

IMAGERY AND THE INTERPRETATIVE CANONIC POWER OF THE AUDIENCE IN THE MUSIC OF STAR WARS

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Abstract

The musical legacy of Star Wars over the past forty years has a distinct place in popular culture, not only in record sales and concerts, but also in connections to a variety of commercial offerings unrelated to the narrative of the films.

This study looks at the composition of Star Wars music from multiple angles: how John Williams used the strategies of Wagner and Berlioz to bring characters to musical life, the various parties involved in assigning meaning to melodies, how marketing campaigns become involved in this process, and the role of the audience in determining interpretations.

This research continues on the path set forward by the likes of James Buhler and Irena Paulus in analyzing the placement of motives and themes within the narrative of the films. This research also proceeds in a new direction, applying the same methodology to related commercials endorsed within the franchise, with the supplementary support of a survey, to assess the audience's reception of the motives and themes under study.

A key finding of this study is that the perceived meanings of music by an audience may differ from the original intent of the composer. This by itself is common, but what makes Star Wars music distinctive is that it spans decades, and external forces – from audiences to brands jumping on the Star Wars bandwagon – have influenced soundtracks for later films. Essentially, this underlines how the author is not the only actor in the process of defining authenticity, and how an audience – simply through perception and reception – affects the path in which musical composition evolves.

Keywords

Musical Themes, Star Wars, Audience, Expectation, Imagery.

A. The Extent of Symbolic Function of Star Wars Music

Much of the symbolism of the music of Star Wars, though seemingly straightforward, seems more amorphous upon closer listening. Perhaps its charm lies in the changing meanings familiar themes can take on, as the saga and its music are presented to a new generation of audiences.

More academic readers may find this claim unusual; after all, we must consider Irena Paulus's in-depth look at the Star Wars music's primary weapon: the leitmotif. Placing it next to the device's godfather, Richard Wagner, she notes that in Star Wars it serves more as signposts rather than true leitmotifs – put simply, “they are used as finger-pointing devices that tell – that's Leia, that's Han Solo”.¹

How then do we explain one of the most iconic scenes: the Binary Sunset? Here, the character of Luke looking into the horizon with the twin suns above, while the soundtrack does not feature the theme to which he is linked. Instead, what was originally named as Ben Kenobi's

¹ Irena Paulus, “Williams Versus Wagner or an Attempt at Linking Musical Epics”, 157.

theme is used, despite that character not even being introduced on screen to the viewer at this point in the narrative. John Williams eventually redefines this theme more generally as the Force theme, but even so, there's also no mention, let alone use of, the Force yet. Those who need it to make sense can end up stretching things quite a bit, such as the student who suggested that "the story suggests the Force is bringing these events together to help the protagonists accomplish their dreams and goals."²

James Buhler goes a step further, in suggesting that the disconnect itself was the function. "The semiotic failure is the mark of the mythic... this failed link between signifier and signified. Music is therefore fundamental to the representation of the Force."³

In reality, narrative sense was put aside for purely musical reasons, as Michael Matessino notes: "Williams originally scored the scene with a darker, mysterious cue that did not utilize thematic material.... It was revised when George Lucas suggested that Ben's theme would more effectively convey Luke's dreams of leaving Tatooine."

Despite the cognitive dissonance, the narrative discontinuity, and its utter dysfunction as leitmotif/signpost – the music retains the ability to *be* the Force when it needs to be. The music of Star Wars has such malleability that its cogency overrides what would otherwise be self-sabotage of its own symbolic intent. The Force theme is the Force theme, even when its most iconic use really has nothing to with it. There are times when the music of Star Wars exists on the leitmotif-signpost spectrum, and there are other times when choices are made along the lines of absolute music, rather than anything programmatic. Put another way: sometimes the music's purpose is to symbolise, and other times when, well, it just sounds good. In this unusual inconsistency, the composer seems to trust that its latter function won't impede its former.

B. An Overview of the Themes

Hundreds of hours of music have accompanied Star Wars through episodic film installments, spin-off films, trailers, audio books, video games and animated television shows. Over fifty melodically distinct themes and motifs (by some counts) have been introduced over the multiple installments. This study focuses on the nine feature-length Star Wars movies released between 1977 and 2017, with some initial observations from the tenth, released in 2018. John Williams' compositions in Episodes I to VIII are complemented by Michael Giacchino, who composed for *Rogue One: A Star Wars Story*, and John Powell composed the music for *Solo*, who, like Giacchino, used several of Williams' themes. From this, we have selected themes that appear in at least four of the films for discussion.

As indicated in the earlier example of the use of the 'Force theme', the twenty-plus hours of film music go beyond strict signposting, and more generally into music's more traditional uses of being a suitable dramatic partner to what is happening on 'stage'. While these themes may have begun as, and continue to be used as, leitmotifs intrinsically tied to a person or thing, their evolution over the series make them basic enough to be branded also more generally as protagonist themes and antagonist themes.

As we examine each theme, we will find that the semiotics are far from straightforward, with contrasting, even conflicting representations for each musical cue. The fact that they function so efficiently despite this is a fascinating aspect of the study of Star Wars music as a whole.

² Aaron Evans, "The Function of Music in the Rhetoric of Star Wars."

³ James Buhler, *Star Wars, Music, and Myth*: 44.

1. The Rebel Alliance Theme: a classic use of the leitmotif

Ironically, the theme for the Rebels is hardly rebellious; it is actually a classic example of the basic function of a leitmotif – and it is on this account that it serves as a useful starting point in our discussion.

The Rebel Alliance theme is actually a secondary theme of the ‘Main Title’, which will be looked at in the following section.

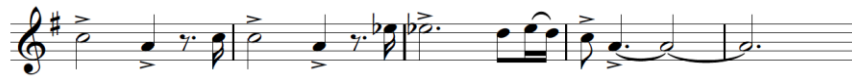


Figure 1. Rebel Alliance Theme

In the first three films, the piece symbolizes the Rebellion. Over three decades later, Williams would write a new theme to symbolize the sequels’ Resistance, and in these, elements of the Rebel theme also makes its appearance musically as it does in the narrative. Of all the protagonist themes, this one is most consistent with the idea of the signpost, as it appears only during scenes depicting the Rebellion – akin to the fanfares of armies that have been part of human history for centuries. This signpost also covers the iconic Millennium Falcon spaceship – a character in its own right, but certainly part of the Rebellion, after all. The full splendor of this cue is usually heard when the ‘piece of junk’ is busy destroying enemy fighters (in Episodes IV, VI, VII and VIII). It is also carefully placed in the 2018 prequel *Solo*, providing foreshadowing for what most moviegoers likely know to be evident: that the Falcon will play a role in the then nascent Rebellion.

2. The Main Title: Amorphous Representations

Unlike the Rebel theme, with its direct link to tangible ideas, the idea of something called The Main Title being a leitmotif can be considered strange: after all, how does something represent “main-ness”? This example, placed next to that of the strictly-applied Rebel Theme, illustrates the range in which Williams applies the use of leitmotifs.

Its construction had a more meandering journey, beginning in the form of ‘War Drums’ in George Lucas’ screenplay. It was intended to be an overture of sorts, encompassing representations of Luke, Leia, and the Rebels. Williams in turn envisioned twin ideas of heroism and adventure, that then came together as the theme of the film’s main protagonist, Luke Skywalker. Williams attests: “When I thought of a theme for Luke and his adventures, I composed a melody that reflected the brassy, bold, masculine, and noble qualities I saw in the character.”

The ‘Main Title’ – or ‘Luke’s Theme’ as Williams intended – became so iconic that it was reused in all episodic films, even ones that have little to do with Luke and nothing to do with Leia and the Rebels, thereby eliminating their function as an overture and repurposing that particular variant of Luke's theme as the main ‘Star Wars Theme’. It evolved to how we hear it today: a main theme, representing the films, the franchise, and the brand as a whole.

The structure of the theme is given below, with the two melodies – commonly identified as the ‘A-Theme’ and ‘B-Theme’.



Figure 2a. Star Wars Main Theme: ‘A Theme’



Figure 2b. Star Wars Main Theme: ‘B Theme’

Although ‘Luke’s Theme’ makes an appearance over fifty times in the saga, only two thirds of them feature Luke Skywalker on-screen. The others correspond to the ‘Main Title’ variation, which is played during the films’ opening crawls and end credits. The most prominent use of the theme is in Episodes IV and V, where it is most associated with the intended character. By Episode VI, the theme is used more as a battle theme, as the heroes defeat Jabba and his crew of scum and villainy – or attacking/escaping the Second Death Star.

In the prequels and sequels, the theme is used during sequences seemingly unrelated to Luke Skywalker – from Obi-Wan and Qui-Gon destroying battle droids (in Episode I), to the Republic defeating the Separatists (in Episode II), to Poe attacking Starkiller Base (in Episode VII) and even a brief cameo of R2-D2 and C-3PO (in *Rogue One*). In fact, the only time Luke’s theme is briefly associated with him is when Obi-Wan delivers him to his family on Tatooine (in Episode III). It is neither present during his birth, when he is finally discovered by Rey (in Episode VII), nor his final showdown with Kylo Ren and the First Order (in Episode VIII). By the time of *Star Wars: The Last Jedi*, it appears that Williams switches to a new musical cue for Luke Skywalker (introduced in *Star Wars: The Force Awakens* and prominently featured in ‘The Jedi Steps’). All the key scenes mentioned above favour the use of the ‘Force Theme’ instead.

If anything, then, the Main Title serves more as the Star Wars theme (literally that is: largely of the battles in the sky, rather than the franchise as a whole). In representing not only conflict, but heroism, and a sense of the triumph of good over evil, perhaps the Main Theme does indeed represent “main-ness” after all.

3. The Force Theme: Williams’s most Versatile Tool

The story of Star Wars – especially in musical terms – permeates via the ‘Force Theme’, which was premiered in 1977 with Episode IV. As previously mentioned, it was originally called ‘Ben Kenobi's Theme’, but later it was commonly accepted as ‘The Force Theme’ – the question now is why. The prevalent theory is the switch happened after sheet music for the film had the musical piece titled ‘May the Force be with you’. Although first used (hinted) when Leia gives R2 the Death Star plans, it has its most memorable appearance during the ‘Binary Sunset’ scene.



Figure 3. The Force Theme

Beyond this iconic scene, it is the most frequently used theme in the entire saga – appearing over a hundred times in a myriad of variations – from slow tempos to fast tempos, from a parade march to two funeral marches. While it is perceived to primarily reference the Force, or ideas of the Force and its relationship to the Jedi, out of all the appearances within the films, the theme is only used around fifty times to implicitly or explicitly refer to the Force. The

figures in the Appendix provide an overview of the number of times and instances this theme (as well as all the other major themes covered in this paper) appear in the films thus far.

The malleability of this music allows for both specific and general symbolic application, with the Force theme possibly being the principal ‘hero theme’ of the series, even more so than the Main Title. With the number of times the Force theme closes a scene on a promising note (including the Throne Room Ceremony in Episode IV; Lando & Chewbacca’s mission to save Han in Episode V; Vader’s Redemption on the Funeral Pyre in Episode VI; Luke arriving on Tatooine in Episode III; Rey passing Luke his Lightsaber in Episode VII and Leia receiving the Death Star Plans in Rogue One), the Force Theme could just as well be called the ‘Hope Theme’.

That being said, the Force theme is likely the clearest example of the full application of the leitmotif – not just limited to its signposting functions, but in telling a variety of stories through permutations and variations. Immediately following Yoda’s death, a harmonic change leaves us hanging at the end of the first phrase. At the epic battle scene that begins Episode III, the first three measures remain downplayed matching the cinematic visuals where we are yet uncertain what is happening – soon disrupted with orchestration and as well as the celestial pyrotechnics appearing together at the end of the first phrase. Earlier, in Episode I, a variation of this theme is interspersed with the signature motif from the *Duel of the Fates*, these two leitmotifs telling us of two battles happening simultaneously, Anakin in the sky, and his mentors on the planet below. All in all, the Force theme has likely been Williams’ most versatile storytelling tool, from the sentimental to the heroic, and from minimal to extensive orchestration.

4. The Imperial March: a clear but evolving metaphor

Perhaps only superseded by Beethoven’s fifth symphony as forebearer of doom is the Imperial March. It was premiered in concert on April 29, 1980, three weeks before the opening of *Star Wars: The Empire Strikes Back*, with John Williams at the helm of the Boston Pops Orchestra. Since then, the piece has transcended the films to symbolize Power and Evil, even beyond the silver screen.

Originally conceived as ‘Darth Vader’s Theme’, its use in most scenes depicting Imperial dominance makes it difficult to identify the intended object of this leitmotif – not to mention that in all the soundtracks it is not referenced as Darth Vader’s Theme. Collectively, they appear over fifty times in the saga (half of these in Episode V), and in every film save for Episode IV (as the theme wasn’t yet conceived). Prior to this, another, shorter ‘Imperial Motif’ was used to represent the Galactic Empire.



Figure 4a. The Imperial March/Darth Vader’s Theme



Figure 4b. The Imperial Motif

This antagonist theme usually does function as a leitmotif – just one not limited to the singular character of Darth Vader, with the rest of the Empire acting as theme players. First heard on screen in Episode V as the Empire launches probe droids across the galaxy, it is heard in full grandeur as Star Destroyers amass and Darth Vader is presented in the film. However, as the story unfolds, the theme begins to associate itself with all manner of evil – even to the extent of Emperor Palpatine in Episode III, Stormtroopers in *Rogue One*, and Kylo Ren in Episodes VII and VIII.

The arrival of Kylo Ren, walking off a spacecraft with similar cinematography as we’ve seen with Darth Vader and Emperor Palpatine before him. He emerges just as the music subtly includes the closing of the Imperial March that never appeared in any of the preceding films, and would be far too subtle for the regular viewer to identify:



Figure 5. Closing of the Imperial March

This brings us to consider whether some of the music is meant to operate on a subconscious level – as was with use of Emperor Palpatine’s theme, which will be discussed at a later part of this discourse.

Unusually, the Imperial March has taken on a variation in an opposite direction, in the prequel *Solo*. Here, a proto-Imperial March version was composed, and used as a soundtrack of a recruitment advertisement for the Empire:



Figure 6 (a): The proto-Imperial March

When put side-by-side with the original composition, we can see that for the first phrase, three-quarters are replicated, while the remaining bar is a lower voice in harmony with the original. In the second phrase, the harmony departs, but the proto-version remains almost always under the original composition.



Figure 6 (b): The proto-Imperial March overlaid with the original Imperial March

Additionally interesting is that this is the very first time the music appears within the universe – as diegetic sound. There are instances when it would have been entirely natural for music to have been diegetic in nature – the Throne Room scene being the most obvious example – but

the films have been extremely picky of which sounds exist in the story world, with only the cantina scenes in the first installment and a similar one in the latest episode, and public celebrations at the end of films following battle victories.

Decisions like this have a very meta approach that have the potential to provide additional benefits to the very dedicated fan base Star Wars has garnered over the decades. If we know for certain that Han Solo has heard the Imperial March, who is to say Emperor Palpatine did not hear it as he arrived on the Death Star? It may also serve to reset the metaphor as being clearly on the Empire, with no connection to Darth Vader.

There is also the musical aspect of the variation used here: the use of this leitmotif in this proto version is akin to how violinmakers use antiquing techniques to make new instruments seem old. It carries all of the impact of a leitmotif in terms of mood, while also being historically placed, sounding like a draft of the original rather than a variation of it – in the same way that some view Beethoven’s Choral Fantasy as a prelude to his Choral Symphony.

C. Star Wars: The Brand

In order to understand the evolution of the themes, we briefly depart from the discussion on the constructs of a theme, and instead explore Star Wars as a brand.

While we typically view Star Wars as a series of films, this does not yet include the variety of commercial offerings that have become very bit as integral to the Star Wars empire as the films themselves. With a four-decade long history, Star Wars has built a reputation for big blockbuster films, and a large and dedicated fandom. The name in itself evokes a specific kind of imagery, which is also maintained by its representations in various forms, be it movie poster, merchandise design, related toys and their packaging and even co-branded items such as the deluge of Star Wars co-branded items ranging from Hansaplast plasters to Kleenex tissues and Dutch Lady UHT milk.

With this in mind, consider the definition of a brand, by one of the fathers of modern advertising, David Ogilvy: “The intangible sum of a product’s attributes: its name, packaging, and price, its history, its reputation, and the way it’s advertised.”⁴

Without getting into the detailed discussion of pricing which are inherent in the various Star Wars touchpoints, we can already see how Star Wars is more than just a series of films – but is in itself a brand.

Building and Utilising Expectations

As with other brands, then, we can also see how the creators behind Star Wars endeavour to create imagery that create, and in turn, build upon the experiences viewers have with the brand.

An example of this is clearly seen in the very beginning of each Star Wars film. Anyone who has seen the existing films, entering the cinema to watch a new one under the Star Wars banner would come in with a clear set of expectations about the first couple of minutes of the film:

1. “A long time ago in a galaxy far, far away....” in a very specific shade of blue, static, with the four-dot ellipsis
2. The blare of the Luke / Star Wars theme

⁴ Ogilvy, in Biel, A. L. (1999): 161.

3. The STAR WARS logo
4. Episode number and title, in Univers font
5. An elevator update of the Star Wars universe to provide context to the story about to ensue, in News Gothic font, also ending in a four-dot ellipsis

This is an example of a brand guideline: a set of rules the creators behind the brand have set and upheld, only to follow or deviate from as a means to create a certain kind of experience for the viewer. The fact that it was notable that the four-dot ellipsis convention was not followed at the end of the opening crawl in *Star Wars: Return of the Jedi*; or J.J. Abrams's change of the film title font from Univers to News Gothic, to match the rest of the opening text crawl, are expressions of how viewers had come to expect a certain level of adherence to these "rules".

We also see how creators intentionally deviate from these rules to create a different viewer experience, such as the notable, and intentional, lack of an opening text crawl accompanied by the 'Main Title' at the beginning of *Rogue One: A Star Wars Story*.

The Good Guys and the Bad Guys: the Effective Application of Musical Imagery

Returning to our discussion on the musical themes in the Star Wars movies, we can now also view them as a tool that builds the individual brands of the protagonists and antagonists within the Star Wars universe. To test this out, we conducted a survey amongst visitors to one of the Malaysian Star Wars 40th Anniversary celebration events in May 2017. Our respondents ranged from casual audiences in terms of their interest in the franchise, to those who self-identified as being particularly knowledgeable. We played clips of several of the themes discussed, and the respondents told us what these clips represented to them. The following was observed:

Main Title: Respondents indicated an association with heroes, victory, and grandeur
The Force Theme: Complex emotions were described, including sadness, hope and a sense of mystery

The Imperial March: Statements about a powerful militaristic order came across in almost all responses; additionally, this was the only theme in which audiences identified a particular character, namely Darth Vader.

We find that the music itself has the inherent ability to evoke specific subjects or ideas, even when the audience has no background knowledge of the film and its characters. But having been used as well as they have in the Star Wars films, they have become audio branding tools for the various parties in this far away galaxy.

May the (Market) Force be With You

As would be for any successful pop culture icon, the franchise has spawned various other creative works that reference Star Wars in some way or form.

The very successful 2011 Volkswagen Super Bowl advertisement is an example of how pop culture outside of the Star Wars ecosystem has built upon these brand identities. In the spot, ironically named "The Force", a child in a Darth Vader costume attempts to supernaturally make things happen around the house. As he goes unsuccessfully from attempt to attempt, he gets increasingly frustrated, until his father comes home in a 2012 Passat Volkswagen, and he storms past to try and use the Force on the vehicle. To his utter shock and delight, the car revs and the lights flash. In this case, the Force came in the form of his father and the car's remote

key. But here it is, a full 60 seconds of the Imperial March, featuring Darth Vader using the Force, further building the association to that one individual despite the original intention for the music to have a larger, more general implication.

As associated content for Star Wars is not written in a vacuum (or, indeed, a galaxy far, far away), we also see the use of these pop culture shortcuts that have been established in the advertising material for the films themselves.

We can observe this in the promotional spot for *Rogue One*, entitled “Breath”, in which one hears the iconic, slow and slightly mechanical breathing overlaid on the dialogue. Fans need not have waited until the 20 second point when the visuals finally reveal the enemy, to recognise what that sound was – Darth Vader. 20 seconds in, the “breathing” gives way to the even more ominous ‘Imperial March’, the audio calling card of the Empire.

As we see a new generation of characters take central focus in the films, so do we hear a new set of themes being introduced to complement those that have been established. In the spot “Tempt” for *The Last Jedi*, we hear the Force Theme gradually evolving into Rey’s Theme, while in “Heroes” we hear the opposite – opening with Rey’s Theme and evolving into the Force Theme. Both of these spots tease how the ever-raging battle between the two sides of the Force may turn. The spot “Back”, however, takes a very different route, showcasing to audiences all their favourite things about Star Wars: Luke, the Millennium Falcon, Stormtroopers, lightsabers, droids and battles on exotic landscapes. Finn even lets out an excited whoop and we hear Chewbacca being Chewbacca. For this, an all encompassing view of the Star Wars universe, we still see the sole use of the Main Theme.

As a whole, we can view these spots like “Breath” and “Back” as utilising the existing perceptions viewers have built over the past forty years to create a richer experience within 20 seconds. With spots like “Tempt” and “Heroes”, we see how the creators seek to further evolve the associations along with their story.

While the creators’ did not ever conceive of leitmotifs being used beyond the silver screen, much has changed once Star Wars evolved into a brand in its own right. With this evolution comes even more works that reference and further shape viewers’ experience and perceptions of the brand. In turn, we now see the brand itself utilising these evolved expectations to further shape their newer creations.

D. Conclusions

Conclusions arising from this research begin with the approaches applied by the composers, and how they fit within a tradition of leitmotifs from the time of Berlioz and Wagner to present day. With the music of Star Wars, there are two key findings. First, **leitmotifs have quite a range of use**: from the most basic signposting function (albeit that some would argue is insufficient to constitute a leitmotif), to complex metaphors that deal with general ideas of hope or heroism, rather than one object of hope or one hero or heroine.

Second, the compositional approaches taken emphasize the idea that **music need not be composed for one static purpose** – composers can broaden the symbolism of a work in later iterations. One here can note that Penderecki’s *Threnody to the Victims of Hiroshima* did not gain that title and dedication until after the initial performance – likewise, certain themes and motifs in Star Wars began with one intended association, and evolved into a more general association (Ben Kenobi’s Theme evolving into the Force Theme) or a more narrow association (the Imperial March becoming synonymous with just one member of the Empire: Darth Vader).

Furthering this idea, we note that in music of Star Wars **there isn't a clear dichotomy between programmatic music and absolute music**: a theme can be linked to a character or idea, but also be used elsewhere simply for its inherent non-symbolic value. A key example is the Binary Sunset scene with the use of the Force Theme, despite there being no indication that the Force was used – or even what the Force was, that early in the narrative. With this example, we note that, unusually, musical themes **can function as signposts or even leitmotifs, even if the most iconic usages have nothing to do with this association.**

Another key observation is that at times, the music of Star Wars may work on a subtle, even subconscious level. We noted this with the application of elements of the Imperial March in the introduction of Kylo Ren, and a further discussion of additional themes in Appendix II further indicate this link.

Particularly notable in all this is the role of the audience – Penderecki's choice of renaming his composition was independent of the audience's perceptions, but not so here with Star Wars. It may well be that an audience's perception of the symbolism of a work may impact its later usage – the clearest example being the use of the Imperial March as a cue for the singular figure of Darth Vader. Even if this was not its purpose within the original trilogy, it certainly has become its use from the prequels onwards.

This in turn deals with the function of the music beyond the films – particularly with the branding of associated items in the franchise. When we consider the wider picture of branding, we find that **advertising formats acts as a filter, using the most recognisable of symbolic associations.** This by extension has the potential to solidify these associations in the audience, even if there are various examples when these musical themes serve other unrelated purposes.

Appendix 1: Details of Films

No.	Theatrical Release Date (USA)	Film Title	Abbreviation	Common Identifier	Place In Story Timeline	Composer
1	May 25, 1977	Star Wars Episode IV: A New Hope	ANH	Original Trilogy	(Reference Point)	John Williams
2	May 21, 1980	Star Wars Episode V: The Empire Strikes Back	ESB	Original Trilogy	3 Years after Ep IV	John Williams
3	May 25, 1983	Star Wars Episode VI: Return of the Jedi	ROTJ	Original Trilogy	4 Years after Ep IV	John Williams
4	May 19, 1999	Star Wars Episode I: The Phantom Menace	TPM	Prequel Trilogy	32 Years before Ep IV	John Williams
5	May 16, 2002	Star Wars Episode II: Attack of the Clones	AOTC	Prequel Trilogy	22 Years before Ep IV	John Williams
6	May 19, 2005	Star Wars Episode III: Revenge of the Sith	ROTS	Prequel Trilogy	19 Years before Ep IV	John Williams
7	December 18, 2015	Star Wars Episode VII: The Force Awakens	TFA	Sequel Trilogy	34 Years after Ep IV	John Williams
8	December 16, 2016	Rogue One: A Star Wars Story	RO	Spin-Off	10-0 Years before Ep IV	Michael Giacchino
9	December 15, 2017	Star Wars Episode VIII: The Last Jedi	TLJ	Sequel Trilogy	34 Years after Ep IV	John Williams
10	May 25, 2018	Solo: A Star Wars Story	Solo	Spin-Off	13-10 Years before Ep IV	John Powell

Figure 7: List of Star Wars Films by Chronological Theatrical Release Date.

Appendix 2: Analysis of the Themes as they Appear On-Screen

A. Main Title

No.	Film (abbr.)	Appearance in Film	Track Title (on album)	Luke's Presence
1	ANH	Opening Crawl	Main Title	No / Credits
2	ANH	Luke appears at the moisture farm	The Moisture Farm	Yes
3	ANH	Luke cleans the droids	The Moisture Farm	Yes
4	ANH	Luke says he's "going nowhere"	Binary Sunset	Yes
5	ANH	Luke sells his landspeeder	The Millennium Falcon	Yes
6	ANH	Luke & Obi Wan are followed	The Millennium Falcon	Yes
7	ANH	Heroes take command of the control room	The Stormtroopers	Yes
8	ANH	Heroes remove their Stormtrooper helmets	The Stormtroopers	Yes
9	ANH	Shootout with Stormtroopers	Chasm Crossfire	Yes
10	ANH	Luke & Leia swing across the chasm	Chasm Crossfire	Yes
11	ANH	Heroes converge on the Millennium Falcon	Chasm Crossfire	Yes
12	ANH	Biggs is killed	The Battle of Yavin	Yes
13	ANH	Luke's final approach to the thermal port	The Battle of Yavin	Yes
14	ANH	Heroes at the Medal Ceremony	The Throne Room	Yes
15	ANH	End Credits	End Credits	No / Credits
16	ESB	Opening Crawl	Main Title	No / Credits
17	ESB	Luke watches the probe crash	The Ice Planet Hoth	Yes
18	ESB	Luke escapes the Wampa's lair	The Wampa's Lair	Yes
19	ESB	Luke says goodbye to Han & Chewie	The Battle of Hoth	Yes
20	ESB	Rebel Transport escapes the Star Destroyer	The Battle of Hoth	No
21	ESB	Luke crashes his snowspeeder	The Battle of Hoth	Yes
22	ESB	Luke versus the Imperial Walker	The Battle of Hoth	Yes
23	ESB	Luke defeats the Imperial Walker	The Battle of Hoth	Yes
24	ESB	Luke crashes on Dagobah	Arrival on Dagobah	Yes
25	ESB	Luke discovers Yoda	Jedi Master Revealed	Yes
26	ESB	Luke says he's "not afraid"	Jedi Master Revealed	Yes
27	ESB	Luke explores the cave	The Magic Tree	Yes
28	ESB	Luke defeats "Darth Vader"	The Magic Tree	Yes
29	ESB	Luke fails to raise the X-Wing	Yoda and the Force	Yes
30	ESB	Luke prepares to leave Dagobah	Lando's Theme	Yes
31	ESB	Luke is cautioned by Obi-Wan	Lando's Theme	Yes
32	ESB	Luke leaves Dagobah; Cloud City cityscape	Lando's Theme	Yes
33	ESB	Luke arrives at Bespin	Betrayal at Bespin	Yes
34	ESB	Luke arrives at Cloud City	Carbon Freeze	Yes
35	ESB	The Rebel Fleet regroups	The Rebel Fleet	Yes
36	ESB	End Credits	End Credits	No / Credits
37	ROTJ	Opening Crawl	Main Title	No / Credits
38	ROTJ	Luke battles the Rancor	Den of the Rancor	Yes
39	ROTJ	Luke signals Artoo	Sail Barge Assault	Yes
40	ROTJ	Luke jumps onto a sail skiff	Sail Barge Assault	Yes

41	ROTJ	Luke jumps onto the sail barge	Sail Barge Assault	Yes
42	ROTJ	Luke and Leia battle on the upper deck	Sail Barge Assault	Yes
43	ROTJ	Luke and Leia swing to freedom	Sail Barge Assault	Yes
44	ROTJ	Yoda's Hut lights fade out	Death of Yoda	Yes
45	ROTJ	Luke rejoins the Rebellion	Alliance Assembly	Yes
46	ROTJ	Threepio recites a story to the Ewoks	Threepio's Bedtime Story	Yes
47	ROTJ	Attack on the second Death Star	The Fleet Enters Hyperspace	No
48	ROTJ	Luke escapes the second Death Star	The Battle of Endor III	Yes
49	ROTJ	End Credits	End Credits	No / Credits
50	TPM	Opening Crawl	Main Title	No / Credits
51	TPM	Jedi battle the droids	Fighting the Destroyer Droids	No
52	TPM	Naboo forces invade Theed Hangar	Panaka & The Queens Protectors	No
53	TPM	End Credits	End Credits	No / Credits
54	AOTC	Opening Crawl	Main Title	No / Credits
55	AOTC	Republic army defeats the Seperatist force	(not on album)	No
56	AOTC	End Credits	End Credits	No / Credits
57	ROTS	Opening Crawl	Main Title	No / Credits
58	ROTS	Obi-Wan delivers Luke to Owen & Beru	A New Hope and End Credits	Yes
59	ROTS	End Credits	End Credits	No / Credits
60	TFA	Opening Crawl	Main Title	No / Credits
61	TFA	Escape from the Star Destroyer	I Can Fly Anything	No
62	TFA	Han & Chewie appear	The Rathars!	No
63	TFA	Han at the Millennium Falcon cockpit	The Rathars!	No
64	TFA	Poe leads the attack on Starkiller Base	Scherzo for X-Wings	No
65	TFA	Leia wishes Rey "May the Force be with you"	Farewell and the Trip	No
66	TFA	End Credits	End Credits	No / Credits
67	RO	Threepio and Artoo cameo	Scrambling the Rebel Fleet	No
68	RO	End Credits	End Credits	No / Credits
69	TLJ	Opening Crawl	Main Title and Escape	No / Credits
70	TLJ	The Resistance battles the First Order	Main Title and Escape	No
71	TLJ	Luke interrogates Rey	Ahch-To Island	Yes
72	TLJ	Heroes at the Battle of Crait	The Battle of Crait	No
73	TLJ	End Credits	Finale	No / Credits
74	Solo	Han Solo on the Millenium Falcon	L3 & Millennium Falcon	No
75	Solo	The Millenium Falcon makes the Kessel Run	Into the Maw	No
76	Solo	End Credits	Dice & Roll	No / Credits

Figure 8: Notable Appearances of the Main Title.

	ANH	ESB	ROTJ	TPM	AOTC	ROTS	TFA	Rogue One	TLJ	Solo	Total
Luke Present	13	18	10	0	0	1	0	0	1	0	43
Luke Absent	0	1	1	2	1	0	5	1	2	2	15
Credits	2	2	2	2	2	2	2	1	2	1	18
Total	15	21	13	4	3	3	7	2	5	3	76
Luke's Presence %	86.7%	85.7%	76.9%	0.0%	0.0%	33.3%	0.0%	0.0%	20.0%	0.0%	56.6%

Figure 9: Prevalence of the Main Title by Film.

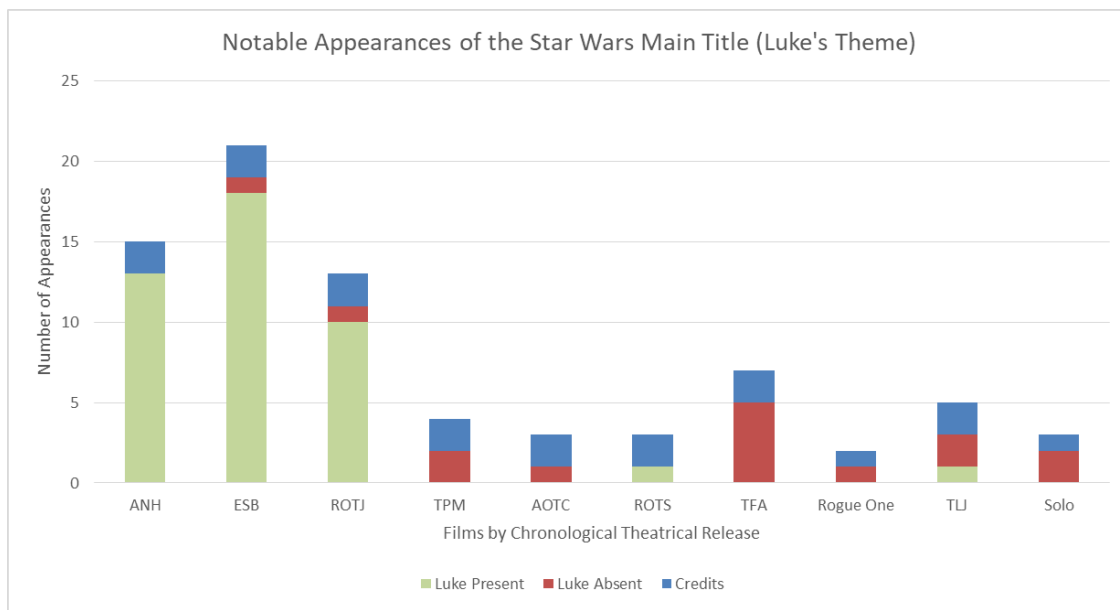


Figure 10: Notable Appearances of the Main Title relative to Luke's Presence.

B. Force Theme

No.	Film (abbr.)	Appearance in Film	Track Title (on album)	Force / Jedi Presence
1	ANH	Leia gives Artoo the stolen plans	Imperial Attack	Force / Jedi Absent
2	ANH	Luke looks out to the horizon (Binary Sunset)	Binary Sunset	Force / Jedi Absent
3	ANH	Luke rues Artoo's disappearance	Binary Sunset	Force / Jedi Absent
4	ANH	Obi-Wan scares the Sand People	Attack of the Sand People	Force Used / Discussed
5	ANH	Obi-Wan hears his name after a long time	Tales of a Jedi Knight	Jedi Present
6	ANH	Obi-Wan talks about the Force	Learn about the Force	Force Used / Discussed
7	ANH	Obi-Wan persuades Luke to learn about the Force	Learn about the Force	Force Used / Discussed
8	ANH	Obi-Wan cautions Luke	Burning Homestead	Jedi Present
9	ANH	Luke finds the burning homestead	Burning Homestead	Force / Jedi Absent
10	ANH	Luke decides to learn the ways of the Force	Mos Eisley Spaceport	Force Used / Discussed
11	ANH	Obi-Wan uses the Force on Stormtroopers	Mos Eisley Spaceport	Force Used / Discussed
12	ANH	Han yells at Chewie to escape	The Millennium Falcon	Force / Jedi Absent
13	ANH	Heroes pursued by Imperial Cruiser	Imperial Cruiser Pursuit	Force / Jedi Absent

14	ANH	Han rues the mission	The Death Star / The Stormtroopers	Jedi Present
15	ANH	Obi-Wan becomes one with the Force	Ben Kenobi's Death	Force Used / Discussed
16	ANH	Luke rues Obi-Wan's death (reminiscing)	TIE Fighter Attack	Force / Jedi Absent
17	ANH	Rebels approach the Death Star	The Battle of Yavin: X-Wings Draw Fire	Force / Jedi Absent
18	ANH	Luke attacks the Death Star	The Battle of Yavin: X-Wings Draw Fire	Force / Jedi Absent
19	ANH	Luke is chased down by TIE Fighters	The Battle of Yavin: X-Wings Draw Fire	Force / Jedi Absent
20	ANH	Luke is saved by Wedge	The Battle of Yavin: X-Wings Draw Fire	Force / Jedi Absent
21	ANH	Obi-Wan encourages Luke to use the Force	The Battle of Yavin: Use The Force	Force Used / Discussed
22	ANH	The Medal Ceremony	The Throne Room	Force / Jedi Absent
23	ESB	Luke recovers his lightsaber	The Wampa's Lair	Force Used / Discussed
24	ESB	Obi-Wan instructs Luke to visit Dagobah	Vision of Obi-Wan	Force Used / Discussed
25	ESB	Rebel Forces retreat on Hoth	The Battle Of Hoth: Beneath the AT-AT	Force / Jedi Absent
26	ESB	Luke feels something familiar on Dagobah	Arrival on Dagobah	Force Used / Discussed
27	ESB	Yoda reveals his true self - "much anger in him"	Jedi Master Revealed	Jedi Present
28	ESB	Yoda feels Luke is too old to be trained	Jedi Master Revealed	Jedi Present
29	ESB	Luke says he's "not afraid"	Jedi Master Revealed	Jedi Present
30	ESB	Yoda teaches Luke about the Force	Yoda and The Force	Force Used / Discussed
31	ESB	Luke has a vision	City in the Clouds	Force Used / Discussed
32	ESB	Obi-Wan cautions Luke about leaving	Lando's Palace	Force Used / Discussed
33	ESB	Luke promises to return and complete his training	Lando's Palace	Force Used / Discussed
34	ESB	Luke reaches out to Leia through the Force	Rescue from Cloud City	Force Used / Discussed
35	ESB	Luke says he'll meet his friends again	The Rebel Fleet	Force / Jedi Absent
36	ROTJ	Luke battles the Rancor	The Den of the Rancor	Force / Jedi Absent
37	ROTJ	Yoda rues his not that strong with the Force	The Death of Yoda	Force Used / Discussed
38	ROTJ	Yoda tells Luke the truth about Vader	The Death of Yoda	Jedi Present
39	ROTJ	Yoda tells Luke the Force is strong in his family	The Death of Yoda	Force Used / Discussed
40	ROTJ	Luke regrets Yoda's passing	The Death of Yoda	Force / Jedi Absent
41	ROTJ	Luke feels Vader's presence	Shuttle Tydirium approaches Endor	Force Used / Discussed
42	ROTJ	Luke says he's "endangering the mission"	Shuttle Tydirium approaches Endor	Force / Jedi Absent
43	ROTJ	Luke levitates Threepio	The Levitation	Force Used / Discussed
44	ROTJ	Threepio recites a story to the Ewoks (Obi-Wan & Vader)	Threepio's Bedtime Story	Force / Jedi Absent
45	ROTJ	Luke speaks with Leia about their mother	Brother and Sister	Force / Jedi Absent
46	ROTJ	Luke tells Leia she has the Force as well	Brother and Sister	Force Used / Discussed
47	ROTJ	Luke uses the Force battling Vader	Battle of Endor II: The Duel Begins	Force Used / Discussed

48	ROTJ	Luke feels the conflict within Vader	Battle of Endor II: The Duel Begins	Force Used / Discussed
49	ROTJ	Luke declares he is a Jedi	Battle of Endor II: The Dark Side Beckons	Jedi Present
50	ROTJ	Vader throws the Emperor into the chasm	Battle of Endor II: The Emperor's Death	Force / Jedi Absent
51	ROTJ	Luke lights Vader's Funeral Pyre	Light of the Force	Jedi Present
52	TPM	Qui-Gon melts the Blast Doors	Fighting the Destroyer Droids	Jedi Present
53	TPM	Qui-Gon tells Shmi that Anakin is strong with the Force	Shmi & Qui-Gon Talk	Jedi Present
54	TPM	Qui-Gon instructs Anakin to use his instincts	Qui-Gon's Prep Talk	Force Used / Discussed
55	TPM	Qui-Gon tells Anakin about the life of a Jedi	Anakin is Free	Jedi Present
56	TPM	Anakin leaves to become a Jedi	Anakin is Free	Jedi Present
57	TPM	Qui-Gon introduces Anakin to Obi-Wan	Qui-Gon & Darth Maul Meet	Jedi Present
58	TPM	The Jedi Council interviews Anakin	Anakin's Test	Force Used / Discussed
59	TPM	Yoda wishes Qui-Gon 'May the Force be with you'	Qui-Gon's Mission	Force Used / Discussed
60	TPM	Anakin and the Naboo pilots destroy the control ship	The Tide Turns	Force / Jedi Absent
61	TPM	Obi-Wan reaches for Qui-Gon's lightsaber	The Death of Darth Maul	Force Used / Discussed
62	TPM	Qui-Gon's Funeral	Funeral of Qui-Gon	Jedi Present
63	AOTC	Anakin & Padme depart for Naboo	Departing Coruscant	Jedi Present
64	AOTC	Yoda teaches the Younglings	Yoda and the Younglings	Jedi Present
65	AOTC	Obi-Wan arrives on Geonosis	(not on album)	Jedi Present
66	AOTC	Anakin heads off to find his mother	Return to Tatooine	Jedi Present
67	AOTC	Anakin battles the Geonosians	Confrontation with Dooku & Finale	Force Used / Discussed
68	AOTC	Yoda feels a disturbance in the Force	Love Pledge & The Arena	Force Used / Discussed
69	ROTS	Republic battles Separatists over Coruscant	Star Wars & The Revenge of the Sith	Jedi Present
70	ROTS	Anakin pilots the starship through the atmosphere	The Tide Turns (from TPM)	Jedi Present
71	ROTS	Yoda lectures Anakin	Anakin's Dream	Jedi Present
72	ROTS	Yoda mentions he's going to the Wookie Homeworld	Palpatine's Teachings	Jedi Present
73	ROTS	Obi-Wan leaves for Utapau	(not on album)	Jedi Present
74	ROTS	Obi-Wan arrives at Utapau	(not on album)	Jedi Present
75	ROTS	Obi-Wan rides the Boga	General Greivous	Jedi Present
76	ROTS	Anakin steals an airspeeder	(not on album)	Jedi Present
77	ROTS	Anakin pleads with Mace Windu	(not on album)	Jedi Present
78	ROTS	Yoda battles the Clonetroopers	Enter Lord Vader	Force Used / Discussed
79	ROTS	Obi-Wan & Anakin Force Push each other	Anakin vs. Obi-Wan	Force Used / Discussed
80	ROTS	Obi-Wan rues he has failed Anakin	Battle of the Heroes	Jedi Present
81	ROTS	Obi-Wan arrives at Polis Massa	(not on album)	Jedi Present
82	ROTS	Padme loses the will to live	The Birth of the Twins / Padme's Destiny	Jedi Present
83	ROTS	Vader enraged	The Birth of the Twins / Padme's Destiny	Force Used / Discussed

84	ROTS	Yoda instructs Obi-Wan to send Luke to Tatooine	(not on album)	Jedi Present
85	ROTS	Yoda mentions new Force tutelage under Qui-Gon	(not on album)	Force Used / Discussed
86	ROTS	Padme's Funeral / Vader & Palpatine on a Star Destroyer	The Birth of the Twins / Padme's Destiny	Force / Jedi Absent
87	ROTS	Leia arrives on Alderaan	A New Hope & End Credits	Force / Jedi Absent
88	ROTS	Obi-Wan gives Luke to Owen & Beru	A New Hope & End Credits	Jedi Present
89	ROTS	End Credits	A New Hope & End Credits	Credits
90	TFA	Han Solo tells Rey & Finn he knew Luke	That Girl with the Staff	Force / Jedi Absent
91	TFA	Han Solo tells Rey & Finn about the Force	That Girl with the Staff	Force Used / Discussed
92	TFA	Mazz tells Rey about the Force	Maz's Counsel	Force Used / Discussed
93	TFA	Leia tells Han they can still save their son	Han & Leia	Force / Jedi Absent
94	TFA	Rey's Force Awakens by grabbing Luke's lightsaber	The Ways of the Force	Force Used / Discussed
95	TFA	Rey uses the Force	The Ways of the Force	Force Used / Discussed
96	TFA	Rey uses the Force to defeat Kylo Ren	The Ways of the Force	Force Used / Discussed
97	TFA	Starkiller Base is destroyed	The Starkiller	Force / Jedi Absent
98	TFA	Artoo pieces together the map to find Luke	Farewell & The Trip	Force / Jedi Absent
99	TFA	Rey holds out Luke's Lightsaber	Jedi Steps & Finale	Jedi Present
100	RO	Bail Organa is introduced	Trust Goes Both Ways	Force / Jedi Absent
101	RO	Heroes depart Yavin for Jedha	Rogue One	Force / Jedi Absent
102	RO	Rebel Forces depart Yavin IV	Scrambling the Rebel Fleet	Force / Jedi Absent
103	RO	Leia receives the stolen Death Star plans	Hope	Force / Jedi Absent

Figure 11: Notable Appearances of the Force Theme.

	ANH	ESB	ROTI	TPM	AOTC	ROTS	TFA	Rogue One	Solo	Total
Force Used / Discussed	7	8	7	4	2	4	1	0	0	43
Jedi Present	3	3	3	6	4	14	5	0	0	38
Force / Jedi Absent	12	2	6	1	0	2	4	4	0	31
Credits	0	0	0	0	0	1	0	0	0	1
Total	22	13	16	11	6	21	10	4	0	113
Force / Jedi Presence %	45.5%	84.6%	62.5%	90.9%	100.0%	85.7%	60.0%	0.0%	0.0%	71.7%

Figure 12: Prevalence of the Force Theme by Film.

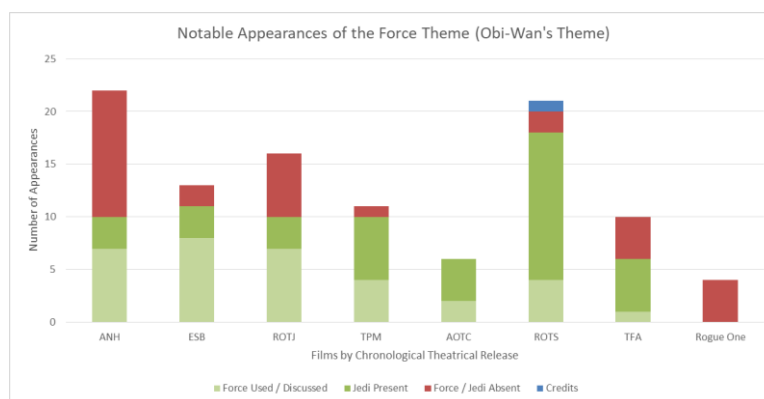


Figure 13 Notable Appearances of the Force Theme relative to Force Usage.

C. The Imperial March

N o.	Film (abbr.)	Appearance in Film	Track Title (on album)	Imperial / Vader Presence
1	ESB	The Imperial Fleet debuts	The Imperial March	Vader Present
2	ESB	The Imperial Fleet arrives on Hoth	The Battle of Hoth	Vader Present
3	ESB	Rebel Transport escapes the Star Destroyer	The Battle of Hoth	Imperials Present
4	ESB	General Veers prepares to target the main generator	The Battle of Hoth	Imperials Present
5	ESB	AT-AT chases down the Rebels and destroys the shield	The Battle of Hoth	Imperials Present
6	ESB	Vader leads the attack on Echo Base	The Battle of Hoth	Vader Present
7	ESB	Vader marches through the Rebel command center	The Battle of Hoth	Vader Present
8	ESB	Stormtroopers arrive at the hangar	The Battle of Hoth	Imperials Present
9	ESB	Star Destroyer chases the Millennium Falcon	The Asteroid Field	Imperials Present
10	ESB	Captain Piett visits Vader	The Asteroid Field	Vader Present
11	ESB	Imperial Fleet enters the Asteroid Field	Mynock Cave	Vader Present
12	ESB	Star Destroyer moves out of the Asteroid Field	Mynock Cave	Imperials Present
13	ESB	The Imperial Fleet in holding position	The Magic Tree	Imperials Present
14	ESB	Captain Needa's final departure	Imperial Starfleet Deployed	Imperials Present
15	ESB	The Falcon hides on the Star Destroyer	Imperial Starfleet Deployed	Imperials Present
16	ESB	Lando's betrayal	Betrayal at Bespin	Vader Present
17	ESB	Han is interrogated	Betrayal at Bespin	Vader Present
18	ESB	Vader alters the deal	Deal with the Dark Lord	Vader Present
19	ESB	The Prisoners are brought to the Freezing Chamber	Carbon Freeze	Vader Present
20	ESB	Han Solo is frozen in Carbonite	Carbon Freeze	Vader Present
21	ESB	Vader alters the deal again	Carbon Freeze	Vader Present
22	ESB	Vader taunts Luke	Darth Vader's Trap	Vader Present
23	ESB	Vader tells Luke the truth about his father	The Clash of Lightsabers	Vader Present
24	ESB	Vader marches to his shuttle	Rescue from Cloud City / Hyperspace	Vader Present
25	ESB	Vader arrives on his Star Destroyer	Rescue from Cloud City / Hyperspace	Vader Present
26	ESB	Vader commands his crew	Rescue from Cloud City / Hyperspace	Vader Present
27	ESB	Vader reaches out to Luke using the Force	Rescue from Cloud City / Hyperspace	Vader Present
28	ESB	Vader is displeased	Rescue from Cloud City / Hyperspace	Vader Present
29	ESB	End Credits	The Rebel Fleet / End Title	No / Credits
30	ROTJ	Vader arrives / gets updates on the Second Death Star	Main Titles / Approaching the Death Star	Vader Present
31	ROTJ	The Emperor arrives on the Second Death Star	The Emperor Arrives	Vader Present
32	ROTJ	Vader senses Luke on the shuttle	Shuttle Tydirium approaches Endor	Vader Present
33	ROTJ	Vader watched the shuttle "escape"	Shuttle Tydirium approaches Endor	Vader Present
34	ROTJ	Vader meets with the Emperor	Father and Son	Vader Present
35	ROTJ	Vader meets Luke on the forest moon of Endor	Father and Son	Vader Present
36	ROTJ	Vader tells Luke that the Emperor is his master	Father and Son	Vader Present
37	ROTJ	Vader takes Luke to the Emperor	Emperor's Throne Room	Vader Present

38	ROTJ	The Rebel Fleet arrives at Endor	The Battle of Endor I	Imperials Present
39	ROTJ	The Rebels on the forest moon are captured	The Battle of Endor I	Imperials Present
40	ROTJ	The Stormtroopers chase down the droids	The Battle of Endor I	Imperials Present
41	ROTJ	The Imperial Fleet moves to attack position	The Battle of Endor III	Imperials Present
42	ROTJ	Vader becomes one with the Force	The Battle of Endor III	Vader Present
43	TPM	End Credits Finale	End Credits	No / Credits
44	AOTC	Yoda and Mace Windu discuss Anakin's future	Return to Tatooine	Imperials / Vader Absent
45	AOTC	Anakin tells Padme about the massacre	The Tusken Camp and the Homestead	Imperials / Vader Absent
46	AOTC	The Grand Army of the Republic assembles	Confrontation with Count Dooku & Finale	Imperials / Vader Absent
47	ROTS	Anakin and Mace Windu discuss the truth about Palpatine	(not on album)	Imperials / Vader Absent
48	ROTS	Anakin is reborn as Darth Vader	Anakin's Dark Deeds	Vader Present
49	ROTS	The Emperor gives Vader his orders	Anakin's Dark Deeds	Vader Present
50	ROTS	Clonetroopers look for Obi-Wan	(not on album)	Imperials / Vader Absent
51	ROTS	Vader takes care of the Separatists	Enter Lord Vader	Vader Present
52	ROTS	The Emperor attacks Yoda	Anakin vs. Obi-Wan	Imperials Present (Emperor)
53	ROTS	The Emperor and Yoda taunt each other	Anakin vs. Obi-Wan	Imperials Present (Emperor)
54	ROTS	Vader's helmet locks	(not on album)	Vader Present
55	ROTS	Vader and Palpatine on a Star Destroyer	The Birth of the Twins / Padme's Destiny	Vader Present
56	TFA	Kylo Ren disembarks his shuttle	The Attack on the Jakku Village	Imperials / Vader Absent
57	TFA	Kylo says he will finish what Vader started	The Starkiller	Vader Present (Helmet)
58	RO	Krennic visits Vader at his castle	Krennic's Aspirations	Vader Present
59	RO	Vader takes on the Rebellion	Hope	Vader Present
60	RO	Vader and Stormtroopers watch the Tantive IV depart	Hope	Vader Present
61	TLJ	Snoke rebukes Kylo Ren on his intent to be like Vader	Revisiting Snoke	Imperials / Vader Absent
62	Solo	Imperial Propaganda Video	(not on album)	Imperials Present
63	Solo	Han escapes from Corellia / battles on Mimban	Spaceport	Imperials Present

Figure 15: Notable Appearances of the Imperial March.

	ANH	ESB	ROTJ	TPM	AOTC	ROTS	TFA	Rogue One	TLJ	Solo	Total
Vader Present	0	19	9	0	0	5	1	3	0	0	43
Imperials Present	0	9	4	0	0	2	0	0	0	2	17
Imperials / Vader Absent	0	0	0	0	3	2	1	0	1	0	7
Credits	0	1	0	1	0	0	0	0	0	0	2
Total	0	29	13	1	3	9	2	3	1	2	69
Imperial / Vader Presence %	N/A	96.6%	100.0%	0.0%	0.0%	77.8%	50.0%	100.0%	0.0%	100.0%	87.0%

Figure 16: Prevalence of the Imperial March by Film.

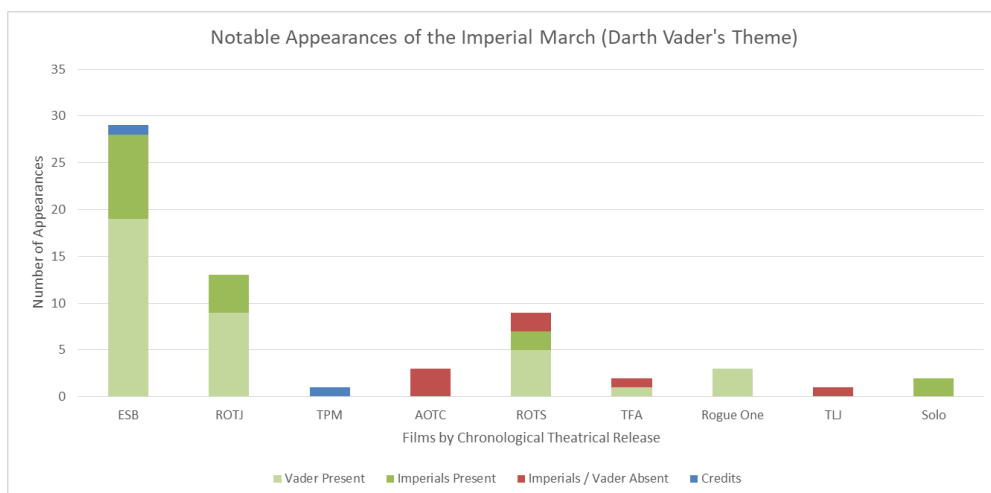


Figure 17: Notable Appearances of the Imperial March relative to Vader's Presence.

D. The Rebel Fanfare

No.	Film (abbr.)	Appearance in Film	Track Title (on album)	Rebels / Falcon Presence
1	ANH	The Space over Tatooine	Main Title	No
2	ANH	Rebel Blockade Runner escapes the Star Destroyer	Imperial Attack	Rebels Present
3	ANH	Rebel Troopers prepare to defend the Tantive IV	Imperial Attack	Rebels Present
4	ANH	Rebels defend the Tantive IV	Imperial Attack	Rebels Present
5	ANH	Luke discovers Artoo is missing	Binary Sunset	No
6	ANH	The Millennium Falcon arrives at the Death Star	The Death Star	Millennium Falcon Present
7	ANH	Luke searches for Leia	Detention Block Ambush	Rebels Present
8	ANH	The Rebels defend themselves	Detention Block Ambush	Rebels Present
9	ANH	The Falcon escapes the Death Star	Ben Kenobi's Death	Millennium Falcon Present
10	ANH	The Falcon battles the TIE Fighters (Here they come!)	TIE Fighter Attack	Millennium Falcon Present
11	ANH	Darth Vader escapes	Battle of Yavin: Use the Force	No
12	ANH	The Medal Ceremony	The Throne Room	Rebels Present
13	ANH	End Credits Finale	End Title	No / Credits
14	ESB	Rebel Transport escapes the Star Destroyer	The Battle of Hoth	Rebels Present
15	ESB	Luke battles the Imperial Walker	The Battle of Hoth	Rebels Present
16	ESB	Lando chats with Han & Leia	Lando's Betrayal	Rebels Present
17	ESB	End Credits Finale	End Title	No / Credits
18	ROTJ	Luke springs the trap on Jabba	Sail Barge Assault	Rebels Present
19	ROTJ	Rebels battle on the sail barge	Sail Barge Assault	Rebels Present
20	ROTJ	Han saves Lando	Sail Barge Assault	Rebels Present
21	ROTJ	Leia points the sail barge cannon at the deck	Sail Barge Assault	Rebels Present
22	ROTJ	Shuttle Tydirium lands on the Forest Moon	Shuttle Tydirium approaches Endor	Rebels Present
23	ROTJ	Ewoks help with the battle	Battle of Endor II	Rebels Present
24	ROTJ	Rebels turn towards the Second Death Star	Battle of Endor II	Millennium Falcon Present
25	ROTJ	The Falcon leads the attack on the Second Death Star	Battle of Endor III	Millennium Falcon Present

26	ROTJ	End Credits Finale	End Title	No / Credits
27	TPM	End Credits Finale	End Title	No / Credits
28	AOTC	End Credits Finale	End Title	No / Credits
29	ROTS	Artoo defeats the Buzz Droid	Star Wars and the Revenge of the Sith	No
30	ROTS	End Credits Finale	End Title	No / Credits
31	TFA	"The Garbage will do!"	The Falcon	Millennium Falcon Present
32	TFA	The Millennium Falcon comes online	The Falcon	Millennium Falcon Present
33	TFA	The Falcon flies	The Falcon	Millennium Falcon Present
34	TFA	The Falcon jumps into Hyperspace	The Rathars!	Millennium Falcon Present
35	TFA	The Falcon arrives at Starkiller Base	On the Inside	Millennium Falcon Present
36	TFA	End Credits Finale	The Jedi Steps / Finale	No / Credits
37	RO	Establishing shot of the Yavin IV Base	Trust goes Both Ways	Rebels Present
38	RO	Alliance Fleet emerges above Scarif	Scrambling the Rebel Fleet	Rebels Present
39	RO	Blue Squadron attacks the AT-ACTs	AT-ACT Assault	Rebels Present
40	RO	Rebels prepare to defend the Tantive IV	Hope	Rebels Present
41	RO	End Credits Finale	End Title	No / Credits
42	TLJ	The Resistance Fleet escapes the First Order	Main Title and Escape	Rebels Present
43	TLJ	The Millennium Falcon versus all TIE Fighters	The Battle of Crait	Millennium Falcon Present
44	TLJ	The Rebellion is Reborn on the Falcon	Peace and Purpose	Millennium Falcon Present
45	TLJ	End Credits Finale	Finale	No / Credits
46	Solo	Han sees the Millenium Falcon for the first time	L3 & Millennium Falcon	Millennium Falcon Present
47	Solo	The Millennium Falcon makes the Kessel Run	Into the Maw	Millennium Falcon Present
48	Solo	End Credits Finale	Dice & Roll	No / Credits

Figure 18: Notable Appearances of the Rebel Fanfare.

	ANH	ESB	ROTJ	TPM	AOTC	ROTS	TFA	Rogue One	TLJ	Solo	Total
Rebels Present	6	3	6	0	0	0	0	4	1	0	43
Millennium Falcon Present	3	0	2	0	0	0	5	0	2	2	14
Rebels Absent	3	0	0	0	0	1	0	0	0	0	4
Credits	1	1	1	1	1	1	1	1	1	1	10
Total	13	4	9	1	1	2	6	5	4	3	71
Rebel / Falcon Presence %	69.2%	75.0%	88.9%	0.0%	0.0%	0.0%	83.3%	80.0%	75.0%	66.7%	80.3%

Figure 19: Prevalence of the Rebel Fanfare by Film.

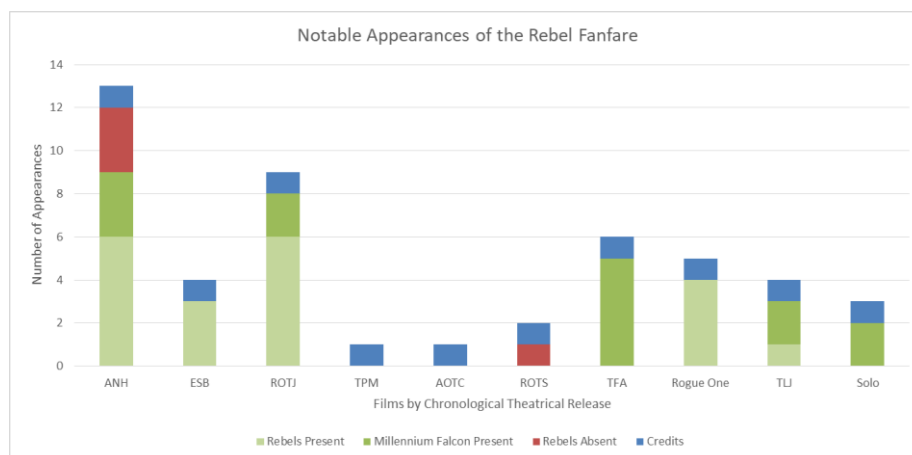
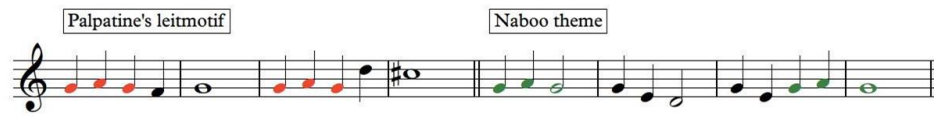


Figure 20: Notable Appearances of the Rebel Fanfare relative to the Rebels' Presence.

Appendix 3: Additional Themes

Aside from Vader, the other major antagonist theme is that of the Emperor Palpatine. His theme is never referred to in any text as a score solely constructed for Palpatine. It occurs almost every time he is 'winning' on-screen – in a range of occasions and events. It is there in the climactic battle scene in Episode VI, where we find for the first time that characters can shoot lightning out of their hands. We also find it cleverly hidden in the celebratory music at the end of Episode I, where then Senator Palpatine is (also cleverly hidden as) a wolf in sheep's clothing. Here is a look at how those two seemingly contrasting melodies are indeed intertwined:



The image shows two musical staves on a single line. The first staff is labeled 'Palpatine's leitmotif' and contains a sequence of notes: a quarter note G4 (red), a quarter note A4 (red), a quarter note B4 (red), a quarter note C5 (black), a half note D5 (black), a quarter note E5 (black), a quarter note F#5 (black), and a whole note G5 (black). The second staff is labeled 'Naboo theme' and contains a sequence of notes: a quarter note G4 (green), a quarter note A4 (green), a quarter note B4 (green), a quarter note C5 (black), a quarter note D5 (black), a quarter note E5 (black), a quarter note F#5 (black), and a whole note G5 (black). The notes in the Naboo theme are all green, except for the final G5 which is black.

Here the notes in red actually are not crucial to the overall character portrayed. It's what has been added afterwards that determines the modality; before that you don't know where the harmony will lead you.

Here the harmony is clear from the start, and what makes it memorable is the three-note motif that bookends the theme.

Chronologically with the narrative, Palpatine retains the motif of Naboo, but even when he uses it, it has lost its importance, and it is what he adds on to it that makes it his. What's quite impressive of course is that compositionally, John Williams wrote these in reverse over... in a sense reverse engineering his own music.

Figure 21. Comparison of Palpatine's leitmotif and the Naboo theme.

On a side note, we can now reconsider Buhler's initial criticism of Michael Giacchino's score for *Rogue One: A Star Wars Story*, in that the "thematic material is not so much underarticulated as rarely stated in cogent form. That is, it's constantly meandering, breaking off, dissolving, striving to become something else so we can't be sure what constitutes the core of thematic identity". (Buhler, *Quick Takes on Rogue One: Michael Giacchino's Sacrifice*) One could certainly say the same of the connections between Palpatine's theme and the Naboo celebratory music (as well as Anakin's and Vader's themes) – the question is whether such a lack of a "cogent form" is not only compositionally intentional, but has its own function in the *subconscious* of the listener. If so, it would mark a clear departure from the likes of what we hear in *Star Wars: The Empire Strikes Back*, the most overtly symbolic of all the soundtracks.

After four films, the Palpatine theme begins to take on a more general significance, and not being indelibly linked to Palpatine, as the new character of Snoke is accompanied by the same music in Episode VIII.

Both primary and secondary themes appear to eventually transcend into the roles of Good Guy and Bad Guy themes, almost independent of the characters or ideas they were originally meant to represent. In a few specific instances, the evolution has gone a step further, where the themes were utilised as in-universe diegetic music. Cases in point include the Throne Room ceremony (Force theme), Emperor Palpatine's Arrival (Imperial March) and the funerals of Qui Gon and Padme (a choral variation of the Force theme).

Two other Notable hero themes are the ones composed for Yoda and Leia. In the case of the former, the theme is heard when Yoda appears on-screen. While Yoda appears some thirty times, the theme is only coordinated with his appearance less than a quarter of the time. This stands contrary to a standard interpretation of the leitmotif. The cue used during a battle sequence in Episode II is especially peculiar, where Padme and Anakin are battling Geonosians in a droid factory, and Yoda – our "little green friend" – is nowhere in sight.



Figure 22. Yoda's Theme.

Befitting a character whose roles go beyond princess and general, Leia has at least three themes associated with her. These cues represent the various aspects of her character, just as herself, as well as her various relationships with her brother Luke and her lover (and eventually ex-husband) Han. These protagonist themes appear over the entire saga, and encapsulate the heroism of the characters in question (arguably no scene more so than Leia Sky-Walking in Episode VIII).



Figure 23a. Leia's Theme.



Figure 23b. Leia and Han.

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