reaches out to touch his shoulder, where the image of his mother has rested her hand. He, of course, touches nothing, as the mirror projects an illusion. Harry rushes out of the room in order to find Ron; later in the montage, Harry's conversation with Dumbledore about the mirror reveals that it shows t he "deepest, most desperate desires of our heart." The name of the mirror, Erised, is the word "desire" spelled backward. A third statement of Harry's Reflective Theme, played by the celesta, accompanies Harry's glimpse in the mirror at what he most desires—his family.



Figure 10 - Harry's Reflective Theme, Mirror of Erised

The theme is present during a moment in the scene that has two now-familiar characteristics: Harry is alone, and there is no dialogue. Harry speaks the question, "Mom? Dad?" to the images in the mirror just before the theme begins *pianissimo*; the camera slowly zooms in on the figures of Harry's parents as they smile at their son. The final two measures of Figure 10 are heard right before Harry dashes out of the room to find Ron and share his new discovery; the music during this harried event is a loud flurry of strings, which persists as Harry awakens Ron and they return to the mirror. The music following Harry's Reflective Theme as well as Harry's desperate desire for Ron to see his parents suggest that Harry's discovery is important, even vital. This is the first clear indication that Harry's Reflective Theme is associated with emotion. Harry's dead parents depicted in the mirror are what Harry longs for at the core of his being—this is an emotional realization, as

the audience knows Harry's parents are dead, murdered before Harry was old enough to remember them. Harry's glimpse of them in the mirror indicates his longing, emphasized by his parents' sad, wistful smiles.

Harry's Reflective Theme: Leaving Hogwarts

The final scene of the film opens with trunks being wheeled to the train station as the students board the Hogwarts Express to go home for the summer. Ron and Hermione board the train; Harry pauses at the door and looks back, spotting Hagrid, to whom he has grown close over the course of the school year. Hagrid gives Harry a book as a parting gift, which is in fact a wizard photo album; the people in wizarding pictures all move, routinely waving to the camera, smiling and hugging each other. Harry and the audience both recognize the people featured in every photo of the album—Harry's parents. One close-up of Harry's parents shows them holding baby Harry and smiling at him. We see Harry's reaction to all this as the camera captures his face from below the level of the album; his face is tilted down as he looks at his parents, and he is silent for a long moment. He looks up at Hagrid, his eyes red and shiny, and he gives Hagrid a long hug instead of accepting his proffered hand for a parting shake. Hagrid gruffly reminds Harry to board the train before it leaves, and Harry turns to go. He stops at the door of the train with Ron and Hermione, looking back one last time over his right shoulder toward where Hagrid stands waving at the trio. Hermione says, "Feels strange to be going home, doesn't it?" to which Harry answers, "I'm not going home—not really." His expression softens as he smiles in the direction of Hogwarts Castle, which the camera angle widens to include. The final image of the movie is an aerial view of the train pulling away from the station, with Hagrid walking

the opposite direction toward Hogwarts, which is set high up on the hillside overlooking the foreground.

The music in this scene is comprised of Hedwig's Theme and Harry's Reflective Theme; the two themes are combined to form the final musical statement of the film. Before this finale, however, Harry's Reflective Theme is heard as Harry sees the photo album of his parents for the first time. Hagrid hands the album to Harry as the first two measures of the theme are heard; the remainder of the theme plays as Harry gazes on the photo capturing his parents holding him as a baby, kissing his hands and forcibly waving his arms at the camera. The theme is the dominant sound element at this point in the film: neither Harry nor Hagrid are speaking, and the bustle of the surrounding students has faded away. Though the dynamics are *mp*, the horns project the melody clearly, with background elaborations by celesta and strings. The background music changes at this point to a *mf* flute statement of Hedwig's Theme, which is interrupted by the conductor's whistle and Harry's statement that he is not going home. A string interlude transitions to another statement of Harry's Reflective Theme, growing from *mf* to *ff* in the span of four measures. The tempo is slowed, and each eighth note of the theme is emphasized; the dynamic swell of the supporting orchestra is matched by reinforced strong beats, which feature strings and celesta doubling the melody on each main pulse. This is the climactic moment of all thematic statements—as the musical culmination of the film, it is dramatically presented with the aid of melodic elaboration, instrumentation, and the combination of Harry's Reflective Theme with a fragment of Hedwig's Theme at the last. This interplay of Hedwig's Theme and Harry's Reflective Theme showcases the two most frequently occurring themes in the film, and pairs them with a camera shot that is also all-encompassing. The view includes

Hogwarts Castle, Hagrid the giant, and the train carrying Harry and his friends away. Hogwarts represents magic and Harry's new life, and the train suggests Harry's continued presence even though he is not visible. Hagrid represents several different things—he is the central character in the film to whom Harry, Ron, and Hermione turn when they are embroiled in solving the mystery; Hagrid answers questions for them, and tries unsuccessfully to hold back important secrets that the trio should not know. Because of Hagrid, they find out what the mysterious object is, who is trying to steal it, and how to get past the first obstacle in their way—the three-headed dog. Hagrid also represents the first character to show Harry love and appreciation; along with the letter from Hogwarts, Hagrid delivers to Harry his first-ever birthday cake, and stands up to Harry's family on Harry's behalf.

Harry's myriad actions during these scenes combine to form an unclear picture of his mental state during Harry's Reflective Theme. The first scene shows Harry possibly wishing for a better life and making a decision to join the magical world; the second catalogues his first night at Hogwarts when he is quite probably overwhelmed at how his life has changed; in the third, he comes face to face with the image of his dead parents, and in so doing, with his deepest desire to be reunited with them. The final scene shows Harry's parents again, this time in a more permanent form—though they cannot be returned to Harry in life, he now has physical representations of their likenesses. Harry also looks back on Hogwarts, the symbol of his new life as a wizard, where he says he is most at home. On a global level, Harry's Reflective Theme is present for some of the most important ideas in the film. It accompanies Harry's decision to explore magic, which provides him an escape from an unhappy home life; the theme follows Harry as he faces his deepest desire to regain his

parents. This desire is the bargaining chip used by Lord Voldemort in his final confrontation with Harry at the end of the film—Voldemort offers to return Harry's parents from the dead in exchange for granting him immortality by handing over a powerful magical object. Harry is tempted, and the wavering of his resolve demonstrates how the death and memory of his parents has become an important force in the story. On a more localized level, Harry's Reflective Theme is present for moments of emotional uncertainty for Harry. That is, the audience sees Harry deal with emotional, character-building events or concepts. The emotions surrounding events such as these can, at best, be described as mixed. As the future is always unknown, making decisions can sometimes be difficult, especially if surface choices can be reduced to something as mundane as "Magic vs. Muggle." Some of the most painful memories can be the best, such as when Harry sees his parents, and remembers they are gone forever. For this reason, it is both a happy and painful occasion when Harry receives a photo album displaying the smiling family shortly before their deaths. In sum, Harry's Reflective Theme shadows the significant emotional incidents that make Harry who he is. Its presence during mentally turbulent moments of solitude draws attention to Harry's inner reflections, whatever they may be, and highlight another core tenet of his character—emotional sensitivity.

Harry's Reflective Theme: Analysis



Figure 11 - Harry's Reflective Theme, 3 Statements

The inability to precisely discern Harry's state of mind during any of these scenes is the principal link between them and Harry's Reflective Theme. The nature of the ambiguity itself becomes the focal point, rather than potential interpretations of Harry's facial expressions or surrounding dialogue. These cues certainly aid in formulating hypotheses about Harry's mindset, but more compelling is the consistent presence of ambiguity. Harry's unknown thought life is reinforced by the modal fluctuation of Harry's Reflective Theme, which is created primarily through the interplay of relative and parallel keys.

Figure 11 above presents three statements of Harry's Reflective Theme. Figures 8-10 show these statements individually, in their original keys, without key signatures. The current Figure presents the statements out of order, one per treble staff; the first staff comes from the hut on the rock scene, the second occurs when Harry stands before the Mirror of Erised, and the final variation on the third staff is from Harry's first night at Hogwarts. All three statements contain the same opening four measures, seen in the boxed area of the figure. Variations of the theme primarily occur through the use of different keys

and the addition of material. The addition of a key signature in this Figure draws attention to the way John Williams uses the relative major and minor keys almost interchangeably, as well as parallel key relationships. The boxed segment of Harry's Reflective Theme begins on A, outlining a major third from A-C# in the first measure, and emphasizes A's dominant on the first beat of m. 2 before moving to minor vi, F#. Measures 3 and 4 show a clear move to F# minor by the presence of an F# octave leap, chromatic emphasis of the new dominant C#, and the concluding E# leading tone. The second staff reinforces the perception of modulation from A to F#; the tonic and dominant pitches in the additional two measures solidify F# minor. The final staff introduces the parallel major to F# minor; the four measures following the boxed material do not continue in the expected F# minor key, but instead begin the theme in F# major. It is unclear whether or not this instance of the theme modulates—if it follows the pattern of its predecessors, the third measure should move to the relative minor of F# major (D# minor). Though the D# features prominently, and the theme concludes on the A# dominant as expected, the penultimate triad is major as well, calling into question the overall mode of the final two measures. The prevailing mode of this statement seems to be major due to the unexpected modulation and the use of the major (rather than minor) IV in the D# minor area. The original statement of the theme, favoring first major then relative minor, demonstrates a fluid, subtle modulation that is almost imperceptible. Transitioning between relative major and minor keys allows the theme to

land in the new key with no warning, forcing the listener to realize retrospectively that the music is no longer in the original key. The ease of transition creates modal ambiguity, an ambiguity that is heightened in the final statement of Harry's Reflective Theme in the film, seen in Figure 12 below.



Figure 12 - Harry's Reflective Theme Final Statement

The lower treble staff of Figure 12 contains the final statement of Harry's Reflective Theme, which occurs as Harry acknowledges that to leave Hogwarts is not to return home, and the camera captures the castle, Hagrid, and the departing train. The camera angle continually widens to encompass the entire backdrop, seeming to back slowly up and away from the scene. It is a fitting context for a statement as normalized as the one in Figure 5; contrary to prior Figures, this instance of the theme does not modulate to the relative minor but merely restates the theme in the same key. Measure 3 contains the same F#4-F#5 octave leap, but instead of proceeding to the chromatic neighbor emphasis around C#, F# retains its function

within the key of A major as upper neighbor to E. Measure 5 functions as a bridge to the repeated theme that returns in m. 6; mm. 8-10 are not traditionally part of Harry's Reflective Theme at all, but are a fragment of Hedwig's Theme. These measures can be viewed as a codetta, for Harry's Reflective Theme should have ended in m. 8. This fragment subtly reinforces the major mode of the theme, as it elaborates C#. The upper treble staff of Figure 12 is a transcription of some brass and string elaborations that occur simultaneously with the melody. The diatonic and triadic implications of these embellishments pair with the new function of the melodic pitches of mm. 3 and 4 to emphasize the lack of modulation and the retention of A major. The elaborative staff also indicates the point at which the theme begins to peak: the ascending scalar motion of the elaboration is transferred to the melody in m. 5. The beginning of the repeat in m. 6 marks the climax of the theme, as the dynamics swell to *ff* and the orchestra forcefully punctuates each main pulse with the material in mm. 6-7. The camera pans slowly away from the image as the fragment of Hedwig's Theme begins, and while the *f* dynamic continues, the tempo slows perceptibly to the end.

The modal ambiguity of Harry's Reflective Theme is best considered as a series of questions: Is the theme major, minor, or both? Why does it matter? To answer the first question of major or minor, several statements suggest a major beginning and a relative minor ending. In the first statement, the theme has equal parts major and minor, so it may be difficult to argue that one mode supersedes the other. The statements that offer repeats, and therefore three or more modulations, are even more difficult to categorize. The prevailing mode is less identifiable when the final statement is considered, as it projects A major throughout. The answer, then, to the question of "major, minor or both?" seems to be

“both.” Both modes play significant roles in the thematic variations, and tend to balance one another rather than compete for prominence.

The answer to the question, “why does it matter?” legitimizes the claim that both modes are prominent. The primary link between Harry’s Reflective Theme and its companion scene was identified as ambiguity. Harry’s unknown internal state is perfectly reflected by the modal uncertainty of the theme; the unknowable musings that Harry experiences are supported by a theme that fluctuates between major and minor within individual statements and among its many variations. The name of the theme, then, becomes a sort of double entendre: it suggests that Harry himself is reflective and ponderous, while also suggesting that the music reflects Harry’s inner turmoil.

Harry’s reflections are accompanied by a theme that presents conflicting modes. These modes are reflective of Harry’s conflicted feelings, broadly interpreted based on the analysis of the above scenes as happy or sad, or even “good” thoughts or “bad” thoughts. Though linking major mode to “happy” and minor mode to “sad” is decidedly simplistic, research suggests that listeners do perceive a change in mood when mode is altered.¹⁰⁹ Musical conventions and cultural codes affect perception of major and minor modes, according to Busoni, who says that “we have learned and have taught that they should be heard as contrasts, and they have gradually acquired the significance of symbols:—Major and minor—Maggiore e Minore—Contentment and Discontent—Joy and Sorrow—Light and Shade.”¹¹⁰ Significantly, my argument here is not that “the theme is happy or sad, just as

109. Erik Lindström, “Impact of melodic organization on perceived structure and emotional expression in music.” *Musicae Scientiae* 10, no.1 (2006): 85-118.

110. *Three Classics in the Aesthetic of Music*, Ferruccio Busoni, *Sketch of a new Esthetic of Music* (New York: Dover Publications, Inc., 1962), 90.

Harry is happy or sad.” The comparison of “happy and sad” is instead a useful connection between the types of ambiguity present in the film *Harry Potter and the Sorcerer’s Stone* and existing research that suggests that these cultural codes are present, and that spectators may in fact be able to differentiate projected and felt emotions based on mode changes.

The Nimbus 2000 Motive

The Nimbus 2000 Motive, named by John Williams, appears several times in the film, and is by far the least repetitive of the recurring themes. The Nimbus 2000 is a reference to the fastest model of racing broomsticks. The audience is first introduced to the object as Harry and Hagrid peruse Diagon Alley, the wizarding community’s central location for shopping. On this shopping excursion, Harry buys school supplies like a cauldron, spell books, and a magic wand. As he and Hagrid pass by one shop, kids swarm the window talking excitedly about the Nimbus 2000, and the broomstick is shown on a display stand under golden light. Over the course of the film, Harry learns that broomsticks are used mainly for playing a wizarding sport called Quidditch, and he also learns that he has an innate talent for the game, becoming one of the youngest players in a century. On the day of his first Quidditch match, Harry is surprised to receive his very own Nimbus 2000 in the mail, and the camera focuses closely on the gold lettering etched into the broomstick handle. The name of the theme seems to reference flight, much the same as Hedwig’s Theme initially appears to be about the owl. The three scenes in the film in which the theme occurs have a different connection, however; in each scene, Harry has a localized triumph over an enemy. These triumphs reinforce the notion that Harry is the “good guy” and emphasize

Harry's humanity, both of which are important concepts to fleshing out Harry's character and understanding his place in the struggle between good and evil.¹¹¹

The first scene featuring the Nimbus 2000 Motive occurs before Harry begins to receive letters from Hogwarts. Neither Harry nor the audience knows anything about the existence of the broomstick, nor does the theme accompany any flying object. As part of the audience's introduction to Harry's downtrodden Muggle existence, we see Harry and his family go to the zoo for his cousin Dudley's birthday. While in the reptile house, Dudley yells and bangs on the glass front of a cage containing a huge boa constrictor. When the snake remains motionless, Dudley complains and moves on. Harry, however, remains behind and begins to talk to the snake. To Harry's amazement, the snake lifts his head and looks at him, participating in the conversation as much as head gestures can allow. Harry is astonished at the turn of events, but continues to talk as Dudley excitedly returns to see what the snake is doing. Dudley roughly elbows and shoves Harry onto the ground, and Harry glares angrily at him. The Nimbus 2000 Motive begins with a tinkling chime introduction just as Harry stares daggers at Dudley, the glass pane containing the snake disappears, and Dudley loses his balance and falls headfirst into the snake's cage. The theme, shown in Figure 13 below, concludes as the snake slides up and over the railing in front of its once-locked cage, stops to hiss, "Thanks!" to Harry, and slithers out of the reptile house while the zoo visitors shriek in fright. Harry grins in delight as the glass reappears in the front of the snake exhibit just as

111. Though it is not explicitly documented, one potential explanation for terming this theme a "motive" lies in its relationship to Hedwig's Theme. In the score, this motive is actually part of Hedwig's Theme, featured as a contrasting section that occurs after the 4 phrases of the theme already discussed. It is possible that this is called the Nimbus 2000 Motive because it is technically a fragment of Hedwig's Theme. In the film, the two themes are rarely connected by proximity, and never appear in the order that they do in the score. Despite its actual name, I will continue to refer to the Nimbus 2000 Motive as a theme because it is comprised of two phrases that form a parallel interrupted period (PIP).

his cousin attempts to climb back out. Dudley is trapped, and begins banging on the glass in fear. His parents rush over, alarmed and frantic, and Harry continues to grin unrepentantly from the ground as his uncle towers over him, glaring and clearly blaming Harry for the occurrence. Harry is locked up in the cupboard under the stairs as punishment when the family returns home, claiming that the glass was present one minute, and gone the next. This scene immediately precedes the first Hogwarts letter delivery.



Figure 13- The Nimbus 2000 Motive

The two additional occurrences of the Nimbus 2000 Motive involve Harry’s flight on a broomstick. Both situations portray Harry as a hero; first, because he demonstrates unsuspected abilities to fly and second, because he wins the first sporting event of the season for his team. After Harry’s first night at Hogwarts, a series of scenes provides the backdrop for Harry’s adventures by showing details of his new magical life. One of the scenes involves new students learning to fly a broomstick for the first time. During their lesson, Draco Malfoy—previously identified as a bully—begins to bully another student. Harry comes to the defense of the student, and Malfoy challenges Harry in front of the class. Harry takes on Malfoy’s challenge, and the ensuing conflict involves both boys flying at and dodging one another in midair on their broomsticks. Malfoy clearly expects Harry to embarrass himself, as Harry has never flown on a broomstick before, but Harry impresses the rest of the students by flying effortlessly and performing acrobatics that earn him cheers

from the watching crowd. Harry's aerial feats are seen by a professor, who straightaway awards Harry a coveted position on a sports team. The game involves seven players per team, who fly on broomsticks and score points in a manner similar to basketball. During their first match, Harry is sabotaged and almost falls off his broom, but recovers to win the game for their team. He stands in the middle of the stadium, basking in the victory as the entire school cheers him on. The implication is that Harry is the object of the applause; the camera focuses on him from the waist up, with the crowd in the background going wild. Though the entire team contributed to the victory, Harry personally sealed the win by earning 150 points at the last second.

The Nimbus 2000 Motive occurs during both of these scenes, significantly lengthened and embellished. In each statement, the melody from Figure 13 above is retained and embellished. The driving eighth-note pulse persists throughout, and is one of the significant musical characteristics that mirrors the on-screen action. The fast-paced action of the sporting event and the dynamic aerial contest between Harry and Malfoy are both high-energy scenes, an energy that is matched by that of the Nimbus 2000 Motive. The instrumentation primarily involves brass carrying the melody with woodwinds and strings entering at unexpected times with motivic extractions and rhythmically dissimilar patterns. This creates a hemiola affect, obscuring the once-discernable pulse and reflecting the disjointed and erratic nature of the game, in which bodies collide unexpectedly and the camera chases around after various players. These characteristics do not, however, mesh with the content of the first scene at the zoo. The apparent contrast between the scene and the theme in this instance is the catalyst for closer examination—what else do the scenes have in common?

As with Hedwig's Theme and Harry's Reflective Theme, the Nimbus 2000 Motive appears to center on Harry. If the focus is something pertaining to Harry, something more than the musical imagery reflecting the intensity of the flying scenes, what specifically connects all three scenes aside from the Nimbus 2000 Motive? In each of these scenes, Harry experiences a win, a triumph, over an enemy. In the first two cases, the enemy is a person—both Dudley and Draco seek to belittle Harry, assert themselves as superior to him, and teach him a lesson. Harry inexplicably traps his cousin in a glass cage, and silences the bully Draco by flying better than him, and in so doing, earns a spot on the team. In the final situation, the enemy is both the unknown entity that interfered with Harry's ability to fly in the game as well as the opposing team. Harry defeats the person casting a spell on him that caused him to lose control of his broomstick by regaining control and not falling to his death. His 150 points cause his team to win the game, therefore earning them recognition, respect, and a higher ranking in a school-wide competition.

Harry's response to each of these situations is visible—he grins widely, laughing or raising his fist in celebration of his triumph. He is very obviously elated that he has gained the upper hand, yet it is clear that he does not expect to retain his momentary status as victor long-term. Two of the scenes involve adults calling Harry to task for his actions; first, his uncle locks Harry in a cupboard after they have a shouting match about the zoo debacle. Additionally, the professor that witnesses Harry's first flight strides outside during the celebration of Harry's win over Draco to demand that he follow her back inside. The entire crowd quiets, and the camera shows Draco's smirk, as he is sure that Harry is about to be seriously reprimanded. The professor does not punish Harry, but the implication that she

will is enough to dampen the crowds' victorious cheers. In short, Harry's conquests are localized and identified as such in the surrounding scene contexts.

None of these events is the specific focus of the film—the culmination of all events is the dramatic encounter between Harry and Lord Voldemort at the end of the film. This encounter involves the unveiling of Voldemort's true form as a spirit that resides in the body of his servant. The spirit takes form as an extra face on the back of the servant's head, a face that is hidden from the world by a turban. Both Voldemort's dialogue in this scene and Harry's prior encounter with a robed figure and a centaur emphasize that Voldemort is less than human. Voldemort verbally addresses his lack of a body as merely a temporary inconvenience, one that can be soon rectified. Humanity, to Voldemort, is only useful so long as he can use it to gain eternal life through possession of the Sorcerer's Stone. This substance, identified by Hermione earlier in the film, will grant its possessor immortality. Harry encounters a cloaked figure drinking unicorn blood, which is purported to have astonishing powers of life support. The figure flies at Harry as if to attack him, and a centaur comes to his aid. The centaur informs Harry that the drinker of unicorn blood becomes instantly cursed with a half-life, and Harry wonders aloud, "Who would choose such a fate?" The centaur then points out that Voldemort would certainly do such a thing, and asks Harry if he is aware that the Sorcerer's Stone is the object that Voldemort is truly seeking. Harry's ultimate task, realized during this scene, is to keep Voldemort from acquiring the stone and thereby revitalizing his physical body. Harry sets himself against Voldemort's aims, making Voldemort his true enemy—not Dudley or Draco.

On the surface, Harry's victories seem petty; what are momentary victories compared to the threat of an evil wizard, bent on regaining his human form, preserving it

for immortality, and taking over the world? In reality, Harry's very human reaction to these fleeting successes becomes significant on a deeper level, as his delight in winning conveys his humanity to the viewer. Harry's response to Dudley's glass prison is delight; his anger at Dudley for knocking him to the ground is replaced by his enjoyment of Dudley's plight. Harry's airborne altercation with Draco is predicated by his need to stand up to the bully. Draco begins to show off, and Harry challenges his flying abilities. Harry wins the contest; his classmates' approval, seen in their cheering rush to congratulate Harry, as well as Harry's fist raised in triumph, again highlight the humanness of their response. Harry proves himself on the Quidditch field as well; after his win, he basks in the spotlight and the applause of the crowd. It is human nature to both desire an enemy's downfall and anticipate praise for accomplishments. That Harry demonstrates these qualities transparently is significant for two reasons: first, because he seems human and therefore sympathetic to the audience members; and second, it provides the basis for continuing discussion of the conflict between good and evil in which Harry epitomizes "good."

The audience has likely already sympathized with Harry's initial unfortunate circumstances and hoped, along with Harry, that his situation would improve. Now the audience can rejoice with Harry when he triumphs over Dudley and Draco, and when he wins the Quidditch match for his team. Harry is not depicted as a perfect hero, one that has no faults or weaknesses. On the contrary, as his character develops, the audience is made aware of his flaws. His imperfections are precisely what make him sympathetic; that is, the audience is presented with a protagonist that is flawed, just as they are, and they can see a bit of themselves in Harry's character. The distinction between good and evil is becoming clearer for this very reason: we see Harry as the main character and "one of the good guys,"

while being informed that the good guys have flaws. These flaws are not the mark of distinction between good and evil, but rather aid in developing the character of a believable protagonist. The human nature that Harry possesses is what sets him apart from his enemy Voldemort. Harry survives his encounter with Voldemort, and at the end of the film is informed that his human nature is the very thing that protected him, specifically his capacity for love. Because the distinction between Harry's humanity and Voldemort's inhuman traits is not identified as a significant dividing factor until the end of the film, the Nimbus 2000 Motive retrospectively becomes a foreshadowing presence. It marks key moments of the film in which Harry's character flaws are elucidated, thereby emphasizing his humanity and providing the audience with a protagonist to whom they can relate.

Motivic Analysis

Harry's Reflective Theme and the Nimbus 2000 Motive both have distinct features that draw attention to the ways in which the themes relate to the image. Harry's Reflective Theme has frequent mode changes that obscure the tonic, creating a fluctuation that pairs well with the uncertainty of Harry's internal musings. The Nimbus 2000 Motive's driving eighth-note pulse and fast tempo contrast strongly with the slow tempo and fluid stepwise motion of Harry's Reflective Theme, and are appropriate musical counterparts to the action-packed game sequences. The discussion of both themes has centered on Harry, in an effort to show how the music emphasizes scenes that develop different facets of his character. In support of this argument, this section provides a motivic analysis of Harry's three themes, in an effort to demonstrate how they are interrelated. The motivic connections between the themes reinforce the connections between the different aspects of Harry's character,

ultimately providing the holistic view of the protagonist described at the outset of this chapter.

Hedwig's Theme may seem an unusual place to begin, given the greater context of the present chapter; it is, however, the first musical statement of the film, and the first of Harry's three themes to be heard. As such, the theme takes on the role of foundation for musical unity—if, as others have suggested, John Williams tends to craft unified film scores, the logical place to begin the study of unity is the first theme.¹¹²



Figure 14 - Hedwig's Theme X and Y

Figure 14 above contains a melodic fragment of Hedwig's Theme. The fragment is taken from the beginning of the theme and comprises the first four measures. The pickup note is the most commonly omitted thematic element in many film variations, so for the

112. This, of course, implies that musical unity can be identified in this type of score. Unity is a topic that has been discussed at great lengths and from various points of view. Some may argue that because of the film medium, traditional musical unity cannot be present; the music is not presented in contiguous statements as it would be in an opera or symphony, for example, so the development and variation of themes cannot be aurally processed in the same way. The argument can become as basic as one of Claudia Gorbman's most foundational tenets, that film music is primarily relegated to the background, less consistently reaching the foreground to arrest the audience's attention. Taking these conflicting opinions into account, my analysis is based on the following assumptions. First, repetition of the musical selections can allow listeners to draw connections between music at two disjunct points in the film. Second, the type of musical unity present in film scores is different from more conventional uses of the term. Unlike Paulus, I am not determined to find leitmotivic properties and trace their many transformations. Unity, in this film, can be found by comparing the recurring film themes to illuminate their commonalities.

purposes of this comparison, it is not being considered. The fragment has been segmented above the staff into *x* and *y*, which are two portions of the phrase that have distinct characteristics. The dotted rhythmic pattern and emphasis on the tonic identify *x*; *y* is characterized by an anacrusis-like eighth note at the beginning, more fluid rhythmic patterns throughout, and harmonic emphasis of predominant and dominant regions of the phrase. The subsequent iterations of *x* and *y* can be seen in Figure 15 below.

The image shows a musical score for Hedwig's Theme in G major, 2/4 time. The melody is written on a single staff. Above the staff, four pairs of brackets labeled 'x' and 'y' group the notes into four distinct units. Below the staff, a dot system indicates hypermeter, with dots placed under specific notes to show their alignment with a regular rhythmic grid. The first 'x' group consists of a quarter note G, a dotted quarter note A, and a quarter note B. The 'y' group consists of a quarter note C, a quarter note D, and a quarter note E. The subsequent 'x' groups are variations of this pattern, with the second group being a transposition and the fourth group being a rhythmic shift.

Figure 15 - Hedwig's Theme Grouping and Metric Structures

Figure 15 above additionally identifies both the grouping and metric structures for Hedwig's Theme, per Lerdahl and Jackendoff's grouping and preferences rules.¹¹³ The brackets above the staff identify increasingly large-scale groups, while the dot system below the staff shows various levels of hypermeter. Each *x* is indicated above the smallest grouping-bracket; the first and third *x* groups are identical, and share corresponding positions in the grouping structure. The second and fourth *x* are variations of the initial gesture, accomplished through pitch displacement—in the second—transposition and rhythmic shift in the fourth. In both cases, the pattern is a recognizable form of *x*. The

113. Fred Lerdahl and Ray Jackendoff. *A Generative Theory of Tonal Music* (Cambridge: The MIT Press, 1983), 43-55 and 74-87.

transformations of *y* are more complex— the characteristics of the motive are determined primarily through harmonic function, fluid rhythmic patterns, and descending intervals. The initial interval pattern, descending 2nd-descending 3rd, is never repeated, but is transformed through the addition of a note (or notes), interval contraction, and pitch omission.

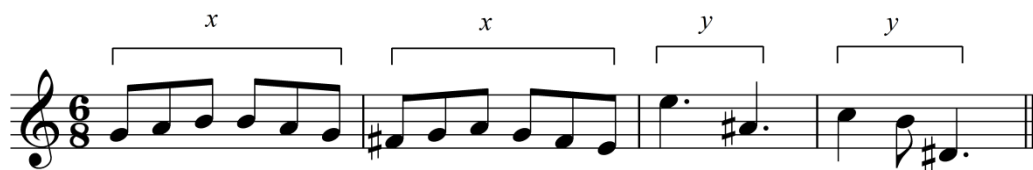


Figure 16- Harry's Reflective Theme, X and Y Motive Fragments

Figure 16 identifies the *x* and *y* variations in Harry's Reflective Theme. As previously noted, the rhythmic qualities of each theme are defining characteristics because of their film connections. Because of this, the lack of dotted eighth-note figures in Harry's Reflective Theme is significant. This does not preclude examining the two themes in light of *x*, however; on the contrary, the interval content and direction of the initial statement of *x* (Figure 14) compared with the first measure of Figure 16 are almost identical. The addition of a passing tone in the first beat fills in the upward skip of a 3rd; excepting the rhythmic pattern, this added tone marks the only distinction between the two iterations. Measure two begins as a continuation of the newly established *x* variation, but alters the pattern slightly by anticipating the descent. The *y* fragments of Figure 16 retain rhythmic similarity to those of Figure 14 and 15. Additionally, the descending interval motion is retained and previous variations are employed.



Figure 17 - The Nimbus 2000 Motive, X and Y Motive Fragments

Figure 17 above shows variations of *x* and *y* in the Nimbus 2000 Motive. One significant difference between this theme and the others lies in the distribution of each motive. In previous themes, the *x* and *y* alternated at regular intervals—in Hedwig’s Theme, every other label was *x*, and in Harry’s Reflective Theme, two *x*’s were followed by two *y*’s—but in the Nimbus 2000 Motive, the pattern is *x-y-y-y*, followed by *x-y-y-x*. The Nimbus 2000 Motive is most similar to Hedwig’s Theme rhythmically, though the *sautillant* figure is absent here as well, as the driving tempo of the Nimbus Motive creates a comparable type of intensity. There is an overarching descent of the central *y* fragments (*x-y-y-y*) in each half of the theme; first C-B-A, then D-C-B. The final *y* fragment of the first pattern (*x-y-y-y*) is a retrograde form of the initial *y* fragment from Figure 14, and the final fragment of the second pattern presents augmented rhythmic values and a change in interval pattern (descending 2nd, descending 2nd).

Hedwig’s Theme contains motivic cells that appear in various forms throughout Harry’s Reflective Theme and the Nimbus 2000 Motive. Harry’s Reflective Theme relies equally on both fragments, and is characterized by legato rhythmic patterns. The Nimbus 2000 Motive has a driving eighth-note pulse and internally repetitive rhythmic patterns that draw attention to the elaborations of the *y* motive, which comprise the majority of the

theme. Additionally, the three themes primarily utilize minor mode and rely on chromatic tones, particularly #4, that are often emphasized by large leaps.

The motivic, modal, and chromatic connections between the themes reinforce the previously discussed unity of thematic function in the film. The three themes utilize the differing elaborations of *x* and *y* motive fragments in much the same way that the themes work in tandem with the film images and dialogue to elucidate facets of Harry's character. The individual qualities of the themes discussed in previous sections reinforce the interpretation of the music's function in the film and are unified by their underlying connection to Harry. In essence, the unique characteristics of the themes serve a specific unifying purpose. The motivic relationships between the themes not only serve as the potential basis for score unity but they also strengthen the perception that the themes refer to Harry. The argument that three distinct themes refer to one character in widely differing contexts is supported by the underlying motivic connection between the themes.

Conclusion

Associative themes and score unity are two hallmarks of John Williams's film compositional style, according to numerous authors. These concepts have permeated the film discussion and musical analysis of Hedwig's Theme, Harry's Reflective Theme, and the Nimbus 2000 Motive. These three themes are closely associated with Harry, first through their many appearances with the character in the film, and second, through their close musical connection with one another. Detailed discussions of the themes in context have revealed both how the themes themselves are marked for attention in the film soundscape and which aspects of Harry's character they underscore, while motivic analysis revealed

how all three themes are comprised of portions and variations of *x* and *y* fragments. The motivic unity of the themes suggests an overall score unity as well as reinforces the themes' associative nature and their link to Harry.

The contextualized analysis of the themes has provided a holistic view of the film's protagonist—Harry is portrayed as an unloved, mistreated young boy who experiences a sudden life change for the better. His experience involves learning of his wizard heritage and exploring his newfound favor in the wizarding world, through it all retaining his anger at injustice. The audience sees him in all his humanity, as he experiences the pain of his parents' death and smug victory over bullies. Though Harry, unlike the audience, can perform spells and fly on a magic broomstick, he is an overall relatable character, with faults and flaws enough to make him realistic. The three musical themes discussed in Chapters 2 and 3 aid in the development of this view, projecting Harry's magical nature, his inner uncertainty, and his thrill of victory.

The remaining chapter focuses on Harry's nemesis, Lord Voldemort, and one theme and motive that accompany references to the character and, eventually, his physical presence on screen. Ultimately, I will demonstrate how the recurring film themes have a polarizing function, as the choice becomes Harry or Voldemort; good or evil.

CHAPTER IV

THE FORBIDDEN TREASURE MOTIVE AND VOLDEMORT'S THEME

Two recurring tendencies have surfaced in writings about John Williams's compositional style—his use of character-based themes with an associative or leitmotivic nature, and score unity. The preceding discussions of Harry Potter's themes, both in the context of the film and in the isolated analysis of their musical characteristics, focused on these elements of Williams's score for the film. The levels of association were closely examined, beginning first with the themes' connection to the character Harry Potter. Once this connection was established, additional layers of meaning were uncovered; previous chapters show how each theme emphasizes an aspect of Harry's character, and how the three facets work together to form an integrated depiction of the human protagonist. The present chapter turns to his nemesis, Lord Voldemort, in an effort to show how his theme and motive function to isolate him as the enemy. The first section of the chapter is devoted to the Forbidden Treasure Motive, a three-note pattern that is repeated dozens of times throughout the film. Its function in the film will be the primary focus of this section, and I will show how the accumulation of associations renders it a warning, an ominous portent of things to come. The following section, devoted to Voldemort's Theme as it appears in the film, develops the idea that though Voldemort is primarily a faceless character, he is

nevertheless depicted as evil and terrifying. The musical analysis portion of the chapter is devoted to the relationship between the Forbidden Treasure Motive and Voldemort's Theme, where I demonstrate how the motive can be derived from the theme and discuss the contextual implications of their similarities.

The Forbidden Treasure Motive

The Forbidden Treasure Motive, seen in Figure 18 below, makes its first appearance just after Harry departs the hut on the rock with Hagrid, effectively choosing magic over his non-magical upbringing. Before Harry arrives at his new wizarding school, however, he and Hagrid visit Diagon Alley, a collection of wizarding shops where Harry buys his school supplies. Their first stop is to the wizarding bank, Gringotts. Much time is devoted to this scene, where Harry gets his first glimpse of goblins and the goings-on of the bank. Harry and Hagrid descend into the lower vaults to stop first at Harry's family vault, 687, before entering Vault 713 on secret Hogwarts business. The Forbidden Treasure Motive occurs in two distinct keys in this scene as accompaniment to the unveiling of both vaults' contents.

The motive is first heard as Harry's goblin guide unlocks Vault 687—the Potter family vault. We see an astonished Harry, who has his eyes open wide and jaw dropped in shock upon seeing the mounds of gold coins inside. The camera angle changes to show the coins as though behind them inside the vault itself, and the audience gets a focused glimpse of Harry's facial expression. The motive occurs three times in succession as the camera pans the gold, beginning on C#. The motive, presented in this instance as a woodwind solo, is accompanied by the tinkling of chimes in the background, representing the jangling of the coins as they slide together.

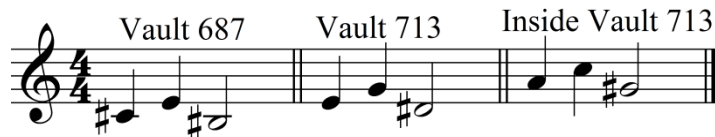


Figure 18 - Forbidden Treasure Motive

Hagrid’s voice is heard over the motive, as he asks Harry, “You didn’t think yer [sic] Mum and Dad would leave you with nothing, now did you?” Hagrid’s dialogue functions as a sound transition between Vault 687 and Vault 713, which is the pair’s next stop; the camera shows an immediate change in location to Vault 713, and the motive is transposed up a minor third to begin on E. Harry and Hagrid pause outside the vault long enough for Harry to ask what is inside and receive the answer, “Can’t tell yeh [sic], Harry. Hogwarts business—very secret.” The motive is repeated three times while Hagrid and Harry are speaking, sounding in the brass and growing in volume. The motive is interrupted as the goblin tells Hagrid and Harry to step back away from the door; he runs his finger down the center of the door, accompanied by a whooshing sound effect and broken-chord patterns in the celesta. The sound effect indicates the magical connection the goblin has with the locking mechanism, and the celesta mimics the workings of the vault door as it opens. The celesta pattern serves to transpose the motive, moving it from E to A, and increasing the interval of transposition from a third to a fourth. The motive peaks as the vault is opened and the object inside is highlighted; the dynamics swell to *fortissimo*, multiple instruments forcefully state the motive six times in succession, in both high and low registers, and the celesta and string embellishment introduces a strong timbral contrast with the brass motive statement. Perhaps most importantly, an ethereal wordless choir of voices begins to simultaneously sing the two lowest notes of the motive, overlapping the A and G#, which

creates a dissonant and muddy sound that bleeds through the discernable motive repetitions. All this occurs as the vault door swings open to reveal the palm-sized package, wrapped in plain brown paper and tied in string, which rests alone under a spotlight in the center of the room. The relative difference in size between the musical statement and the object in Vault 713 is striking; the music overtakes all else, yet the package is miniscule by comparison. The strength of the motive statements clearly asserts the object's importance; indeed, it becomes the center of Harry's developing mystery.

This is the first instance of a repeated musical idea that becomes closely associated with an object rather than a character. The three themes relating to Harry revolve around the character himself, and aspects of his person. This motive statement, however, is notably different. The on-screen images that are in focus are predominantly the gold coins and the paper-wrapped package. Harry is in both shots, but his visage is quickly blurred into the background. The spotlights on the vault contents are another indication that Harry is of lesser importance for these moments. The spotlight and the motive repetitions are visual and aural cues that unmistakably direct the focus of the shot. The only action in this scene is the vault door opening—no background activities obscure the importance of the package.

It is significant that this statement of the motive is the most vigorous of the film; though other instances have similar timbres, textures, or number of repetitions, none compare in terms of dynamics, wordless choir, or dramatic position within the unfolding story. The next instance of the Forbidden Treasure Motive occurs more than thirty minutes later, as Harry, Ron, and Hermione walk up a flight of stairs in the castle. The trio discusses Harry's newly earned position on the Quidditch team while they head toward their dormitory, but are interrupted by a sudden movement of the stairs. One magical quality of

the castle is the ever-changing nature of the staircases; random sets of stairs detach from hallway openings, arc in an unpredictable direction, and reattach to a different hallway opening, entirely changing the destination of the travelers. Ron and Hermione's dialogue during this abrupt staircase shift informs the audience of this uncertainty, and the characters decide to enter the unknown hallway destination rather than risk being transported to another location. As a result, the trio enters "the forbidden hallway," which the entire school has been warned to stay away from on pain of death. Harry and his friends soon learn the reason for the warning—as they run from the generally hated school caretaker, they seek refuge behind a door that Hermione unlocks with a spell, and come face to face with a giant dog that has three heads. The dog's heads begin to snarl at them, and it lunges to attack as they race to the exit and slam the door. Their hurried conversation as they hurry back to their dormitory centers on the presence of the dog in a school, and Hermione points out that it was standing on a trap door, so it must be guarding something. During this scene, the Forbidden Treasure Motive is heard two distinct times, first as the trio escapes the moving staircase into the forbidden corridor, and again moments later as Hermione reminds her companions that they have unexpectedly stumbled upon the off-limits area of the school.

The music that accompanies the trio's progress up the stairs at the start of the scene is not a recognizable part of any recurring film theme; it does, however, contain the wordless choir that was initially presented with the Forbidden Treasure Motive in the bank vaults. The choir's open vowel sounds persist when the Forbidden Treasure Motive begins on E \flat , just as the camera angle changes to follow Harry up the stairs, and the motive occurs three times in succession. This statement again features the woodwinds playing the motive

with string embellishment in the background. A brief pause for dialogue about the forbidden corridor ends with Hermione’s statement: “We’re not *supposed* to be here—this is the third floor, it’s forbidden!” The motive sounds again at the end of her line, this time in the brass and with the addition of one note to the pattern. Measure 2 of Figure 19 below shows the addition of an eighth-note F to the motive, which occurs at the same pitch level as the woodwind statement. In almost every additional instance of the theme, this new variant recurs in tandem with the original pattern, usually as one of the final iterations.



Figure 19- The Forbidden Corridor Statement

In this instance, the motive serves the dual purposes of recollection and warning. The most recent statement of the motive prior to this scene consisted of six repetitions and was an aurally prominent moment in the film. The unknown object in the vault remained in focus for several moments, therefore becoming linked to future motive statements. The significance of this prior association here is that though the object is not directly referred to by either the characters or camera focus, the music implies that it is somehow involved. In the present scene, the students approach a forbidden part of the school, and discuss its status as off-limits. The mysterious nature of the darkened corridor and stone gargoyle statues covered in cobwebs as well as the trio’s dialogue recall the mystery surrounding the package from Vault 713. The return of the same three-note motive reinforces the recollection, pairing similar film ideas with iterations of the same music. Because of this,

and despite its physical absence in the forbidden corridor, the package is indirectly referenced.

The motive's second function in this scene is one of warning. The perception of the warning relies on the accumulation of association; discernment of the warning is based on the foundation of secrecy already in place because of the mystery package. Recall that during the opening of Vault 713, Hagrid explicitly tells Harry that its contents are secret, and warns him not to mention the vault or the package to anyone. The notion of the forbidden follows the motive as it appears in this scene, a connotation that is only reinforced by Hermione's dialogue. The presence of the motive just prior to her speech, however, further marks its preemptive function as a warning. Hagrid's initial dialogue indicated the need for secrecy without context; neither Harry nor the audience knows why the object needs to remain secret. Context is hinted at in this scene by the direct use of the term "forbidden" as well as the results of the trio's inadvertent venture onto the third floor—the encounter with Fluffy, the three-headed dog that almost succeeds in attacking Harry, Ron, and Hermione. Just prior to his attack, Harry's dialogue indicates that Fluffy is the reason for the locked door and the general ban on all student access to the floor. At the very end of the scene, Hermione points out that Fluffy is guarding a trap door. Because of the way the Forbidden Treasure Motive is used to frame Hermione's speech about the forbidden corridor, and the motive's prior association to the secret object, the assumption can be made that the dog is guarding the package that Hagrid collected from the vault. The importance of the package is implicit here in the extreme measures taken to guard it, which visually reinforces the aural, grandiose statement of the motive from scene in the vault. Not

only do the mystery and importance of the package become further stressed by the motive's use in this scene, but the motive becomes an aural warning of impending events.

A scant ten minutes after this scene, Harry voices his suspicions that Fluffy and the package are connected. He tells Ron and Hermione at the breakfast table about the vault at Gringotts and Hagrid's warning about the object inside being secret Hogwarts business. He pauses, giving Hermione enough time to encourage him to say it outright—Harry clearly states that he guesses the dog is guarding the package, and that someone is trying to steal it. The Forbidden Treasure Motive is heard four times in succession during Harry's conjecture, three instances of the original three-note pattern, concluding with one statement of the four-note variant introduced in m. 2 of Figure 19. This statement, presumably in E minor, is characterized by the same low brass and ethereal choir dissonance as the immediately preceding statement of the theme. The difference in repetitions and implied key are more significant dramatically than musically—the higher pitch level can be perceived as a heightening of musical tension, paralleling the growing tension of the budding mystery. The mystery is quickly becoming the characters' central focus; the remainder of the film is dedicated to Harry's unraveling of the mystery, as he investigates both the package's contents and those suspected of trying to steal it. Two additional statements of the motive occur during key moments of Harry's investigation—first, as Hagrid inadvertently names a famous wizard connected to the object, and again as Hermione uses that information to figure out that the package contains a powerful magical object. This object, a Philosopher's Stone, is well-known in the wizarding world for its astonishing powers to turn any metal into pure gold and to produce the Elixir of Life, rendering the drinker immortal.

Thus far, the motive has been clearly linked to the Philosopher's Stone. It is significant that in only one instance is the stone actually visible on screen. This renders the motive's association with the stone flexible; it may aurally project the warning and mystery surrounding the stone as well as functioning as a signifier of the stone itself. During the above statements of the motive, the unknown nature of the package and the unfolding mystery are emphasized through images and dialogue. The implication of these moments is that the stone is somehow dangerous, valuable, or both. Three final statements of the motive occur before the confrontation between Harry and Voldemort to reinforce the perception that the stone is linked to danger. The first statement occurs just after Harry escapes the terrifying hooded figure in the forest with the help of a centaur. Harry has just solved an integral part of the mystery surrounding the stone—who is trying to steal it, and for what purpose? He relays his findings to Hermione and Ron in a conversation that concludes with two very important revelations: Voldemort will probably try to kill Harry when he returns to power, and Dumbledore is the only wizard that Voldemort was ever afraid of. Hermione confidently states that Harry is safe from Voldemort as long as Dumbledore is around to protect him. As she makes this pronouncement, the motive sounds in the upper register of the strings and accompanied by the dissonant wordless choir. The previous associations of the motive are here redirected slightly, effectively widening the scope of its suggestive power. The scene concludes with Hermione's line, "As long as Dumbledore's around, you can't be touched." This phrase is immediately followed by the Forbidden Treasure Motive, which has previously been heard in association with a mysterious package and just prior to the trio being attacked by a three-headed dog. These prior associations render the motive a warning, a hint that perhaps Dumbledore will not be around to protect Harry when the time comes.

The two final statements occur in quick succession. During the first, Harry feels what he says is a warning via a burning pain in his head, and in the second, the trio finds out that Dumbledore has indeed left the school on an urgent errand, cutting himself off from Harry at the worst possible time. The end of the school year (and thus the climax of the story) has arrived, and the students stream out of the castle following their final exams. Harry, Ron, and Hermione walk toward Hagrid's hut, while Harry bemoans a sharp pain in his head that seems to be emanating from a scar on his brow. He presses the heel of his hand to the scar, wincing, and says, "I think it's a warning—it means danger is coming." Just prior to his line, the motive, consisting simply of one iteration of the four-note pattern, occurs in the low brass; this statement of the motive reaches an extreme registral low, where it quietly rumbles below Harry's noises of discomfort. Harry has another revelation regarding the stone's mystery as he pauses on the path, causing him to rush to the front steps of Hagrid's house, where the giant is sitting and playing Hedwig's Theme on a wooden flute—the only diegetic music of the entire film. The trio has an unsettling discussion with Hagrid which convinces them that Voldemort has found a way past the three-headed dog guarding the trap door, and that he plans to steal the stone for the Elixir of Life. They rush immediately to Professor McGonagall (the shape-shifting witch from the very first scene of the film) for help. They run from Hagrid's side, racing up the lawn and down a corridor, their school robes flying out in all directions as they hurry up to Professor McGonagall's desk. In a panic, Harry demands to see Professor Dumbledore immediately. The professor authoritatively denies their request, claiming that Dumbledore left for London on an urgent errand. She sternly glares at the students over her reading glasses, pursing her lips in disapproval; her look turns to shock as Harry blurts out that someone is going to try and steal the Philosopher's Stone. The professor is justifiably shocked, as the presence of the

stone in the castle was supposed to be a secret. As the camera focuses on her reaction to Harry's words, the Forbidden Treasure Motive begins in C minor. This is perhaps the most unique statement of the motive, as Figure 20 below demonstrates.



Figure 20 - Harry Confides in Professor McGonagall

Measures 1, 2, and 4 of Figure 20 are familiar; m. 3, however, introduces three new pitch classes to the statement. Harmonically, the measure can be considered an elaboration of the minor subdominant, rendering this statement a large scale oscillation between C and F, or i-iv. The overarching effect of m. 3 is an unordered restatement of the motive a P4 higher; the descending third, A \flat 5-F5, is followed by the half-step motion F5-E5. The remaining measures repeat the minor third C5-E \flat 5 three times in all, highlighting the prominence of the interval and the tension created by the introduction of the E \sharp 5. Though this transposition is easily accounted for within the tonal context, the E \sharp 5 introduces ambiguity to the statement. The juxtaposition of the M3, C5-A \flat 5, with the prevailing m3, as well as the addition of a new half-step relation, F-E \sharp , obscures the relationship of the new measure to the familiar motive. A different reading of this motive depends on calling the lowest note not B, but C \flat , thus highlighting the ascending m3 as well as a descending M3. Though this reading has its merits, the present analysis hinges on the function of the low B as leading

tone, rather than its M3 relation to E \flat , which is emphasized not only by the half-note duration of the B and its immediate return to C but also by the oft-heard wordless choir. The choir's simultaneous intoning of C and B strengthens the prominence of the half-step, muddying the sound and creating unresolved musical tension. The musical tension is mirrored in the drama, particularly in this instance, as the moment of truth comes upon the trio—they learn, in essence, that all of the intrigue surrounding the Philosopher's Stone will soon culminate in its attempted theft, and that Lord Voldemort is the likeliest figure to need the stone for its magical powers. They will soon need to make a decision to act, and not just investigate. Indeed, just after Harry stuns Professor McGonagall with his pronouncement about the forthcoming theft, the trio is sternly warned to forget their interest in the matter, which leads Harry to believe that the stone will be stolen that very evening. Harry decides that he and his friends will go after the stone themselves, in an effort to head off the thief; the scene ends as Harry solemnly states, "We go down the trap door—tonight." Though neither the trio nor the audience knows what to expect, it is clear that the adventure will be both dangerous and challenging, given Dumbledore's school-wide ban on the corridor, the previous encounter with Fluffy, and the now-ominous presence of the Forbidden Treasure Motive.

Though these are not the final statements of the Forbidden Treasure Motive in the film, they are the most significant in terms of accumulation of association. The development of these associations is complex, beginning with the initial pairing of mysterious object and motive. The object-music link is overshadowed by the continued association of the motive to the more nebulous ideas surrounding the stone—mystery, intrigue, danger, and warning. These ideas are present at the outset but come to the foreground only in later iterations.

Hermione's dialogue and strategically placed statements of the motive prepare the audience for dangerous occurrences—a run-in with Fluffy, and the absence of their wizard-protector. The motive is present when the object is finally identified and as Harry realizes that the person who needs it is his enemy, Lord Voldemort. It is this final connection to Voldemort that is most significant; as the motivic associations begin to layer and blur, it is the final connection to Voldemort that provides perhaps the most compelling dramatic link. As will be discussed in detail below, Voldemort has been painted as an evil wizard, a leader in dark times, a murderer, and a performer of great, but terrible, magical feats. These ideas characterize Lord Voldemort throughout the film; he is identified from the beginning as the antithesis of good, and the audience is alerted to his existence almost immediately after Harry begins the exploration of his wizarding heritage. Because of these overtly negative ideas, anything linked to Voldemort becomes similarly tainted. The burgeoning mystery of the stone resists the decidedly negative connotations associated with Voldemort until it becomes clear that Voldemort is after the stone. Thereafter, the stone becomes a vehicle through which Voldemort can regain his body and return to power; though the stone itself is not evil, it will be used for evil purposes if Voldemort can capture it. The label "evil," once limited to the character Voldemort, retroactively becomes part of the motive's suggestive powers. The label functions as an umbrella, under which the aforementioned concepts of mystery, intrigue, and danger are sheltered; it becomes known that those hints were all along linked to Voldemort, and hence to evil. Though these associations are not initially clear, the further use of the motive in the film is directly linked to Voldemort's presence and dialogue, reinforcing and overshadowing prior associations to project "evil." For these reasons, the Forbidden Treasure Motive dramatically belongs to Voldemort. The next section, which presents a close look at Voldemort's character as it is developed dramatically

and musically, also includes analysis suggesting that the Forbidden Treasure Motive is an extract of Voldemort's Theme. The analysis provides further evidence that the motive covertly functions as signifier of Voldemort, and therefore evil.

Voldemort's Theme

Just after Harry's experience in the bank vaults, his initial encounter with the mysterious object and the audience's introduction to the Forbidden Treasure Motive, Harry enters Ollivander's Wand Shop in search of a magic wand. Hagrid leaves him at the door, where Harry enters and is immediately bathed in silence; the street noise is shut out and the soundtrack is silent for several minutes, during which time Harry looks around for the shop owner. Ollivander comes into view, riding a moving ladder, and says immediately, "I wondered when I'd be seeing *you*, Mr. Potter." He proceeds to recall Harry's parents and their wand-shopping experiences while selecting wands seemingly at random for Harry to test. Harry moves through several tests involving the waving of the wands with disastrous results; a series of drawers fly out of their cabinets and throw papers up in the air and glass vases shatter. Ollivander pauses before one box and slides it slowly from its place on the shelf, murmuring, "I wonder . . ." The audience sees Harry in the background over Ollivander's shoulder, looking curiously at the wizard. Ollivander presents the wand to Harry as the first music of the scene begins with a melody in the celesta, embellished by fluttering strings and wordless choir, that swells as Harry grasps the new wand. The melody peaks in register and volume as Harry raises the wand, accompanying a gust of wind that breezes through the shop and a golden light bathing only the area where Harry stands holding the wand. The strings and choir dissipate as the light and wind vanish, leaving Harry staring at the wand with wide eyes. Off-camera, Ollivander speaks, drawing Harry's

attention—“Curious . . . Very curious . . .” Harry, still wide-eyed, glances from the wand to Ollivander as the camera angle widens to include the shop owner in the frame. Harry tentatively asks, “Sorry . . . but . . . what’s curious?” Ollivander’s face becomes the focus of the shot, and we see him as from Harry’s perspective, tall and looming. His expression is sober as he tells Harry,

I remember every wand I’ve ever sold, Mr. Potter. It so happens that the phoenix who gave the tail feather that resides in your wand gave another feather, just *one* other. It’s curious that you should be destined for this wand when its brother gave you that scar.

The underlined portion of Ollivander’s quote marks a dramatic shift in Harry’s wand-shopping experience. Prior to this solemn speech, Harry’s focus had been on testing wands in order to purchase his own for school. Now, however, his attention—and the audience’s —has been diverted by Ollivander’s ominous words. This shift in atmosphere is reflected in the scene’s accompanying music as well. Ollivander’s word “scar” forms a sort of elided sonic boundary with the entrance of the first statement of Voldemort’s Theme. The word does not finish sounding before the theme appears in the low brass, strongly contrasting the chiming of the celesta and flurry of strings heard just moments before. Significantly, once Harry’s wand music dies down, the aural focus is Ollivander’s speech—Voldemort’s Theme is the next musical occurrence, which makes the contrast between the theme and the wand music all the more stark. This statement of the theme is enclosed within the boxed portion of Figure 21 below; the remainder of the Figure contains additional repetitions and variations of the boxed portion that occur as Harry and Ollivander continue their discussion of Harry’s scar and the wizard who gave it to him.



Figure 21 - Voldemort's Theme in Ollivander's Shop

The theme occurs in the low brass, the strident dotted rhythms and crisp attack points lending a military march feel to the solo melody. The theme is stark in its instrumentation; the utter lack of melodic elaboration or harmonic support contrasts sharply with the thicker textures consistently found in Harry's themes and the Forbidden Treasure Motive. Future instances have more dense instrumentation and elaborative gestures, but this introduction to Voldemort's Theme is minimal and empty.

Following this brief statement, the dialogue resumes. Harry hesitates over his reply to Ollivander's statement about his scar, speaking in a stilted manner as he asks, "And . . . who . . . *owned* that wand?" Ollivander refuses to tell Harry the name of the wizard who owned the wand, saying instead,

We do not speak his name. The wand chooses the wizard, Mr. Potter. It's not always clear why. But... I think it is clear that we can expect great things from you. After all, He-Who-Must-Not-Be-Named did great things. *Terrible*, yes. But great.

It is important to recall that at this time the audience has no additional information about Lord Voldemort; in fact, not until the next scene does Voldemort's name first surface. Again, the underlined portion of the dialogue immediately precedes a statement of Voldemort's Theme; whereas the first dialogue indicated a wand and its injury to Harry, this dialogue conclusively associates a person with the action. Ollivander's voice takes on a raspy quality as he reaches the end of his speech, and his gravelly voice sharpens noticeably on the italicized "terrible." He nods solemnly during his pronouncement of Voldemort's actions being both awful and impressive. Harry is saved from further reply or inquiry by the arrival of Hagrid to collect him from the shop. The remainder of Figure 4, beginning with measure 3, is heard during the final portion of Ollivander's dialogue. The upward semitone shift—F# in measure 1 becomes G in m. 3—mirrors the subtle increase of tension and mystery in the dialogue. Not only does the owner of the wand gain a nebulous identity (He-Who-Must-Not-Be-Named) and characterization as "terrible," but he is also clearly linked to Harry via the wands.

The distinct statements of Voldemort's Theme in Figure 21 are considered a unified excerpt based on the aural proximity of the congruent musical gestures (mm. 1-2 and mm. 4-6 are separated by a brief pause for dialogue) and the return of thematic material in the original key (m. 2 returns as m. 6). The alternating rhythmic pattern of dotted-eighth, sixteenth and its inverse (sixteenth, dotted-eighth) combine with chromatic neighboring motion to obscure what is in essence an elaboration of $\hat{5}$ in B minor. Figure 22 below demonstrates this as an excerpt of the prevalent upper- and lower-neighbor motions encountered in each statement of the theme.



Figure 22 - Chromatic Neighboring Motion (m2) in Voldemort's Theme

The excerpt clearly projects the dominant and tonic scale degrees F# and B and the uninterrupted motion from $\hat{5}$ down a P5 to $\hat{1}$ solidifies the relationship between the two.

However tonal these elements may be, their simplicity is masked by tempo, rhythmic pattern oscillation, and the low register of the brass. An additional contributing factor to the obscuring of essentially simple tonal gestures is the similarities that exist between the two boxed measures of Figure 21. Each measure is characterized by different intervals, but the identical rhythmic patterns and goal pitch mask these differences. Figure 23 below shows the interval content of the first statement of Voldemort's Theme (the same boxed measures of Figure 21) with interval qualities labeled and the goal pitch circled. While m. 1 contains primarily m2 chromatic-neighbor motion around $\hat{5}$, m. 2 consists of two consecutive descending m3, one semitone apart.

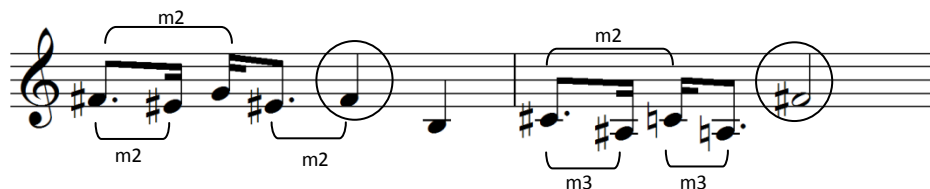


Figure 23 - Prominent Interval Content in Voldemort's Theme

The same rhythmic patterns are employed in the same metric positions; the first half of both measures features elaborations of the dominant (F#), and the F# dominant is the

overarching harmony and goal pitch of both measures. The only chromaticisms of measure 2 fall on beat 2; the F# dominant triad is outlined with the remaining pitches, C#-A# (beat 1) and F# (beat 3). The lower-neighbor function of the second descending m3 is a continuation of the pattern initiated in measure 1. Overall, the two measures are strikingly similar in rhythm, metric stress, and harmonic underpinnings. Despite these commonalities, however, the effect of each individual measure is different. Figure 24(a,b) isolates the projected melodic motion for each measure of Figure 23; note that in 24(a), the first half of measure one appears as a dense cluster of pitches whereas measure two is characterized by the parallel motion between beats 1 and 2. In 24(b), Schenkerian notation emphasizes the neighbor motion prior to the first half note F#4 and the subsequent parallel neighbor motion around B3.

Figure 24 consists of two musical examples, A) and B), both in treble clef and F# major (two sharps).
 A) Shows two measures. The first measure has a dense cluster of notes on the first half (beats 1 and 2), including F#4, C#5, and A#5. The second measure shows parallel motion between beats 1 and 2, with notes F#4, C#5, and A#5 on beat 1, and F#4, C#5, and A#5 on beat 2.
 B) Shows the same two measures with Schenkerian notation. The first measure has a half note F#4 on beat 1, followed by a half note C#5 on beat 2. The second measure has a half note F#4 on beat 1, followed by a half note C#5 on beat 2. A dotted line is drawn above the staff, and curved lines connect the notes to show voice leading and neighbor motion.

Figure 24 - Cluster and Parallel Minor Thirds (a), Schenkerian Voice Leading (b)

It is important to note that these projections are the result of multiple hearings of the theme and analysis of the handwritten transcription; the first hearing of the theme elicits far different levels of understanding, and the similarities between the measures obscure the differences. The importance of this masking lies in its direct corollary to the film. While the difficulty of pinpointing intervallic relationships may be insignificant in an analytic vacuum, in context, the uncertainty of the interval content is a projection of the air of mystery surrounding He-Who-Must-Not-Be-Named. As we will see, further references to Lord Voldemort remain just as murky; the character never makes an appearance on screen, and is usually referred to simply as 'evil.' More often, discussion of Voldemort is characterized by uneasiness, as Harry and others become fearful and unsettled when Voldemort is mentioned. This unease and unsettled feeling is projected in Voldemort's Theme.

The next scene opens with Harry and Hagrid dining alone in a dimly lit room. Various camera angles reveal their location to be a tavern, and the presence of Harry's newly purchased school supplies and pet owl Hedwig on the table suggest that little time has elapsed since Harry's conversations with Ollivander. Indeed, something about Harry's demeanor causes Hagrid to ask, "You alright, Harry? You seem very quiet." Harry looks up from his meal to pointedly ask, "He . . . killed my parents, didn't he? The one who gave me this [scar]. You know, Hagrid. I know you do." The ensuing conversation consists of Hagrid explaining how some wizards "go bad," the worst being Lord Voldemort; Hagrid is coerced to finally speak Voldemort's name at the outset of his dialogue, but cautions Harry against repeating it. He tells Harry how Voldemort killed Lily and James Potter, Harry's parents, and attempted to kill Harry also. His words are accompanied by a slow motion montage depicting how the events probably took place; the audience sees Harry's mother holding

him as Voldemort breaks into their home, hears her scream and sees her fall as Voldemort murders her, and finally, sees baby Harry sitting in the crib with a wand pointed at his forehead. The image reverts to Harry sitting in the tavern as Hagrid explains how Lord Voldemort was unable to kill him. Harry's astonished look matches his question, "Me? Voldemort tried to kill . . . me?" Hagrid nods, explaining how the scar on Harry's forehead is the result of the "evil curse" that Voldemort used to try and kill him. Harry's next question immediately precedes the second statement of Voldemort's Theme—he asks Hagrid, "What happened to Vol . . . to You-Know-Who?" Harry reverts to one of the code names for Voldemort, replicating a dialogue reference to the previously heard 'He-Who-Must-Not-Be-Named'. The statement of Voldemort's Theme that follows Harry's question persists through Hagrid's explanation that something happened to Voldemort's powers the night he failed to kill Harry, and that no one is certain if Voldemort is alive or dead. He voices his own opinion that Voldemort is alive somewhere, "too tired to carry on." He continues, ". . . that's why you're famous—that's why everybody knows your name. You're the boy who lived!"

This scene solidifies the link between theme statements and the pseudonyms for the character Voldemort. It provides additional information about Lord Voldemort, clarifying the connection between him and Harry. The audience learns that Lord Voldemort was a bad wizard, in the words of Hagrid, and that he murdered those who stood up to him; they learn that Harry's parents were killed personally by Voldemort, and that Harry should have died in the attack as well. There is little chance of misinterpreting Hagrid's underlying message—Voldemort is evil. Additionally, there is the implication that Voldemort may still be a threat, as no one knows his whereabouts. The audience learns the majority of this prior to the second statement of Voldemort's Theme; the only significant information learned

once the theme has begun relates to the potential threat posed by Voldemort. The connection between the character and the theme, now concrete, invariably implies an additional connection between Voldemort's character qualities—namely, his evil nature—and the theme. Further instances of the theme only reinforce these connections; as Harry is attacked by the cloaked figure in the forest, a version of Voldemort's Theme (see Figure 25) is heard, and the confrontation between Harry and Voldemort at the end of the film is rife with all forms of Voldemort's Theme.



Figure 25 – Harry Attacked in the Forest

The scene depicting Harry and the cloaked figure in the forest is terrifying for several reasons. First, Harry and his peer-nemesis Malfoy are by themselves in the Forbidden Forest in the middle of the night. The duo are serving detention by accompanying Hagrid into the forest in order to trap a creature that has been killing unicorns and drinking their blood. Not only is Harry alone with an enemy at night, he is in a forest that the student body at large has been expressly forbidden to enter. The last time Harry found himself in such a position, he was attacked by a three-headed dog. This situation plays out in a similar manner—Harry ends up in a deadly situation and escapes at the last moment. Harry and Malfoy hear a rustling off in the distance, begin to investigate the disturbance, and happen upon a dead unicorn being drained of blood by a mysterious cloaked figure. Malfoy runs in terror, screaming, as Harry stands and faces the figure. It turns as Malfoy screams, and flies through the air toward Harry as he hurriedly backs away.

Harry trips in his haste to escape, yet continues to crawl backward using his hands to propel him. He is saved at the last moment by the intervention of a centaur, which gallops out of nowhere and attacks until the figure retreats. Harry then converses with the centaur and learns several important things: first, unicorn blood provides astonishing healing powers, while at the same time causing the drinker to be cursed. Second, the specific blood drinker Harry encountered is somehow connected to the Philosopher's Stone hidden in the third floor corridor of the castle. Third, the centaur asks Harry to think carefully about who might be willing to drink unicorn blood for the terrible price it costs, and who would stand to gain from possessing the Philosopher's Stone. Harry realizes that the only wizard that fits the criteria for both questions is Lord Voldemort, and tells Ron and Hermione what he has learned once he escapes the forest. Lord Voldemort is overtly linked to the forest scene through this dialogue, regardless of his physical presence onscreen.

The soundtrack contributes to the terror of the scene; it is eerily silent at the outset, punctuated only by Harry and Malfoy's dialogue and other diegetic forest sounds. The cloaked figure raises his head from the unicorn's neck, his chin dripping with silver blood, and snarls at Harry, who begins to look around for an escape. Voldemort's Theme is introduced by a series of repeated pitches in the low brass, chromatic arpeggios in the strings, and a sharp increase in volume. The figure literally flies toward Harry as he backs away; as it lands and begins striding toward a terrified Harry, Voldemort's Theme begins in earnest. This variation of Voldemort's Theme, in Figure 25 above, includes an additional two measures at the end that provide an elaboration of the G-minor tonic triad, relying heavily on the dotted rhythmic pattern and march-like tempo of the now-familiar first two bars. The theme concludes as the centaur arrives to rescue Harry at the last moment, just as

the escalating musical tension peaks and begins to fade. The centaur arrives to a musical backdrop of muted horns, legato quarter and half notes, and a greatly decreased dynamic level, all of which contrast strongly with the attack on Harry. Because both the attack and rescue are reinforced by dissimilar musical elements, Voldemort's Theme can be linked to the specific portion of the attack that features the mysterious figure; the dotted rhythms are synchronized to the cloaked figure's forceful stride across the forest floor, and the camera follows the progress of his attack on Harry for the duration of the theme.

The link to the figure in turn connects the theme to Lord Voldemort, once Harry realizes who the figure must be. One significant feature of this connection has become apparent—the theme is associated with Voldemort regardless of his immediate physical presence. As we may recall, one of the ways John Williams is credited with revitalizing the film score is through his work on *Jaws*, specifically his use of the shark motive to indicate impending shark attack and to inspire the terror of an attack in the audience even when the shark was not physically present. In much the same way, Voldemort's Theme has come to represent the qualities of the character that the audience is aware of—his evil nature and his propensity for murder, among others. It is significant that the theme accrues all these associations without the audience ever having seen Voldemort's face. During the scene in Ollivander's wand shop, Voldemort is referred to, but not named or present; Harry's discussion with Hagrid only produces slightly more information, as we learn Voldemort's name and see the exposition of Voldemort's previous encounter with Harry's family, which contains an image of the character from the back only—we never see his face. In the forest, a black cloak covers the mysterious figure entirely leaving only his mouth and chin visible; this portion of his figure is only seen once by the audience, as he growls at Harry for

interrupting his unicorn ritual. In essence, his character remains in the shadows for the entirety of the film, only making an appearance on-screen during the final confrontation with Harry. When Harry finally encounters Voldemort's face, the most strident and overwhelming statement of Voldemort's Theme is heard, reaffirming all previous associations between the character and theme. Even then, Voldemort is depicted in spirit form, inhabiting a servant and manifesting himself as an additional face on the back of the servant's head. His character, then, essentially remains an idea or collection of traits rather than a physical presence, which only reinforces the notion that Voldemort is the epitome of "evil" in this universe.

Musical Connections between the Forbidden Treasure Motive and Voldemort's Theme

Both the Forbidden Treasure Motive and Voldemort's Theme have been linked to the character Voldemort. The Forbidden Treasure Motive has surface connections to the Philosopher's Stone, but it appears to be connected more with the surrounding ideas—danger and mystery, among others. Once it is made clear that Voldemort is after the stone, the character becomes linked to the object. The object, in turn, shares its prior associations with Voldemort, and all associations are transferred to both the theme and the motive that Voldemort has appropriated. It is significant that the Forbidden Treasure Motive connects to nebulous ideas that are embodied in an object—this is exactly what Voldemort is: a physical representation of an idea. The following brief analysis isolates the musical links between Voldemort's Theme and the Forbidden Treasure Motive, reinforcing not only their connection to one another, but also clarifying their unified purpose in the film as indicative of Voldemort's evil nature.

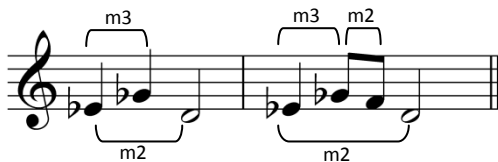


Figure 26 - Prominent Intervals, Forbidden Treasure Motive

Figure 26 isolates the prominent intervals of the Forbidden Treasure Motive. As discussed in the section on the Forbidden Treasure Motive, the half-step relationship between the lowest two pitches of the motive is highlighted frequently in the instrumentation, primarily through the use of sustained pitches in the choir. Measure 2 shows the additional eighth-note m2 elaboration of the upper pitches, strengthening the force of the interval. The minor third is significant in its projection of mode, and pairs well with the film ideas of mystery and danger. Note the connection between this figure and Figure 25 above—both the m2 and m3 intervals characterize almost the entirety of Voldemort’s Theme, and the juxtaposition of the two interval types in equivalent rhythmic settings was highlighted for its film projections. Figure 27 below shows that the theme and motive share more than prominent interval classes—the Forbidden Treasure Motive is an extraction of Voldemort’s Theme.

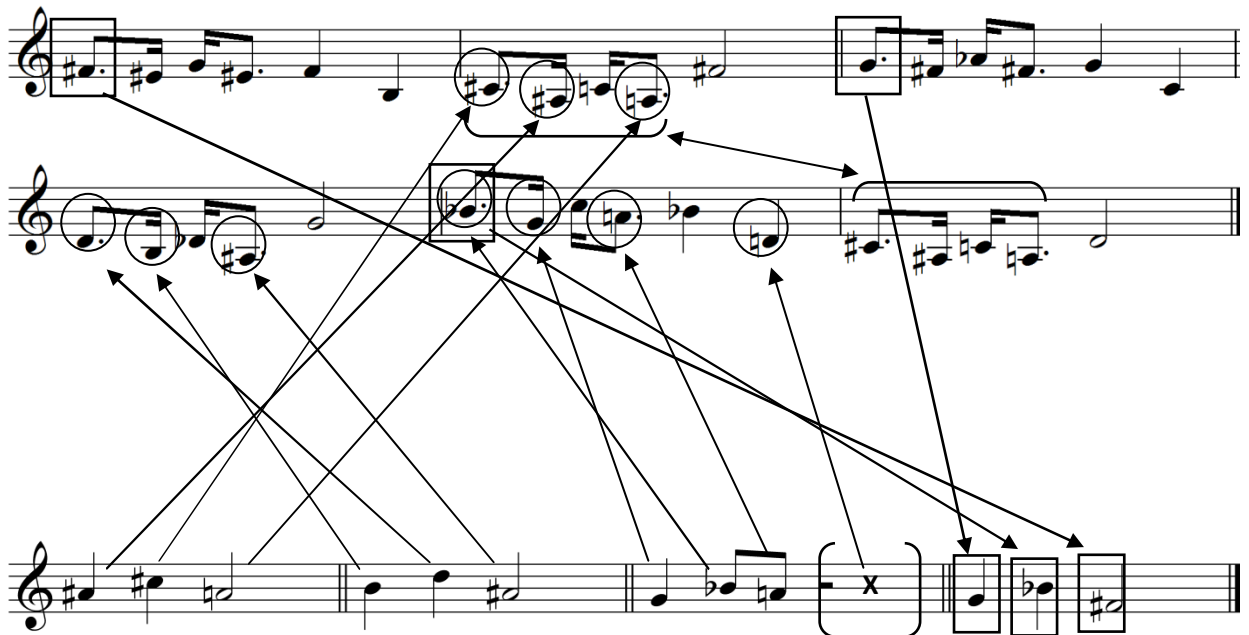


Figure 27- Forbidden Treasure Motive Statements within Voldemort's Theme

The upper two staves replicate the first film statement of Voldemort's Theme. The bracketed mm. 2 and 6 highlight the return of musical material in the original key, B minor. Measures 3-4 repeat mm. 1-2 with a semitone displacement, and m. 5 contains a modified m3 sequence (see Figure 24's parallel minor thirds).¹¹⁴ The single treble staff below Voldemort's Theme is an extraction of Forbidden Treasure Motive statements contained in Voldemort's Theme. The circled pitches are extracted and reordered to form the Forbidden Treasure Motive, and black arrows connect the reordered pitches to their counterpart in Voldemort's Theme. The orange-boxed pitches feature the long-range extractions; each time

114. Measure 5's directionally-inverted minor third begins on C rather than the expected A. A repetition of the initial pattern would result in B \flat -G/A-F#. What occurs, B \flat -G/C-A, provides the connection needed for the return of measure 2; a simple octave displacement obscures what is a continuation of the m3 pattern, B \flat -G/C-A/C#-A#.

the motive is transposed, the first pitch of the new statement is part of one overarching motive iteration. Not only are the theme and motive connected intervallically, but the motive itself is also a subset of the theme. The similar interval content alone is enough for the motive and theme to sound related, but the actual presence of the pitches of the motive in the theme reinforces the notion that the Philosopher's Stone and related ideas are a subset of Voldemort's character qualities, and that both refer primarily to the concept of evil as it is embodied by Voldemort.

Harry vs. Voldemort

The final scene under analysis is where Harry and Voldemort come face to face. The use of recurring film themes in the scene is overwhelming—at no other point in the film are so many of these themes used in one dramatic situation. The only theme or motive absent during this confrontation is the Nimbus 2000 Motive; both Hedwig's Theme and Harry's Reflective Theme feature prominently during moments when Harry is contemplating Voldemort's seductive invitation to join forces and work as a team. It is during this scene that the Forbidden Treasure Motive and Voldemort's Theme finally appear in tandem, both elements supporting actions and dialogue for Voldemort's side.

At the outset of the scene, the soundtrack is silent—as with many prior instances of this type of beginning, it suggests that the music to follow will play significant role in reinforcing the dialogue. This scene is different from those that precede it for several reasons—first, Harry and Voldemort come face to face; second, there is an abundance of film themes for both characters; and third, the film themes become overtly polarized around Harry and Voldemort. Almost the entirety of the film has been propelling the action forward to this point—Harry and Voldemort finally interact with one another during a

tense scene where Voldemort uses Harry to capture the Philosopher's Stone, and endeavors to coerce Harry into parting with it. In order to convince Harry to give up the stone, Voldemort tries to bribe Harry, promises him power, and finally resorts to the threat of force. He orders his henchman, a professor at the school, to use any means necessary to remove the stone from Harry's possession. Harry, possessing a magical ability unknown to either himself or Voldemort, is able to fend off his attacker, killing him in the process and causing Voldemort's spirit to depart the professor's body.

Both Harry's and Voldemort's film themes are utilized extensively in this scene. Even during moments of transition, where no significant dialogue or actions occur, the strings or faint tinkling of the celesta can be heard in the background, featuring variations of Voldemort's Theme or the Forbidden Treasure Motive. For the first time, the Forbidden Treasure Motive and Voldemort's Theme are heard almost as extensions of one another, often sounding simultaneously. Both are present as Voldemort's face is revealed and he begins talking to Harry. Voldemort's Theme prevails during this dialogue, as the audience learns why Voldemort is in spirit form inhabiting another's body. During Harry's struggle with the professor at the end of the scene, the Forbidden Treasure Motive is repeated multiple times; as Harry's hands burn Professor Quirrell's hands and face, the motive is the primary musical force, competing dynamically with Quirrell's screams of pain. Hedwig's Theme is used in key moments of the scene when Harry is prominent—when Harry is forced to use the Mirror of Erised to capture the Philosopher's Stone, and when Harry appears to have finally triumphed over Voldemort. During Harry's glimpse in the mirror, Hedwig's Theme returns in the celesta, recalling one of the primary instruments associated with Harry. The brass-heavy orchestration characterizing most of Voldemort's Theme

statements momentarily recedes, the music suggesting that Harry is still a significant musical force. The camera focuses closely on Harry and his reflection to the exclusion of his surroundings; Quirrell and Voldemort are omitted from view. When Voldemort asks Harry if he would like to see his mother and father again, Harry pauses; he looks toward the mirror, which shows him the images of his parents. The moment Voldemort mentions Harry's parents, Harry's Reflective Theme begins in the celesta, and persists through Voldemort's remaining attempts to persuade Harry. Harry gazes at their reflection while Voldemort continues to speak, telling Harry that he should join forces with Voldemort, because "there is no good or evil, there is only power and those too weak to seek it." He continues, "Together, we'll do *extraordinary* things. Just give me the stone!" Voldemort shows his greed for the stone with the emphasis he places on the underlined portion of his dialogue; Harry snaps out of his reverie and watches his parents' images fade from the mirror. Harry yells out, calling Voldemort a liar, thus leaving Voldemort no choice but to attack him.

After Harry burns Professor Quirrell to ashes, the camera zooms in on the Philosopher's Stone, which fell out of Harry's hand during his struggle. As Harry reaches to pick up the stone, Hedwig's Theme returns quietly, almost tentatively, to be interrupted as the spirit of Voldemort blasts through Harry's body, causing Harry to black out. The scene ends as Harry wakes up in the infirmary, surrounded by get-well cards and candy from his fellow students. The musical transition between images of injured Harry lying on the ground and recuperated Harry in the infirmary is suggestive—the Forbidden Treasure Motive is repeated three times in increasingly higher octaves of the celesta, concluding as Harry wakes up and begins to take in his surroundings. This combination of

instrumentation and register has, up to this point, been exclusively Harry's; the motive has been exclusively Voldemort's. The juxtaposition of the two suggest that while Harry may have won temporarily—the motive somehow seems less threatening and ominous at a slower tempo, in the upper register of the celesta—Voldemort is still a force to be reckoned with, and is not completely vanquished.

The use of Harry's themes in this scene gives the clearest picture of the polarizing force that the music plays. Throughout the scene, whenever Harry is being barraged by Voldemort's repeated attempts to sway him, one of Harry's themes enters. The themes function almost as Harry's voice of reason, recalling the prior associations of loved ones and Harry's true character as Harry contemplates Voldemort's offer. Harry finds the strength to stand up to Voldemort, but only after his themes occur. The multiple statements of Voldemort's Theme and the Forbidden Treasure Motive are presented powerfully, with the loudest dynamics and fullest instrumentation, often layered atop one another. It seems as though Voldemort's Themes will block out Harry's themes entirely; Voldemort is the biggest presence both visually and aurally. The warring of the themes illuminates the crux of the issue—though Harry and Voldemort are at odds, Voldemort himself identifies the real issues at stake when he says, "There is no good or evil." Harry immediately calls Voldemort a liar, aligning himself with the good and Voldemort with the evil.

As discussed above, Voldemort becomes the epitome of evil through multiple dialogue references to his behaviors as "evil" as well as his lack of physical presence; when the audience encounters film references to the character, they have no visual image to link to the wizard, and are therefore left with whatever character qualities they can recall. In this way, Voldemort becomes a representation or physical embodiment of evil. In contrast,

Harry is presented throughout as a likeable, human protagonist; anomalous though they may be, his magical abilities represent his emancipation from an unloving home. Harry's encounter with his deepest desire—to have parents—and his revelry in triumph over obstacles and enemies flesh out his character, all the while familiarizing the audience with his themes and his many facets. By the time the final battle between Harry and Voldemort takes place, Harry's character is well-developed dramatically and musically; Voldemort's character is labeled as evil, a representation that never varies, and is reinforced multiple times by the same types of visual and dialogue cues. Harry is a complex character; Voldemort is overwhelmingly seen only as "evil."

CHAPTER V

CONCLUSIONS

Though by no means exhaustive, the preceding discussions of recurring thematic elements in *Harry Potter and the Sorcerer's Stone* have demonstrated the unique polarity existing between protagonist (Harry) and antagonist (Voldemort). The two characters are developed in differing ways both narratively and musically—Harry, through multiple themes that reflect individual facets of his character; Voldemort, through two interrelated musical ideas that are heard in tandem with the idea of evil. Though other important story lines evolve within the film, one over-arching theme is developed with the aid of the soundtrack—the good vs. evil dichotomy. The only recurring nondiegetic musical elements in the film are the themes discussed in the preceding chapters: Hedwig's Theme, Harry's Reflective Theme, the Nimbus 2000 Motive, Voldemort's Theme, and the Forbidden Treasure Motive. One purpose of this thesis has been to address the connections among the themes musically as well as dramatically, to consider the film themes in context and extrapolate their function based on their relationship to the image and dialogue.

John Williams's prevailing compositional tendencies are to utilize character-based themes with associative properties while presenting a unified film score. Though use of the term "leitmotif" has been carefully avoided, it is clear that associative film themes bear some resemblance in function, if not musical content, to Wagner's progeny. The themes

become linked to particular characters or ideas, and are varied as context demands. The motivic, intervallic, rhythmic, and modal connections among the themes suggest a type of score unity that, while perhaps incomplete, is nonetheless compelling.

The central idea developed in the body of this thesis, that John Williams's recurring musical themes in *Harry Potter* directly develop the conflict between good and evil via associative themes, is an outgrowth of Carl Plantinga's ideas in *Moving Viewers: American Film and the Spectator's Experience*,¹¹⁵ in particular his chapter on movies and emotion. Plantinga maintains that emotions are "intentional mental [states], or what I call a 'concern-based construal,' that is often accompanied by various sorts of feelings, physiological arousal, and action tendencies"¹¹⁶ Spectators develop concern-based construals of varying degrees—what Plantinga terms "global" emotions cause viewers to remain interested in the story, and his "sympathetic/antipathetic" emotions involve "[taking] as their object the concerns, goals, and well-being of characters, either for or against."¹¹⁷ The focus of the present study is on the creation of the sympathetic/antipathetic construal, and I have shown how characteristics of the music work with the narrative to create the dichotomy of good and evil. I have suggested that listeners may in fact be able to perceive some level of projected emotion—that is, what the music is expressive *of*, rather than what it *expresses*. Plantinga calls spectators "cooperative viewers" if they "allow the film to do its intended emotional work;" because they will likely "develop a particular liking or disliking for various characters. These sympathies and antipathies . . . are an essential component of the film's

115. Carl Plantinga, *Moving Viewers: American Film and the Spectator's Experience* (Berkeley: University of California Press, 2009): 48-77.

116. *Ibid.*, 54.

117. *Ibid.*, 69.

intended emotional effect, and they encourage the viewer to develop deep concerns that lead to emotional response.”¹¹⁸

It is clear that further investigation of this topic is necessary. The hypothesis that an audience may be able to develop a sympathetic, concern-based construal for Harry, and to likewise form an antipathetic emotion toward Lord Voldemort, cannot be confirmed without lab research. Though the implications of *Harry Potter*'s recurring themes and their influence on spectator emotion may indeed be multifaceted and impossible to conclusively answer, I believe my careful look at the score has provided a solid preliminary beginning. I have shown how John Williams isolated one conceptual idea—good vs. evil—and provided for Harry Potter and Lord Voldemort themes that developed their respective characters and polarized them. Further development of the characters' qualities coincided with the increased presence of a schism between good and evil such that the concept outgrew physical embodiment. Harry's triumph becomes the triumph of good; Voldemort's defeat becomes the defeat of evil. Through this journey, Harry is characterized as a protagonist that one can relate to—he has imperfections and flaws, comes from a downtrodden background, and is essentially humanized. Voldemort is repeatedly demonized and labeled as evil. John Williams has provided film themes for the protagonist that project the vulnerabilities and humanizing traits that make Harry relatable; conversely, he has crafted a theme and motive for Voldemort that discourage associational empathy. At the outset of this study, I suggested that Williams used his associative, character-based themes and score unity to emphasize the conflict between good and evil. Over the course of the preceding chapters I have demonstrated how the components of the recurring musical elements

118. *Ibid.*, 97.

contribute to this polarity, thereby offering the beginnings of an answer to the question, "How does music function in the film?"

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