

AN ABSTRACT OF THE THESIS OF

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Abstract approved: _____
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The intent of this paper is to bring more attention to the mastery involved with film composition as an art form. The research focuses specifically on the life, style, influences, and works of John Williams as a conductor, film composer, and composer. It addresses his biography, filmography, and working relationships, as well as critical analysis on several film scores. Particular emphasis is placed on scene-by-scene music analysis of the films *Jaws*, *Hook*, and *Memoirs of a Geisha*, as they are representative of three chronological segments of Williams' film composition career. An overall theme focuses on how his music is so iconic, recognizable, and emotionally relatable by audiences, that it has become a part of our everyday culture.

Key Words: John Williams, film composer, *Jaws*, *Hook*, *Memoirs of a Geisha*

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The Art and Craft of John Williams

by

Danae A. Lincoln

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I understand that my project will become part of the permanent collection of Oregon State University, University Honors College. My signature below authorizes release of my project to any reader upon request.

Danae A. Lincoln, Author

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Table of Contents

Introduction	1
Biography.....	3
Influences.....	8
Early Career Influences.....	8
Style Influences.....	10
Orchestrator Relationships	14
Selected Score Analyses.....	16
Jaws	16
Jaws: Scene by Scene Music Analysis	18
Hook.....	22
Hook: Scene by Scene Music Analysis.....	23
Memoirs of a Geisha	30
Memoirs of a Geisha: Scene by Scene Music Analysis	31
Relation of Selected Scores	37
Bibliography	39
Selected Film Sources	41
Discography.....	41
Jaws	41
Hook.....	42
Memoirs of a Geisha.....	42
Appendix	43
Filmography (Major Film Works)	43

The Art and Craft of John Williams

Introduction

In 2004, John Williams was honored for a lifetime of achievement at the Kennedy Center Honors ceremony. The introductory speech was given by his longtime friend and colleague Steven Spielberg. His speech, which has been included below, creates a powerful image of who John Williams is, not just to the film industry, but for the world, and the incredible impact he has had in many lives.

Well, it's a great honor to be here, to stand in the long shadow that John Williams casts, and attempt to shed some light on it. John Williams reinterprets our films with a musical narrative that makes our hearts pound during action cliffhanger scenes, gets the audience to scream when we were hoping that they would do so, and pushes that same audience from the brink into breaking out into applause. It's not Hollywood he writes for, he writes for all of you. Did you ever hear a 7 year old hum the first 9 notes from Darth Vader's theme? Or see a bunch of kids jumping into a swimming pool going "duh dun, duh dun, dun dun dun"?... And John you're the greatest thing that has ever happened to my career, and for that I want to thank you. And I congratulate you for this exceptional honor ("John Williams – Kennedy Center Honors").

It is the goal of this paper, to bring more attention to the film scoring community who are often overlooked as masters of their craft, and significant contributors to the overall atmosphere and success of a film. Without the contributions of such artists, many films ranging in quality would have lost their sense of completeness and fluidity that a well-crafted score brings. John Williams is one such artist who, throughout his career, has been able to bring emotion and a

feeling of grandeur to his scores. Not only have his creations permeated our culture, they are each pieces of art that can capture the exact emotions both on screen and those felt by the audience. His record of recognition and positive endorsements from colleagues shows that the rest of the film community and the world are in agreement on the art and craft he embodies.

Biography

As one of the most well known and financially successful composers in US history, John Williams can easily be considered “America's composer.” In his career, he has accumulated 45 Academy Award nominations with 5 wins, 5 Emmy Award nominations with 2 wins, 19 Golden Globe nominations with 4 wins, 59 Grammy Nominations with 18 wins, National Board of Review Career Achievement Award, Kennedy Center Honor, 6 Saturn Awards, and 17 honorary degrees ("Reference: Bibliography"). Williams is undoubtedly one of the most respected composers for Cinema. His scores for such films as *Jaws*, *E.T.: The Extra-Terrestrial*, *Schindler's List*, as well as the *Indiana Jones* series, have earned him several awards and led to record breaking best-selling recordings. His scores for the original *Star Wars* trilogy completely changed the style and landscape of Hollywood film music and became iconic in American culture. Overall, he has served as the composer or music director for over 80 films. In addition to film scores, he has composed a multitude of concert pieces performed by other music greats such as Mstislav Rostropovich, André Previn, Itzhak Perlman, Yo-Yo Ma, Gil Shaham, Leonard Slatkin, James Ingram, Dale Clevenger, and Joshua Bell. He is also an accomplished conductor, and has led several national and international orchestras, most notably as the nineteenth conductor of the Boston Pops Orchestra from 1980-1993, and currently serves as the Boston Pops' Conductor Laureate. He has broadened his musical expertise on several occasions to compose pieces for television, such as several themes for NBC, and four Olympic themes ("Reference: Bibliography"). But, however extensive and

notable his career has become, he didn't always plan to become a film music composer.

John Williams was born in New York in 1932, and became involved in music at a very young age potentially due to the influence from his father, who was a percussionist for both CBS Radio and the Raymond Scott Quintet. By the age of 15 he had already decided he wanted to be a concert pianist, and about that same time the Williams family moved to Los Angeles in 1948. He enjoyed experimenting with and arranging music as the leader of his own jazz band, and by the time he was 19 years old he had performed his first original piano sonata composition ("John Williams" Wiki). He attended UCLA, as well as the Los Angeles City College, while studying orchestration under MGM musical associate Robert Van Eps and receiving private tutoring from composer Mario Castelnuovo-Tedesco (Wheeler). He served in the US Air Force for three years, where he conducted and arranged music for the Air Force Band during his time there. After returning from his service, he moved back to New York to attend Juilliard School where he studied piano under Madame Rosina Lhevinne, and continued working as a jazz pianist in clubs to earn money for school. Madame Lhevinne encouraged him to focus more on his composing skills, so he returned to Los Angeles ready to test his skills ("Reference: Bibliography").

His first job was as a piano player in various Hollywood studios, typically accompanying TV series such as "The Time Tunnel," "Wagon Train," "Gilligan's Island," and "Lost in Space." He also began getting more experience as a piano accompanist with films such as *South Pacific*, *Some Like It Hot*, *The Apartment*, and *To Kill a Mockingbird*. With connections he was able to build through music

networking, he built a friendship with Bernard Herrmann, and ultimately became a staff arranger at Columbia at the age of 24. Also, as a studio pianist, he performed on film scores by composers such as Jerry Goldsmith, Elmer Bernstein and Henry Mancini ("John Williams" Wiki). The next step in his composition career was working as pianist, arranger, and eventually orchestrator during the Golden Age of Hollywood for composer greats such as Bernard Herrmann, Alfred Newman, Lionel Newman, Dimitri Tiomkin, Franz Waxman, Henry Mancini, and André Previn whose styles ultimately helped form John William's unique approach and style in film music. During the 1960s, he finally received the opportunity to compose for various television programs such as "Gilligan's Island," "Lost in Space," "Land of the Giants," and "Time Tunnel" (Wheeler). With these experiences, his exposure to the industry, and the encouragement of Newman, Williams made the transition into film composition.

One of his first major jobs was scoring the film *How to Steal a Million* starring Audrey Hepburn and Peter O'Toole. Following this project, his compositions continued gaining him attention and just a few years later he received his first Academy Award nomination for *Valley of the Dolls*, and won his first Academy Award in 1972 for his adaptation of *Fiddler on the Roof*. Following some of these early comedy film successes, he completed scores for several popular disaster films such as *The Poseidon Adventure* and *The Towering Inferno*. Near the end of the 60s he composed the Americana-style score for *The Reivers*, which caught the attention of a young director named Steven Spielberg who was getting ready for his first feature film *The Sugarland Express* ("John Williams" Wiki). After establishing their

relationship with that first film, they teamed up again for what was later a huge blockbuster success in 1975---*Jaws*. As it was only Spielberg's second film, he was still trying to prove himself as a young director, and he credits a large part of the film's success to Williams' talent and vision with the score. The score written for *Jaws* won him his first Oscar for Original Score, and soon after, Spielberg recommended him to his friend George Lucas ("John Williams" Wiki).

The 1960s showed a decline in the earlier symphonic scores and a movement toward synthetic film music, but John Williams was able to successfully bring them back to center screen with critical acclaim and success. Working with George Lucas on the score of *Star Wars: A New Hope* in 1977 was his first real opportunity to demonstrate the grand Hollywood Golden Age sound that had been earlier heard with Erich Wolfgang Korngold and Franz Waxman among others (Wheeler). This score later became the best selling soundtrack of all time, and helped to reignite popularity the grand and epic symphonic scores. He continued working throughout the 80s on films such as *E.T.: The Extra-Terrestrial*, which also won him his third Oscar, the three *Indiana Jones* films, *Empire of the Sun*, and *Born on the Fourth of July*. He also branched out some from film composing and returned to some television work, such as the NBC News theme "The Mission" in 1985, which he still uses to signal the final encore in his concerts (Wheeler). He slowed down some in the 1990s potentially in preparation for retirement, but the scores he composed, such as *Jurassic Park* and the Oscar-winning score for *Schindler's List*, were grand and well received. Later, he seemed to be rethinking his lighter working load and semi-retirement and reentered the film world with gusto with the scores for *JFK*, *Nixon*,

Sleepers, Seven Years in Tibet, Saving Private Ryan, and a return to the first of the *Star Wars* prequels, *Episode I: The Phantom Menace* ("John Williams" Wiki).

Some of his more recent work in the 2000s includes scores for *A.I. Artificial Intelligence*, *The Patriot*, Episodes II and III of the *Star Wars* saga, *Minority Report*, *Catch Me If You Can*, the first three *Harry Potter* films, *Indiana Jones: Kingdom of the Crystal Skull*, *Memoirs of a Geisha*, *Munich* and many others ("John Williams" Wiki). He has also returned to more concert composition in recent years, such as a theme for the new Walt Disney Concert Hall, a symphony, a concerto for horn, a concerto for clarinet, a sinfonietta for wind ensemble, a cello concerto, concertos for the flute and violin, a trumpet concerto, a bassoon concerto entitled "The Five Sacred Trees," the "Liberty Fanfare" for the rededication of the Statue of Liberty, a seven piece song cycle concert piece titled "Seven for Luck" for soprano and orchestra based on texts from former US Poet Laureate Rita Dove, and "Air and Simple Things" a piece which was arranged and performed for the inauguration of Barack Obama ("Reference: Bibliography").

Overall, John Williams' career has been a long journey full of musical variety. From more humble beginnings he created opportunities for himself by building relationships in the music world and developing his talent and skill. His style and skill are respected by all who work with him, even to the point of reediting a film cut to fit the flow of the music as Steven Spielberg did for *E.T. (E.T. the Extra-Terrestrial)*. He has created a unique legacy that spans many film and music genres, and has permeated our culture and society.

Influences

Early Career Influences

As discussed in the biography section, jazz played a large part in John Williams' early life and career. His father was a drummer for the Raymond Scott Quintet where he was able to contribute a unique percussive style that created a foundation for many of the band's compositions. He also creatively added cowbell, wood block, and tuned percussion in addition to the regular jazz drum and cymbal setup ("Johnny Williams (Drummer)"). It is possible that growing up around his father's influence caused John Williams to seek jazz out as a creative outlet and means to pay for school while attending Juilliard. Jazz also permeates some of his later scores, such as the "Cantina Band" song anomaly in *Star Wars* and the retro-60s sound of the score for *Catch Me If You Can*. In a funny anecdotal story told by Williams, he originally saw the "Cantina" scene without music, but with strange looking creatures playing instruments. Because no similar piece had been written like that in the film, he wasn't sure how to approach the style, whether it is electronic, futuristic, etc. George Lucas actually came up with the idea of making it a futuristic sounding Benny Goodman swing band. So when Williams scored the piece with his acoustic instruments he purposely had some of them slightly out of tune and a little off tempo to make it seem as if the aliens were trying to recreate a piece of human music (Byrd).

Another influence on his early career was his tutoring from Italian composer Mario Castelnuovo-Tedesco, who also taught Jerry Goldsmith and Marty Paich. He

composed his first pieces at the age of nine, and continued composing other works, such as operas, until his emigration to the United States. In the U.S. he found work in film composition with Metro-Goldwyn-Mayer, and composed the scores for over 200 films. His style ultimately influenced other composers such as Henry Mancini, Nelson Riddle, and Andre Previn, and Henry Mancini was often a mentor to John Williams. Therefore, Castelnuovo-Tedesco's influence on Williams' style traveled through the influences of others ("Mario Castelnuovo-Tedesco").

Madame Rosina Lhevine, who instructed Williams on the piano and in composition during his studies at Juilliard, was one of the world's most famous piano teachers. A music critic of the *New York Times* once stated that, "This tiny lady...this teacher who produced such stars...In her head, in her ears, in front of those wise old eyes, is the century's history of piano playing." She demonstrated so much talent as a child, that she began attending the Moscow Imperial Conservatory at the age of 9. Her style was very exemplary of this school, with beautiful tones, graceful technique, and natural phrasing. With her exquisite training and talent, she gained a great amount of experience in the romantic Slavic piano style throughout her musical career, and she attempted to pass this graceful style on to her students (Brown). Because Williams started on the piano at a young age, and is probably most proficient with this instrument, there is a noted trend with his scores that there is a strong and prominent melody line. His experience with piano composition in the romantic style most likely affected how he approaches film score composition. Anecdotal stories from Steven Spielberg specify that Williams often composed melodies on the piano to give a piece a foundation before sketching out the rest of

the orchestration. Therefore, his early instruction from Madame Lhevine probably contributed greatly to his graceful, romantic, and melodic style later in life.

Style Influences

The main commonality with most of John Williams' compositions is that they have strong roots in classical music, which borrows a lot from the composers of the Romantic era, such as Gustav Mahler and Richard Strauss. Even Williams has stated that he imitated the Romantic era orchestra sound of composers such as Mahler, especially with some of his fanfare and march themes (Paterson "Gustav Mahler - an Overview of the Classical Composer"). Some of his scores use more modern and original themes and tones, such as *Close Encounters of the Third Kind* and the jazz-based score for *Catch Me If You Can*. His overall style can be characterized by memorable and nostalgic tunes, sweeping melodies, and epic fanfares. While some claim that his style has borrowed heavily on the classical composer greats, John Williams has proved his reputation as a composer of significant talent and skill through his ability to uniquely and perfectly construct music to complement the film.

Richard Wagner was a German composer who used groundbreaking techniques to express emotion through music, with new ideas in harmonies, melodies, and structure. He pushed the traditional boundaries of the tonal systems, and began using some atonality, which paved the way for modern classical music. The work he did with melodies was most notably his development of the leitmotif

technique, where a specific theme or motif represents recurring action or a specific character (Costantini). This technique has been very prominent with many film composers throughout the 20th and 21st centuries because it allows audiences to relate more easily to the plot line and action on screen. Many have compared Williams' use of leitmotifs in several film scores such as *Memoirs of a Geisha*, and especially *Star Wars*, to the classical composer Wagner's use of leitmotifs in many of his operas to denote differences in personality, motivation, and mood between characters. Wagner also composed a piece called the "Ring Cycle" which represents the archetypal hero cycle, where the music written both follows the events in the story line, but also subtly metamorphoses so the listening audience can hear the musical changes also taking place ("Der Ring Des Nibelungen"). In an interview, Williams' says that he took on the *Star Wars* project on a film by film basis, without thinking or knowing that the storyline would eventually follow the mythological "hero cycle" (Byrd). However, he does acknowledge that the music written for the film was fluid enough that it naturally transformed between films, and that the musical style allowed him to incorporate separate motifs and themes within the score to create a broader musical impact.

Gustav Holst is a composer most famous for his composition "The Planets," written in 1915, which many consider one of both the loudest and the quietest pieces of music ever written. The themes focus around the planets (pre-Pluto) and the moods of the Roman gods they were named for. The lengthy performance of this composition lasts almost an hour with a large orchestra, and addition of a women's chorus for the last piece (Mann). The relation between Holst and Williams is that

Holst's style, especially with "The Planets," is typically considered the precursor for space-themed movie composing. The pieces "Mars" and "Uranus" are most notably similar to Williams' style for the *Star Wars* score. This influence may have come from George Lucas' use of "Mars" as a temp track for the film prior to the completion of the score ("Star Wars Music").

Richard Strauss is another classical composer whose composition style is often emulated by film composers. Some of the early composers who show a lot of similarity are Alfred Newman and Erich Wolfgang Korngold. These composers created rich and majestic themes with fanfare and march-like melodies and tones. Comparing Korngold's theme for "The Adventures of Robin Hood" to Strauss' "Don Juan," a listener can easily pick up on the similarity in instrument selections and bold melody composition. Some of Strauss' pieces such as "Also Sprach Zarathustra," which was used as the majestic opening of *2001: A Space Odyssey*, have become an integral part of film history on their own. The composers who have emulated Strauss' style have continued building on this style, and influenced later composers such as John Williams, who has based his style in particular on music from this late romantic era (Paterson "Richard Strauss").

Igor Stravinsky was a Russian-American composer who gained fame and notoriety for his groundbreaking diverse style in the early 1900s. He was commissioned to compose three ballets in the early 20th century, one of which was "The Rite of Spring," which transformed the traditional rhythmic structure and pushed the boundaries of musical composition. The first performance of "The Rite of Spring" provoked a riot because it was so different from the traditional ballets

audiences were accustomed to. Stravinsky was able to change the norms and introduce new concepts in music and dance, which have now become milestones in ballet history ("Igor Stravinsky"). His style inspired composers such as Jerry Goldsmith for *Outland* and John Williams for *Jaws* and *Star Wars* (Green).

Williams used this decomposed score style in his score for *Jaws*, as it used abrupt, brash changes and dissonant chords. He pushes the strings to play so fast and violently, similar to Bernard Herrmann's fast attack on strings in *Psycho's* shower scene, that they sound percussive. Where Stravinsky used these abrupt sounds to characterize the struggle between humankind and nature, Williams used them to characterize the struggle between man and beast. The main shark theme does not inspire fear in audiences because it matches their own racing hearts, it was written to follow the intense and persistent pulse and life of the shark. Because Williams was able to subliminally convey this idea, it reaches audiences on a more primal level. Another film composer great Jerry Goldsmith stated in an interview that "a good composer should not illustrate what you see on the screen, but rather what you do not see, what is deep-down" (Tylski). Williams time and again demonstrates the innate talent he possesses to allow the audience to see more of the film than what is shown on screen through the artistry of music.

Other film composers who have had an impact on Williams' overall style include Bernard Herrmann, Henry Mancini, Elmer Bernstein, Franz Waxman, Erich Wolfgang Korngold, Alfred Newman, and Jerry Goldsmith ("John Williams" Mfiles). Because Williams started his career in Hollywood as a pianist and orchestrator for many of these composers, he potentially could have learned stylistic techniques

from working so closely with their compositions. He formed a friendship with Bernard Herrmann while working as a pianist in some of the Hollywood studios, which was surprising to many because Herrmann was known for often being bad-tempered and difficult to approach. He also worked with Henry Mancini very early in his career on scores such as *Peter Gunn*. As discussed earlier, many of Williams' fanfares are reminiscent of Strauss and Korngold's style of bold and brash themes, which are apparent in some of his scores such as *Indiana Jones* and *Star Wars*. Working with Franz Waxman in the early portion of his career in the 1950s made an impact on Williams' style, especially if you compare some of the music from Waxman's *Dr. Jekyll and Mr. Hyde* with the shark theme from *Jaws*, as well as the "Flight" theme from *The Spirit of St. Louis* to some of the stylistic techniques in the score for *E.T. the Extra-Terrestrial*.

Orchestrator Relationships

Herbert Spencer was both an orchestrator and composer in Hollywood from the 30s through the 90s. He became most famous for his work with John Williams, with whom he collaborated stylistically very well. The first film he worked with Williams on was *The Valley of the Dolls*, and marked the beginning of a long lasting professional relationship. John Williams used him almost exclusively on nearly all of his classic scores such as *Star Wars* (original trilogy), *Jaws*, *E.T. the Extra-Terrestrial*, *Indiana Jones*, *Close Encounters of the Third Kind*, *Home Alone*, and many more. Orchestrators are usually underappreciated by audiences, but Williams often

acknowledged Spencer's talents and contributions to his scores in interviews.

Although Williams' composing methodology did not leave a lot of creative leeway, they shared common understanding on the musical needs of each film, which was essential to Williams' concepts being translated to the orchestra ("Herbert W. Spencer").

John Neufeld and Conrad Pope are the two other main orchestrators John Williams has worked with since Herbert Spencer passed away in the early 90s. In an interview with Conrad Pope, he stated that he was "fortunate enough to have a good relationship with John as well as his principal orchestrator, John Neufeld", that Neufeld "has actually known Williams for some 40 years" and "actually started playing clarinet under him." Pope admits that Williams is one of the composers he enjoys working with the most because of his great leadership ability (Coleman). Orchestrators play a huge role in the scoring of a film, not just in the completion timeline, but they always need to fully understand the style and methodology of the composer. Some composers make thematic sketches of scores and leave it to the orchestrators to fill in the blanks, but Williams typically writes more complete score idea and uses orchestrators to write in the orchestra. Typically this working style would seem easier for an orchestrator, but it is actually more of a challenge to understand the thought process of the original composer and make transitions and changes in the same style. Therefore, working relationships between the two roles need to be strong and respectful, which Williams has proven throughout his career with the trust and loyalty he shows his orchestrators.

Selected Score Analyses

Jaws

The score for *Jaws* is one of John Williams' masterpieces, and definitely his most career defining score before the *Star Wars* series. It could be described as both one of the most exciting and terrifying scores of the 20th century, with its timeless themes and motifs. Its main theme has become so ingrained in society, that nearly any person even one who hasn't seen the film, could identify it after just a few measures. Steven Spielberg has even described that "He [Williams] put the bite in the shark" (Bachar). The intense and repetitive 2-note shark motif is a drawn out stinger, which represents the unrelenting shark, but it is only when the music is juxtaposed with the screen images that the real terror is embodied. Williams himself describes this feeling as: "You can't stop these notes; they're just coming at you" (Bachar). An interesting technique is the way Williams only uses the true shark leitmotif when the shark is actually attacking in a scene. Variations on this particular motif are heard at other times in the score, and sometimes with alternate instrumentation with horns or other instruments. However, during scenes where the audience expects an attack, but the motif does not play, there is an added tension of uncertainty. Other aspects of the score also demonstrate a high level of talent and skill with intense action sequences, as well as creepier pieces to push the audiences to the edge of horror. It was said best by Sid Sheinberg who is the former president of MCA/Universal that "Johnny Williams does as much to create that shark

by that music as anybody did that built the shark. Because you see that shark when you hear that music" (Bachar).

The "Main Title" and "Chrissie's Death" both contain bass chromatic tones, which merge into the indefatigable shark theme, along with interspersed dissonant chords. As these pieces reach their climaxes, it adds in other stringed instruments to accompany the deeper shark theme. It finally lets loose with more brass and stringed dissonant chords, with smaller moments of harp presences added in. The sound of these pieces sounds similar to horror scores by Bernard Herrmann, which attests to his influence in Williams' career. In "Preparing the Cage," we hear both Quint's sea chanty, as well as an intense fugue that characterizes the suspense of the scene. The piece "Night Search" on the score has ominous undertones that evoke emotions of fear and curiosity, by using musical cues created by ascending string notes and repetitive flute notes. It also contains a reprise of the shark theme which ultimately culminates in sharp string glissandos. "Sea Attack Number One" is one of the most intense pieces in the score, which starts as a compilation of the "Out to Sea" and shark themes, but instead of finishing in the previous way with dissonant chords, John Williams expertly adds in fanfare with the revealing of the shark's magnitude. A foil to this piece is "One Barrel Chase" which opens with the shark cage fugue heard in "Preparing the Cage" along with the shark theme, and merges into a more upbeat adventurous theme. "The Underwater Siege" is another example of how Bernard Herrmann's style influenced Williams especially this early in his career. This piece heavily relies on string glissandos, similar to Herrmann's style in *Psycho* and *Twelve Mile Reef*. Finally with "End Title," Williams reprises a calmer

version of the sea chanty heard in “Preparing the Cage” with more string accompaniment in a major chord. The use of major tones in a similar style as the shark theme seems to conclude the intense drama of the prior shark hunting scenes, and serves as a cue to the audience that there is a conclusion and hope for the characters finally.

Jaws: Scene by Scene Music Analysis

0:00:32-0:01:14 - The ominous ostinato of the shark theme begins with the introductory credits (“Main Title”), acting as a drawn out stinger, and builds tension with sharp glissandos before cutting to a scene of teenagers at a bonfire on the beach.

0:01:15-0:02:40 - In contrast to the shark theme, the teens are playing upbeat guitar and harmonica at their bonfire, unaware of the potential danger they face.

0:03:37-0:05:15 - A string melody hints at coming action, and the quiet ostinato begins and then builds into a frenzy after a sharp string shriek as the shark attacks in “Chrissie’s Death.”

0:08:25-0:08:40 - A quiet harp melody plays in the background as a police officer, the chief and the teenager who was with Chrissie encounter Chrissie’s body on the beach covered in crabs.

0:10:21-0:11:37 - The Amity marching band is practicing on main street in preparation for the season opening day celebration.

0:16:51-0:17:51 - The scene opens with an underwater view of swimmers legs as the deep bass horn begins the slow shark theme. The ostinato continues building tension and with a sharp string glissando and great focus-zoom film shot on Chief Brody’s face as he sees the shark surfacing to viciously attack and kill the young boy, Alex Kintner. The attack continues and the theme adds in more intense fast attacking horns, strings, and xylophones.

0:24:36-0:25:01 - Two fishermen are rowing a boat at night to a dock and whistling. They ominously put a roast on a hook and chain it to the end of the dock in hopes of catching the shark.

0:25:30-0:27:46 - A slow, quiet version of the 7-note motif starts playing as Chief Brody looks through a book on shark attacks and persistently builds as the shark takes the bait and furiously pulls the end of the dock off with one of the fishermen still on it. The audience thinks he's in the clear as the piece of dock continues moving away from him in the water and the ostinato trails off. Then, in a twist, the ostinato comes back almost as loud as the piece of dock chases him back to the other fisherman on what remains of the dock.

0:37:29-0:38:10 - A minimalist horn/trumpet melody expresses Mrs. Kintner's sadness and loss of her son, and Chief Brody's guilt over not having done more.

0:38:11-0:39:19 - A single plucked string instrument, possibly a harp, plays a more lighthearted tune while Brody's son mimics his actions at dinner in a cute father/son moment.

0:47:10-0:50:19 - An eerie theme begins playing as Hooper and Brody encounter the remains of Ben Gardener's boat. The theme sounds similar to several motifs heard later in Williams' score for *Star Wars*. This theme is a precursor to William's later style as it uses a melodic tune underscored by sweeping strings and woodwinds. High pitched strings and waterphone/glass rods follow Hooper's descent into the water to investigate. As Hooper encounters a large shark tooth in a hole in the boat's hole, we hear the return of the shark theme's deep 2-note ostinato and 7-note motif. These build until there is a sharp shriek, followed by fast attacking string glissandos (similar to Herrmann's style for *Psycho*) as Ben Gardener's detached head floats into view, causing Hooper to drop the tooth in terror.

0:53:23-0:54:48 - "Promenade (Tourists on the Menu)" begins with happy fanfare as the tourists arrive for the summer unaware of the danger that surrounds them in the water. It creates a surreal atmosphere in contrast to the previous scenes of fear and brutality.

1:01:33-1:04:01 - After a hoax by a couple of kids pretending to be a shark, the shark really does appear in the "pond"/harbor where Brody's kids are playing. As soon as the fin is spotted, the shark ostinato starts building as a girl screams "Shark!" The theme comes to a climax as a man in a rowboat is attacked and dismembered while Brody's son watches from nearby in the water. The motif resolves into a more major tune as Michael (son) is rescued from the water but in shock.

1:12:02-1:12:50 - "Out to Sea" begins as an upbeat sea chanty sounding song that has an adventurous undertone as the three men embark on their task to find and kill the shark.

1:14:49-1:16:10 - With the subtle clicking of the fishing reel, there is a bare hint of ominous horns and drums in the background as Quint straps in for a battle. As he

locks in, the music becomes more developed but stops as soon as the shark starts taking out line.

1:17:03-1:17:49 - Similar to before, Quint continues fighting the shark and we hear upward strumming on a harp sporadically creating a mysterious tone where we don't know if the shark will appear or not.

1:21:08-1:26:26 - Violin vibrato announces the shark's sudden appearance as Brody is chumming the water, which builds into a full version of the shark theme complete with ostinato, 7-note motif, and sweeping flutes. This morphs into an adventurous theme as the shark continues circling the boat (it sounds similar to parts of the later theme for *E.T.*). As Hooper rushes to tie the light tag onto the barrel, the horns build into a majestic fanfare with flute accompaniment. Hooper's defeated mood when the shark swims underwater and out of sight is echoed by the deep brass instruments and sporadic flute cues. Finishing the scene is the same mysterious sounding harp strumming as the sun sets behind Quint.

1:30:34-1:33:30 - "The Indianapolis Story" has an eerie tone with high pitched strings to accompany Quint's horrific story of living through the days and nights in the water plagued by sharks. Dissonant high string chords quietly play in the background and slowly build with the telling of the story. Quiet echoes of the 7-note motif can barely be heard in small cues.

1:33:31-1:34:30 - The trio starts drunkenly singing "Show Me the Way to Go Home" unaware that the shark is returning.

1:35:19-1:36:25 - "Sea Attack Number One" is a faster paced version of the shark theme that builds louder and faster than previous occurrences as the shark repeatedly rams and attacks the boat.

1:36:50-1:37:38 - The shark resurfaces with a low-key 2 note ostinato, and held out string chords. The shark abruptly surfaces with a fast high pitched string glissando that builds into the ostinato again.

1:38:58-1:41:45 - The shark returns with an adventurous sounding theme (reminiscent of a less brash Erich Korngold) entitled "One Barrel Chase," that is much more upbeat than the previous shark attack/chase music, and seems to be trying to give the audience hope that the shark will be caught.

1:45:43-1:45:58 - A quiet reprise of the ostinato as Quint reassures the group that the shark can't go down with three barrels, which it ominously does just then and the music goes quiet.

1:46:45-1:47:30 - The shark pushes the boat abruptly and seemingly taunts the crew as he swims under the boat, accompanied by the ever present shark theme.

1:48:55-1:49:29 - Light upward piano tinkling/harp strumming

1:49:30-1:49:48 - Quiet reprisal of Quint's "Spanish Lady" song melody in the background on horn as the shark swims away.

1:50:58-1:52:55 - "Preparing the Cage" shows the men assembling the cage and their shark weaponry for battle. The song has a resolute and determined tone as the three men realize they are running out of options, time, and resources. This theme resolves into part of the "Out to Sea" theme.

1:53:15-1:56:00 - With Hooper in the cage, he readies his weapon and a deep resounding ostinato plays as the shark approaches and then swims away from the cage. It goes quiet for a few seconds before the shark surprises him by ramming the cage from behind, and we hear a different lower toned version of the shark ostinato. High pitched string melodies get continually higher as the shark continues ramming the cage and trying to kill Hooper. The background harp strumming underscores an eerie and surreal tone to the scene.

1:58:47-2:00:58 - A creepy sci-fi sounding string melody plays as Brody awaits the return of the shark atop the sinking ship. The persistent ostinato returns as the shark continually keeps coming back to finish off Brody, ultimately building into a combination of the shark theme and the more upbeat "Out to Sea." The shark explodes from the oxygen tank, and there are surreal harps playing as the decimated shark carcass sinks to the bottom of the ocean.

2:01:58 - A slow, yet triumphant version of "End Title/Theme from Jaws" plays as Brody and Hooper make their way back to shore.

Hook

Hook is a film directed by Steven Spielberg that tells the magical story of Peter Pan, but from the perspective that he's now grown up and needs to remember his past in order to save his children. John Williams had originally collaborated on the project to make it a stage musical, but that was cancelled and then was taken on as a screenplay. So many creative minds worked on the development of the film that it was disappointing to many critics how mechanical the story seemed, and that it lacked Spielberg's typical touch. Fortunately for Williams, his score was a huge redeeming feature of the film and critics responded very well to its whimsicality and robustness.

Many aspects of the score style show how Williams was trying out new ideas. Some of the unfinished music he composed for *Hook* became part of some of his later scores such as *Jurassic Park* and *Harry Potter*. As a release for the film's trailer, Williams created the shortened version of the main theme as "Prologue," which many consider one of the best 90 seconds he has ever composed ("Hook"). The overall score is full of nostalgia, fantasy and energy, which Williams is able to maintain throughout the film with fluid theme variation transitions, the use of a wide variety of instruments, and his ever present ability to perfectly match the music to the action on screen.

The soundtrack contains a variety of themes, such as the aforementioned "Prologue," all of which span the emotional dynamics of the film. The flying motif is part of the main theme, which is an energetic piece that has reprisals throughout the

score. Other pieces such as “Granny Wendy” use a lighter tone and more melancholy approach to represent the nostalgia and memories of childhood. Other fun pieces including “Smee’s Plan” which have tones of the pirate motifs show Williams' unique ability to create more humorous pieces that can represent the bumbling foolishness of the villains. Overall, there is a great amount of artistry present in the composition of this score. The style is quintessentially John Williams with sweeping woodwinds and violins, and majestic fanfares.

Hook: Scene by Scene Music Analysis

0:00:24-0:02:48 – Lighthearted and childlike solo piano music, which is accompanying Maggie’s scene in the school play “Peter Pan” where she plays Wendy. This is transformed to a more upbeat piano melody to accompany the children singing a song about Peter Pan called “We Want to Be Like Peter Pan.”

0:02:49-0:05:56 – The music changes to a jazzy tune with electric bass, guitar, flute and piano to accompany Jack playing a baseball game and Peter (father) busy at work in “Banning at Home.” There is a shaker instrument used as rhythm and percussion in the background to create a build-up of emotion as Jack gets ready for his last at bat.

0:08:03-0:09:09 - There is a quiet children’s choir singing “God Rest Ye Merry Gentlemen” as the family arrives in snowy London for Christmas when visiting Wendy. This sets the Christmassy atmosphere of the scene, and also creates a feeling of innocence and nostalgia.

0:10:12-0:12:13 - This is the beginning of the first notes of the main theme. This preview is a light flute melody accompanied by horn instruments and quiet violins and strings in “Granny Wendy.” It begins as Wendy descends the stairs and greets Peter for the first time in years. This example of music serves as foreshadowing that there is something important about their relationship. At about the 12 minute mark, Jack is referring to Peter’s business techniques, and the music turns to minor chords as Wendy recognizes that Peter has become a pirate.

0:12:14-0:13:16 - Light violins continue, with deeper cello notes, sporadic flute and horn melodies in a dark minor key. As Peter enters the nursery there is another

reprise of part of the theme accompanied by ocean noises (seagulls, ship bells, waves, etc.). This music has a more sinister tone. It finishes as Peter closes the window with a clasp shaped like a hook.

0:16:39-0:19:37 - Light xylophone, piano and flute music plays a quiet section of the theme with the high alternating top notes while Wendy reads a story to the children, and then the adults leave for a benefit. The lighter toned themes seem to represent the innocence of childhood, whereas the darker themes resonate more with the adult characters.

0:21:42-0:23:35 - A minor-key waltz-like tune with deep strings and horns announces the arrival of Hook and the kidnapping of the children. This evolves into faster attack and high pitched strings as the scene concludes in "Hook-Napped."

0:23:52-0:25:48 - Fluttering and frenetic violins accompany the adults' discovery that the children were taken. As they get closer to the nursery, more instruments such as horns and flutes are added in to match the tension and fear in the scene. When Peter receives the note from Captain Hook, there is a preview of the upcoming pirate motif, which adds an air of suspense.

0:26:15-0:26:55 - A light xylophone and violin piece accompanies the next scene as the parents decide what to do. This piece has a slightly hopeful air. John Williams was able to write the music with such fluidity that the themes can flow into each other. By changing keys and instruments, different themes create vastly different feelings to match the tone of the story.

0:27:50-0:28:50 - A similar xylophone, piano and harp piece begins with Wendy's story about what Peter needs to do. The music sounds pleading and vaguely reminiscent of something Peter just barely can't remember. The music leaves the audience somewhere between Peter and Wendy, slightly curious but knowing where the storyline is heading.

0:29:00-0:32:01 - Deep singing that sounds like a pirate shanty joins with the previous tune as Wendy is pleading with Peter that he is Peter Pan and needs to rescue his children from Neverland. The singing is joined by deep horns, which foreshadow danger. This eventually transforms into plucking strings and abstract violin notes as Tinkerbell approaches a drunken Peter. The high pitched glissandos, and scale climbing notes accompany Peter's confusion. This section and the following sections include "The Arrival of Tink and The Flight to Neverland," with variations on Wendy's motif, as well as the main "Prologue"/Theme.

0:32:02-0:35:47 - We hear a variation on the main theme for Peter Pan, which is a motif for Tinkerbell. It is very fairylike with high xylophone and flute melodies with violin vibrato. A bell tree is used for some of Tinkerbell's sound effects. Sliding horns are used to follow Tinkerbell's fake death, and then higher pitched instruments accompany her "return to life." Sporadic horn and violin melodies

combine with the overall theme and culminate in a grand full blown orchestral version of the theme as Peter is carried to Neverland in “The Flight to Neverland.”

0:36:00-0:37:39 - A jaunty theme with pan pipes, various flutes, fiddles, and violins accompanies Peter’s arrival on the pirate side of Neverland. As Peter is required to run for his life from the attacking pirates, deeper horns and flutes with fast attack are used to follow the tense action.

0:37:40-0:39:16 – “Presenting the Hook” is a sea shanty/jig sounding tune played mostly on horns and flutes follows Smee as he approaches Captain Hook’s ship with *the hook*. The beat seems to be in 7/8 which gives the tune a bouncy sound.

0:39:47-0:40:30 - As Captain Hook emerges, a more minor and sinister version of the previous pirate melody is played on deep horns. The repeated horn notes “mickey-mouse” the twitching of Captain Hook’s hook. The also move up a step at the conclusion of each phrase, which gives a sense of majestic fanfare in counterpoint the regular pirate motif. It serves the purpose of showing Captain Hook’s power and stage presence.

0:41:37-0:42:27 - Capt. Hook approaches a pirate who didn’t believe that Hook could capture the children and a march like melody is played to accompany his walk.

0:44:02-0:44:45 - A deep chord is played to accompany the discovery of Peter’s scar, which corresponds to Peter Pan. As Capt Hook considers his opponent, a high pitched quiet and minor version of the Pirate theme plays in the background.

0:47:30-0:50:58 - A sad solo flute plays as Peter cannot reach his children. It seems to echo the hopeless feeling everyone feels (Peter that he cannot rescue his children, and Hook as he cannot fight his best adversary). Tinkerbell approaches Hook, accompanied by a reprise of her fairy theme as she strikes a deal to retrain Peter. Hook then announces to a sinister horn melody that there will be a war in 3 days. As Peter is cut loose into the ocean he cannot swim. The music fades out, but then a quiet aquatic theme called “From Mermaids to Lost Boys” begins as the mermaids approach and save his life. This aquatic music mostly consists of violins and beautiful choral music with solo horns. Peter is finally rescued into the Lost Boys’ side of Neverland with a cacophony of disjointed instruments.

0:51:45-0:52:42 - Peter is caught in a trap with violin glissandos announcing his surprise. Tinkerbell’s flight as she announces Peter’s return is punctuated by flutes going up and down on scales to follow her flight. This gives a feeling of fantasy, childlike surprise and excitement at Peter’s return.

0:54:20-0:56:19 - A deep horn theme with contrasting flutes announces the Lost Boys’ attack on the Peter Pan imposter. There are contrasting elements of fear and hope with the music as Rufio tries to turn the Lost Boys against Peter and Tinkerbell

tries to inspire them to help him. A convoluted piece with high pitched flutes and violins follows their chase of Peter in “The Lost Boy Chase.” This is a turning point in the score, especially for Peter because he is trying to overcome his fear and change his character dynamic.

0:56:19-0:57:21 - A new style/sound emerges as Peter is cornered on their “basketball” court. The music sounds more 80’s/electronic with synthesized percussion elements. The transition is very sudden to this style and signals something frightening and foreign to Peter as the boys gang up on him. This eventually transitions into the more frightening tune for Rufio as he confronts Peter. There is a quiet reprise of the main theme as Tink tries one more time to win the boys to her cause.

0:58:08-1:00:45 - A guitar melody plays as a young boy inspects Peter. As he removes his glasses and feels his face, a lone flute and string plucking joins the other instruments, making a poignant and melodic moment. As the boy realizes that it is Peter and says, “Oh Peter, there you are!” there is a sudden upwelling of a minor theme, and even though the theme is minor, it has a hopeful feeling.

1:01:05-1:02:52 - A quiet reprisal of the pirate theme comes into the background as the scene shifts to Smee and Hook plotting how to beat Peter Pan. Because the theme is quieted and slow, it is less intimidating and hints more toward plotting and intrigue. This builds into a drum roll as Hook threatens to shoot himself in desperation because he hates the lack of adventure left in Neverland.

1:04:29-1:06:00 - Smee’s jaunty but mischievous theme begins again as Smee comes up with the idea to brainwash Peter’s kids into loving Hook in “Smee’s Plan.”

1:06:01-1:08:12 - A tropical/jungle beat tune with repetitive drum, and electronic marimba melody follows the Lost Boys’ training for Peter Pan. This would be an example of diegetic sound as the tribal sounds come from instruments played by the Lost Boys at times during the scene. The tone this music creates is primal and wild, which is appropriate for the storyline as Peter tries to train and remember something of his roots and past. This continues through the running, exercise, body paint, weaponry, and flying trainings. It stops abruptly when Peter is shot out of a slingshot and is unable to fly.

1:08:22-1:11:20 - A very slowed version of the Pirate theme combined with Smee’s motif is played quietly in the background while Hook is attempting to instruct the children. This music has the effect of keeping the audience aware of Hook’s true intent with his seemingly sincere attitude. As Maggie continues rebelling against the brainwashing, the music builds into a more full blown Pirate theme.

1:11:41-1:14:16 - A jovial melody of horns and flutes is played to accompany the start of dinner time in “The Banquet.” The melody is reminiscent of traditional English Christmas carols, and reminds me of sitting down to a holiday feast. Peter

remains confused about the lack of “real food.” A reprise of the Lost Boys theme is played in variations on different successive instruments.

1:15:25-1:18:57 - Peter begins remembering his former life during the insult contest, and the music begins building in the background until the start of the epic food fight. This is punctuated by a high pitched flute and violin chord. A reiteration of the main theme is repeated quietly, and the earlier feast music returns with more robustness as Peter can see all of the food in “The Never-Feast.” Deep bass drums and horns punctuate the triumphant return of Peter Pan. High horn fanfare accompanies the food fight. As a coconut is flung at him by rival Rufio, Peter cuts the coconut in half with his sword as a rooster crows in the background and a reprise of Peter’s motif is played. This foreshadows the first signs of victory for Peter.

1:19:07-1:21:00 - Peter is approached by Thud about Toodles’ marbles, as quiet melodic violins play in the background. This melody transforms into the accompaniment for Maggie’s song “When You’re Alone.” This tune is sad and angelic, but reflects Maggie’s childlike innocence and hope.

1:21:00-1:21:31 – As the Lost Boys go to sleep for the night, there is a short minor melody that sounds very similar to some themes from the Star Wars themes.

1:22:50-1:25:54 - The Pirate theme is repeated as Captain Hook seeks out a ticking noise and takes Jack to the clock destruction shop. Deep drums and a minor flute melody play as Jack succumbs to Hook’s influence and destroys his father’s watch. This section has a more hopeless feel as Jack is giving into the ‘dark side’ and despising his father.

1:26:20-1:28:46 - A traditional “Take Me Out to the Ballgame” plays on a pipe organ in the background as diegetic sound while Jack is playing his baseball game with the pirates. This background music serves not only to set the scene for Jack to make him feel more at home, but also to create a nostalgic atmosphere for the listener.

1:29:09-1:29:58 - A reprise of the tune from Maggie’s song plays in the background as the pirates mistakenly chant “Run Home Jack” and Jack seems to be remembering his family.

1:30:00-1:31:25 - Big fanfare and loud strings accompany Jack’s homerun. The scene is jubilant, but there is an undertone of sadness as Peter realizes Jack is becoming attached to Hook as a surrogate father.

1:31:39-1:33:20 - A baseball hits Peter on the head as he is desperately trying to remember how to fly. As the ball is spiraling in there is fast attack and glissando sound on the strings before it hits him. High flutes accompany Peter’s shadow with small nods at the main theme in “Remembering Childhood.” Finally the theme builds as Peter encounters the tree house he made for Wendy, John and Michael.

1:33:49-1:39:58 - Peter is becoming more childlike and forgetting more and more of who he is, and there is more of Tinkerbell's theme played in the background as he explores the house. A minor oboe solo then joins as Peter discovers the thimble/kiss. As the rest of the history develops, the flute solos return, slowly building with each remembrance of Peter. The oboe then returns with Peter's earliest remembrances of running away to Neverland as a baby. The solo oboe is mournful and regretful, which hints at Peter's sadness of missing his family. As he remembers more of Wendy and his childhood, we hear a reprise of the earlier melody with the much older grandmother Wendy. The use of these instruments during the montage of memories evokes a nostalgic tone. A solo violin hints at Tink's sadness at Peter falling in love with Moira.

1:40:13-1:42:16 - A huge orchestral and full blown version of the Main theme and Peter's motif medley is played as Peter finally remembers his happy thought and remembers how to fly. This section is dominated by horn fanfare, which adds a heroic element as Peter is transformed into the brave young hero he once was.

1:42:17-1:43:36 - A choir accompanies a high string melody as Rufio gives in to Peter and finally admits that he is the Pan in "You Are the Pan." This moment is epic and builds with louder vocals and horns, which ultimately represents a plot changing and character building moment.

1:44:38-1:45:43 - Tinkerbell's theme is repeated quickly with a large cacophony of instruments as she grows and explodes out of her house amidst magic and sparks. There is a moment of realization for both Peter and Tink as he realizes he still needs to save his kids, and she realizes she doesn't have a chance with Peter.

1:46:33-1:46:55 - Tubas and deep horns are utilized in a minor version of Peter's theme as the Lost Boys prepare to go to war in "The Ultimate War."

1:47:33-1:56:24 - Peter's entrance to a triad of horn chords is similar to Errol Flynn's entrance in Captain Blood as he cuts through the ship's sail. Triumphant horn sections with alternating clips of Peter's theme and the Pirate theme punctuate the battle that follows. The music hints at defeat when Peter is captured with a net, but the Lost Boys come to his rescue with a reprise of a more serious version of the Lost Boy's theme. Similar melodies dominated by horns follow throughout the rest of the battle sequences.

1:56:25-1:56:50 - Rufio's death is emotional with solo flutes and his confession that he wishes Peter could have been his father.

1:57:30-2:01:52 - Another reprise of the main theme accompanies Peter's final rescue of his children. He almost leaves, but returns to face Hook at Hook's threat to never leave him in peace. A vibrato violin note accompanies Peter's moment of hesitation. This is followed by another set of melodies and pieces dominated mostly

by horns. Overall, most of what we hear is Peter's theme, which changes between major and minor chords at different sections of his battle with Hook. This mirrors the action and who retains the upper hand in the battle sequence. A final scene of terror for Hook comes as Hook is surrounded by clocks and the background instruments mimic tick-tocking sounds.

2:02:02-2:03:14 - The last reprise of Hook's theme is heard as Peter is about to kill him, but Maggie and Jack intervene and Maggie's song plays again in the background.

2:03:14-2:04:15 - A similar tick-tocking theme is played with the violins playing fast attack in a high register as Hook is finally swallowed by the crocodile clock. The horns play one last remnant of his theme before complete silence.

2:04:30-2:06:08 - The Lost Boys celebrate the end of Hook with Peter, but the music changes abruptly as Peter realizes he still needs to return his children home. As Tink showers them with fairy dust we hear another reprise of Tink's theme. Peter's theme begins playing as the children return home and Peter remains to say goodbye to the Lost Boys with "Farewell Neverland."

2:06:19-2:10:00 - The same flute melody with guitar string plucking which was played earlier just as the Lost Boys began to believe in Peter, is reprised as Peter selects who will take care of the Lost Boys and carry on in his place. This high violin melody is an emotional goodbye not just for the Lost Boys, but for the childhood that Peter had forgotten. This final scene is punctuated by the high choir vocals, which add an angelic tone to the children's return to the nursery as their mother sleeps. The vocals continue in a more sorrowful note until Moira realizes the children are home and sleeping in their beds. The crescendo builds and the flutes rejoin the main theme with their reunion.

2:10:20-2:13:11 - Peter is found sleeping at the foot of a Peter Pan statue in the park, and as Tinkerbell returns to say goodbye, we hear another reprise of the children's theme combined with Tink's theme. She leaves with a final strike of a bell-tree. The familiar Christmas sounding melody returns with jingle bell punctuation when Peter is returning home. The music is much more hopeful and lighthearted as Peter has experienced a complete transformation from his earlier cold personality.

2:13:12-2:15:03 - As Peter returns Toodles' marbles and reunites with Wendy, there is another building of the main theme as Toodles flies off to Neverland.

2:15:03-2:15:31 - The final reprise of the theme concludes as the camera pans to a panoramic view from the window of London.

Memoirs of a Geisha

This film centers on the story of Sayuri, who is an orphaned Japanese girl taken from her home and forced into servitude in a geisha house. She dedicates her life to the dream of one day becoming a geisha in order to meet her champion “The Chairman” again. Throughout her journey, she shows that she has the talent and skill to withstand the challenges, jealousy, and treachery that reside within the world of the geishas. John Williams requested to compose the score for this film, and he was able to create an emotionally evocative and epic score using traditional Japanese instruments, as well as the skill and expertise of cellist Yo-Yo Ma and violinist Itzhak Perlman (who also collaborated with Williams on the Schindler’s List score). The majority of the music for this score is non-diegetic sound as the sources are not visible on screen. Some of the non-diegetic elements include Sayuri’s narration, the sound effects, and background music.

The main theme entitled “Sayuri’s Theme,” is a beautiful string performance with Yo-Yo Ma on the cello with echoes of flutes. He also plays cello on the pieces “Going to School” and “A Dream Discarded” which feature more aspects of Sayuri’s storyline. With strings dominating a large portion of the score, these performances by Yo-Yo Ma and Itzhak Perlman’s performances on “Finding Satu,” “The Chairman’s Waltz,” “The Rooftops of the Hanamachi” and “A New Name...A New Life,” create a fluid feel to the film which is fundamental to the storyline. The instruments used are effective not only because they are a combination of traditional Japanese and symphonic, they are also able to create musical poetry by expressing the emotions felt by characters, such as yelling, thudding heartbeats, and crying. The techniques

employed both in the composition and by the instruments follow Sayuri's journey of pain and sacrifice throughout the film's storyline. In addition to strings, John Williams uses a variety of flutes, as heard in "The Journey to the Hanamachi," "Brush on Silk," and "Confluence."

Throughout the score, while strings play the main part, the flutes come a close second, followed by drums, harps, horns, and oboes. Overall, the score is a unique symphonic approach that still resembles John Williams' style, but demonstrates differences from his typical orchestral approach in his use of instrumentation and the thematic elements he emphasizes. His mastery of composition is apparent throughout this score in the way he has adapted his style to create culturally accurate pieces that still exude a depth of emotion.

Memoirs of a Geisha: Scene by Scene Music Analysis

0:00:37-0:03:42 – Lone shakuhachi (Japanese flute) echoes in the background accompanied by some booming drums that follow the lightning and thunder storm on screen. As the scene intensifies with the death of Chiyo's mother, more flute-like wind instruments join in, but eventually resolve into the same lonely flute solo. This same flute follows Chiyo and her sister to the train station with "Journey to the Hanamachi" and its mournful tones and melody seem to echo the pain and loneliness felt by the two girls with the loss of their mother and home.

0:03:43-0:05:00 – As the narrator (Sayuri) introduces the audience to the story, the music changes to "Sayuri's Theme" which is a haunting cello melody, which is fluid and graceful, but sorrowful. Fittingly, the narrator compares herself to the power of water to overcome obstacles.

0:05:01-0:05:40 – Abstract sounds and snippets of music assault the audience as the girls travel the strange journey from the train station to the okiya, which mirror the strangeness and confusion felt by the young girls from rural Japan.

0:06:15-0:06:50 – The music abruptly changes to an intense percussive rhythm as Chiyo's sister is rejected from the house Chiyo is accepted to, and the sisters are separated. The rhythm increases rapidly until the door to the okiya is slammed shut.

0:09:44-0:11:40 – The cello solo of Sayuri's theme begins again as Chiyo is introduced to life in the okiya (geisha house). It continues playing quietly in the background, adding in a flute to lighten the tone. But becomes louder and adds in some woodwinds and strings as she looks out over the tops of the sea of rooftops in hopelessness.

0:14:03-0:16:50 – Drums and quick chimes start "Going to School" and add in a violin with a more major sounding melody. The upbeat tune is the first turning point in the mood of the film, and the audience gets a feeling for the childhood curiosity of Chiyo as she begins geisha school. Some elements of diegetic sound are seen as students in the school are playing traditional stringed instruments in classrooms.

0:18:53-0:19:15 - Hatsumomo tells Chiyo her sister came by looking for her and the lonely violin returns with the beginning of some more sinister drum beats as Hatsumomo exerts her power and influence over Chiyo.

0:20:10-0:22:30 - A playful tune starts as Hatsumomo and a friend return after a night working and drinking at the teahouse. This tune morphs into "Brush on Silk" which contains fast plucking of an Asian stringed instrument and a fast tempo and high pitched drum beat that quickly intensify the scene as the girls coerce Chiyo into defacing the priceless kimono. A sharp burst of high pitched flute marks the moment the paintbrush touches the silk, and the instruments continue to build in intensity as Chiyo is forced to drop the kimono off at Mameha's home (as a mean spirited prank by Hatsumomo). It ends sharply with Chiyo being doused with water and beat with a bamboo stick as punishment.

0:23:28-0:23:50 - Mother is listening to a pre-War sounding upbeat tune on the radio, which shows a use of diegetic sound, and increases the volume to drown out Chiyo's screams. This underscores Mother's callous attitude toward people and singular love for money.

0:24:10-0:25:00 – Chiyo escorts Hatsumomo to the teahouse to a small cue reprisal of "Sayuri's Theme."

0:25:20-0:26:30 - A searching string melody begins as Chiyo makes the decision to leave the teahouse and look for her sister. The melody builds as she runs through the rain in search of the only remaining tie she has to her old life.

0:27:12-0:28:10 - The reunion of the sisters is bittersweet and underscored by harp and a few mournful violins, which does not communicate hope for the future of the sisters together.

0:31:15-0:34:17 - The lone shakuhachi returns as Chiyo watches the sunrise on the day she is to meet her sister. The flute is joined by violins, and fast tempo drums as she climbs to the rooftop in an attempt to escape. The drum beats continue and seem to increase in tempo as if a racing heartbeat, pausing abruptly each time she slips. The overall tone is one of danger and recklessness. A sliding upward glissando on violin gives an eerie tone to her flight as she looks out once more over the rooftops just before she falls with a deep drum bang.

0:35:35-0:37:20 - The same shakuhachi melody begins again (a reprisal from the opening scene) as Chiyo is given the news that both of her parents are now dead. The narrator continues again and explains that Chiyo has now lost her opportunity to become a geisha and must now be a servant in the okiya.

0:38:32-0:41:50 - “The Chairman’s Waltz” begins again with violin (reminiscent of the theme from *Schindler’s List*) and is underscored by some melodic chimes. It again brings more hope to Chiyo’s story as she vows to meet the man who gave her money and a sweet treat in her future again. The waltz morphs into “Chiyo’s Prayer” as she selflessly gives the money away in hopes that one day she could also become a geisha.

0:42:11-0:43:30 - A quiet violin and cello melody echo in the background as Pumpkin prepares to leave for her debut, and it underscores the melancholy Chiyo feels that she cannot also be a geisha.

0:43:40-0:45:30 - Someone in the teahouse is playing a stringed instrument while Chiyo looks in the window, which shows the use of diegetic sound. She is caught spying by her idol the Chairman, and the hopeful cello and stringed melody begins again as she flees in embarrassment. The fast paced strings, harp strums, and major cello tune accompany the surprise visit by Mameha to the okiya.

0:48:30-0:49:00 - A minor string tune begins again as Hatsumomo forbids Pumpkin from ever speaking to Chiyo again. Hatsumomo demonstrates extreme jealousy that Chiyo will now have the opportunity to become a geisha, and ultimately competition.

0:52:06-0:55:05 - With the start of her new life, we hear a similar tune to “Sayuri’s Theme” with a more upbeat melody which is actually “Becoming a Geisha” as Chiyo hurries to learn all that a geisha needs to know in a short period of time. Especially poignant are the violin melodies that punctuate her learning to perform fan dances, and the other artistry skills of a geisha.

0:55:20-0:57:14 - A persistent drum beat is punctuated by deeper drums as Chiyo continues going through the agony of her makeover. “Becoming a Geisha” continues in the background as scenes of Chiyo preparing for her debut are interspersed with her training.

0:58:38-1:00:30 - Chimes in the background punctuate the transformation of Chiyo into her new identity of "Sayuri." Continuing cello and string melodies quietly play in the background.

1:00:40-1:01:55 - Mameha plays a stringed Japanese instrument solo while Sayuri performs for the audience in the teahouse, which demonstrates another example of diegetic sound. The melody aptly increases in tempo as Hatsumomo and Pumpkin enter the room during the performance.

1:02:55-1:03:05 - A sinister wood block rhythm accompanies Hatsumomo waking Sayuri up in the middle of the night threatening to destroy her.

1:08:08-1:08:57 - A reprise of "The Chairman's Waltz" begins again as the Chairman's leitmotif when Sayuri searches the newspaper for his picture.

1:16:55-1:17:50 - A deep cello melody punctuates Sayuri learning that Hatsumomo has been spreading lies about her purity. It morphs into a fast paced string melody as Mameha and Sayuri devise a plan to bring back her reputation.

1:18:55-1:19:20 - High pitched flutes begin the scene of the dance performance, followed by traditional choral singing with the other dances being performed while Sayuri prepares for her dance.

1:20:00-1:23:07 - A lone flute punctuates Sayuri's entrance to the stage for her solo performance. As her performance reaches its climax, other plucked string instruments and drums are added in to create a cacophony of sound. Eventually she collapses as part of the dance and it goes silent, before she rises and finishes the performance with the percussion punctuating her talent and artistry.

1:25:05-1:26:00 - Harp and violin accompany Sayuri's journey to see the cherry tree on the Baron's estate. Although Mameha has warned her about the Baron's intentions, the melody is hopeful sounding as if it echoes Sayuri's adventurous spirit and curiosity.

1:26:39-1:27:51 - A flute follows the light-hearted conversation between Sayuri and the Chairman in the garden.

1:29:00-1:31:15 - An uncomfortable scene where the Baron undresses Sayuri in a veiled attempt to give her the gift of a valuable kimono. Although the scene is devoid of music, the lack of music and its stark contrast to the rest of the film makes the scene more uncomfortable and frightening for the audience to view Sayuri's powerless struggle.

1:35:37-1:39:03 - A light string melody begins the scene revealing who won the bidding war for Sayuri's mizuage. The mizuage scene unfolds with a lone flute punctuating the rite of passage with "Dr. Crab's Prize."

1:39:27-1:45:15 - Quiet but high pitched strings create a tense atmosphere as Hatsumomo threatens Sayuri's most precious belonging (the Chairman's handkerchief). Deep resounding drums and continued string screeching increases the tension as the okiya catches fire in the midst of their struggle. Hatsumomo is pushed over the edge of jealousy as she adds fuel and more fire to the blaze. A lone wailing cry is heard overtop of the deep resounding drums. And a sad melody accompanies Hatsumomo's exit of the okiya. The main theme heard throughout this scene is "The Fire Scene...and the Coming of War." The same drum beats continue along with a similar sad melody as soldiers pour into the city and Sayuri and Mameha are forced to flee to the countryside.

1:45:40-1:46:05 - A mournful and minor reprise of "The Chairman's Waltz" can be heard as the Chairman sends Sayuri into the countryside to work for a kimono maker for safety from the war.

1:51:19-1:52:08 - A quiet melody accompanies Sayuri's return to what is left of the okiya, as she tries to convince Mameha to help her become a geisha once again.

1:55:24-1:57:00 - As Sayuri starts becoming a geisha again, "The Chairman's Waltz" plays in the background, perhaps referencing Sayuri's enduring dream to be with the Chairman and help his cause.

1:57:25-1:58:15 - An upbeat 40s tune "Three Little Sisters" begins playing as Pumpkin makes her spunky entrance to the airstrip as the group prepares to leave to a resort. The lyrics are fitting as the three geisha "sisters" have joined together once again for a common cause.

2:03:00-2:07:37 - Nobu offers to be Sayuri's danna which is punctuated by "Destiny's Path" which is a fast paced fluid tune. It sounds hurried and impatient as Sayuri tries to develop a plan to avoid becoming tied to Nobu, when she really wants the Chairman. It ends abruptly when Pumpkin brings the Chairman to "interrupt" Sayuri with the Colonel, when she really wanted Nobu to see and become upset. Sayuri believes her future has been changed forever.

2:07:45-2:10:23 - A similar version of "Sayuri's Theme" plays as she looks out over the Japanese mountainside seemingly without hope. It quietly changes into the mournful tune of "A Dream Discarded."

2:11:18-2:12:19 - A delicate flute melody plays as Sayuri ventures to the teahouse to meet who she thinks is Nobu offering once again to be her danna. Her face is full of melancholy as she feels she has lost hope and given up on her dreams.

2:13:30-2:16:56 - The Chairman is the one who shows up to meet Sayuri, and explains that he has been helping her achieve her dreams all along, including asking Mameha to take Sayuri on as a maiko (geisha in training). A quiet violin version of "Sayuri's Theme" plays in the background as they realize their feelings for one

another. With their true feelings in the open, the cello is added in to a major version of “Sayuri’s Theme” along with some brass instruments. This merges with “The Chairman’s Waltz” to create an uplifting conclusion to their love story, and the realization of Sayuri’s childhood dream.

2:17:06 – “Sayuri’s Theme and End Credits” play during the end credits.

Relation of Selected Scores

John Williams once stated of film composers that “So much of what we do is ephemeral and quickly forgotten, even by ourselves, so it's gratifying to have something you have done linger in people's memories” (Clemmensen). The significance of the film scores selected in this paper is to show representations of different eras in John Williams’ career in order to compare their similarities and differences. While many critics of Williams complain that he borrow or steals from many classic composers, there is hardly a composer a today who does not borrow in some way from their thematic elements. Most of the similarities found between Williams’ scores and classical composers, or even at times other film composers, are merely echoes of ideas. While originality is an important quality in film composition, it is more important to use creativity and originality in the development of the ideas to create an emotional response with the audience.

One of Williams’ greatest talents and skills is his ability to create musical themes that evoke the perfect emotional response within the audience based on the action on screen. Some of his more prominent films such as *Jaws*, *Star Wars*, *E.T.*, etc., may not have experienced the same level of success or achieved such high standing in public opinion with a different score.

The score for *Jaws* is notable in its minimalism, which is similar to Igor Stravinsky’s style of bold and brash tones with less symphonic melodies. A huge contrast to this score would be *Memoirs of a Geisha* where there is rarely more than 1-2 minutes devoid of music. Even though the film contains such a rich mixture of

sounds, instruments and melodies, it does not take away from the impact of the drama an action on screen. For *Jaws*, the lack of music was at times more effective at building tension, whereas in *Memoirs of a Geisha*, the music serves as a backdrop to a hidden culture. Its fluidity and melancholy echoes the emotions of the main character to help the audience empathize with her journey. The score for *Hook* came in the middle of Williams' career, and epitomizes his more orchestral and symphonic style which he effectively brought back with the score for *Star Wars* in the 70s. The variety in his style and abilities is apparent through the selection of these three scores. Not only has he been able to vary his technique and not stay with one particular niche, he has shown he can adapt his style to the film, even incorporating more unfamiliar but cultural instruments like in *Memoirs of a Geisha*.

Overall, John Williams' career has shown a mastery of his art and craft. Starting by working his way through television, and eventually finding his way into a film career, every score he composes continues to prove he is worthy of the reputation he has earned. Like Jerry Goldsmith once said, "a good composer should not illustrate what you see on the screen, but rather what you do not see, what is deep-down" (Tylski). Based on this requirement, Williams' is not just a good composer, but one of history's greatest. His scores have become such a huge part of both film and popular culture, that they are recognizable to almost any movie-goer. Recognition by an audience requires them to feel involved by the score and the action on screen. John Williams does that and more; he transports audiences into worlds they may have never been able to see and involves them in the magic that is the world of movies.

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Universal Pictures, 1975. DVD.

Hook. Dir. Steven Spielberg. Perf. Robin Williams, Dustin Hoffman, and Julia Roberts.
TriStar Pictures, 1991. DVD.

Memoirs of a Geisha. Dir. Rob Marshall. Perf. Ziyi Zhang, Ken Watanabe, and Michelle Yeoh. Columbia Pictures, 2005. DVD.

Discography

Jaws

Williams, John. *Jaws: Music from the Original Motion Picture Soundtrack*. MCA,
1975. CD.

Track Listing:

1. Main Title (Theme From *Jaws*)
2. Chrissie's Death
3. Promenade (Tourists on the Menu)
4. Out to Sea
5. The Indianapolis Story
6. Sea Attack Number One
7. One Barrel Chase
8. Preparing the Cage
9. Night Search
10. The Underwater Siege
11. Hand to Hand Combat
12. End Title (Theme From *Jaws*)

Hook

Williams, John. *Hook: Original Motion Picture Soundtrack*. Sony, 1991. CD.

Track Listing:

1. Prologue
2. We Don't Wanna Grow Up
3. Banning Back Home
4. Granny Wendy
5. Hook-Napped
6. The Arrival of Tink/Flight to Neverland
7. Presenting the Hook
8. From Mermaids to Lost Boys
9. The Lost Boy Chase
10. Smee's Plan
11. The Banquet
12. The Never-Feast
13. Remembering Childhood
14. You Are The Pan
15. When You're Alone
16. The Ultimate War
17. Farewell Neverland

Memoirs of a Geisha

Williams, John. *Memoirs of a Geisha: Original Motion Picture Soundtrack*. Sony, 2005. CD.

Track Listing:

1. Sayuri's Theme
2. Journey To The Hanamachi
3. Going To School
4. Brush on Silk
5. Chiyo's Prayer
6. Becoming a Geisha
7. Finding Satsu
8. Chairman's Waltz
9. Rooftops of the Hanamachi
10. Garden Meeting
11. Dr. Crab's Prize
12. Destiny's Path
13. New Name... A New Life
14. Fire Scene and the Coming of War Medley
15. As The Water...
16. Confluence
17. Dream Discarded
18. Sayuri's Theme and End Credits

Appendix

Filmography (Major Film Works)

(Nominated for Oscar, ** Won Oscar)*

2008 - Indiana Jones and the Kingdom of the Crystal Skull
 2005 - Munich *
 2005 - Memoirs of a Geisha *
 2005 - War of the Worlds
 2005 - Star Wars: Episode III - Revenge of the Sith
 2004 - The Terminal
 2004 - Harry Potter and the Prisoner of Azkaban *
 2002 - Catch Me If You Can *
 2002 - Harry Potter and the Chamber of Secrets
 2002 - Minority Report
 2002 - Star Wars: Episode II - Attack of the Clones
 2001 - Harry Potter and the Sorcerer's Stone *
 2001 - A.I. Artificial Intelligence *
 2000 - The Patriot *
 1999 - Angela's Ashes *
 1999 - Star Wars: Episode I - The Phantom Menace
 1998 - Stepmom
 1998 - Saving Private Ryan *
 1997 - Amistad *
 1997 - Seven Years in Tibet
 1997 - The Lost World: Jurassic Park
 1997 - Rosewood
 1996 - Sleepers *
 1995 - Nixon *
 1995 - Sabrina *
 1993 - Schindler's List **
 1993 - Jurassic Park
 1992 - Home Alone 2: Lost in New York
 1992 - Far and Away
 1991 - JFK *
 1991 - Hook *
 1990 - Home Alone *
 1990 - Presumed Innocent
 1990 - Stanley & Iris
 1989 - Always
 1989 - Born on the Fourth of July *
 1989 - Indiana Jones and the Last Crusade *
 1988 - The Accidental Tourist
 1987 - Superman IV - The Quest for Peace (Three themes)

1987 - Empire of the Sun *
 1987 - The Witches of Eastwick *
 1986 - SpaceCamp
 1984 - The River *
 1984 - Indiana Jones and the Temple of Doom *
 1983 - Return of the Jedi *
 1982 - Monsignor
 1982 - E.T. The Extra-Terrestrial **
 1982 - Yes, Giorgio (Theme) *
 1981 - Heartbeeps
 1981 - Raiders of the Lost Ark *
 1980 - The Empire Strikes Back *
 1979 - 1941
 1979 - Dracula
 1978 - Superman - The Movie *
 1978 - Jaws 2
 1978 - The Fury
 1977 - Close Encounters of the Third Kind *
 1977 - Star Wars **
 1977 - Black Sunday
 1976 - Midway
 1976 - The Missouri Breaks
 1976 - Family Plot
 1975 - The Eiger Sanction
 1975 - Jaws **
 1974 - The Towering Inferno *
 1974 - Earthquake
 1974 - The Sugarland Express
 1974 - Conrack
 1973 - Cinderella Liberty *
 1973 - The Long Goodbye
 1973 - The Paper Chase
 1973 - The Man Who Loved Cat Dancing
 1973 - Tom Sawyer (Score Adaptation) *
 1973 - Images *
 1973 - Pete 'N' Tillie
 1972 - The Poseidon Adventure *
 1972 - The Cowboys
 1971 - Fiddler on the Roof (Score Adaptation) **
 1971 - Story of a Woman
 1969 - The Reivers *
 1969 - Goodbye, Mr. Chips (Score Adaptation) *
 1969 - Daddy's Gone A-Hunting
 1967 - Valley of the Dolls (Score Adaptation) *
 1967 - Fitzwilly
 1967 - A Guide for the Married Man

1966 - The Plainsman
1966 - Penelope
1966 - Not With My Wife, You Don't!
1966 - How to Steal a Million
1966 - The Rare Breed
1965 - The Katherine Reed Story
1965 - John Goldfarb, Please Come Home
1965 - None But the Brave
1964 - The Killers
1963 - Gidget Goes to Rome
1963 - Diamond Head
1962 - Bachelor Flat
1962 - Stark Fear
1961 - The Secret Ways
1960 - Because They're Young
1960 - I Passed for White
1959 - Daddy-O