

**EXPLORING THEMATIC UNITY AND STYLISTIC DIVERSITY IN MULTI-FILM SCORING
PRACTICES: THE CASE OF *HEDWIG'S THEME*.**

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Philosophy in Film Music
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DECLARATION

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ABSTRACT

The two series of films known respectively as *Harry Potter* and *Fantastic Beasts* (distributed by Warner Bros. Pictures), and based on the books and screen plays of J.K. Rowling (Joanne Rowling, b.1965), are perhaps best-known from a musical perspective for *Hedwig's Theme*.

Hedwig's Theme was originally composed for a promotional trailer (prior to *Harry Potter and the Philosopher's Stone*) by John Towner Williams (b.1932), but as the WIZARDING WORLD™ franchise grew, the theme was adopted and transformed by four additional composers: Patrick Doyle (b.1953), Nicholas Hooper (b.1952), Alexandre Michel Gérard Desplat (b.1961) and James Newton Howard (b.1951).

This instrumental case study aims to provide a detailed, multi-film perspective on the use of a single theme (*Hedwig's Theme*) by 5 different composers in 10 separate films. A selection of various occurrences of *Hedwig's Theme* from throughout the films was compiled for explorative investigation, so that a thorough and comprehensive report could be created that details the transformation of the theme throughout time and evolving filmic spaces. All delineated occurrences were carefully selected to ensure that a diversity of style in multi-film scoring practices was demonstrated.

This thesis is presented in five chapters: 1) contextual introduction to the study, with an introduction and background to the topic and an overview of relevant literature; 2) contextual background to the films and the contributions of each of the 5 composers; 3) detailed observations and remarks about the theme in the form of a written report; 4) a video essay to further contextualise the delineated occurrences; and 5) reflection on the overall exploration of the delineated occurrences and further discussion about the transformation of Hedwig's theme, as conclusion of the study.

Keywords: Case Study, Film Music; Film Scoring; Harry Potter; Wizarding World; Music Analysis.

OPSOMMING

Die filmreekse *Harry Potter* en *Fantastic Beasts* (uitgegee deur Warner Bros. Pictures) is vanaf 'n musikale perspektief mees bekend vir *Hedwig's Theme*. Beide die reekse is gebaseer op oorspronklike literêre bydraes deur J.K. Rowling (Joanne Rowling, b.1965)

Hedwig's Theme was oorspronklik gekomponeer deur John Towner Williams (b.1932) vir gebruik in promosie-lokprente vir *Harry Potter and the Philosopher's Stone*, maar soos was die *WIZARDING WORLD™* handelsmerk gegroeï het, was die tema deur vier ander komponiste opgeneem vir gebruik in film klankbane: Patrick Doyle (b.1953), Nicholas Hooper (b.1952), Alexandre Michel Gérard Desplat (b.1961), en James Newton Howard (b.1951).

Hierdie instrumentele gevallestudie mik om 'n gedetailleerde, multi-film perspektief te bied oor die gebruik van 'n enkele musikale tema (*Hedwig's Theme*) deur 5 aparte komponiste in 10 verwante films. 'n Verskeidenheid van die tema se gebruike word saamgestel in 'n seleksie vir analitiese en verkennende ondersoek, om sodoende 'n breë oorsig te gee van tematiese transformasie oor die films heen. Die gevalle is sorgvuldig saamgestel om variasie in styl en benadering te demonstreer.

Die tesis bestaan uit 5 hoofstukke: 1) kontekstuele inleiding tot die studie, met relevante agtergrond en literatuuroorsig; 2) kontekstuele agtergrond tot die films en die bydraes van elk van die 5 komponiste; 3) gedetailleerde observasies en aanmerkings oor die tema in die vorm van 'n geskrewe verslag; 4) 'n video essay wat verdere konteks bied; en 5) 'n refleksie en gevolgtrekking oor algehele tendense binne die studie.

Sleutelwoorde: Gevallestudie; Filmmusiek; Musiekanalise; Harry Potter; Wizarding World.

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1 Introduction, background, overview, and methodology

1.1 Introduction

Hedwig's Theme, originally composed by John Towner Williams (b.1932), heard first in the *Harry Potter*¹ series but later also heard in the *Fantastic Beasts* series, consists of three distinct sections. The theme has been incorporated into every WIZARDING WORLD™² film since its inception. The most prominent use of this theme has been at the opening of every one of the films³, accompanying the Warner Bros. Pictures Inc. logo and sometimes accompanying the title of the film. Through five composers, Williams, Patrick Doyle (b.1953), Nicholas Hooper (b.1952), Alexandre Michel Gérard Desplat (b.1961) and James Newton Howard (b.1951), this theme has been transformed to compliment the maturation of the story of *Harry Potter* and used in the *Fantastic Beasts* series to remind us of the link to the magical Wizarding World.

¹ The film adaptations of the fantasy novels by author JK Rowling, created by Warner Bros. Pictures

² The fantasy media franchise owned by JK Rowling

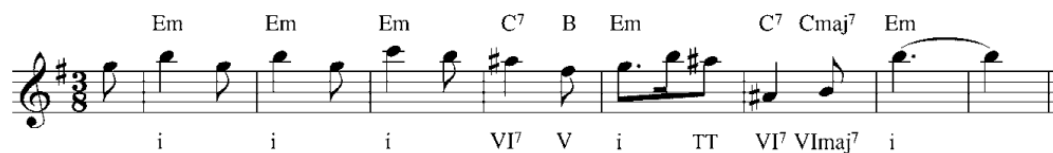
³ Deathly Hallows Part 2 is a continuation of Part 1, Part 2 does not open with *Hedwig's Theme*, it opens with a recapitulation of the final scene from Part 1.

The figure below shows each of the three distinct thematic ideas that make up *Hedwig's Theme* as transcribed by Webster (2010):

a) Section I



b) Section II



c) Section III



Figure 1 Transcriptions of the 3 sections of *Hedwig's Theme* as delineated by Webster in Halfyard, 2012

The first two sections of *Hedwig's Theme* are used the most. "Section I" (figure 1) is the only part of *Hedwig's Theme* which is incorporated into every film. After the third film, "Section I" is the only section used in the opening scenes of the films.

For that reason, my study will focus exclusively on exploring the transformation of "Section I" (figure 1).

Furthermore, I would argue that these are not just sections of one whole theme, but rather three individual themes that make up *Hedwig's Theme*. The reasons for this:

- The three defined sections in figure 1 are never presented together as one coherent idea in the films.
- Each section individually meets the general criteria to be defined as a theme (refer to Literature Overview, section 1.5.4 pg. 12).
- Sections "I" and "II" (figure 1) are presented in direct succession only a few times in the first three films by Williams, namely in the openings.

- All three “Sections” of *Hedwig’s Theme* are only presented in direct succession of one another, in John Williams’ concert adaptation of the film score.
- When speaking of *Hedwig’s Theme*, Williams’s successors refer only to “Section I”

Therefore, for the purpose of this thesis, *Hedwig’s Theme*, refers exclusively to “Section I” (figure 1) unless otherwise stated. “Section II”, as depicted in figure 1, will be referred to as the second theme and “Section III”, as the third theme.

The table below shows the five composers who have written for the WIZARDING WORLD™ franchise, how many times they used *Hedwig’s Theme*, the films they composed for and their release dates, and the directors of each film:

Composers	Use of <i>Hedwig’s Theme</i>	Uses per film	Film Title	Year	Director
John Williams	61	30	HP <i>Philosopher’s Stone</i>	2001	Chris Columbus
		24	HP <i>Chamber of Secrets</i>	2002	Chris Columbus
		7	HP <i>Prisoner of Azkaban</i>	2004	Alfonso Cuaron
Patrick Doyle	4	4	HP <i>Goblet of Fire</i>	2005	Mike Newell
Nicholas Hooper	12	8	HP <i>Order of the Phoenix</i>	2007	David Yates
		4	HP <i>Half-Blood Prince</i>	2009	David Yates
Alexandre Desplat	17	17	HP <i>Deathly Hallows Part 1</i>	2010	David Yates
			HP <i>Deathly Hallows Part 2</i>	2011	David Yates
James Newton Howard	11	4	<i>Fantastic Beasts and Where to Find Them</i>	2016	David Yates
		7	FB <i>Crimes of Grindelwald</i>	2018	David Yates
TOTAL	105				

Table 1 How many times *Hedwig’s Theme* was used in each of the ten films, and the composers, directors and release dates of each film.

1.2 Background to the topic

The series of films known as *Harry Potter*, distributed by Warner Bros. Pictures Inc., and based on the books of J.K. Rowling (Joanne Rowling, b.1965), is perhaps best-known (from a musical perspective) for the mysterious, twinkling, waltz theme that dominates the first two films (Webster, 2009). Although *Hedwig’s Theme* was not originally conceived, specifically, for the films, but rather composed by John Williams for a promotional reel (Warner Bros. Entertainment, 2021), it became a musical icon for the whole film series and the spin off series: *Fantastic Beasts*.

“In spite of rapid and immense attention given to the *Harry Potter* novels, movies and music, very little serious work outside of critical reviews exists examining the *Harry Potter* film scores as works of music for drama” (Webster, 2009:11).

Few other film franchises have changed major members of their production teams so often; certainly not directors and composers. The continuous changing of those two members of the production team was not, and still is not, common procedure.

Some comparisons:

- John Williams composed all nine *Star Wars* films from 1977 to 2019 and was a part of composing for the stand-alone films *Rogue One* and *Solo: A Star Wars Story*.
- John Williams composed the four *Indiana Jones* films and is confirmed to compose for the fifth up-in-coming film.
- James Newton Howard composed the four *Hunger Games* films.
- Howard Shore composed the entire *Lord of the Rings* trilogy as well as *The Hobbit* trilogy.
- Don Davis Composed the entirety of *The Matrix* trilogy and the science fiction anthology ‘follow up’ *The Animatrix*.

Franchises with multiple composer contributions:

- The *Marvel* franchise has had roughly 17 composers writing for their 24 films, excluding Tv series (Including Patrick Doyle).
- The *James Bond* franchise has had 4 different composers.
- The *DC* franchise has had roughly 26 composers writing for their 28 feature films, excluding animations and TV series (Including John Williams and James Newton Howard).

The notable difference in these examples is that, in the case of the *Marvel* and *DC* franchises, the films contain a series of overarching narrative links and shared characters within a single universe, but each film has a single narrative arch. Similarly, the *James Bond* films all follow a single character, but each film has its own narrative arch.

1.3 Case Study

This methodology is well-established within the sciences, social sciences, and humanities. One of the earliest documented uses of the Case Study methodology dates to 1920, within the sociology department of the University of Chicago (Mills et.al. 2010: Introduction). Early case study research was predominantly qualitative, but as the methodology has advanced,

case study methods have been used in quantitative and mixed methods, across various disciplines (Mills et. Al 2010: xxxi).

Case Study research is used to explore procedures, activities, or events (Yin, 2014 in Creswell, & Poth, 2018:153) and is not defined by the methods used to conduct the study, but by the boundaries that are set around the study (Creswell, & Poth, 2018:153).

Case study research is defined as a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audio-visual material, and documents and reports) (Creswell, & Poth, 2018:153).

This is both a methodology for investigating a contemporary phenomenon within strictly defined parameters, and a method of data collection; whereby the researcher explores multiple variables of interest rather than collecting data points, and uses those variables to evaluate and report on a selected phenomenon (Yin, 2014).

This kind of research is the opposite of hypothesis-testing research, where hypothesis-testing research deals with general and regular deduction, and case study research is directed at understanding the uniqueness and idiosyncrasy of a particular case in all its complexity (Welman et. al, 2005:193). To begin understanding a case in all its complexity, case themes need to be identified; issues which are specific to what the researcher is looking for in the case, organised as a chronology to be analysed for similarities and differences or presented as a theoretical model (Creswell, & Poth, 2018:155). Case Studies will end off with a conclusion about the overall meaning of the case, called assertions, these are based on the patterns found (Stake 1995 in Creswell, & Poth, 2018:155).

Creswell and Poth (2018:153-161) possibly provides us with the most systematic explanation of Case Study, condensing multiple definitions, features, types of case study, procedures, and challenges, into a comprehensive nine pages.

Three variations of case study are defined by Creswell and Poth (2018), distinguished by the intent of the researcher:

1. Intrinsic case: focuses on the case itself, resembling the focus of narrative research, while following case study analytical procedures (developing a detailed understanding of the case set within its context).
2. Instrumental case: a singular case study where the researcher focuses on an issue or concern, and then selects one bounded case to illustrate the concern, gaining insight through analysing the case.

3. Collective case: like instrumental case study where an issue or concern is the focus, but multiple bounded cases are selected to illustrate the issue.

1.3.1 Data collection

The selection process of the case (or cases) to be studied needs to be given sufficient thought. For a successful case study to be conducted, the researcher needs sufficient access to data for the potential case (Yin 2014: 69).

What makes a case study difficult is that there are no formal procedures for conducting data collection within the case study (Creswell, & Poth, 2018:161). Researchers need to be comfortable in addressing procedural uncertainties that can arise during the study. The researcher needs to be adaptive and have a firm grasp on the issues being studied (Yin, 2014).

The preparation for data collection can be complex. This begins with the researcher gaining the desired skills to conduct the case study, training for that case study and developing a protocol for the case study (Yin, 2014).

Yin (2014), provides a few points of guidance for the researcher preparing to conduct case study research:

- Ask good questions and interpret the answers fairly;
- Be a good listener and don't get trapped by existing ideologies;
- Stay adaptive so that newly encountered situations can be seen as opportunities and not threats;
- Have a firm grasp on the issues being studied;
- Avoid biases by being sensitive to contrary evidence;
- Continuously ask questions; and
- Review and assess data quickly to pose more questions and create dialogue around the topic of study.

Few case studies end as planned. The researcher must be prepared for shifts to occur in the initial case study design phase, before data collection even begins, and to make minor (sometimes major) changes to the study as they move forward. Thorough preparation will prevent the likelihood of gaps occurring in the data collection phase (Yin, 2014).

1.4 Methods

1.4.1 Preparation

- Define the boundaries of the study
- Study, document, and describe the use of *Hedwig's Theme* throughout the films.
- Define and isolate moments for closer exploration and analysis.
- Describe the narrative context in which the theme appears.

1.4.2 Delineation

After an initial reading of the films, a more detailed mapping of thematic structure in the soundtracks helped to isolate the most prominent and varied occurrences of *Hedwig's Theme*. These delineated occurrences formed the analytical body of this study (chapters 3 and 4). The scope of this study has had to remain narrowly focused due to the restricted space of this thesis. The study will, therefore, not explore concepts such as sound design, narrative form, and filmic structure. This study has the potential to be expanded on, within the broader paradigms of study, in line with the theories of Gorbman, Daubney, Kalinak and Heldt⁴.

1.4.3 Transcription and documentation

The majority of music analytical methods, require a documented representation of musical structures to communicate useful findings. As the original scores for the *Harry Potter* and *Fantastic Beasts* films are not freely available to the public, part of my research process was performing aural transcriptions of the occurrences identified in the previous phase of the research process, with the highest degree of accuracy possible.

1.4.4 Critical explorations

A study of vertical and horizontal structures, instrumentation and orchestration, and formal elements within the selected occurrences of *Hedwig's Theme*.

1.4.5 Presentation of findings

Findings are presented in the form of a written report which combines the musical transcriptions made, with written descriptions.

⁴ Regarding the function of film music, film music theory as an independent field of study from instrumental music theory, and the correlation between film music and filmic structure.

1.4.6 Reflection and contextualisation

Drawing links between the selected moments and showing the transformation of underlying musical elements throughout the films by means of a video essay (chapter 4); how the melodic material is adapted; how instrumentation changes; how harmonic structures are transformed; how rhythms are altered; and, how these contribute to the transformation of *Hedwig's Theme* throughout the films.

1.5 Literature overview

1.5.1 Music analysis

Music analysis is the study of music that begins with the music itself, rather than any external factors. Music analysis focuses on the interpretation of structures in music by breaking it into its constituent elements, and investigating the functions of those elements (Pople, 2001).

According to Pople, “‘musical analysis’, taken in a general sense, embraces a large number of diverse activities.”, and those activities can be applied to the styles in which the music is presented or performed. This shows that there are a multitude of analytical tools or methods that can be used to analyse music, making the analysis process reasonably subject to the researcher. Over time, a vast number of ‘accepted’ methods of musical analysis have been developed. LaRue (1973:63) states that analysis must be framed in context of the music being analysed, “any type of analysis that concentrates on one or two elements, no matter how illuminating when applied to its own particular repertoire, may fail badly for other periods”.

Lehman (2018:4) states that, although the field of music theory has become increasingly inclusive of various analytical tools and methods as well as subject matter, there are still remnants of “pure formalism” from the twentieth century forming a barrier that may be obstructing the “transdisciplinary” (Lehman, 2018:5) nature of film musicological research.

Levy (1969:30) speaks of music analysis as gaining an understanding of musical forms, and the ways that musical elements are organised. Concentrating on methods of organisation improves one’s perception and sensitivity to music.

LaRue (1973) chooses to focus on style analysis which deals with sounds, harmonies, melodies, rhythms, all elements of music. Understanding these elements enriches the music listening experience. LaRue (2001:269) delineates a three-step method for performing style analysis, which he stipulates, falls under the topic heading of musical form.

McAdams, et al. (2004) states that the comprehension of musical structure relies on the listeners’ ability to perceive patterns and similarities in the music. “Form-bearing dimensions”

such as pitch, duration, loudness, spatial position, and any element related to timbre (instrumentation, articulation, brightness etc.), help listeners to perceive patterns in music, even if the material has been varied or transformed. Musical patterns are recognised according to their structural resemblance (Matzkin, 2001, in McAdams et al. 2004).

1.5.2 The function of film music and how it can be analysed

One of the many functions of film music is to provide rhythms and beats which complement existing rhythms and movement on screen (Grobman, 1987). Film music does not follow a distinct musical structure or line. Form and structure are given to the composer by the form and structure of a scene for which they are composing (Prendergast, 1997).

Film music is far more colouristic in nature and intent, developing atmospheres of place and time. According to Prendergast (1997), “good” film music purposefully avoids strict musical lines and structures to immerse itself into the films and not compete with the dramatic action. Colour is highly flexible, able to be brought in and taken away with relative ease, and so its effect is more immediate than thematic development (Prendergast, 1997).

Colour refers to a combination of instrumentation and orchestration, as well as the progression of vertical and horizontal structures within the sonic context of the film (meaning diegesis). Musical colour in film music can be achieved quite effectively by creating layers of multiple musical lines, that is, a contrapuntal texture (Prendergast, 1997).

Some film theorists are against the use of purely musical analytical methods to analyse film music, which complicates the study of film music-

Heldt (in Cooke, & Ford, 2016:97) questions whether film music theory can limit itself to purely musical considerations, or whether the music is so closely interwoven with other film sound, that they are one object for theory. Lehman (2018:27) quotes composer Leonard Rosenman, “music for films has all the ingredients that real music has – counterpoint, orchestration, voice-leading, bass line – but it doesn’t have the primary ingredient that separates music from non-music. The propulsion is not by musical ideas but by literary ideas” There is not one established body of thought that can be charted and called ‘film music theory’. Film, in all its constituent components, has been evolving at a rapid pace, in a short period of time, therefore, attempting to explicate it through theory is a difficult task (Heldt, in Cooke, & Ford, 2016:101). Daubney (2016) explains that the complexity of trying to define a film score as musical text lies in how loosely one defines ‘musical sound’, in film. Lehman (2018), embarked hesitantly on defining film theory.

The framing of film music as somewhat ‘disadvantaged’ may be somewhat hyperbolic and ‘old fashioned’ as research developing film musicology has increased significantly in recent years. This disadvantaged viewpoint is taken by many researcher’s I have encountered such as Heldt, Daubney and Kalinak, however, Lehman challenges this, acknowledging non-musicological research into film music as a large contributor to the paradigm (Lehman, 2018:4 – 27)

Claudia Gorbman’s seminal book *Unheard Melodies* gave birth to the academic study of film musicology and film music theory, every researcher, that I have encountered, embarking on film music studies, makes extensive mention to the work of Gorbman. Gorbman (1987) brought to attention the integrated use of diegetic and non-diegetic sound in film. Both, diegetic and non-diegetic sound, function integrated with the image, therefore, music, according to Gorbman (1987) should be studied in context of its sonic space within a film. Gorbman built on the theories of integrated film studies, developed by Theodore Adorno⁵ and Hanns Eisler⁶ (1947); the theories of syntactical analysis of film developed by Christian Metz⁷ (1968); and, the work of Noël Burch (1973) who wrote about the “equal presence” of all sound components in film, and how they are all “musical” and “orchestrated” to enhance visual perception.

1.5.3 WIZARDING WORLD™ (films) music

Little formal academic study has been conducted on the music of the WIZARDING WORLD™ franchise. Musicologist Jamie-Lynn Webster has spent significant time over the last 11 years, exploring the semiotic and metaphoric functions of music in the *Harry Potter* films, and is perhaps the greatest, current, contributor to formal research on the music of the *Harry Potter* series.

When completing her dissertation (2009), only five of the eventual eight films (10 with the first two instalments of *Fantastic Beasts* derivative series) had been released, and so Webster’s contribution, as valuable as it is, lacks the scope of the full film franchise. Webster’s studies

⁵ German philosopher, sociologist, psychologist, musicologist, and composer.

⁶ Austrian Composer best known for composing the National Anthem of East Germany after WWII

⁷ French film critic who developed a theory to analyse the syntactical framework of film on a micro-level (Fledelius, 1979).

(2010,& in Halfyard, 2012) have a heavy focus on the music's semiotic role within the films, but in my literature search there has been no one to formally continue her work⁸.

There are, however, numerous sources of an informal nature, which provide valuable information, diverse opinions, and insightful interviews, which are useful to read and listen to when conducting case study research, as they assist one to develop new questions for the study and provide extra context to the case being studied.

YouTube content creator, Brad Frey, conducts several musical analyses of celebrated film scores on his channel, including several detailed explorations of music from the *Harry Potter* films. Through thorough score reductions, Frey explores and presents the music of (predominantly the first film) in well-structured videos. Frey (2017) conducts a detailed analysis of the *Hedwig's Theme* suite, including an excerpted portion of an interview with John Williams, discussing how he composed the theme.

Other content creators who discuss music on their YouTube channels (*Listening In*, *Sideways*, *Entertain the Elk*, *Good Blood*) provide informative 'opinion pieces' on the music of the WIZARDING WORLD™ franchise.

Harry Potter fan sites, (*Harry Potter FanZone* and *The Leaky Cauldron*) and online news providers, and film review sites (Forbes magazine online, HeyUGuys, Sound Track, USA Today, Main Titles and Filmtracks) have conducted many interviews with the composers, and opinion-based reviews of the music, for the films.

SCORE: The Podcast, hosted by, music producer and composer, Robert Kraft, and filmmaker, Kenny Holmes, has interviewed James Newton Howard twice. In both interviews, Howard has spoken about his work on the first and second *Fantastic Beasts* films, providing insight to the role Warner Brothers has had in deciding on the continued use of *Hedwig's Theme* in the new series. Howard elaborates more on this in his 2017 master class which is freely available to view on YouTube.

1.5.4 Theme, and studying theme

According to William Drabkin (2001), a theme is "the musical material on which part or all of a work is based, usually having a recognisable melody and sometimes perceivable as a

⁸ When corresponding with Webster via email she spoke of further work on the music of *Harry Potter* to come, but due to the 2020 COVID-19 lockdown her work has been delayed.

complete musical expression in itself, independent of the work to which it belongs” (Drabkin, 2001:1).

A theme is an identifying feature of a piece of music. Throughout history, there have been multiple words used to describe melodic material that repeats and is varied throughout a work; *thema*, *punto*, *soggetto*, *subject*.

A theme is not necessarily confined to the opening of a work; it may be presented towards the middle or end of a work, and there could be more than one theme in a work (or none at all). The defining feature of a theme is that it has a ‘completeness’ that distinguishes it from a motive (Drabkin, 2001). The most important aspect of theme is that it repeats and is varied throughout a work (*ibid.*).

The concept of the theme, as we know it today, may be based on the classical sonata form (Drabkin, 2001), but the term may be used to describe any melodic material that is repeated in a work to create unity of form or style. The term theme has not been strictly used to describe melodic material, but has been expanded to, at times, include more polyphonic material (Drabkin, 2001). For example, in the work of Schoenberg, a 12-tone row may be considered, in analysis, as the theme of the work, and in later highly serial works, a series of timbral or dynamic elements could also be considered a theme.

A reminiscence theme is a theme, or other coherent musical idea, which returns, mostly unaltered, as identification for an audience of a past character or event in a drama (Grove Music Online, 2002). The ancestor to the *leitmotif*, it was often used in operas to accompany specific characters or emotional themes, which would tie music more closely to the acted narrative. This can be seen in, for instance, W.A. Mozart’s *Idomeneo* (1781) in figures associated with emotions and sacrifices.

The reminiscence motif is another form of thematic recall used by composers Grétry, Méhul, Catel and even Verdi to recall previously experienced emotions or events in the drama (Grove Music Online, 2002).

Though many composers make use of thematic recall for dramatic works, most choose to do so in the style of Wagner’s *leitmotif* which contains thematic transformation and development.

A *leitmotif*, or a leading motif, is a musical idea which has the purpose of representing or symbolising a person, object, place, idea, state of mind, supernatural force, or any other element in a dramatic work (Whittall, 2001:1). A *leitmotif* can be musically unaltered when presented, or it can be transformed in rhythm, intervallic structure, harmony, orchestration, or accompaniment. A *leitmotif* is distinguishable from a reminiscence motif in that it not only

punctuates the musical design but provides musical design (Whittall, 2001) through its transformation within a work of music.

The term came from critics looking at the operas of Wagner. The *leitmotif* was believed to be the most important feature contributing to the comprehensibility and expressive intensity of Wagner's work, "The recurrence of melodic elements creates the principle behind a unified artistic form, which stretches not merely over restricted parts of the drama, but over the whole drama, linking it together" (Wagner, in Lawson, 2020, 02:23). In *The Ring* cycle (*Der Ring des Nibelungen*), Wagner made use of over 100 *leitmotifs*.

The *leitmotif* is still prominently used in film music. Composer Max Steiner believed that every character of a film should have their own musical theme (Lawson, 2020).

Some renowned *leitmotifs* in film include:

- *The Imperial March, Star Wars* – to represent Darth Vader
- The *Jaws* main theme – to represent the shark
- *The Raider's March, Indiana Jones* – to represent Indiana Jones and Adventure
- *The One Ring, Lord of the Rings* – to represent the ring
- The main theme from *James Bond* – representing James Bond
- *The Godfather Waltz, The Godfather* – representing the Godfather
- The diegetic theme *Five Tones, Close Encounters* – used to communicate with the aliens.
- The four-note diegetic leitmotif from *The Hunger Games* – to represent Katniss and rebellion
- *Hedwig's Theme, Harry Potter* and *Fantastic Beasts* – to represent magic, childhood, Hedwig the owl, Ron, Harry, and Hermione, and later, loss.

These are just a few examples for general reference, however, the list of renowned *leitmotifs* in film is extensive.

One of the earliest examples of a *leitmotif* in film is from Fritz Lang's, 1931, M. Grieg's *In the Hall of the Mountain King* is used as a diegetic *leitmotif*, whistled by the murderer, Hans Beckert. The *leitmotif* becomes integral to the narrative; it is because of whistling this theme that Beckert is recognised as the murderer and caught (Lawson, 2020).

John Williams is well known for creating iconic *leitmotifs* for multiple characters in all his films.

The significance of the *leitmotif* is its transformative potential to suit varying moments in the drama (Lawson, 2020), therefore making it a versatile propagator of unification and connective stimulator for audiences.

2 Five Composers – one world

To further contextualise the case of *Hedwig's Theme*, it is necessary also to contextualise the changes in composers and directors that make the use of this theme so unique.

JK Rowling was named the films' executive producer, which allowed her to maintain a significant amount of creative control over her narrative; this was done, in part, because the book series was not yet complete and the producers didn't want the films to digress from the narrative that Rowling intended (Webster, 2009:80). Rowling is still heavily involved in the production of the *Fantastic Beasts* films, being one of the only people to know, exactly, how the story for the planned five films will play out (Rowling in The Rowling Library, 2018). Rowling, therefore, has had a significant say in the choice of directors for the films and casting of the actors.

To remain loyal to thematic shifts in Rowling's books, producers David Heyman and David Barron knew that the films would have to change in style as the narrative progressed. When only the first five films had been released, producer David Barron confirmed that they had intended for each *Harry Potter* film to feel different:

I think they have to feel like different films... It's very important to us that they are very different films, and it would be to the audience. Jo, again in speaking to the way she approaches the books tonally, always makes them different, which is why they're always exciting to read. It's not difficult to make the films different because we start with source material that is the same but different. (Barron in Webster, 2009:72).

2.1 Beginning with John Williams

Christopher Columbus was chosen to direct the first film. The decision was a surprise to the young director who was considerably inexperienced, compared to other directors who were being considered⁹ (Webster, 2009). Upon hearing that Spielberg decided not to direct the *Harry Potter* films, Columbus, spent eight days rewriting the script to show Warner Brothers his vision for the first film.

Rowling liked what he had proposed, which led to his being assigned the role of director (Columbus, 2002 in ManufacturingIntellect, 2017). Columbus then chose John Williams as the composer for the films, having worked once with him in the past, and feeling that the films

⁹ Including Stephen Spielberg

needed someone as well established as Williams to take control of the music (Webster 2009:87). This pairing of the Hollywood icon with the less established director was a commercially smart move on the part of the studio, as it reinforced a sense of quality¹⁰. This decision ultimately led to the aesthetic framework of the music which would have a significant effect on the composers to follow¹¹.

Williams wrote *Hedwig's Theme*, sight unseen, for the promotional trailer that would be released for *Harry Potter and the Philosopher's Stone*. Initial reactions, to *Hedwig's Theme* in the trailers, were overwhelmingly positive, prompting Williams to increase its usage in the film itself (Williams in Warner Bros. Entertainment, 2021).

In 2002, while *Chamber of Secrets* was being produced, Williams was also working on *Star Wars: Attack of the Clones* and *Minority Report*, and, beginning work on Spielberg's *Catch Me if You Can* (Williams, 2001 in CBS Sunday Morning, 2019). Williams, therefore, asked composer William Ross, to orchestrate his music from the first film to suit the second film.

"John communicated how important it was for him to establish musical continuity between the first and second instalments of the series." (Ross, 2002).

Fan sites have incorrectly credited Ross as the composer of the second film.

I think some people get confused because they see the "Music Adapted by" in the credits. That was something that John insisted on from our first meeting. The reality, however, is that *Chamber of Secrets* is a John Williams score beginning to end (Ross in DisneyExaminer, 2002).

Ross would have preferred to not be mentioned for his role in the *Chamber of Secrets* score, but Williams refused, "My Job isn't to recreate John's music, it's really taking the pieces and building it a different way. My mission is to be invisible." (Ross in DisneyExaminer 2002).

John wrote the themes and the new material in the movie. There were a few instances where he suggested I use some of the new musical ideas to elaborate and expand the music from the original score that I was working with... He was very specific about what material and themes would be played where. (Ross, 2002).

¹⁰ Williams was well established in the world of Hollywood film at that point, having many highly grossing films behind his name, e.g., *Indiana Jones*, *Star Wars*, *E.T.*, *Jaws*, *Schindler's List*. Before 2002 Williams had won 5 Academy Awards and was nominated for 34, 3 Golden Globe Awards and was nominated for 17 and won 18 Grammy Awards and was nominated for 29.

¹¹ At the time of producing the first film, there was no plan to change the composers of the films (Filmtracks, 2019).

When asked if he was ever considered to compose for the series, Ross didn't comment.

While filming the second film, Columbus announced that he would not continue to direct the *Harry Potter* films. This gave the studio the opportunity to approach the changing narrative of the third book with a fresh approach to the film. Columbus would remain on the film as a producer, to support the child actors, but he would not get "in the way" of the new director (Columbus, 2002 in ManufacturingIntellect, 2017). Warner Brothers and Rowling chose Mexican director, Alfonso Cuarón, whose work was generally more experimental and of an 'art-film aesthetic'. Rowling was a fan of his work and thought that he would handle the third instalment of the *Harry Potter* narrative well (Webster, 2009:104).

Columbus was criticised for a lack of imagination in the previous two films (Webster, 2009:101) so the choice to hire Cuarón seemed to be the studio's response¹².

Rowling took less of a 'hands-on' approach allowing Cuarón the freedom to explore and interpret the narrative in an individualistic way, instead of conforming to the Classical Hollywood style of the previous two films. What came of this was an artistic, yet still narratively loyal, representation (Webster, 2009:106).

Williams was retained as the composer, but he too changed the style of his music, slightly, to suit the new style of the film. We still hear a signature John Williams score, with large, rich, theatrical, orchestrations, but a slightly darker tone to match the darker camera filters used, and longer phrases of music to match the wider shots used (Webster, 2009:111). Williams also switched from using *Hedwig's Theme* as the main theme of the films and created a new material to represent Harry's emotional journey¹³.

Prisoner of Azkaban is still the favourite of all the WIZARDING WORLD™ films, according to several *Harry Potter* fan sites and film review sites, including Rotten Tomatoes and IMDB. Williams's retainment of many of his original leitmotifs in the third film creates an aural link to the first two films which aids in disguising the stylistic change in film.

¹² Columbus acknowledges the criticism that he receives for having a "lack of style" but he believes that he is more of a story teller, and wants to remain true to the stories he brings to life (Columbus, 2002).

¹³ Discovering the truth about his parents' death.

2.2 Patrick Doyle fills Williams's shoes

The greatest feeling of disconnect for critics and fans (myself included) occurred with the fourth film (Filmtracks, 2005). To complete the series faster¹⁴ the producers decided to allow Cuarón to focus on completing the third film and brought in director Mike Newell to begin work on the fourth film.

Producer David Heyman said, “when Alfonso made the decision to focus on completing [the third film] we were faced with the daunting task of finding a director who could handle the complex challenges of *Harry Potter and the Goblet of Fire*.” (Webster, 2009:120). Williams was intended to score the fourth film, but due to his commitment to the *Star Wars* series, he left to work on *Star Wars: Revenge of the Sith*. A new composer had to be chosen.

The issue presented by *Goblet of Fire* novel, was that it had a completely different tone to the previous books. It is the turning point of the narrative, where Voldemort returns, and child-like innocence dies. It is also a story predominantly focused on a magical sports tournament, which would require a fair amount of imagination to convincingly capture on screen. Another challenge that the *Goblet of Fire* novel posed, was that the fourth book was significantly longer than the previous three books, therefore, the director would have to make difficult choices regarding what to leave out of the films while remaining loyal to the narrative.

British director Mike Newell chose to focus on the ‘British teenage, boarding school, drama’ aspect of the story which he felt was lacking from the previous films (Webster, 2009: 120). He also had to create a fun and realistic representation of the sports tournament, whilst maintaining a menacing undertone to convey that Harry’s life was in very real danger. This complicated balance of narrative themes was something that composer Patrick Doyle tried to capture in his score (Filmtracks, 2005), “Goblet of Fire was actually a really interesting drama. It was a dark drama. The story was a lot darker than the previous three in the series and the characters had matured.” (Doyle, 2019)

British composer Patrick Doyle had a significantly different background to Williams. His work comprised of predominantly British Heritage films and not Hollywood blockbusters (Webster, 2009:122). Patrick Doyle abandoned most of Williams’s *leitmotifs* except for *Hedwig’s Theme*, “John Williams wasn’t available and initially the request was that I’d be working with John’s

¹⁴ It was important for the producers to try to complete the films as quickly as possible so that the actors would not age too much faster than the characters they were portraying, they wanted to stay as true to the books as possible when it came to characterisation. (Warner Bros. Entertainment, 2021)

material, so I was hesitant. In the end it was just *Hedwig's Theme* that I brought over" (Doyle in Webster, 2009:126).

Doyle considered it, "a great honour to follow in John Williams' shoes, he's done so much to bring symphonic music back" (Doyle, 2019) but he did not want to copy Williams's score for the fourth film, he wanted his own compositional voice to resonate¹⁵.

Doyle explains that he moved away from Williams's sound world because there was little truly related to the first three films in the fourth film, and he had to be true to the script and the director's representation (Doyle, 2019).

When it comes to the use of *Hedwig's Theme*, Doyle comments that he was "rather cheeky", "I put a little twist on it, I put some different chords underneath it. I thought it would be nice... It's not quite as jolly as it was before, things have taken a rather darker turn here and I think the music should do the same" (Doyle in XXensational, 2014).

Though many found the disconnect jarring there are those who believe it was completely necessary:

Harry Potter has entered the adult world. The books, films and the scores all lead to a magical world where a boy becomes a man. This means that the wonderful childish quality and light-hearted innocence of *The Sorcerer's Stone* is now long gone. With another director (Mike Newell) *Harry Potter and the Goblet of Fire* takes another turn in events (Glorieux, 2007).

2.3 Nicholas Hooper's successful entry to Hollywood

Once again, to keep production moving a new director was selected to create the fifth film while the fourth was still in postproduction. Director David Yates was selected, and he insisted on his long-time friend and colleague, Nicholas Hooper to compose for the film. Hooper had never worked on such a large-scale project. Due to his inexperience in the film industry, Yates and Hooper had to do a lot of preparation to convince Warner Brothers that he was capable. He presented many film reels to Warner Brothers to convince the studio to hire him.

¹⁵ Doyle was well established in the film industry having scored, *Sense and Sensibility*, *Henry V* and *Hamlet* to name a few.

We did it very carefully and slowly. First of all, we found the biggest and most lush pieces from projects I had done before like *Land of the Tiger* and *The Heart of Me*, which was a film I did with Thaddeus O'Sullivan, a beautiful film with some really suitable bits of score on it. We put those bits together and we showed them to the other two British producers, David Heyman and David Barron, and that got them interested, and then we discussed what to do next and came up with a plan to create some Potter-ish colours and ideas before we went any further. At that point we approached the studio who were then willing to take me on (Hooper, 2009).

Warner Brothers stated that the selection of David Yates to create the fifth film was due to his works of drama, and the way he represented compassion in his films (Webster, 2009:151). David Yates said, "Jo Rowling said that if Harry Potter was a real kid in the real world, he'd be deeply damaged, he's been through so much... so I was keen to make this a much more psychological, emotional Harry than we've seen before." (Yates in, Webster, 2009:152) Yates conveyed a dark psychological tale about a disturbed adolescent, along with themes of political repression.

Patrick Doyle received a stark amount of criticism for taking the sound of the series in a completely different direction from the one created by John Williams and infusing it with a much darker tone (Filmtracks, 2005). This is potentially why Nicholas Hooper tried, at first, to emulate the music of Williams; he felt pressured to recreate the sound world that Williams had developed and he felt conflicted:

It just gradually altered. In *The Order of the Phoenix* I started with that sort of conflict, and then we realised after a while that it was not really going anywhere, because I am not John Williams. It is not my sound world really, and, however much I learned from it (which I did), my sound world is much more pared back and less complex (Hooper, 2009).

Yates encouraged Hooper to be himself, and allow his own compositional voice to come through the music, "In the end, we decided to take a slightly different route. We definitely used "*Hedwig's Theme*"... It's obviously the first thing you hear in the film and then it is subtly used in dramatic moments. But once we'd done that, David said, 'Look, Nick, just do what you do. Don't try and do what Williams does'" (Hooper in, Webster, 2009:165).

When asked by *Harry Potter* FanZone's Andy McCray, in 2019, how he approached the task of incorporating Williams's *Hedwig's Theme* into films 5 and 6, Hooper responded:

"I knew that the people involved in making the films were very keen for *Hedwig's Theme* to appear at important moments. We used it more in *Order of the Phoenix* (I loved using it in the opening – such an iconic moment for me). I didn't want to imitate

John Williams so, except on one occasion, I took it my own way, as in the train ride in Order of the Phoenix. I also changed one note in the scale to give it a feeling that all was not well.”

Though it seems that Doyle made the creative decision to keep *Hedwig’s Theme* in his score as homage to Williams, Hooper’s description of sitting with Yates and deciding where to “use it”, paired with this comment to *Harry Potter* FanZone, suggests that the incorporation of *Hedwig’s Theme* was more of a procedural act, required by the producers.

Hooper’s sound world ends up being a far more intimate one than that of Williams and he believes that this was necessary for the narrative because the story was dealing with far more intimate themes, although, he still felt that there was a need to create larger orchestrations in the sound of Williams, and to fit them into the story, “I think this is a problem for anybody who takes on.. the responsibility of following a great composer like John Williams... On the last film I did find some big pieces which I was very pleased with [but] it is much more about people’s feelings and relationships” (Hooper, 2009).

Hooper wrote in total around 14 hours of music for *The Order of The Phoenix*, from which Yates selected the music he felt suited the scenes best (Hooper,2009). He was generally indecisive when settling on which pieces he wanted to use. I believe that this shows the level of pressure that Hooper felt as the most ‘inexperienced’ composer to have worked on the series, while also, demonstrating his skill and ability to create mass amounts of work for a director to select from. This shows a very different approach to the director, composer relationship than is seen between Columbus/ Cuarón and Williams.

2.4 Alexandre Desplat’s ‘last minute’ assignment

Alexandre Desplat was asked to compose for part one of *Deathly Hallows* because John Williams was not available (Heyman and Barron, 2010). It had been intended for John Williams to compose for the final film (parts one and two) but due to scheduling problems, he was unavailable. When Desplat scored part one it was still undecided as to whether he would be scoring part two. In the end, however, Williams was unavailable to complete the series as intended, and Desplat composed both episodes (Heyman and Barron, 2010).

The openings of both the *Harry Potter* and *Fantastic Beasts* series all contained *Hedwig’s Theme*, with exception of *Deathly Hallows* (Part two). According to Desplat this was because death was the most prominent theme of the film, specifically Lilly’s (Harry’s mother) death; “Death is very present in the [HP] story since the beginning, and the theme of death is very present in this episode [episode 2]. Since Lilly is the lead character, the film opens with her

theme and her theme is carried from the beginning of the film to the end of the film” (Desplat, 2011).

Director David Yates continued to direct the series. Yates and Desplat had never worked together before, but Desplat describes them as having had a very good working relationship.

“David is very involved, I would see him almost every day in my studio in London. I would play him my themes, the electronic demos. We spent a lot of time tweaking things in the studio, then we spend a lot of time with the orchestra tweaking things again to focus everything. David is very involved in every aspect of his film” (Desplat, 2011).

Like his predecessors, Desplat was already a fan of the films before being asked to score for them, in particular the scores by Williams, “Yes [I was a fan before I was asked to score for the film]...and of course I saw all the films and maybe above everything, since I was a John Williams fan for many, many, many years, I would always buy the scores when they came out, I would jump on it to listen to his work” (Desplat, 2011). As Williams was one of his favourite film composers, he felt a certain amount of pressure in the task of:

A) taking over from the legacy that Williams had created for the films and,

B) creating the final, much anticipated, films to a franchise which had achieved a huge following. “This film being the final one, it had many crucial moments, there was a lot of expectation for this film and that made it difficult” (Desplat, 2011).

I was under a lot of pressure for Part one because I was taking over from so many composers, and I didn't know David Yates. Part two was very different; I knew the team and it was now the final episode but it was two different kinds of heavy tasks to deal with. Part 1 was to find a tone that would echo the past scores and especially the John Williams scores and still have my own voice and on part two it was to find a balance between emotion and an epic drama, and the action cues that we had to build together while still keeping my musical integrity so that people hearing it would say, 'oh yes it's Desplat not John Williams' (Desplat, 2011).

David Heyman spoke to David Yates about the use of *Hedwig's Theme* in Deathly Hallows Part one. The producers made the choices for where they wanted to hear *Hedwig's Theme*; “Anything that felt like we were being nostalgic or in a way reflective of the past. That's when we used it... we wanted it to feel like it was getting a bit distressed. We wanted to sort of [mess] it up a bit” (Heyman and Barron, 2010). Therefore, we see, again, that the continued use of *Hedwig's Theme* was a procedural requirement from the producers and not purely a creative choice on the part of the composers. That being said, Desplat was always planning on continuing the use of the theme in his score,

... at the same time [as coming up with my own themes] I was also playing around with Hedwig's Theme, asking many questions of how I could twist the neck of this theme and make it different and bring it into my own little world of music...we all know that there is one theme which has become iconic, and that's Hedwig's Theme from John Williams. This theme is critical to the success of the story, and it would have been disrespectful and stupid of me not to use it at crucial moments to refer to the 10 years of friendship that we've had with these characters. So, Hedwig's Theme does recur quite a lot, much more [in Part two] than in Part one, because the loss of innocence was the main theme of the film and Hedwig's Theme was referring too much to childhood and Hogwarts, but now [in the second episode] we return to Hogwarts, the battles take place in Hogwarts, and all the friends are there so it made sense. And, also, at the end of the film when we say goodbye and we see them as adults looking forward to a new life, the original John Williams theme is there, of course. It's one of the most wonderful themes ever written for films so it was a delight to work with it (Desplat 2011).

2.5 James Newton Howard starts a new series

In 2016 and 2018, the first two films of a new series, *Fantastic Beasts*, presented as a 'prequel' to the *Harry Potter* series¹⁶, were released. James Newton Howard may have begun work on a new series, but due to the legacy of the *Harry Potter* series, there was a level of expectation, that *Fantastic Beasts* would take fans back to the WIZARDING WORLD™ they had become attached to. Howard, therefore, faced the challenge of creating a new musical world, whilst maintaining a certain amount of linkage to the *Harry Potter* musical world. Once again, David Yates was chosen to direct the films, making him the longest standing director of the franchise.

When asked how he became a part of the project Howard responded:

It was a movie I very badly wanted to do... so I actually put together a reel of relevant music...and hoped for the best and lo-and-behold I got hired for it. The draw was just an opportunity to create a new melodic world and a new musical franchise (Howard, 2016).

Besides the legacy of the *Harry Potter* series, James Newton Howard, also felt pressure from the legacy of John Williams's original musical material, "I would describe inheriting a franchise

¹⁶ It is only a prequel in that it is set in the same WIZARDING WORLD™, 80 years before *Harry Potter* and contains some of the same characters, but it is not related to the story of *Harry Potter*.

where John Williams has written unforgettable thematic material for the last 15 years and being asked to re-create the melodic world, as slightly uncomfortable.” (Howard, 2016).

The way that Howard describes the WIZARDING WORLD™’s sound world gives insight to how each composer would likely have thought about the style of the music for the franchise; “When I say the Wizarding World, if you translate that into musical terms, it means somewhat sophisticated and detailed orchestral writing in a sort of 19th century classical modality.” (Howard, 2016).

Howard decided to restrict the *Harry Potter* series to a baseline, reference for the sound of his score, “The eight movies before, created a good sense of what an epic fantasy film is ‘supposed to sound like’” (Howard in HeyUGuys 2016) but he still wanted the series to stand apart from *Harry Potter*. He then created two themes for Yates, which were approved, and they began to work from there. (Howard in HeyUGuys 2016).

Howard extensively points out that *Fantastic Beasts* is not a follow up of *Harry Potter*, but rather a prequel, in the sense that it occurs 64 years prior to Harry’s birth. Although, he acknowledges, that regarding legacy of the *Harry Potter* films, *Fantastic Beasts* was under a lot of pressure to follow suit. There was tremendous pressure on the first film and a lot of scrutiny placed on every aspect of the film. Once that was a success, the entire production team relaxed into the second film (Howard in HeyUGuys 2016). Howard states that these are different films, set in a different location (America), with all new characters and even the characters we already know are new in a sense, because we are meeting their younger selves, and so, the film stood on its own two feet and the score had to do the same.

When you follow in the footsteps of the greatest guy who ever did it [John Williams] what score is better known than his incredible theme for Harry Potter... but I fought really hard to get my melodic material in there and get John’s out. That’s nothing personal John if you ever hear this (Howard in Kraft and Holmes 2018).

Hedwig’s Theme [is] the [theme] most people probably identify with. The thing about *Fantastic Beasts* is that it’s in the WIZARDING WORLD™, in JK’s world, but it’s not a Harry Potter movie. It takes place 80 years before Harry comes into being, so while we tip our hat to acknowledge in a respectful and witty wink and a nod kind of way to Hedwig’s Theme, the score is composed of all new Material (Howard in McIntyre, 2016).

At his 2017, July 1st, master class, Howard told the crowd that he knew Warner Brothers would want to open the film with *Hedwig’s Theme* accompanying the Warner Brother’s logo, and that if he wasn’t able to figure out a good transition into an opener of his own, they would have elected for him to use a lot more of *Hedwig’s Theme*. In his master class, Howard gives an

extreme amount of detail on how difficult it was to find a new theme for the films, showing many of his drafts, and discussing how he finally found the opening theme for *Fantastic Beasts* (Howard in KVIFF TV, 2017).

The *Fantastic Beasts* series has been confirmed to have five instalments, and Howard has been confirmed as the composer of the third one (releasing in 2022), alongside the direction of Yates. It seems that with the *Fantastic Beasts* series, the producers have decided to maintain consistency in those two roles of the production team.

2.6 Closing remarks

When thinking about multi-film scoring techniques, one needs to understand that a composer does not work in isolation. The composer is led by the decisions and vision of the directors and producers, and in the case of *Harry Potter* and *Fantastic Beasts*, the work of composers and directors who have previously worked on the franchise.

The WIZARDING WORLD™ films make a distinct turn from 'family friendly' fantasy films, into psychological dramas in a fantasy setting, which causes the inevitable challenge for composers to create a sense of continuity, by adapting the existing music and creating their own music, to suit the intention of the films. Though each composer and director combination brought their own experiences and influence to the franchise, Warner Brothers had a large role in guiding the franchise, and making sure that there was a sense of continuity (Webster, 2009:152). The fact that all the composers found a way to incorporate *Hedwig's Theme* into their own musical ideas, is what makes the music of the WIZARDING WORLD™ franchise an intriguing case to explore. Especially considering the rarity of having multiple directors and composers working on the same franchise.

It would have been a justified creative decision to lose *Hedwig's Theme* (which is so intertwined with the themes of childhood and magic) as a loss of childhood innocence, and the change of fantasy to drama, occurs. It would have made even more sense to not incorporate the theme, at all, into the *Fantastic Beasts* series because, as Howard said, it is a different story set many years prior to the *Harry Potter* story.

3 Observations and explorations

3.1 Exploring and understanding *Hedwig's Theme*

Understanding how the theme is constructed, allows me to understand how it is transformed.

The image displays a musical score for Hedwig's Theme in E minor, 3/8 time. The score is divided into two main sections: Section A (pink background) and Section B (green background). Section A consists of two phrases, A' and A'', each marked with a dashed line and a box. Section B consists of two phrases, B' and B'', also marked with dashed lines and boxes. The score includes various melodic intervals labeled above and below the notes: p4, m2, p5, m3, m3, m3, dim 5, m3, m3, dim 3, m3, m2, m2, m2, m3, m2, dim 4, m2, p8ve, m3, m3, m2, dim 4, m2, dim 7. The notes are written on a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature.

Figure 2 Figure 1: A transcription of Hedwig's Theme in its original form showing melodic intervals and the sections that make up the theme. (e minor, 3/8)

The theme is made up of two phrases which I have labelled A and B (pink and green respectively). Each phrase has 2 halves A'; A'' and B'; B''. The first phrase is made up of a statement (A') and a response (A''), and the second phrase is a repetition of A' which is varied

in the second half (B') with B'' responding to, and ending the theme on a perfect cadence.

The melodic line comprises of mostly alternating major and minor 2nds, and minor 3rds ascending and descending, punctuated with jumps of 4ths and 5ths at important moments as well as a jump of an 8ve to a 7th at the end.

At the end of section A we see a diminished 3rd interval, landing on the Neapolitan 2nd, moving to a diminished 5th (a tritone). This kind of intervallic movement is seen quite often to represent 'magic', death or the 'supernatural'. The tritone has a history of being associated with the supernatural, 'evil', magic or the unknown, especially in late-19th, early-20th-century

Romantic music (Murphy 2006:2)¹⁷. In film the tritone is a common trope used to represent fantasy, or science fiction and the unknown, this trope is commonly used by composer Danny Elfman (Lehman, 2018: 102).

The tritone and the Neapolitan 2nd have both been associated with the unknown, mystery, death, longing, magic, outer space, the underworld, supernatural events and in general, suspense¹⁸.

Just a few examples:

- West Side Story – longing and death
- The opening of *The Simpsons* – unusual/ unnatural
- The Twilight Zone – science fiction
- The Pink Panther - mystery
- Star Wars – outer space
- Star Trek – outer space
- Batman vs Superman: Dawn of Justice – suspense
- Inception – suspense, science fiction
- Coco – fantasy, magic, death
- Nightmare Before Christmas – death, suspense, fantasy
- Treasure Planet – science fiction
- Narnia – magic, suspense

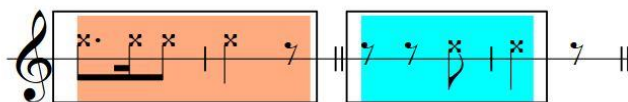


Figure 3 A transcription of two rhythmic units that characterise Hedwig's Theme

There are two rhythmic units that characterise a sense of playfulness in *Hedwig's Theme*.

The first (orange) is the rhythmic motif that begins each section, and sub section, of the theme, and is used in multiple occurrences. Often, this motif is used in different melodic contexts as part of a new theme. I will refer to this as the A' rhythmic motif.

¹⁷ *Pandemonium* from Berlioz's *La damnation de Faust*, *Dance Macabre* from Saint Saens, *Clair de lune* Debussy, the *Moonlight Sonata* Beethoven, *Largo* from Dvorak's 9th symphony, *The Planets* Holst, *Tristan and Isolde* Wagner

¹⁸ Further reading can be done in "The Major Tritone Progression in Recent Hollywood Science Fiction Films" By Scott Murphy, 2006

The second (blue) is an anticipation/upbeat that accentuates the waltz character of the original theme.

Both rhythmic motifs are stylistic, compositional traits of John Williams, and can be seen in other film scores he has written; *The Imperial March* (*Star Wars*) and *The Raider's March* (*Indiana Jones*)¹⁹

When these two rhythmic units are reconstructed, the theme is being directly transformed without the need to transform the melodic structure.

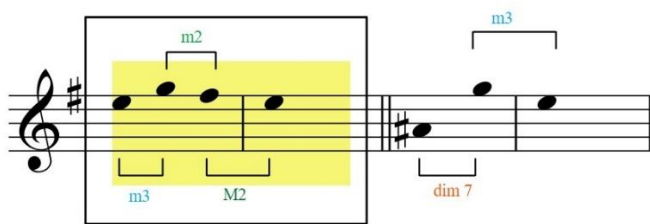


Figure 4 A transcription of two melodic motifs that are often used to create new material

There are two melodic motifs within the theme that are used frequently throughout the films (the first, is at the beginning of section A' and the second is the end of B''). The A' motif is used most frequently throughout the franchise. In later films this motif is the most common use of *Hedwig's Theme*.

Hedwig's Theme is presented, roughly 105, times throughout the WIZARDING WORLD™ films, in various keys. The table below to shows which keys the theme is presented in throughout each film, and how many times those keys are used.

¹⁹ This is discussed further in Chapter 5.

Composers	Films	Keys												
		e	G	f	f [#]	g	g [#]	a ^b	a	b ^b	b	c	c [#]	d
John Williams	<i>Philosopher's Stone</i>	8	2	1	2	6	1			3	1	1	1	4
	<i>Chamber of Secrets</i>	4		2	1	1			2	4			7	3
	<i>Prisoner of Azkaban</i>	4							1		1			1
Patrick Doyle	<i>Goblet of Fire</i>							1				3		
Nicholas Hooper	<i>Order of the Phoenix</i>	2				2			2		1			1
	<i>Half Blood Prince</i>	2				1						1		
Alexandre Desplat	<i>Deathly Hallows</i>	2			2			1	3	4		3	1	1
James Newton Howard	<i>Fantastic Beasts</i>	1		1		1						1		
	<i>Crimes of Grindelwald</i>	2		1		1				1		2		
	TOTAL	25	2	5	5	12	1	2	8	12	3	11	9	10

Table 2 showing which keys the theme is presented in throughout each film, and how many times those keys are used.

This shows that E minor is the most common key in which *Hedwig's Theme* is presented.

23.8% of the presentations of *Hedwig's Theme* occur in E minor, followed by: G minor and B^b minor, and then C minor and D minor.

E minor is used most by John Williams.

E minor is the most used key (to present *Hedwig's Theme*) in *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and the Half Blood Prince*.

3.2 Opening scenes

The most common way to demonstrate the 'darkening' of the *Harry Potter* films is through showing the progression of the opening scenes. Many video compilations of the openings

have been made and posted to YouTube to demonstrate the darkening tone of the films, like this video uploaded by DazzNovaNaion.²⁰

The opening scenes, not only become visually darker, but *Hedwig's Theme* is transformed to develop the concept of 'darkening'.

Since the opening scenes are the starting points of each film, they are a good point of departure for my exploration into the transformation of *Hedwig's Theme*. The same way that the numerous 'opening scene compilations' on YouTube provide an 'overview' of how the films become increasingly darker in tone, this section of the study aims to provide an overview of how the transformation of *Hedwig's Theme* increases a sense of darkness. Exploring the opening scenes provides a 'surface level' demonstration before delving deeper into how this theme is transformed throughout each film.

The opening scenes of the *Harry Potter* series are distinctly recognisable due to the continued use of *Hedwig's Theme*. Carrying over the theme to the *Fantastic Beasts* series tells the audience, right in the opening scene, that they are re-entering the WIZARDING WORLD™, and sets up expectations for the same 'kind' of magical story, before shifting quickly to new musical material that introduces and distinguishes the new series from *Harry Potter*.

The opening scenes vary in length. They all follow the same general structure, in that the Warner Brothers logo appears before the *Harry Potter* or *Fantastic Beasts* logo. Where some include moments of drama and action in between the presentation of the two logos, others will present the logos in quick succession without a break in the music. Generally, *Hedwig's Theme* accompanies the Warner Brothers logo, with the second theme (in the case of John Williams) or new material accompanying the *Harry Potter* logo (the exceptions are *Harry Potter and the Goblet of Fire* where *Hedwig's Theme* accompanies the *Harry Potter* Logo and the *Deathly Hallows Part two* where *Hedwig's Theme* is not used.). The practice of opening a film with the logo of the production studio accompanied by music is one of the oldest film traditions, dating to the 1930's (Lehman, 2018) as a way of welcoming viewers to the film and announcing the start of the film. Logo themes have become a formal archetype which Lehman (2018) refers to as a "sonic brand". The recurring use of *Hedwig's*

²⁰ One of the better-quality compilations, that includes the *Fantastic Beasts* openings.

<https://www.youtube.com/watch?v=d7p6N6IPdJU>.

Theme accompanying the Warner Bros. logo cements its role as a sonic brand for the film franchises whilst highlighting its significance in the form or structure of the films.

Composers	Films	Length in minutes' and seconds''
John Williams	<i>Philosopher's Stone</i>	4' 10''
	<i>Chamber of Secrets</i>	0' 46''
	<i>Prisoner of Azkaban</i>	1' 28''
Patrick Doyle	<i>Goblet of Fire</i>	1' 17''
Nicholas Hooper	<i>Order of the Phoenix</i>	0' 47''
	<i>Half Blood Prince</i>	1' 07''
Alexandre Desplat	<i>Deathly Hallows</i>	3' 45''
James Newton Howard	<i>Fantastic Beasts</i>	0' 34''
	<i>Crimes of Grindelwald</i>	0' 39''

Table 3 Showing the durations of each opening scene in minutes and seconds

3.2.1 John Williams

3.2.1.1 *Harry Potter and the Philosopher's Stone*

Bpm = 58

Section A in g minor played by Horns (concert pitch)

Unresolved tritone

00:00:02

00:00:16

Violin runs in gminor accompaniment provides texture for the horns to float

Figure 5 Transcription of *The Philosopher's Stone* - opening scene, first half

	00:00:00 – 00:00:02	00:00:02: - 00:00:16
Scene description	Black screen to gold of the WB (Warner Brothers) logo, close-up.	Gold reflection, WB logo swivels and zooms out. Cut to black screen.

Horizontal Structures	Sporadic scalar ascending and descending (semi-demi quaver) runs, which turn at unpredictable moments.	Section A begins in G minor, played by the Horns in their mid-register (Schonken, 2015:304). As seen in figure 2, the theme's melodic line is made up of mostly alternating major and minor 2nds and minor 3rds. Only section A is presented, ending on an unresolved tritone which is suspended, creating a question/expectation as the screen fades to black.
Vertical Structures		Focus on melody against the texture of the fast scalar material, creating a twinkling bed atop which the melody floats.
Tempo	Bpm = 58, however, the overall tempo feels faster, because the individual notes of the runs are barely distinguishable.	58 Bpm is maintained. Pushes forward Matches the pace of the visuals, WB logo movement
Instrumentation	Violins Celeste	Horns (concert pitch) Violins Celeste
Orchestration	Violins and Celeste are playing in unison. They are presented <i>mezzo forte</i> . At this point they are in the foreground of the aural space. The speed of the runs prioritises the textural effect over the sounding of individual notes, so that a 'twinkling'-like texture is achieved. The high register of the runs (situated around C3) creates a perception of 'lightness' ²¹ . This is a textural element which is carried throughout the film, by Williams.	The Violins and Celeste continue with the sporadic runs, while the Horns play the melody line. Violins and Celeste are playing an octave above the Horns. The melody line is played <i>forte</i> while the runs remain <i>mezzo forte</i> . The use of register and dynamics gives the Horns a perception of 'weight' as they become the foreground of the aural space. The Violins (middle ground) are more distinguishable in the mix than the Celeste, because Celeste in this register blends well with the Violins. The Celeste provides a 'brightness' to the runs with its more prominent attacks. The Horns in their mid-range, played <i>forte</i> , create a sense of grandeur/ announcement of the theme. The texture of the runs, situated in the middle – background provide a 'bed' for the melody.

²¹ Refer to Schonken (2015:157) "Some last notes about the perception of sound".

Table 4 Exploration of *The Philosopher's Stone* - opening scene; see Figure 5.

Slower tempo
 durations doubled
 Bpm = 40

Section A in B^b minor played by solo Celeste

Unresolved tritone

		the accompaniment enhances the waltz.	
Tempo		Bpm = 40 The tempo is slower, and the time signature is now 3/4, doubling the note durations. Slowing the moment down creates a feeling of intimacy.	
Instrumentation		Solo Celeste	
Orchestration		The melody line in the solo Celeste plays in the foreground of the aural space, with the accompanying chords falling quietly into the background. Right hand is playing <i>mezzo forte</i> while the left is playing <i>piano</i> . The only other sound is the dialogue spoken by Dumbledore. The choice of solo Celeste for this moment further develops the sense of intimacy because a slow Celeste sound, imitates the sound of a baby mobile or a music box which complements the visuals (baby Harry). The Celeste presenting the theme in a higher register compared to the first half of the opening, also gives a sense of 'lightness'.	

Table 5 Exploration of *The Philosopher's Stone* - opening, second half; see Figure 6

3.2.1.2 *Harry Potter and the Chamber of Secrets*

Bpm = 52

A

00:00:02

Solo Celeste

dim 3

dim 5

Colouristic contrapuntal line with the A# lower auxiliary resolving to the tonic B

Figure 7 Transcription of *The Chamber of Secrets* - opening scene; first half

	00:00:02 – 00:00:12
Scene description	Black screen fading to the camera floating through clouds. WB logo becoming visible in the distance, as the camera comes through the clouds.
Horizontal Structures	E minor No melodic or rhythmic changes to the theme. Theme begins on the upbeat. Diminished 3 rd in the third to last bar of section A is maintained. Section A ends on the flattened 2 nd , down to B (a tritone), but, unlike the <i>Philosopher's Stone</i> opening, the tritone is not suspended, it moves straight into section B of the theme.
Vertical Structures	The repeating tonic on the strong beat creates a 'bass' contrapuntal line (at the same pitch as the melody) which then develops into a colouristic ascending line with the A#, lower auxiliary note, preparing the B in the final bar. The B quaver below the F# (third last bar) creates a tritone.
Tempo	Bpm = 52. Slightly slower tempo than the first half of the <i>Philosopher's Stone</i> opening.
Instrumentation	Solo Celeste
Orchestration	The solo Celeste with the sound of wind, makes the theme sound distant and thin/ghostly. The resonance of the Celeste blends with the diegetic sound to create a sense of floating/ lightness. The Celeste is playing at the same register as it was in the <i>Philosopher's Stone</i> opening.

Table 6 Exploration of *The Chamber of Secrets* - opening scene, first half; see Figure 7

B

00:00:12

Violas take over the theme

dim 4th. Interesting contrast to end on the diminished 4th when the theme begins on the perfect 4th.

pizz. Bases

Pizz. broken chord triplets provide a quirky element in the background. Preparation for the E.

Descending line of the tonic to dominant implies an imperfect cadence, the repetition of the dominant down an octave creates continuation. This creates a bridge from Hedwig's theme to the second theme.

Figure 8 Transcription of *The Chamber of Secrets* – opening scene, second half

	00:00:12 – 00:00:23
Scene description	WB logo settles into centre screen. Begin to zoom in as the logo shield turns. Camera moves through the logo and HP logo appears from behind a cloud.
Horizontal Structures	The theme continues into section B with the second half of B', and B'' being played an octave lower. No rhythmic changes.
Vertical Structures	The contrapuntal bass line in the Celeste is replaced with the Double Bases, playing broken chord triplets, G minor, F minor and A minor. This prepares the return of E minor. The final descending notes in the Bases (E, B, B) create a bridge into the second theme, which follows <i>Hedwig's Theme</i> directly.
Tempo	Bpm = 52. The entrance of Violin runs creates a perception of speeding up, but there is no tempo change.
Instrumentation	Celeste Harp Violins Violas Cellos Bases

	Horns (concert pitch)
Orchestration	<p>The Celeste continues the theme (foreground).</p> <p>Harp glissando announces the entrance of other instruments.</p> <p>Violins enter with sporadic ascending and descending scalar lines, reminiscent of the first film.</p> <p>The melody line is handed over to the Violas playing an octave lower.</p> <p>The change in register is blended seamlessly as the Basses join at the same moment and the Violin runs fill the upper register.</p> <p>There is vertical depth to this excerpt; clear upper, middle and lower register layers can be heard; Violins at the top, Violas in the middle and the Basses at the bottom. The Violin runs and the Basses are played at a <i>mezzo forte</i> while the Violas are playing the melody line <i>forte</i>. The varying dynamics assist in creating space, where the Violas are in the foreground, the Basses are in the middle ground and the Violin runs in the background. The Basses' timbre and register creates a sense of 'weight' that, despite the dynamics being the same, brings them out more than the Violin runs²².</p> <p>The harsher attacks created by the plucking of the Basses rather than bowing, also increases their saliency.</p>

Table 7 Exploration of *Chamber of Secrets* – opening scene, second half; see Figure 8.

3.2.1.2 *Harry Potter and the Prisoner of Azkaban*:

Bpm = 50

A

00:00:03

²² The concept of timbre and register on the saliency of an instrument is discussed in Schonken, 2015 pg158.

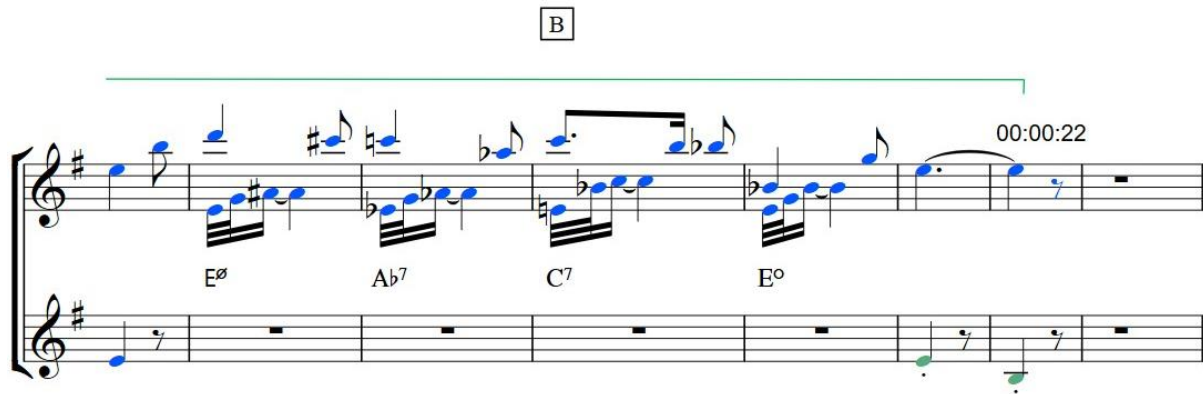


Figure 9 A transcription of *The Prisoner of Azkaban* – opening scene, first half

	00:00:03 – 00:00:22
Scene description	A ball of light is fading on and off in darkness, through which you begin to see the WB logo, while you hear thunder and dogs barking. The ball of light begins to grow larger as we begin to hear Harry saying “Lumos Maxima”. The WB logo appears to be moving ‘closer to the viewer’, and we begin to see Harry’s room in the dark, while he is practicing a spell under his duvet.
Horizontal Structures	E minor Begins with the upbeat. Section A and B presented in full. No melodic or rhythmic changes are made to the theme.
Vertical Structures	Similarly, to the <i>Chamber of Secrets</i> , there is a bass contrapuntal line repeating E on the strong beat, then shifting to the same ascending colouristic contrapuntal line with A# resolving to B, at the end of section A”. The contrapuntal line is played an octave lower than in <i>Chamber of Secrets</i> . Section B begins immediately. Section B is accompanied by fast broken chords, which create a textural ‘flurry’-like affect. The chord progression: E half diminished, A ^b Major, C ⁷ to E diminished, takes the expected tonal progression and creates ambiguity.
Tempo	Bpm = roughly 50. The small changes in tempo over the first 3 opening scenes are not extremely noticeable.
Instrumentation	Solo Celeste Double Bass

Orchestration	<p>The Celeste presents the theme (<i>mezzo forte</i>) with a 'bend-like' diegetic sound accompanying the fading light in the background. Harry recites a spell.</p> <p>The Celeste is in the foreground, until we hear the spell, and then it enters the midground, while dialogue takes the foreground. This is the first opening where dialogue is occurring over the theme.</p> <p>The contrapuntal line, presented an octave lower, creates a sense of grounding (once again the effects of register on the perception of 'weight' in music (Schonken, 2015)) making the Celeste sound heavier, and removing the 'floating', 'lightness', that it had in the previous two openings.</p>
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Table 8 Exploration of *The Prisoner of Azkaban* - opening scene, first half; Figure 9

A

B

Figure 10 Transcription of *The Prisoner of Azkaban* – opening scene, second half.

	00:00:23 – 00:00:52	00:00:52 – 00:01:13
Scene description	Break of action where you hear a toilet flush. Vernon Dursley walks into Harry's room, switches on the light and Harry pretends to be sleeping.	Vernon leaves and Harry starts practicing the spell again. The light explodes on screen and through the light the <i>Harry Potter</i> logo emerges.
Horizontal structures	The second theme is playing.	The theme is repeated, both sections A and B in full.

		No changes to the melody or the rhythm.
Vertical structures		E accompaniment in the bass. Section B contains the same harmonic movement that we see in the opening scene of <i>Chamber of Secrets</i> ; G minor, F minor, A minor resolving to E minor
Tempo		Bpm still roughly 50.
Instrumentation		Horns (concert pitch) Violins Celeste Basses
Orchestration	Violin tremolos (<i>pianissimo</i>) crescendo and lead to short Violin runs. The Basses enter with <i>piano</i> pizzicato broken chords. Sporadic Violin and Celeste runs begin (<i>mezzo forte</i>). Although it is not notated in the transcription, an oboe is heard in the middle ground playing quick minor seconds as the theme begins again.	There is a lot of diegetic sound in this excerpt, (which has not occurred before in an opening scene) which creates a busier sonic space for the presentation of the music. It gives a sense of 'chaos' and excitement when paired with the Violin and Celeste runs. The Horns play the theme, in their middle register, <i>mezzo forte</i> . Due to their register and dynamics, the Horns blend more into the orchestration. The theme, although clearly audible, falls more into the middle ground, while the Violin and Celeste runs, played <i>forte</i> , are situated in the foreground. Towards the end of Section B, the Horns crescendo to a <i>forte</i> reclaiming the foreground, triumphantly.

Table 9 Exploration of *The Prisoner of Azkaban* – opening scene, second half; Figure 10

Only the first three films by John Williams include *Hedwig's Theme*, followed directly by the second theme in the opening scenes. From the fourth film onwards the second theme is never used in the opening scenes and is used sparsely throughout the films.

3.2.2 Patrick Doyle

3.2.2.1 *Harry Potter and the Goblet of Fire*

00:00:20

A' melodic motif

Reeds

Glockenspiel

Figure 11 Transcription of *The Goblet of Fire* – opening scene, first half

Goblet of Fire opens quite differently from the first three films. Instead of using *Hedwig's Theme* to accompany the Warner Brothers logo, Doyle opens the film with a dramatic new theme, played by Brass and Strings, with violent-sounding, *fortissimo*, Violin glissandi, and low Piano, playing march-like rhythms.

After the Warner Brothers logo has passed (00:00:20) the scene cuts to showing a mound of skulls behind, what looks like, prison bars. A snake (whom we find out later is Nagini, Voldemort's snake companion) slithers out. The camera follows the snake, as it moves across the ground, whilst panning upwards so that we see gravestones illuminated by the moon. As the snake moves closer to a statue in the graveyard, the camera pans upwards, and over the statue, focusing on the night sky, where the *Harry Potter* logo appears.

It is at this point that we hear the above melody played by Reeds. The melody is based on the melodic motif from *Hedwig's Theme* section A'. The melody is in C minor, while the Glockenspiel accompanies in E minor, creating a polymodal precursor to *Hedwig's Theme*.

Rhythmic reconstruction of the theme

A

00:00:53

i

B

VI VII/VI VI III i

Figure 12 Transcription of *The Goblet of Fire* – opening scene, second half

	00:00:53 – 00:01:08
Scene description	The camera pans into the night sky where the <i>Harry Potter</i> Logo is visible and begins to zoom into the logo.
Horizontal structures	<p>The theme has been completely rhythmically reconstructed. Instead of a 3/8 or 3/4 time signature, Doyle has opted for 4/4 and, does not use note values smaller than a crotchet. The first three notes of the theme are played as a triplet replacing the A' rhythmic motif. The rhythmic hierarchy is maintained, meaning that, the notes that fell on strong beats still fall on strong beats, and weak still fall on weak.</p> <p>The melodic contour is maintained, and both sections A and B are presented. Only 4 notes have been altered to create a more dissonant sound.</p>
Vertical structures	<p>C minor.</p> <p>The theme is accompanied by sustained chords played by Strings. The major chords in a minor setting create a greater sense of unease and drama.</p>

Tempo	Bpm still roughly 50. Although, there is no difference between the tempo of this opening and the previous opening, without the Violin and Celeste runs, and because of the rhythmic reconstruction of the theme it feels slower.
Instrumentation	Strings
Orchestration	The full Strings orchestration of the theme and the accompanying chords creates a much larger, fuller, and more dramatic sound. The slight interval changes made to the melody create a sense of seriousness. The String orchestra replaces the magical twinkling of the Celeste and Violins, heard previously, with a dramatic sonority.

Table 10 Exploration of *The Goblet of Fire* – opening scene, second half; Figure 12

The figure displays a side-by-side comparison of two musical themes in G minor. The top system, labeled 'Goblet of Fire', shows a transformed version of the theme with intervals marked as m2, M3, P5, m3, and dim 5. The bottom system, labeled 'Original', shows the original theme with intervals marked as m3, M7, m6, dim 4, P8, and dim 7. Red dots in the 'Goblet of Fire' staff indicate the specific notes that have been altered from the original theme.

Figure 13 Transcription showing a comparison of Patrick Doyle's transformation of Hedwig's theme melodically and the original theme (G minor)

Looking closer at the melody line and comparing it to the original melody; Doyle has only raised four notes by a semitone, swapping major and minor seconds and thirds, expanding the tritone to a perfect 5th, making the diminished 4ths minor 3rds and changing the perfect 8ve and diminished 7th, to a major 7th and a minor 6th.

These small changes greatly impact the tonal structure of the melody. Bringing in the raised 7th to emphasise the minor key. Creating a perfect cadence at the end of section A. Bringing in the natural 7th. Ending in a minor tonic space rather than a diminished 7th.

3.2.2 Nicholas Hooper

3.2.3.1 *Harry Potter and the Order of the Phoenix*

Bpm = 44

Section A played by Piccolo and Horns

00:00:18 00:00:30

Piccolo

Horn (concert pitch)

Violins

Strings

Figure 14 Transcription of *The Order of the Phoenix* – opening scene, first half.

	00:00:00 – 00:00:18	00:00:18 – 00:00:30
Scene description	Dark screen fades to WB logo becoming visible through dark clouds. Zooming into logo.	WB logo reaches full screen, camera 'passes through' the logo and the <i>Harry Potter</i> logo appears in the distance.
Horizontal structures		No melodic or rhythmic changes from the original theme. Section A is presented in full.
Vertical structures		The theme is doubled by Horns and Piccolo. The melodies are playing two 8ves apart. A strings pedal on E, accompanies the melody.
Tempo		Bpm = 44
Instrumentation		Piccolo Horns (at concert pitch) Strings Spectral tree Flutes
Orchestration	Low drone with non-comprehensible whispering.	The Piccolos and the Horns play the theme two octaves apart (<i>forte</i>). The Horns in their middle register are reminiscent of the previous openings, however, paired with the extremely high register of the Piccolo there is a sense of unease, which is only heightened by the tempo. The Piccolos have a piercing timbre which cuts through the orchestra. At this register they do not blend well with the other instruments in the orchestration, and there are

		<p>no instruments of similar timbre to blend with (Refer to Schonken, 2015:159).</p> <p>The Horns in the middle ground.</p> <p>The Strings pedal is played throughout the entire String orchestra (<i>mezzo forte</i>) and falls into the background.</p> <p>The music crescendos and a Spectral Tree enters the orchestration with a Flute playing sporadic, runs. The Violins take over the melody from the piccolos and the Horns drop out.</p>
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Table 11 Exploration of *The Order of the Phoenix* – opening scene, first half; see Figure 14.

Section B played by Violins and Horns

instead of going down an octave it stays at the same pitch

00:00:34

TT Aug 4

instead of going down to C it goes up to Eb

Section A begins in c minor

This G pedal belongs to both e minor and c minor as III and V

Figure 15 Transcription of *The Order of the Phoenix* – opening scene, second half.

	00:00:30 – 00:00:34	00:00:34 – 00:01:13
Scene description	<i>Harry Potter</i> logo is full screen.	Camera passes 'through' the <i>Harry Potter</i> logo focusing on dark clouds with a light shining in the distance.
Horizontal structures	Violins are playing Section B of the theme an 8ve lower than the Piccolos were playing.	At this point the Violins are playing the last two notes of section B' when the Horns re-enter with a variation of section A'. The theme has been altered for both the Violins and the Horns so that they form two contrary lines, descending and ascending.

Vertical structures	Lower strings continue the E pedal, below the Violins	The Horns enter on the tritone, an octave below the Violins playing a variation of section A'. The Violins are playing the theme in E minor while the Horns have entered in C minor. The E pedal has shifted to a G, which fits into both E minor and C minor. The final chord of the excerpt is an E minor.
Instrumentation	Strings Spectral Tree Flutes	Strings Spectral Tree Flutes Horns (concert pitch)
Orchestration	Dropping the Piccolos and the Horns creates space for the Violins to appear to sound louder than the rest of the instruments although they are not playing louder. The Spectral Tree and Flutes are still playing the same material, reminiscent of the Violin and Celeste runs from Williams. Spectral Tree creates a 'twinkling' that has connotations of magic. The Flutes are playing sporadic runs.	The Violins and the Strings pedal are playing <i>fortissimo</i> when the Horns enter, slightly quieter, <i>forte</i> . The Horns are not intended to stand out, they simply create tension through the polymodality. The Horns, at this point, blend well with the lower strings. Their timbre adds 'richness' to the orchestration because the Horn is rich in overtones ²³ . As the Horns ascend to their higher register they push into the foreground. (This is because as they play in their higher register more effort is required to have the notes heard, and so the notes seem to be played louder (Schonken, 2015:159). Their timbre becomes brighter as they enter their higher tessitura (more overtones).

Table 12 Exploration of *The Order of the Phoenix* – opening scene, second half; Figure 15

²³ Refer to Schonken, 2015, section 4.4.

3.2.3.2 Harry Potter and the Half-blood Prince:

Bpm = 40

00:00:14

Violin harmonics

Violin trem

m2

Celeste

Violins i

Flattened 5th (TT)

dim 4

vb

Figure 16 Transcription of *The Half Blood Prince* – opening scene

	00:00:00 – 00:00:14	00:00:14 – 00:00:22
Scene description	Black screen fades to dark clouds with the WB logo in the distance.	The camera begins to zoom into the logo until the “Warner Bros. Pictures” is full screen.
Horizontal structures		<p>Section A' of the theme is played by the Celeste.</p> <p>It is rhythmically unchanged.</p> <p>The last 3 notes have been altered melodically, so that instead of descending a major 2nd and then a minor 3rd, they descend a minor 2nd and a diminished 4th.</p> <p>The D^b in both the Celeste and the Violin tremolos is the flattened 5th, which in this case, is directly referencing death; just as the theme ends you hear the echo of Bellatrix’s voice</p>

		saying “I killed Sirius Black” in a ‘sing song’ way.
Vertical structures		<p>The tritone is greatly emphasised in this excerpt with the D^b in both the Celeste and the Violin tremolos.</p> <p>The first half of the excerpt is centred around the tonic.</p> <p>The second half is centred around the dominant or the flattened dominant and the supertonic.</p>
Tempo	Bpm = 40	
Instrumentation	Violin Cymbal	Celeste Violins Cymbal
Orchestration	Thunder and a kind of distant ‘thumping’ diegetic sound are heard. Violin harmonics and soft brushing of a Cymbal.	<p>The Violins are playing a <i>piano</i> tremolo (middle ground) while the Celeste plays the melody line <i>mezzo piano</i> in the foreground. In the background there are still Violin harmonics, soft brushing of a Cymbal and Violin runs. The runs are structured and predictable, unlike the runs heard in previous openings. This is a reference to John Williams’s original score, but the predictable machine-like movement of the runs removes any playfulness or magical connotations. The entire orchestration is relatively softer, dynamically, than previous openings.</p>

Table 13 Exploration of *The Half Blood Prince* – opening scene; see Figure 16.

3.2.4 Alexandre Desplat

3.2.4.1 *Harry Potter and the Deathly Hallows, Part 1*

Section A

Bpm = 37

00:00:16

Solo Celeste

8va

A'

A''

min 3 lower

m2

This creates a sense of 'dying out'.
Common technique in thrillers or horror to
create a feeling of 'disintegration'/ disturbance
Think of the sound of an electronic toy's batteries dying

Figure 17 Transcription of *The Deathly Hallows, Part 1* – opening scene.

	00:00:00 – 00:00:16	00:00:14 – 00:00:22
Scene description	Black screen fades to dark clouds with the WB logo in the distance.	The camera begins to zoom into the logo and we can see that the logo is deteriorating and rusted.
Horizontal structures		Section A is played by the solo Celeste in E minor. A'' is played a minor 3 rd lower and ends short of the last note.
Tempo		Bpm = 37 the slowest tempo of any opening so far
Instrumentation		Celeste
Orchestration	A screeching, hissing, metallic diegetic sound can be heard. The sound is progressively increasing in volume.	The solo Celeste is being played <i>pianissimo</i> creating a ghostly feeling. By lowering section A'' by a minor 3 rd Desplat creates the impression of a music box's sound dying or the batteries of a toy going flat and the sound dying out. The screeching continues to get louder.

Table 14 Exploration of *The Deathly Hallows, Part 1* – opening scene; see Figure 17.

3.2.5 James Newton Howard

3.2.5.1 *Fantastic Beasts and Where to Find Them*

Section A in the Piccolo and Horns (concert pitch) an octave lower

Bpm = 48

00:00:05

Removed the dim 3rd, kept the tritone

Figure 18 Transcription of *Fantastic Beasts and Where to Find Them* – opening scene

	00:00:00 – 00:00:05	00:00:05 – 00:00:16
Scene description	Black screen fading to dark clouds with the WB logo in the centre. Logo is in darkness	The camera begins to zoom into the WB logo and the logo comes out of the shadows. The camera then zooms into, and through the logo.
Horizontal structures		Section A is played in its entirety. G minor It is rhythmically unaltered.

		The diminished 3 rd in A' has been changed to a major 3 rd but the tritone is maintained.
Tempo		Bpm = 48
Instrumentation	Strings	Piccolo Horns (concert pitch)
Orchestration	Strings open the scene with a tremolo.	The Piccolo and Horn combination that we heard in <i>The Order of the Phoenix</i> opening is used again, but this time the Piccolo is not playing at a very high register, nor is the Horn playing two 8ves below it. Both lie in the foreground, being played <i>mezzo forte</i> . Their mixed timbres create a 'rough' texture that cuts through the strings. The Strings tremolo continues after the theme has ended.

Table 15 Exploration of *Fantastic Beasts and Where to Find Them* – opening scene; see Figure 18.

3.2.5.2 *Fantastic Beasts: Crimes of Grindelwald*

Bpm = 40

00:00:08

Solo Celeste

Syncopated dominant accompaniment

A' Bbm Gm Cm

Figure 19 Transcription of *Crimes of Grindelwald* - opening scene

	00:00:00 – 00:00:14	00:00:14 – 00:00:22
Scene description	Black screen fades to seeing the WB logo 'submerged' in darkness, dim light is coming from above.	The camera begins to zoom into the logo until the "Warner Bros. Pictures" is full screen.
Horizontal structures		Section A' is played by the solo Celeste. Begins on the upbeat. F minor. It is rhythmically and melodically unchanged.

Vertical structures		The syncopated accompaniment, playing the 5 th rather than the tonic, makes this presentation of the theme sound more emotional.
Tempo	Bpm = 40	
Instrumentation		Celeste
Orchestration	Diegetic noise: muffled thunder, a 'breathy', high frequency screeching and a low frequency metallic 'groaning', like the hull of an old ship.	The Celeste is playing the theme <i>piano</i> . Similar to the opening of <i>Deathly Hallows</i> , the Celeste has a ghostly feel, however, the contrapuntal accompaniment creates a bit more depth, lessening this feeling.

Table 16 Exploration of *Crimes of Grindelwald* - opening scene; Figure 19

3.3 Moments that use longer sections of the theme

In this section I have given each excerpt a title, based on what is happening in the films when it occurs. This is simply to provide the reader further reference as to where in the narrative the theme is used.

3.3.1 John Williams

3.3.1.1 *Harry Potter and the Philosopher's Stone*

3.3.1.1.1 *Letters*

Bpm = 58

00:12:20

Solo Celeste

Neapolitan 2nd

dim 3

Contrapuntal movement of the A# preparing the B
Also V/V preparing for V to I

Section A

Section B

00:12:37

Bridging material while the violin runs
and other instruments enter.

Oboe

Celli pedal maintaining the tonal center

pizz. Basses
pizz. Celli

P4

P4

P4

dim 5

A bridge section. Sounds like a sequence to modulate but the pedal maintains the tonal centre and instead it is jumping movement downwards from E to E. This is just a descending line with upper auxiliary notes to expand on the descending line.

Figure 20 Transcription showing an occurrence of Hedwig's Theme in *The Philosopher's Stone* – *Letters*, second half.

	00:12:20 – 00:12:37	00:12:37 – 00:12:46
Scene description	Harry hears an owl screech, and he turns to look at the window. Uncle Vernon is hysterically talking about "no post on Sundays". Harry walks up to the window and pulls the curtain aside. The camera pans out to show the Dursley's house covered in owls.	The scene cuts back to Vernon, proudly laughing about the lack of post. A letter flies out from the fireplace and hits Vernon in the face. Harry turns from the window to look at Vernon. Petunia and Dudley look confused. The camera settles on Vernon staring in the direction of the fireplace, perplexed.
Horizontal structures	The entire theme is presented, with no rhythmic or melodic changes.	Bridging material. The Celeste plays an ascending line using the quaver-crochet rhythmic motif. The Basses and Celli play a pizzicato descending line which sounds sequential but is not.

		Short semi-quaver minor seconds are played by the Oboe.
Vertical structures	E minor The colouristic contrapuntal bass line, of A [#] resolving to B, that we see in the <i>Chamber of Secrets</i> and <i>Prisoner of Azkaban</i> openings, is reused.	Cello pedal on E.
Tempo	Bpm = 58	Bpm = 58
Instrumentation	Solo Celeste	Celeste Basses Celli Oboe
Orchestration	The screeching of owls and uncle Vernon's voice are in the foreground. The Celeste enters <i>piano</i> into the middle ground (this sense of depth is created mostly by variations in the volume of the diegetic sounds and the dynamics of the celeste).	The Cello pedal is played <i>piano</i> while the Celeste's bridging material can be heard <i>mezzo piano</i> . As the Basses and Celli begin their descending line, the Violin runs, heard in the first three openings begin, <i>piano</i> . The Oboe plays quick 'hoot'-like minor 2nds which represent an owl's hoot (this is a trope that Williams applies in a few other places when he uses <i>Hedwig's Theme</i>).

Table 17 Exploration of *The Philosopher's Stone* – Letters, first Half; see Figure 20.

like the hooting of an owl

00:12:48

no longer a dim 3 but still the neopolitan 2nd

Horns (concert pitch)

voice leading implies going down to the E but instead the bass jumps up to the E

M2

P5

m2

dim 7

i V V/V

Interesting to note that the bridge section ends on the melodic motif from section A

00:13:06

V V i vi/V i

Figure 21 Transcription showing an occurrence of Hedwig's Theme in *The Philosopher's Stone* – Letters, second half.

	00:12:46 – 00:12:48	00:12:48 – 00:13:06
Scene description	The camera is still focused on Vernon's face.	Letters cascading from the fireplace. The Dursleys are screaming and swatting at the letters. Harry is overjoyed and jumps on the coffee table grabbing for a letter.
Horizontal structures	The bridge section comes to an end with the Basses and Celli playing the melodic motif from A'. Instead of ending on the lower E they ascend to the E an 8ve above, which then becomes the contrapuntal line for the theme's repetition.	The theme repeats (both sections A and B), an 8ve lower in the Horns. Section A'': the diminished 3 rd is replaced with a minor 3 rd . The tritone is maintained. No rhythmic changes.
Vertical structures		While the Horns are playing the theme, the Basses are playing a pizzicato contrapuntal line. Harmonic movement is a simple Tonic – Dominant – Tonic, structure.
Tempo	Bpm = 58	
Instrumentation	Basses Celli Violins Oboe	Horns (concert pitch) Violins Basses
Orchestration	The bridge gives the opportunity for the music to crescendo, which contrasts with the descending melodic line of the Basses, creating the perception of contrary movement.	The repetition of the theme is played <i>forte</i> . Both, the Horns', and the Basses' contrapuntal lines are in the foreground. The Basses are playing an 8ve higher than they were previously, which causes them to stand out more. Violin runs are in the middle ground. In the overall sonic space, the music is slightly behind the sound design, because the music is quieter than the sound design (the letters flying, the Dursleys screaming).

Table 18 Exploration of *The Philosopher's Stone* – Letters, second half; see Figure 21.

3.3.1.1.2 Going to save the stone

Bpm = 68

02:00:47

Flute

Vibraphone

Strings

Vibs float lightly above, like the cloak covering the children

Section A played by Horn in F (concert pitch)

most noticeable is how much the rhythm of the theme has changed.

Figure 22 Transcription showing an occurrence of Hedwig's Theme in *The Philosopher's Stone* – Going to save the stone.

	02:00:47 – 02:01:01
Scene description	Neville tries to stop Harry, Ron, and Hermione from leaving the common room at night; Hermione petrifies him. The three apologise and walk away. The scene shifts to showing the trio, walking, underneath Harry's invisibility cloak, in the forbidden corridor.
Horizontal structures	<p>The Horns play section A.</p> <p>The melody of section A'' is altered slightly, replacing the minor 3rd with a major 3rd and the diminished 3rd with a minor 3rd, but the tritone remains.</p> <p>The time signature is 3/4 augmenting the rhythm.</p> <p>The rhythm has also been altered;</p> <p>A': the starting 3 notes have been altered to triplet crochets, giving a sense of speeding up, and then slowing down with the minim.</p> <p>A'': The starting note is extended by half a beat making the following two beats, quavers, this slight extension of the first note creates a sense of speeding up in the quavers and slowing down with the minim.</p>
Vertical structures	<p>E minor</p> <p>As Hermione petrifies Neville, the Strings play a G minor chord.</p> <p>The Strings maintain a G pedal.</p> <p>At the end of each phrase the Vibraphone plays a descending line. In the first occurrence, the final 3 notes follow the contour of the A' melodic motif.</p>
Tempo	Bpm = 68
Instrumentation	<p>Strings</p> <p>Horns (concert pitch)</p> <p>Vibraphone</p> <p>Flute</p>
Orchestration	The Horns are playing the melody (<i>mezzo piano</i>) in their lower-mid register, with the Strings pedal an 8ve below (<i>piano</i>). The Vibraphone comes in twice, two 8ve's above the melody. The wide gap in pitch, along with the 'smooth', resonant timbre of the

	Vibraphone, gives a sense of floating. This might represent the invisibility cloak covering the children.
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Table 19 Exploration of *The Philosopher's Stone* – Going to save the stone; see Figure 22.

3.3.1.1.3 Ron's sacrifice

Bpm=115

sounds as 5/4 against 6/8

Here we see a retrograde reference to the Section A' motif of the theme

02:11:16

g minor

Strings and Snare drum

4 3 2 1

Section A' played by the Horns (concert pitch)

d minor

Basses

The rhythm of the theme has been changed, however, the metric hierarchy is maintained (strong beats still fall on the strong beats, weak still fall on weak), as marked with a *

Figure 23 Transcription showing an occurrence of Hedwig's Theme in *The Chamber of Secrets* – Letters from Errol, Section 1.

02:00:47 – 02:01:01	
Scene description	Ron, having realised that he needs to sacrifice himself to win the chess match, orders the knight he is sitting on to move forward to check the king.
Horizontal structures	<p>Section A' played by the Horns.</p> <p>The excerpt is in 6/8, but the Strings and Snare drum are playing a march-like rhythm, which sounds as 5/4 against 6/8 (in the transcription I show the 5/4 against 6/8, but include a copy of the Strings and Snare in 6/8, to show how the music would likely be written in the original score).</p> <p>The rhythm has been altered but the metric hierarchy maintained.</p> <p>The waltz rhythm is replaced with a straight, rhythm that suggests seriousness or 'preparation for battle'.</p> <p>Although the theme in the Horns is easily noticeable, it is not only presented in the Horns. The A' melodic motif is also presented in retrograde by the Strings.</p>
Vertical structures	The theme is in D minor while the Strings are in G minor.
Tempo	Bpm = 115
Instrumentation	<p>Strings</p> <p>Horns (concert pitch)</p> <p>Strings</p> <p>Snare Drum</p>
Orchestration	<p>The Strings and Snare drum are in the foreground playing march-like rhythms (<i>forte</i>).</p> <p>The Horns are playing in their upper-low register (<i>mezzo forte</i>). In this register the</p>

	Horns sound 'heavier' which makes them stand out. The entire orchestration is in a mid-lower register (between D2 and A4). The polymodality of the excerpt increases tension and creates another level of separation between the theme and the 'march', which makes them compete for the listeners' attention.
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Table 20 Exploration of *The Chamber of Secrets – Letters from Errol*, Section 1; see Figure 23.

3.3.1.2 *Harry Potter and the Chamber of Secrets*

3.3.1.2.1 *Letters from Errol*

Bpm = 58

00:14:17

Expanding on material from A'

00:14:23

Reeds

Oboe

Strings Piano

B Em

V I

Tonic function

focus on expanding melodic material from A''

Flute takes over

Clarinet joins

D C G⁷ A B

VII VI III IV V

Pre-dominant Dominant

Figure 24 Transcription showing an occurrence of Hedwig's Theme in *The Chamber of Secrets – Letters from Errol*, Section 2

	00:14:17 – 00:14:23	00:14:23 – 00:13:06
Scene description	Harry is sitting at the breakfast table with the Weasley's, having a conversation with Arthur Weasley, when they hear an owl screech. They turn to see the Weasley's owl, Errol, flying from a distance. Molly Weasley says, "Well that will be Errol with the post"	Errol has crashed into the window and Molly asks Percy to go and fetch the mail. Percy tells everyone that the Hogwarts letters have arrived, and that Harry's letter was delivered to the Weasley's house. There is a discussion about how much the schoolbooks are going to cost.
Horizontal structures	E minor. In this first melody line, the melodic motif from A' (including the upbeat) is expanded	E minor. 2/4 instead of 3/8

	on. The rhythmic motif from A' is also used, the two halves of it have been swapped around (refer to transcription).	Uses the syncopated rhythmic motif with the A' melodic motif again. The duple time gives the music a 'bouncing' feeling, which is accentuated by the accompaniment. Expanding on the melodic material of A''.
Vertical structures		Strings and Piano accompany the melody with V-i chords. The motion of the harmonic intervals (5 th to 3 rd , increasing and decreasing) accents the 'bouncing' feeling of the duple metre.
Tempo	Bpm = 58	
Instrumentation	Reeds Basses Violins	Oboe Flute Clarinet Piano Strings
Orchestration	Before the theme begins there is an 'announcement': Harp ascending glissando and Woodwinds playing descending ornamental 'flourishes' (acciaccatura). The melody is played by a combination of Reeds (<i>mezzo forte</i>). The melody is situated around C4. The melody is in the foreground with pizzicato Basses, and Violin runs creating rich 'twinkling' texture in the background.	The Piano and Strings accompaniment, playing an 8ve below the melody, both grounds the melody, and accents the duple metre. The melody takes on 3 slightly different 'characters' as it is handed from the Oboe to the Flute and then the Clarinet doubling the Flute. The Oboe has a richer timbre (more overtones) which gives weight and presence to accentuate the melody. The Flute has a smoother, 'clean' timbre which makes the melody 'lighter', floating above the accompaniment. The Flute doubled with the Clarinet brings back a more 'weighted' timbre that is still smoother than the Oboe. This character change occurs as the mood shifts from the silliness of the Weasley's owl, into the discussion of financial difficulties.

Table 21 Exploration of *The Chamber of Secrets – Letters From Errol*, Section 2; see Figure 24.

Bpm = 85

00:14:34 Section A' in its original form, doubled note durations

VI VII VI III IV V

Tonic function

The use of major chords contrast the minor creates an emotive section

Figure 25 Transcription showing an occurrence of Hedwig's Theme in *The Chamber of Secrets – Letters from Errol*, Section 3.

	00:14:34 – 00:14:45
Scene description	Molly says that they will manage the costs and that they must take a trip to Diagon alley. The camera settles on Harry's face as he is looking at the book list. He seems slightly saddened in the moment, possibly because money is not an issue for him, in the way that it is for the Weasleys.
Horizontal structures	E minor Section A' is presented in its original form, with augmented rhythm. No melodic changes. Due to the change in metre this section feels slower than the previous two. The extended note durations cause the melody to feel slightly dragged out.
Vertical structures	The minor melody is accompanied by major chords, which creates a subtle emotional contrast in the music, that matches the mood shift of the scene.
Tempo	Bpm = 85.
Instrumentation	Flute Clarinet Strings
Orchestration	The Flute and Clarinet play the melody while the strings play the accompaniment. They are all playing at the same dynamic level (<i>mezzo piano</i>) but the woodwinds stand out slightly. The Woodwinds in their middle to low register sound 'heavier', and, although they bring the melody forward, they blend well with the strings to make the moment slightly more intimate.

Table 22 Exploration of *The Chamber of Secrets – Letters from Errol*, section 3; see Figure 25.

3.3.1.2.2 Lockhart

Bpm = 92

A variation of Section A

A variation of Section B

00:40:02

A'

A''

B'

m2, in the original it would be a M2

00:40:17

B'

A

B

How the complete theme would look in c# minor, with the notes that are used in Lockhart's theme highlighted

Figure 26 Transcription showing an occurrence of Hedwig's Theme in *The Chamber of Secrets* – Lockhart.

It is interesting that Williams would choose to incorporate *Hedwig's Theme* in *Lockhart's* theme as, narratively, it doesn't make much sense. Lockhart does not represent childhood, and he is possibly one of the least 'magical' characters at Hogwarts.

A possible connection and reason, for the use of *Hedwig's Theme*, could be that Lockhart is famous for defeating many dangerous creatures and evil wizards. He is immediately obsessed with Harry when he meets him, and often compares himself to Harry (that they are both famous for defeating evil) passing it off as giving Harry 'advice about how to handle fame'. Lockhart has a high opinion of himself, but Harry (as well as the other professors) thinks of him as a joke. *Lockhart's* theme, then, seems to be an ornamental imitation of *Hedwig's Theme*. The ornamentation imitates a serious, 'baroque'-like style of writing, played by the string orchestra. This seems to be a satirical statement by Williams, when placed in the context of the film.

3.3.1.2.3 *Calm down Filch*

Bpm = 90

Section A' played by the oboe

00:53:07

Strings

Dm Dm Dm Em⁷/D Dm Em⁷/D E⁷/D

Major chord,
twisting the phrase into a
question/ moment of suspense

Figure 27 Transcription showing an occurrence of Hedwig's Theme in *The Chamber of Secrets* – *Calm down Filch*.

	00:53:07 – 00:53:17
Scene description	Filch is hysterically crying for justice over the 'death' of his cat, when Dumbledore tells him to calm down, and explains that she is not dead, merely petrified, and that they will be able to save her.
Horizontal structures	D minor Section A' Melody is unchanged. Rhythm augmented
Vertical structures	The melody is accompanied by minor chords, until the final chord, which is a major chord. The ascending accompaniment, and the change to the major E ⁷ , at the end of the excerpt, creates tension and a 'twist' of suspense.
Tempo	Bpm = 90
Instrumentation	Oboe Strings
Orchestration	The Strings accompaniment is ascending creating tension. The Oboe has a 'shriller' timbre than the Strings, causing it to cut through the orchestration. The Oboe is also being played slightly louder than the strings, <i>mezzo forte</i> .

Table 23 Exploration of *The Chamber of Secrets* – *Calm down Filch*; see Figure 27.

3.3.1.3 *Harry Potter and the Prisoner of Azkaban*

3.3.1.3.1 Dreaming

Bpm = 120

00:50:55

N6

e minor

Vibraphone

d minor

Celeste

Retrograde of the second rhythmic motif, which creates a lilting effect

00:51:08

Figure 28 Transcription showing an occurrence of Hedwig's Theme in *The Prisoner of Azkaban* – Dreaming

	00:50:55 – 00:51:08
Scene description	All the students are sleeping on the floor of the Great Hall. Dumbledore and Snape are walking through the hall discussing how Sirius Black managed to enter the castle. When they reach Harry, the camera is in line with Harry's face (on the floor) looking up at them standing above him. Harry is pretending to sleep while he listens to them discussing him. Dumbledore tells Snape to let Harry sleep and dream. The camera then focuses and zooms in on Dumbledore's face from below.
Horizontal structures	Section A' The first note of the melody plays a semitone higher than it normally would. No upbeat. Rhythm is augmented. A descending line uses the syncopated rhythmic motif in retrograde, creating a lilting effect.
Vertical structures	The Celeste is playing D minor arpeggios while the melody is in E minor.
Tempo	Bpm = 120
Instrumentation	Vibraphone Celeste
Orchestration	Celeste and Vibraphone are playing <i>piano</i> , the vibraphone's resonance makes it sound like it is floating above the Celeste arpeggios. The ascending and descending arpeggios create a 'dream-like' feeling.

Table 24 Exploration of *The Prisoner of Azkaban* – Dreaming; see Figure 28.

3.3.1.3.2 After the Hospital

Section A played by the solo Celeste

Bpm = 50

02:06:01

Am⁷/E

Am⁷/G

Em⁷

Em

02:06:12

ppp Strings

Figure 29 Transcription showing an occurrence of Hedwig's Theme in *The Prisoner of Azkaban* – After the hospital.

This excerpt plays during a transition scene from the hospital to Lupin's office (presumably a few days later). In the scene a bird is flying outside the castle when it gets struck by the Whomping Willow. The Strings create a pad of sound. The chords shift around the E pedal. Section A' (unchanged) is played *pianissimo* by the Celeste. This is an example that demonstrates how instrumentation and orchestrational changes, can transform the theme, even when the melodic and rhythmic material, is not being directly manipulated.

3.3.2 Patrick Doyle

3.3.2.1 *Harry Potter and the Goblet of Fire*

3.3.2.1.1 On the train

Bpm = 72

00:15:10

A

Violins

Aug 4

P5

Strings

Bassoon

B

00:15:17

same pattern, m3 up

m3

III

00:15:26

i

Figure 30 Transcription showing an occurrence of Hedwig's Theme in *The Goblet of Fire* – On the train.

	00:15:10 – 00:15:17	00:15:17– 00:15:26
Scene description	Harry is on the train to Hogwarts. He has written a letter to Sirius and is giving it to Hedwig to be delivered.	The camera cuts, to show the train passing through the countryside, and then follows Hedwig as she flies to deliver the letter.
Horizontal structures	C minor. Section A is being played by the Violins in their mid-high register. 6/8, duple metre. Metric hierarchy is maintained, but the rhythm has changed. The rhythm is played on beat. This matches the 'mechanical' rhythm of the Strings, playing short, repeating, ascending and descending lines. The upbeat is maintained.	Section B played an octave higher.

Vertical structures	Little harmonic movement shifting from tonic, to mediant, back to tonic.	
Tempo	Bpm = 72	
Instrumentation	Strings Bassoon	
Orchestration	<p>Doyle makes use of full String orchestration with a Bassoon in the bass, that gives some clarity as well as weight to the bass line.</p> <p>There are three layers in the orchestration: The melody line in the Violins; The middle Strings playing short ascending and descending lines (which both refers to the sound of the train, and references the Violin runs from Williams's original score); and The contrapuntal bass line played by the Bassoons, that gives weight to the orchestration.</p>	The Violins give the perception of playing louder as they play the melody an 8ve higher, but this is caused by the change in pitch and the timbre of the Violins, as they enter their higher tessitura.

Table 25 Exploration of The Goblet of Fire – On the train; see Figure 30.

3.3.3 Nicholas Hooper

3.3.3.1 *Harry Potter and the Order of the Phoenix:*

3.3.3.1.1 On the train

Bpm = 66

The sound of the train is in the foreground of the aural space.

Mechanical, ascending and descending cello runs acting as musical representation of the train.

00:27:42

Horns (concert pitch)

00:27:48
Bm

A'

Piccolo

A kind of call and response

A'

Timpani

00:27:58
F#

Contrapuntal treatment of the melody

A''

A' varied

A''

Figure 31 Transcription showing an occurrence of Hedwig's Theme in *The Order of the Phoenix* – On the train, first half.

This excerpt shows what, in my opinion, is the most interesting treatment of the melodic material.

	00:27:42	00:27:48 – 00:28:02
Scene description	<p>On the train to Hogwarts, Harry is deeply disturbed, frustrated, and worried about the war that is brewing and the political tension surrounding him and Dumbledore. He looks out the window, isolating himself from Ron and Hermione, who are sitting next to him looking concerned.</p> <p>The camera then cuts to show the train travelling through the countryside. The scene shifts showing the dark lake from above, with Hogwarts castle a small silhouette in the distance.</p>	
Horizontal structures	<p>Mechanical ascending and descending Violin runs.</p> <p>6/8, duple metre.</p> <p>The Violin runs, like in <i>Goblet of Fire</i>, refer to the sound of the train and reference the runs in Williams's original score.</p>	<p>The theme is first introduced by the Horns, which present section A', rhythmically and melodically unchanged. Section A' ends. The Piccolo repeats A' two 8ves higher.</p> <p>Section A'' begins in the Horns before the Piccolo completes A'. As the Horns complete A'' the Piccolo enters with A', again, played a perfect 4th lower.</p>
Vertical structures		<p>B minor</p> <p>Beginning in B minor the excerpt shifts to F# minor.</p>
Tempo	Bpm = 66	
Instrumentation	<p>Celli</p> <p>Piccolo</p> <p>Horns (concert pitch)</p> <p>Timpani</p>	<p>Celli</p> <p>Piccolo</p> <p>Horns (concert pitch)</p> <p>Timpani</p> <p>Violins</p>
Orchestration	<p>The more serious, and intellectual, contrapuntal treatment of the melody suits the serious, and contemplative mood of the scene. The Celli are playing in their higher register, which gives the runs (usually played by Violins) a darker, heavier tone. The shifting of the melody from the Horns to the Piccolo creates a huge timbral contrast, especially because of the contrast in pitch. The low Timpani provides a 'heartbeat'-like tonal foundation, as well as, a sense of 'largeness', contrasting the high pitch of the Piccolo. Violins add a layer of drama to the orchestration, and bind the textural material, creating flow.</p>	

Table 26 Exploration of *The Order of the Phoenix* – On the train, first half; see Figure 31.

00:28:02

G D

G major arpeggio

Contrapuntal bass line

A Bm C#m7 Bm

00:28:08

Sequence of the A' motif

End of B'' rhythmically , Beginning of A' melodically

Figure 32 Transcription of The Order of the Phoenix – On the train, second half

Hooper places a lot of focus on the A' motif using the rhythm in the Timpani line and in the Horns, as they play a G major arpeggio. The Piccolo then plays the A' motif in a descending sequence. The Horns have become contrapuntal accompaniment. The Piccolo ends this moment playing the rhythm from the end of section B'', with the melody of the A' motif.

3.3.4 Alexandre Desplat

3.3.4.1 *Harry Potter and the Deathly Hallows*

3.3.4.1.1 *Saying goodbye to the cupboard/ Dobby's death, Part 1*

Bpm = 70
00:10:51

New sentimental theme with same melodic contour as the A' motif

Strings

00:11:08

Piano

A'

A' is brought back to remind us of the original material.
Each note is falling on a strong beat.

Figure 33 Transcription showing an occurrence of Hedwig's Theme in *The Deathly Hallows, Part 1 – Saying goodbye to the cupboard / Dobby's death* (02:11:05 – 2:11:33).

Harry is preparing to leave Privet Drive. He goes down to the cupboard where he used to sleep and looks at a toy soldier on the shelf inside. The soldier is a visual reference to a scene in the first film, where Harry is in the cupboard playing with the toy soldier, as Vernon is nailing the mail slot shut.

In this moment we hear a new 'sentimental' theme from Desplat, which opens with a similar melodic contour to *Hedwig's Theme*, followed by section A'.

Hedwig's Theme is presented for the first time in the entire film series by a solo Piano (*pianissimo*), with a Strings pedal in the background. The choice of instrumentation, and the placing of every note on a strong beat (rhythmically slowing down the melody) creates an incredibly intimate and emotional moment. This is the first time that the Piano has been given any solo material in the films, which makes this moment stand out.

This same musical idea is used at the end of Part one when Dobby dies (02:11:05 – 2:11:33).

This seems to change the purpose of the theme, to represent the official end of Harry's childhood, the end of innocence, as both the cupboard under the stairs, and the house elf are references to the first two films.

3.3.4.1.2 Harry's leaving, Part 1

Section A

Bpm = 44

00:14:56

C⁷ A' Am Gm Fm A''

Celeste

Strings

Dominant pedal

Major chord creates nostalgia

00:15:07

A'

M2 m3 m2 p5 M2

Muted Horn (concert pitch)

Figure 34 Transcription showing an occurrence of Hedwig's Theme in *The Deathly Hallows, Part 1 – Harry's Leaving*.

	00:14:56 – 00:15:07	00:15:07 – 00:15:15
Scene description	Everyone is standing in the living room of the Dursley's house. Some have transformed into Harry look-alikes. The 'Harrys' are all changing into the same clothes. Moody explains the plan and tells Harry that he will be travelling with Hagrid. Hagrid becomes very sentimental about being the one who brought Harry to Privet Drive 16 years ago, and being the one who will take him away.	Everyone is leaving the house. Harry stands on the doorstep and releases Hedwig. He takes a moment to look at the street.
Horizontal structures	Section A plays in full. A' is in E minor, A'' is played a major 2 nd lower.	Section A' is presented again, now in G minor. Small changes are made to the melodic line; the B ^b descends a major 2 nd , instead of a minor 2 nd , to A ^b (suggesting a possible tonal shift to C minor). The A ^b descends a minor 2 nd , instead of a major 2 nd , to G.

Vertical structures	<p>The Strings are playing a quiet chordal pedal underneath the theme. The E minor melody begins over a C⁷ chord.</p> <p>After 2 bars, the Strings shift to A minor but the G continues.</p> <p>As A'' begins the Strings shift to G minor, lowering the dominant. G minor moves to F minor and back to G minor.</p>	<p>The Strings are holding a G minor pedal, which is expanded; adding the D in the soprano voice for the last 3 bars, above a C in the melody line. This reinforces the G minor instead of shifting to C minor.</p>
Tempo	Bpm = 44	
Instrumentation	<p>Celesta</p> <p>Strings</p>	<p>Strings</p> <p>Muted Horn (concert pitch)</p>
Orchestration	<p>This moment is presented <i>piano</i>. The minimal instrumentation at this dynamic (Strings with a solo Celeste or Strings with a solo muted Horn) creates intimacy. The Strings play middle to high register (G3 – D6). They create a light pad close to and around the melody line (in terms of pitch), so that the melody line blends into the pad, and seems to float within the Strings' texture. The muted Horn plays a 6th lower than the Celeste, the middle range of the orchestration. The timbre of the muted Horn provides slight 'weight' to the melody line without being too bright, or too loud in the orchestration.</p>	

Table 27 Exploration of *The Deathly Hallows (Part 1) – Harry's Leaving*; see Figure 34.

3.3.4.1.3 Hedwig's death (Part 1)

00:17:10

Bbm

Strings

A'

M3

dim 4

Ascending instead of descending

00:17:19

Dbm

Rhythm is shifted a quaver sooner

A'

m3

00:17:31

Am

Am⁷

A''

Flute and Violin

rit.

Hanging suspense to 3 seconds of silence

Figure 35 Transcription showing an occurrence of Hedwig's Theme in *The Deathly Hallows (Part 1) – Hedwig's Death*.

Harry and Hagrid are being chased by the death eaters. They are flying through traffic in London. Hagrid has been knocked out by a stunning spell. Harry is trying to fight back and control the motorcycle. As he raises the motorcycle into the air and Hedwig comes to defend

him, she is killed by one of the death eaters. There is a lot to explore in the orchestration, but I want to focus on how the melody line is treated.

Section A' is repeated 3 times. The first time it is presented in B^b minor (the tonal centre the furthest away from E minor in the circle of 5ths, a tritone). The rhythm of the theme has been altered so that almost every note falls on a strong beat, with the exception of notes 2 and 3 which become auxiliary notes, creating movement between the repetition of the B^b. After the F, instead of descending (like the original melody line shown in brackets below) the theme ascends. This creates a sense of urgency.

In the first repetition the theme is presented a major 3rd higher in D^b minor. This time the rhythm is shifted a quaver beat sooner, increasing the sense of urgency. Once again, the theme ascends instead of descending (see the original notes in brackets).

The music then shifts into A minor as Hedwig is killed. The C is sustained and decrescendos to silence as the other instruments drop out of the orchestration. This sudden drop of instrumentation, and fast textural material that was playing behind the theme, enhances the shock Harry expresses.

The third presentation of the section A' is by the Flute and Violin. There is a ritardando which emphasises the sense of shock. Only the first 4 notes of the theme are played and the G[#] (diminished 3rd down from the B^b) is sustained.

3.3.4.1.4 *Deal with Griphook/Room of requirement (Part 2)*

Bpm = 58

00:05:37

A'

Solo Celeste

A'

Bases

Durations doubled, creates an echo-like effect

00:05:54

A''

00:06:09

A''

Playing with timing, taking beat 3 into the first note of the 1 shifting the theme half a note later

Figure 36 Transcription showing an occurrence of Hedwig's Theme in *The Deathly Hallows (Part 2) – Deal with Griphook* that later occurs in *Room of Requirement* (01:04:17 – 01:04:25).

Once again, what is most interesting about this moment is the treatment of the melody. Harry, Ron, and Hermione are discussing the deal that Harry has made with Griphook, and where they will find one of the horcruxes.

The same rhythmic pattern that Desplat uses at the beginning of the previous excerpt (Hedwig's Death) is used again here.

Section A' is presented by the Celeste and the Bases. The upbeat is maintained in the Celeste, but not in the Bases. Although they begin at the same time, the Bases are playing an augmentation of the Celeste material. This creates an 'echo' effect. The timing is further manipulated; half a beat is added to the G in the second bar of the Bass line, and subtracted from the D. When the Bases complete section A', section A'' begins. The Bases are still playing an augmentation of the Celeste material, this time the rhythm is not further

manipulated. Section A'' is repeated in the same way, again, with half a beat added to the A^b and subtracted from the C.

Similarly, to the train scene in *Order of the Phoenix*, this kind of intellectual, contrapuntal manipulation of the theme between two voices, creates a serious mood, that suggests a moment of deep thought.

This musical idea is repeated in the middle of Part two, after they destroy the Ravenclaw diadem, and Harry is on the floor in pain, experiencing shared thoughts and feelings with Voldemort (01:04:00 – 01:04:25).

3.3.5 James Newton Howard

3.3.5.1 *Fantastic Beasts: Crimes of Grindelwald*

3.3.5.1.1 *Paris*

Melody of section A'

Bpm = 86

00:32:59

Am/E E/B Am/C

Celli

Melody of section A' highlighted in red

Bb/D E/G# Bb D/F#

Figure 37 Transcription showing an occurrence of Hedwig's Theme in *Crimes of Grindelwald* – Paris.

	00:32:59 – 0:33:14
Scene description	Paris is shown at night, with the Eiffel tower in the centre of the scene. The scene then shifts to show Tina walking down a flight of stairs towards an enchanted statue.
Horizontal structures	<p>A minor</p> <p>Strings, with some Woodwind accompaniment, play a quick ascending and descending line. This ascending and descending movement, although structured, references the Violin runs from Williams's original score, to create a 'twinkling' effect.</p> <p>The melody is played by the Celli.</p> <p>The entire, section A' melodic line, of <i>Hedwig's Theme</i> (as shown above the transcription) can be seen within this melody.</p> <p>This seems to be a development of Williams's material to create new material. The final note of the melody, however, has been flattened.</p>
Vertical structures	The accompaniment, not only provides movement because of its textural rhythms, but provides harmonic movement from A minor, to B ^b minor ending on D major.
Tempo	Bpm = 86
Instrumentation	<p>Strings</p> <p>Woodwinds</p>
Orchestration	The accompanying material, played by the Strings and Woodwinds, creates texture and forwards movement. The Celli in their higher tessitura have a heavier tone than if the melody were being played by the Violins. The Celli sound slightly louder than the rest of the strings, this is not due to a difference in dynamics, but rather the perception of weight and increased saliency of the Celli in their upper register (Schonken, 2015:387)

Table 28 Exploration of *Crimes of Grindelwald – Paris*; see Figure 37.

3.4 Moments that use motifs from the theme

3.4.1 John Williams

3.4.1.1 *Harry Potter and the Philosopher's Stone*

3.4.1.1.1 *Sorting ceremony*

Bpm = 90

00:45:58

3 note motif from section A' approached a jump from below P5 instead of P4

Muted Horn (concert pitch)

Solo Oboe

Basses
Muted Horns
Violins

Basses

This is the first time we hear an extracted motif from the theme being used in other music. It's subtle, almost unnoticeable, played very quietly by the horns 'behind' the *f* chord (played by muted horns, basses and violins).

Possible quotation from *Jaws*, m2 interval repeated with brief silences between
This occurs as Snape is looking at Harry for the first time in a predatory manner and Harry feels pain in his scar

Figure 38 Transcription showing a motivic occurrence of Hedwig's Theme in *The Philosopher's Stone* – Sorting ceremony.

As the children are grouped at the front of the Great Hall waiting to be sorted into their houses, Harry turns to see one of the professors staring at him in an unsettling way. The cheerful music accompanying the sorting is interrupted by an abrupt, *forte*, A^b major chord played by the Basses, muted Horns and Violins. The A' motif (*piano*) played by the muted Horns, can be heard just before the Bass line begins (*forte*).

3.4.1.1.2 Chess match

Bpm = 72

02:10:27 reference to the overtone series

1 2 3 4 5 6 7 8 9 10 11

Strings

Section A' of the theme is being used excluding the 4th and 7th notes of the melody.
The rhythm has been changed completely, no longer a bouncing waltz, slower dragged out

Figure 39 Transcription showing a motivic occurrence of Hedwig's Theme in *The Philosopher's Stone* – Chess match.

Harry, Ron, and Hermione are playing the giant chess match to get to the philosopher's stone, when they become stuck pondering their next move. Suddenly, Harry and Ron both realise that Ron must sacrifice himself to win the match. Section A' is being quoted interlaced with the E overtone series.

3.4.1.2 *Harry Potter and the Chamber of Secrets*

3.4.1.2.1 *Blood on the wall*

This musical transcription for the 'Blood on the wall' scene (00:50:14) features Hedwig's Theme. The score is in 4/4 time with a key signature of one flat. The top staff is for the Solo Oboe, and the bottom staff is for the Horns (concert pitch). A section of the oboe melody is highlighted in green, labeled 'Reminiscent of the German Aug 6th, 'nocturnal' Reference to the Moonlight Sonata'. Above this section, a bracket indicates 'Liquidation of Section B'. A small inset at the top right shows a detail of the oboe part with a triplet of eighth notes and a 'dim 7' marking.

Figure 40 Transcription showing a motivic occurrence of Hedwig's Theme in *The Chamber of Secrets* – *Blood on the wall*.

Harry hears a voice and is leading Ron and Hermione to where he thinks it might be coming from. When they stop to look at a line of spiders scurrying out of the castle window, they turn to look for where the spiders are coming from and see writing on the wall in blood. This moment is not as clear a use of motivic material as some others, because it is a liquidation of the B'' motif. There is also a reference to Beethoven's Moonlight Sonata, highlighted in green.

3.4.1.2.2 *Dumbledore thanks Harry*

This musical transcription for the 'Dumbledore thanks Harry' scene (02:32:50) shows Hedwig's Theme. The score is in 4/4 time with a key signature of one flat. The top staff is for the Reeds, and the bottom staff is for the Horns. A motif from A' is identified in the reed part, and a note indicates that this motif is then repeated with the starting note a P5th lower and the rest of the motif m2 lower. The transcription shows the reed part playing the motif and the horn part providing harmonic support.

Figure 41 Transcription showing a motivic occurrence of Hedwig's Theme in *The Chamber of Secrets* – *Dumbledore thanks Harry*.

Dumbledore thanks Harry for showing him loyalty in the Chamber of Secrets, but he notices that Harry is “troubled” and asks him what is wrong. The A' motif is heard, it is then repeated; the starting note a perfect 5th lower and the rest a minor 2nd lower. It is repeated again at the end of the excerpt, two 8ves lower, rhythmically altered so that it is slower.

3.4.1.3 *Harry Potter and the Prisoner of Azkaban*

3.4.1.3.1 *Buckbeak's execution*

Bpm = 50

Section A' is incorporated into the harmony

01:27:30 5 01:27:40

Strings

Section A' melody line numbered for reference

Figure 42 Transcription showing a motivic occurrence of Hedwig's Theme in *The Prisoner of Azkaban* – Buckbeak's execution.

This is one of the more interesting uses of *Hedwig's Theme*. Harry, Ron, and Hermione are watching Buckbeak's execution from the top of a hill. As they see the executor's blade come down, Hermione turns to Ron, crying, and Harry comforts her. The melody of section A' is present within the chord sequence that plays at this moment. The melody is shown below the excerpt; each note has been numbered to show the order of presentation within the chords. The melody can be seen presented in order: notes 1 and 2 play together, 3 on its own in the soprano voice, 4 and 5 together and 6 in the middle voice. Note 7 does not sound, leaving the melody incomplete.

3.4.2 Patrick Doyle

3.4.2.1 *Harry Potter and the Goblet of Fire*

3.4.2.1.1 *The graveyard*

Bpm = 44

02:05:35

First 3 notes of melodic motif A' repeated

violins

oboe

Figure 43 Transcription showing a motivic occurrence of Hedwig's Theme in *The Goblet of Fire* – *The graveyard*.

Harry is trapped in the graveyard. Voldemort has returned, and he is speaking to his followers, when he finally notices Harry and begins to mock him. The first 3 notes from the A' melodic motif are presented and then repeated. The rhythm is similar to the original rhythm of the A' motif. This is an extremely brief moment where the mocking of Harry and the manipulated quote from the theme coincide. The repetition of descending chromatic line in the Oboe creates a sense of doom, which is emphasised by the slow tempo.

3.4.3 Alexandre Desplat

3.4.3.1 *Harry Potter and the Deathly Hallows:*

3.4.3.1.1 *Hermione destroys the cup (Part 2)*

00:51:18

00:51:29

All A'

Horns (concert pitch)

* M3

Rhythmic profile has changed, emphasis is being placed on different notes
some weak beats are now strong.

Figure 44 Transcription showing a motivic occurrence of Hedwig's Theme in *deathly Hallows (Part 2)* – *Hermione destroys the cup*.

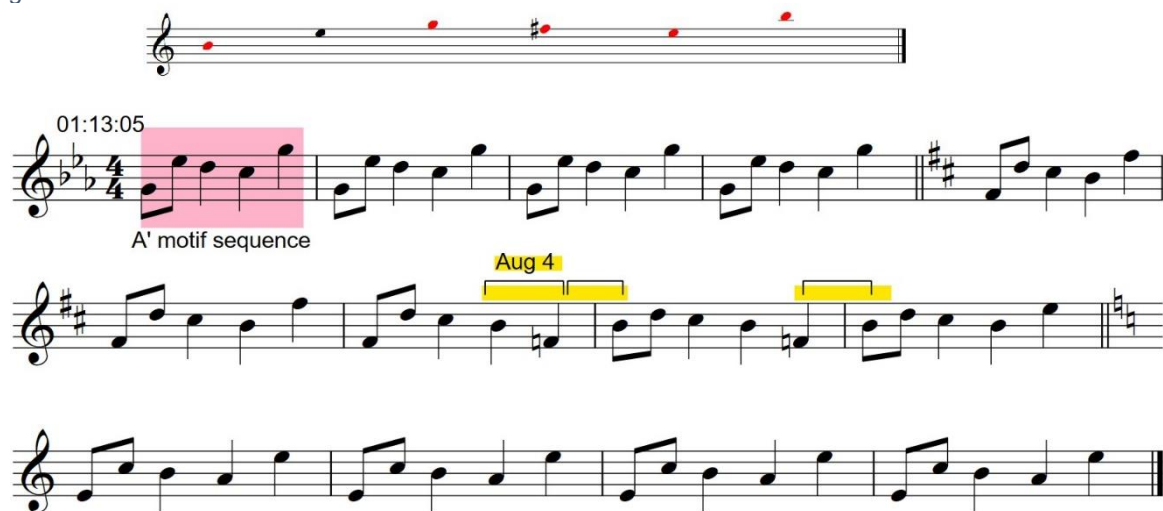
Hermione and Ron are in the Chamber of Secrets to collect a basilisk fang, so that they can destroy the rest of the horcruxes. Ron gives the fang to Hermione and tells her to destroy the cup. She is bracing herself in this moment to do it. The melody of section A' is used here to build up the tension and suspense of the moment. The upbeat is maintained but the rhythmic hierarchy has been altered, so that two notes that would normally fall on weak beats fall on strong beats (refer to transcription). The final note, instead of descending a major 2nd, ascends a major 3rd, this implies a Dm⁷ chord. Ascending to the raised 7th and then leaving it unresolved, creates suspense.

3.4.4 James Newton Howard

3.4.4.1 *Fantastic Beasts: Crimes of Grindelwald*:

3.4.4.1.1 *Death of Erma*

Figure 46



A Transcription showing a motivic occurrence of Hedwig's Theme in *Crimes of Grindelwald* - Grindelwald and Queenie.

Queenie is lost in Paris while looking for her sister. It begins to rain, and she sits on the sidewalk crying. A woman offers her shelter from the rain in her house. Grindelwald walks into the living room startling Queenie, who points her wand at him in fear. This excerpt begins to play as Grindelwald tries to calm Queenie down, convincing her that they have similar desires and that he can help her.

The melody from section A' is presented with the second note omitted (as shown above the excerpt). The motif is being used in a slow descending sequence, which becomes slightly 'hypnotic'. The sequence (C minor, B minor, (B^b minor), A minor) is interrupted because instead of going down to B^b minor, it remains in B minor, and the melodic pattern is changed. Instead of rising to the F[#] it descends a tritone to the F_b. Using the tritone, disturbs the 'hypnotic' effect, which suggests that something is wrong (Grindelwald is manipulating Queenie), and then the sequence continues down to A minor.

3.4.4.1.3 Injured niffler saves the day

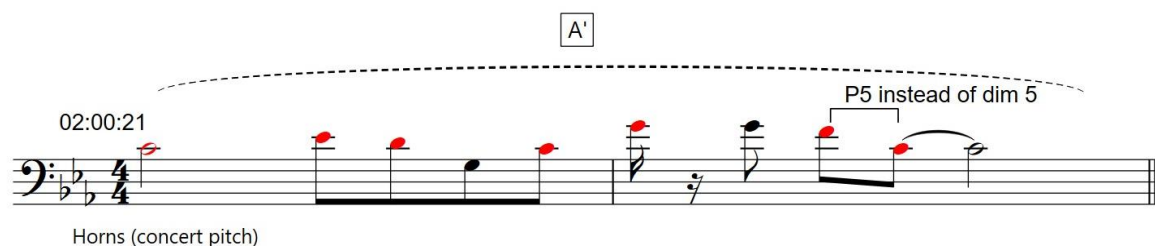


Figure 47 Transcription showing a motivic occurrence of Hedwig's theme in *Crimes of Grindelwald* – Injured niffler saves the day.

After the battle with Grindelwald, Newt is comforting his brother, when he sees his Niffler, burnt from the explosion, limping towards him. He picks the creature up and cradles it. He notices that the Niffler managed to steal an item from Grindelwald (which we find out was the assignment given to him by Dumbledore, and the key to defeating Grindelwald). Section A' is used in this moment. The rhythmic hierarchy has been altered, notes that usually fall on weak beats, now fall on strong beats (the E in bar 1) and notes that usually fall on strong beats (F in bar 2) fall on weak beats. The F then descends a perfect 5th, where section A usually ends on a diminished 5th. The perfect 5th creates a brighter sense of 'conclusion', or a moment of relief. The imperfect cadence suggests that this is simply a resting point in the story and not the end.

4 Video Essay

This chapter takes the form of a video essay to establish a better understanding of the observations, made in chapter 3, in context of the films. It is intended for chapter 3 to be used in conjunction with the video, so that at any point the reader can pause the video and consult the written observations.

<https://youtu.be/V5vjwXFL0iA>

4.1 Video navigation:

00:54- Opening Scenes

- 01:08- *Harry Potter and the Philosopher's Stone*
- 02:48- *Harry Potter and the Chamber of Secrets*
- 03:47- *Harry Potter and the Prisoner of Azkaban*
- 05:15- *Harry Potter and the Goblet of Fire*
- 06:28- *Harry Potter and the Order of the Phoenix*
- 07:25- *Harry Potter and the Half Blood Prince*
- 08:03- *Harry Potter and the Deathly Hallows (Part 1)*
- 09:10- *Fantastic Beasts and Where to Find Them*
- 09:27- *Fantastic Beasts Crimes of Grindelwald*

10:03- Longer moments of the theme in the films

- 11:12- *Harry Potter and the Philosopher's Stone*
- 13:24- *Harry Potter and the Chamber of Secrets*
- 15:14- *Harry Potter and the Prisoner of Azkaban*
- 16:51- *Harry Potter and the Goblet of Fire*
- 18:14- *Harry Potter and the Order of the Phoenix*
- 19:38- *Harry Potter and the Deathly Hallows*
- 25:42- *Fantastic Beasts Crimes of Grindelwald*

26:36- Moments that use motifs from the theme

- 26:52- *Harry Potter and the Philosopher's Stone*
- 27:43- *Harry Potter and the Chamber of Secrets*
- 28:42- *Harry Potter and the Prisoner of Azkaban*
- 29:09- *Harry Potter and the Goblet of Fire*
- 29:40- *Harry Potter and the Deathly Hallows (Part 2)*
- 30:15- *Fantastic Beasts Crimes of Grindelwald*
- 32:46- Credits

5 Reflections and conclusion

5.1 Five composers – one theme

In previous chapters, I have discussed how *Hedwig's Theme* has unified the ten films of the *Harry Potter* and *Fantastic Beasts* series, under the banner of the WIZARDING WORLD™ franchise. Chapters three and four have explored various excerpts from the films, that contain the theme, and contextualised them within the films, through a visual/auditory report, discussing various transformations that the theme underwent as the franchise has progressed.

It is clear from the various interviews with Williams's successors, discussed in Chapter two, that Williams set a precedent for the sound world of the music that represents the WIZARDING WORLD™. Howard's comment, "When I say the Wizarding World if you translate that into musical terms, it means somewhat sophisticated and detailed orchestral writing in a sort of 19th century classical modality." (Howard in McIntyre, 2016) is referring to Williams's symphonic, lush, orchestral writing that is full of texture.

Williams's style is, itself, a unifying element across many of the films he has composed. Listening to the scores of the first three *Harry Potter* films and comparing them to the scores of the *Indiana Jones* and *Star Wars* series (just to name two other franchises Williams has composed for), you can see many similarities in:

- Instrumentation: using the full orchestra's pallet of textures to create large spaces of sound
- Orchestration: giving melodic material to the French Horns and other Brass instruments, using the Strings for fast, textural movement, and using the Woodwinds for colouring of moments or to contrast the larger presence of the Brass.

Even his themes have broad melodic and rhythmic similarities:

IMPERIAL MARCH

P5

Similar melodic contour

HEDWIG'S THEME

P5

RAIDER'S MARCH

Repeated use of the syncopated rhythmic motif

Repeated rhythmic pattern

Broad similarities in melodic turning points

Figure 48 A transcription comparing the Imperial March, Star Wars, and the Raider's March, Indiana Jones with Hedwig's theme.

Throughout the first three films, Williams continuously adapts his theme to suit varying moods in the narrative. His treatment of the material in the first two films is somewhat symphonic; with the opening scenes acting as expositions; the body of the films as development (29 varied presentations in *Philosopher's Stone* and 24 in *Chamber of Secrets*); and the credits as recapitulation.

Patrick Doyle attempts to move away from the sound world created by Williams, with a predominantly string based orchestration and 'purer' textures. He chooses to focus more on harmonic development rather than melodic development and textural orchestration. As mentioned in chapter four, his score, though praised for its quality as a film score, was not well received by audiences (Filmtracks, 2005), cautioning future composers of the franchise not to stray too far from the precedent set by Williams.

Composers, Hooper, Desplat and Howard certainly took heed of this, but it didn't stop them from making sure that they maintained their own compositional voices in their work (none of them wanted to copy Williams). Where Williams's scores make an equally balanced use of the full orchestra, Hooper, Desplat and Howard's scores lean towards a heavier string-based orchestration. There is, however, a contentious effort, from each composer, to utilise the entire orchestra, to create richer textural orchestrations in the style of Williams.

Violin runs are commonly utilised by Williams's successors to create texture in their scores, referencing the runs from Williams's original scores; though none wrote Violin runs nearly as fast or sporadic (with unpredictable turning points) as those heard in the original scores.

Hooper, Desplat and Howard, also utilised the Celeste to a large extent, especially when working with *Hedwig's Theme*.

Simple compositional techniques are used by each composer to transform this theme in interesting ways that suit the narrative and change the theme's 'meaning'²⁴.

Methods of transformation include:

- Presenting the theme in various keys
- Changing metres
- Changing tempo
- Presenting original melodic material with rhythmic variations
- Changing implied harmony through counterpoint or chordal accompaniment
- Using polymodality to create tension
- Augmenting and diminishing intervals at cadential points (resolving or removing the tritone)
- Raising the flattened 2nd
- Changing the melodic contour of the second half of a phrase
- Presenting the melody in various instruments
- Presenting the melody in an unaccompanied solo instrument
- Transforming the orchestration
- Presenting the melody in a solo instrument against interfering diegetic sound
- Presenting the melody in the full String section

²⁴ By 'meaning' I am referring on a general level, to whether the theme is intended to represent magic and childhood, the loss of childhood or to build tension.

- Sharing various sections of the melody between different instruments during a single presentation
- Presenting the theme in retrograde within a new melodic context
- Presenting the notes of the theme in consecutive order within chordal movement
- Expanding the theme to create a new theme
- Liquidation of smaller phrases of the theme
- Quoting of rhythmic motifs in melodically unrelated material
- Presenting the A' motif as a sequence
- Playing various sections of the theme at different pitches during a single presentation.
- Passing the theme between two instruments in a 'call and response' – like form.
- Presenting the melodic material in two polyrhythmic lines.
- Presenting the melodic material of section, A in the rhythm of section B

5.2 *Hedwig's Theme* – creative or corporate?

The composers who succeeded John Williams faced the challenges of both maintaining a link to the original scores, and developing new scores that were well suited to the changing narrative of the films. In the end, each composer had to follow the film, and score for the needs of the film, which meant dropping the magic and whimsy of John Williams's scores and creating mature, dark, and emotional music.

It is here that I would like to draw the reader's attention back to the *leitmotif* and its purpose of creating association within a dramatic narrative. Although, it is called *Hedwig's Theme*, the theme is; presented for the first time (excluding the opening scene) 20 minutes before Hedwig the owl is introduced, rarely associated with the owl alone, and continues to be used after she is killed. The name is perhaps misleading for a *leitmotif*, as the theme does not directly represent Hedwig the owl. Rather, the theme is associated with the concept of magic.

With distinct changes in narrative themes, film styles, and the tone of the music, one might begin to question the reason for the continued use of *Hedwig's Theme*, especially into a new, narratively unrelated, series. The exact association of *Hedwig's Theme* seems to shift from representing the concept of magic, to representing the whole WIZARDING WORLD™.

There is a question of whether this was an artistic choice by the composers, or a decision laid out by Warner Brothers.

My initial thoughts, entering this study, were that the choice was deliberately made by the composers to maintain a musical link overarching the films. It may seem that way if one is

looking for a link, and continuity. The reality is that the decision was made by Warner Brothers. This is confirmed by statements from Hooper, Desplat and Howard as discussed in chapter two.

Hedwig's Theme was John Williams's main theme for the first two films, one that became such an icon of the *Harry Potter* films that he continued to use it in the third film, even though it was no longer the main theme of the film. Every succeeding composer created his own main theme to represent the narrative and mood of the films, and to compliment the styles of the directors, however, the sensation that became *Hedwig's Theme* did not stop with Williams.

Each composer incorporated *Hedwig's Theme* into his score, as both a show of respect for the work of a man they all revered, and a requirement from the producers. *Hedwig's Theme* has become a symbol, embedded into the films to remind the viewer that they are entering the 'magical WIZARDING WORLD™'.

The continued use of *Hedwig's Theme* throughout these film franchises is an example of how music can function in providing filmic structure. Through several crucial artistic changes to the production crew of the films, leading to significant stylistic changes in the films, *Hedwig's Theme* is a constant that provides an overarching structure, linking all the films together.

Not only is *Hedwig's Theme* a symbol of the films but it is the aural icon of the entire WIZARDING WORLD™ brand. *Hedwig's Theme* can be heard in *Harry Potter* merchandise shops around the world, themed restaurants and bars, in Livraria Lello, Portugal²⁵, on the set tours and film location tours, etc. and in *Harry Potter* themed video games.

As the *Harry Potter* franchise grew, the theme transformed, not only musically, but from a creative element into a marketing symbol. The Warner Brothers logo accompanied by *Hedwig's Theme* at the opening of every film became the 'brand tag' of the franchise.

The specific association of the theme with the Warner Brothers logo in opening scenes, rather than with the *Harry Potter* logo or the *Fantastic Beasts* logo, only furthers this argument.

5.3 Concluding thoughts

This study set out to provide a detailed, multi-film perspective on the use of a single theme by different composers. Although there were restrictions to the level of detail in which I could

²⁵ The bookstore in Porto, Portugal that inspired Rowling while she lived there and inspired the set for much of Hogwarts.

explore the theme, due to limited space within this thesis, I believe that the observations made and presented in this thesis achieve this objective.

This was an instrumental case study, focusing on the use of *Hedwig's Theme* throughout the WIZARDING WORLD™ franchise. Originally the parameters of the study were set to only include the *Harry Potter* series, but, as the study progressed it became clear that to truly achieve the objective set out, the parameters had to be adjusted to include the first two films of the *Fantastic Beasts* series.

In Chapter one, I wrote, that for a successful case study to be conducted, the researcher needs sufficient access to data for the potential case (Yin 2014: 69). The benefit of conducting a study on *Hedwig's Theme* in 2021, is that the *Harry Potter* series was completed 10 years ago and the *Fantastic Beasts* series, already consists of two films, the latest of which was released three years ago. In the time that has passed since the completion of the *Harry Potter* series, the amount of information that has become available to the public has increased. Social media, YouTube content creators and fan sites, provide a large amount of primary data sources (interviews with and statements from the composers), and informal research on the *Harry Potter* series.

There were, however, limitations to the data available on the *Fantastic Beasts* series, given that it is not yet complete, but many interviews have been conducted with James Newton Howard, who often speaks in detail about his scores, and compositional process for the series thus far.

The initial reading of the films allowed for an overall mapping of the various occurrences of *Hedwig's Theme*, and descriptions of their narrative settings. Certain sections of the films were marked for closer evaluation (moments when it wasn't clear if the theme had been expanded on to create new material).

An initial transcription of the theme was compared with existing transcriptions by Frey (2017) and Webster (2010) to judge accuracy. This developed a clearer understanding of the construction of the theme, allowing me to re-evaluate moments that were initially unclear.

58 occurrences had originally been selected for study, but it became increasingly evident as the study progressed, that this was unrealistic given the space in this thesis. The delineated occurrences were re-evaluated by asking a series of questions:

- Is this moment interesting? Why?
- Does it show a transformation of the theme?
- How is the theme being transformed?

- Are there other moments in the film, like this, which could provide a better example of thematic transformation?
- Do the collected occurrences provide an overview of stylistic diversity?

This kind of questioning was repeated at various points in the study to continuously gauge the value and relevance of each delineated occurrence, to the study.

The delineated occurrences were further evaluated to make decisions about what was important to include in the transcriptions. This involved continuously asking the questions:

- Does this element contribute to the transformation of the theme?
- Is this something that needs to be demonstrated in the notation, or can it be described verbally?

Transcription and documentation went through roughly 10 different phases.

Phase 1: Transcription of vertical structures

Phase 2: Transcription of horizontal structures

Phase 3: Checking transcriptions for accuracy

Phase 4: Making decisions on enharmonic spellings

Phase 5: Re-writing of the transcriptions

Phase 6: Accuracy check and final corrections

Phase 7: General exploration of each occurrence, and initial observations

Phase 8: Thorough exploring and marking of observations in each transcription

Phase 9: Formatting of transcriptions

Phase 10: Placing the transcriptions into the body of the study and describing each occurrence in a detailed, yet concise manner

Presenting the observations of chapter three in the form of a video essay was a necessary step to fully explore the case of *Hedwig's Theme* in filmic context. This allowed for final reflections to be made.

This study remains incomplete as the *Fantastic Beasts* series has not yet been completed. One could extend the study once the series is complete, to comment even further on multi-film scoring techniques.

The scope of this study could be widened to include studying all the music in the films, allowing one to comment more generally on the musical transformation of the WIZARDING WORLD™ franchise.

A study of this nature could lead to further exploration of the function of music in film to determine what role (if any) music plays in creating structure in film. This would be a valuable addition to the developing paradigm of film music analysis, in line with the work of Guido Heldt and Katherine Kalinak.

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Addendum A - Video essay script

00:18

Film is a visual and auditory experience and so I feel it's appropriate to further contextualise the observations of chapter 3 in a visual/auditory format. This video will retain the same format as Chapter 3. I will separate the film excerpts into 3 sections:

The Opening scenes,

Moments where the theme occurs at length or in its entirety and;

Moments where motivic material is quoted or used to develop a new theme.

The excerpts in each section will be presented in consecutive order of the films, and chapter 3 can be used as a reference whilst watching the video.

00:54

Opening scenes

As mentioned in chapter 3, one of the first places where transformation of *Hedwig's Theme* can be heard is in the progression of the opening scenes. Each opening becomes visually darker and more sinister to match the developing narrative. *Hedwig's Theme* occurs in each of the opening scenes, bar the second episode of *Deathly Hallows*, and the music is transformed to suit the darkening aesthetic.

01:18

Harry Potter and the Philosopher's Stone

01:46

Harry Potter and the Philosopher's Stone opens with fast, sporadic ascending and descending Violin and Celeste runs, which become background texture upon which section A of the theme, floats. The twinkling-like texture of the runs creates a kind of moving bed of sound that supports the Horns. The Horns in their middle register have a brilliant tone, which creates a sense of announcement and grandeur.

The opening is split in two by a section of drama which acts as a narrative introduction to the series.

The second half of the opening occurs at the end of this section of action. The theme begins, without the upbeat, in B flat minor, with broken chords supporting the melody line in the background. The theme is augmented and slightly slower. The solo Celeste is reminiscent of the sound of a baby mobile and feels like a lullaby with the image of baby Harry's sleeping face.

The *Harry Potter* logo is usually accompanied by the second theme, or in the later films by new musical material.

02:48

Harry Potter and the Chamber of Secrets

Without the need for narrative introduction the opening of the *Chamber of Secrets* is much shorter, with no divide between the Warner Brothers logo and the *Harry Potter* logo and title.

03:17

The theme is announced by Solo Celeste, rather than the Horns, the sound of wind accompanies the Celeste creating an eerie, rather than magical feeling, that the Violin runs created previously.

Unlike the first opening, section B of the theme is presented, announced by a harp glissando which precedes the entrance of the violin runs, that we know from before. The basses, provide a quirky accompaniment of broken chord triplets.

03:47

Harry Potter and the Prisoner of Azkaban

The Prisoner of Azkaban opening shares many musical similarities with that of the chamber of secrets however it contains much more diegetic sound.

04:11

Although this opening contains action between the WB logo and the *Harry Potter* logo and title, there is no break in the music. *Hedwig's Theme* is presented in full, followed by the second theme. There are no changes to theme, melodically or rhythmically and the instrumentation that was used in the *Chamber of Secrets* is maintained here.

The theme repeats in full, with the return of the violin and celeste runs which create a business and excitement that only builds the louder Harry speaks the spell.

In the repetition the theme is given once again to the Horns, a timbral shift that also occurred in the *Chamber of Secrets* opening.

04:58

Only The first three films composed by John Williams include *Hedwig's Theme* followed directly by the second theme in the opening scenes. From the fourth film onwards the second theme is never used in the opening scenes and is used even more sparsely throughout the films.

05:15

Harry Potter and the Goblet of Fire

The opening to *Goblet of Fire* marks a very clear transition from the music of John Williams to that of a new composer, Patrick Doyle. Instead of using *Hedwig's Theme* to accompany the WB logo, Doyle opens the film with a dramatic new theme dominated by a Strings and Brass orchestration.

Doyle then transitions into new melodic material in C minor which you can hear is based on the melodic motif from *Hedwig's Theme* section A'. Continuing this dramatic tone, Doyle has opted for a full String orchestration of *Hedwig's Theme*, which he has chosen to accompany the *Harry Potter* logo for the first time.

In terms of melodic changes to the original theme, Doyle has only raised four notes by a semitone, but the effect that this has on the tone of the theme is significant.

06:28

Harry Potter and the Order of the Phoenix

The 5th film composed by Nicholas Hooper opens with a return to E minor. The first few seconds of this opening with the low E drone and the ghostly whispering, set a much darker tone than what Williams set with his Violin and Celeste runs.

07:06

Hooper, unlike Doyle presents the full theme, but half-way through section B he brings in the Horns playing section A, a tritone below the violins.

This is an interesting reconstruction of the theme contrapuntally which creates a beautifully mysterious moment.

07:25

Harry Potter and the Half Blood Prince

Like his previous opening, Hooper doesn't present *Hedwig's Theme* right away. Instead, he takes the time to use diegetic sounds to build an eerie introduction, before presenting only Section A' of the theme in solo Celeste

07:51

With his own more structured Violin runs hooper references the Violin runs from Williams's original score, except instead of sounding magical they sound like a whistling wind.

08:03

Harry Potter and the Deathly Hallows (Part 1)

Alexander Desplat's transformation of *Hedwig's Theme* for *Deathly Hallows*, is incredibly simple yet very effective.

He follows the approach of Hooper, setting up a dark atmosphere before presenting the theme.

Section A is presented by the solo celeste in E minor however the second half is played a minor 3rd lower, and the final note is omitted.

08:31

The simple movement of the melody line down a minor 3rd creates a disintegration of the theme that reflects the official end to the child-like magic that the theme once represented.

08:48

The continued use of *Hedwig's Theme* into the *Fantastic Beasts* series is an interesting concept considering that the films are set 65 years prior to the *Harry Potter* story and the existence of Hedwig the owl. Nevertheless, the use of the theme links the new franchise to the *Harry Potter* films under the banner of the wizarding world.

09:10

Fantastic Beasts and Where to Find Them

James Newton Howard uses *Hedwig's Theme* to accompany the WB logo in both of the *Fantastic Beasts* films

09:27

Fantastic Beasts Crimes of Grindelwald

09:43

Even from the first film to the second there is a significant shift in the way *Hedwig's Theme* is presented. The first *Fantastic Beasts* opening slightly resembles Hooper's *Order of the Phoenix* opening where the second is closer to the half-blood prince and Desplat's *Deathly Hallows* opening.

10:03

Longer moments of the theme in the films

Looking in more detail at each film, there are some interesting moments where the theme is used at length or in its entirety, these moments enable further exploration into how each composer adapted the theme for the moment.

10:24

Although, throughout this thesis I discuss how each composer transforms the theme, it cannot be overstated just how much John Williams, the creator of *Hedwig's Theme*, transforms it to suit various moments in the films.

10:41

There is something symphonic in the way that John Williams scored, particularly the first two films. The entire film score for both the *Philosopher's Stone* and *Chamber of Secrets* feels like an extended development period where the credits provide a recapitulation. The next few moments are a select few from the first two films which show creative transformations and adaptations of *Hedwig's Theme* at length.

11:12

Harry Potter and the Philosopher's Stone

11:13

Letters

12:21

Going to save the stone

12:56

Ron's Sacrifice

13:15

Note how Williams incorporates an expansion of Section A' in retrograde played by the strings.

13:24

Harry Potter and the Chamber of Secrets

13:25

Letters from Errol

13:55

The mood sombres as the Weasleys express shock over the cost of their school supplies and Harry seems uncomfortable knowing that money is not a concern for him.

14:02

Lockhart

14:30

One may wonder why Williams would choose to use *Hedwig's Theme* to create Lockhart's theme. It could be satirical considering Lockhart thinks highly of himself and fancies himself and Harry to be alike in many ways when, really, he is quite the joke of the Hogwarts Staff.

14:44

Calm Down Filch

15:14

Harry Potter and the Prisoner of Azkaban

With a change in director, whose style of film was starkly different from Columbus's work, we see Williams's overall scoring for *Prisoner of Azkaban* change. He makes far less use of *Hedwig's Theme*, opting rather to develop material from his third theme or writing completely new material.

However, there are a few presentations of the theme that have not been significantly transformed directly, but rather the orchestration and instrumentation of these presentations changes their tone significantly into something more mature and serious, whilst still maintaining their magical quality.

15:53

Dreaming

16:22

After the Hospital

16:51

Harry Potter and the Goblet of Fire

As previously mentioned, Patrick Doyle takes a very different approach to scoring *Harry Potter and the Goblet of Fire*. For many audience members this sudden change in tone really upset the flow of the series and for that reason his score, although it received great praise as a film score, was greatly criticised for straying too far from the sound world Williams had created.

Doyle only makes use of *Hedwig's Theme* 4 times throughout the entire film, everything else is new music. The only time Doyle presents the entire theme is in the scene on the train to Hogwarts, and the way that he transforms it through the change in metre and slight rhythmic alterations, as well as with the instrumentation and orchestration giving the theme a more mature purpose.

17:36

On the Train

18:14

Harry Potter and the Order of the Phoenix

With Nicholas Hooper taking over from Doyle, there is a general stylistic return to the sound world of Williams through Hooper's instrumental choices and textural orchestrations, however, Hooper also minimises the number of appearances that *Hedwig's Theme* makes throughout his two films. Like Doyle, the complete theme is only used in the train scenes of both films.

The way that Hooper treats the theme in the train scene of the *Order of the Phoenix* is, in my opinion one of the most interesting uses of the melodic material. What he does is beautifully simple, moving the melodic material between Horns and the Piccolo to create a slight call and response – like form, and then creating quite pleasant contrapuntal movement towards the end. The general orchestration of this moment is reasonably similar to that of Patrick Doyle's train scene.

19:05

Train Scene

19:38

Harry Potter and the Deathly Hallows

Alexandre Desplat completes the *Harry Potter* series using *Hedwig's Theme* more times than any other composer after Williams did. Desplat finds some great narrative moments in which to use the theme and each one transforms the theme differently.

19:56

Saying goodbye to the cupboard

20:32

This musical idea, as Harry bids farewell to the cupboard under the stairs is repeated at the end of part one when Dobby dies. Instead of representing magic and childhood, Desplat uses the theme in these moments to represent a complete end of Harry's childhood.

21:52

Harry's leaving

Desplat creates nostalgia as Hagrid prepares to take Harry away, with the strings that accompany the theme in solo Celeste, opening on a C major 7 within the key of E minor

22:33

Hedwig's Death

In continuation of using the theme to say goodbye, Desplat uses ascending variations of section A' in Bb minor to build tension just before Hedwig's death

23:21

Dropping most of the instruments in the orchestration and giving the motif to Violin and Flute emphasises the shock and emotion of this moment.

23:31

This is another incredibly interesting, yet very simple moment where Desplat transforms the theme. Using the same rhythmic pattern as when Hedwig dies, the theme is presented by solo Celeste and Double basses. The theme in the Basses is augmented creating an echo-like effect even though the melody lines begin at the same time.

24:53

The same musical idea is used again towards the middle of Part 2 with fuller orchestral accompaniment and slight variation.

25:42

Fantastic Beasts Crimes of Grindelwald

When it comes to the *Fantastic Beasts* series, James Newton Howard does carry *Hedwig's Theme* across, but for the most part in *Fantastic Beasts and Where to Find Them* his use of it is mostly quotations from Williams's score,

However, in the *Crimes of Grindelwald* his use of the theme becomes more interesting, especially in this moment when the theme is expanded into a new musical idea.

26:06

Paris

26:36

Moments that use motifs from the theme

Some of the most exciting presentations of *Hedwig's Theme* are the ones that are sometimes more difficult to hear. These are moments where composers very cleverly took motivic material from the theme and they intertwined it within other musical moments, or used it to create new material.

26:52

Harry Potter and the Philosopher's Stone

26:55

Sorting ceremony

The cheerful music of the sorting ceremony is interrupted by an abrupt Ab major chord followed by the A' motif played by muted horns.

Interestingly, Williams seems to have the basses quoting his semitone theme from Jaws

27:27

Chess Match

As Harry and Ron realise what needs to be done section A' can be heard, interlaced with overtone series on E

27:43

Chamber of Secrets

27:50

Blood on the wall

This moment is not as clear to hear because it is a liquidation of section B

28:07

Dumbledore thanks Harry

Here the A' motif is presented and then repeated with the starting note lowered a perfect 5th and the rest is lowered a minor 2nd. It is then repeated at the end of this moment an octave lower.

28:42

Harry Potter and the Prisoner of Azkaban

28:44

Buckbeak's execution

Interestingly in this moment section A' is not presented melodically but has been incorporated into the chord progression.

29:09

Harry Potter and the Goblet of Fire

The graveyard

As the tension builds in this moment only the first 3 notes of the A' melodic motif are repeated by the violins

29:40

Deathly hallows (Part 2)

In this moment the melody of section A' is used to build tension by the Horns against the steady pulse of the strings and bass drum

30:15

Crimes of Grindelwald

Death of Erma

Here the A' melodic motif can be heard at the beginning of the solo violin melody

30:55

Grindelwald and queenie

The A' melodic motif is presented with the second note omitted. The motif is repeated and used in a slow descending sequence which becomes slightly hypnotic

32:09

Injured niffler saves the day

A triumphant melody is presented in the Horns which can be heard to be a variation of the section A' melodic line,

32:46

Credits

I believe that film music cannot be studied in isolation as is intrinsically linked to the visuals it accompanies. This is why this video essay was a necessary step in contextualising the findings of chapter 3 and allowing the reader to engage directly with the film.