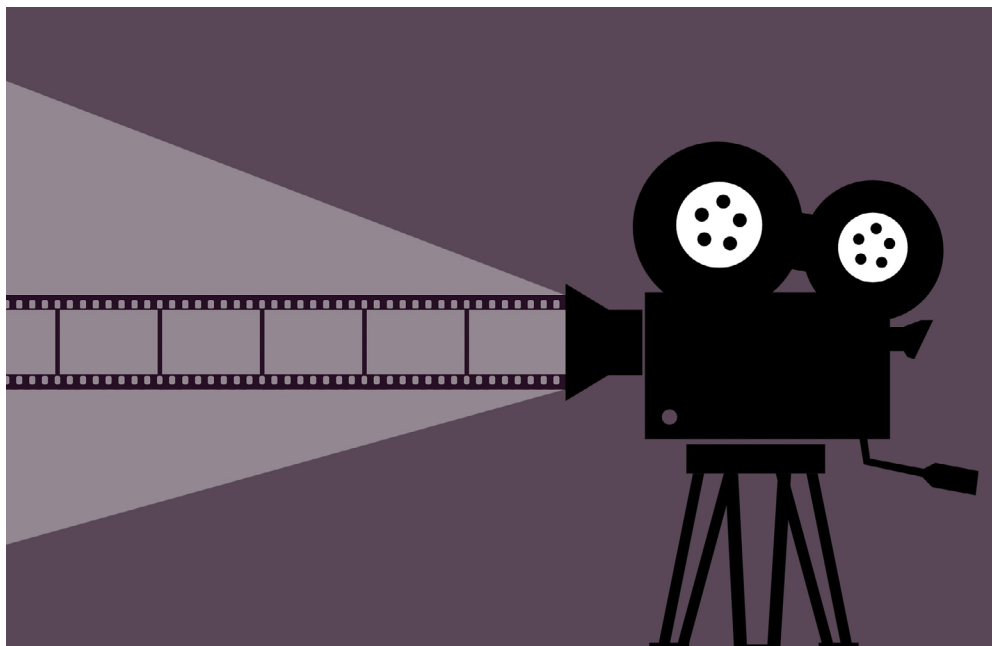


**DETROIT SYMPHONY ORCHESTRA  
STUDENT MINI-GUIDE**

**Virtual Educational Concert Series:  
THE MUSIC OF JOHN WILLIAMS**



**FACEBOOK LIVE WATCH PARTY: FRIDAY, MAY 8, 2020 AT 2:00PM**  
AVAILABLE TO STREAM ANY TIME ON YOUTUBE AND DSO REPLAY

There are many composers who specialize in writing music for movies, and John Williams is perhaps the most famous of all. What about his movie music has moved so many audience members over the years? This guide explores some of the elements that have made Williams' music so beloved.

Students can use the activities in this mini-guide to prepare for viewing the DSO's accompanying "virtual" ECS performance, a compilation of previously recorded pieces curated for educational purposes during the shutdown. The concert will air on Facebook Live and be publicly available after on YouTube and the DSO's streaming service, DSO Replay.



## Virtual Educational Concert Series: THE MUSIC OF JOHN WILLIAMS

### Concert Program

Leonard Slatkin, *conductor*

Leslie Dunner, *conductor*

Hunter Eberly, *host*

Introduction

*Hunter Eberly, trumpet*

*Detroit Symphony Orchestra*

John Williams  
(b. 1932)

Suite from *Star Wars*  
I. Main Theme

John Williams  
(b. 1932)

Suite from *Harry Potter and the Sorcerer's Stone*  
I. Hedwig's Theme

John Williams  
(b. 1932)

"Raiders March" from *Raiders of the Lost Ark*

John Williams  
(b. 1932)

Suite from *Star Wars*  
III. The Imperial March (Darth Vader's Theme)



# DETROIT SYMPHONY ORCHESTRA

LEONARD SLATKIN, Music Director Laureate

*Music Directorship endowed by the Kresge Foundation*

JEFF TYZIK  
Principal Pops Conductor

TERENCE BLANCHARD  
Fred A. and Barbara M. Erb  
Jazz Creative Director Chair

NEEME JÄRVI  
Music Director Emeritus

## FIRST VIOLIN

Kimberly Kaloyanides  
Kennedy  
INTERIM CONCERTMASTER  
*Katherine Tuck Chair*  
Hai-Xin Wu  
INTERIM ASSOCIATE  
CONCERTMASTER  
*Schwartz Shapero Family  
Chair*  
Jennifer Wey Fang  
ASSISTANT CONCERTMASTER  
*Walker L. Cisler/Detroit  
Edison Foundation Chair*  
Marguerite Deslippe\*  
Laurie Goldman\*  
Rachel Harding Klaus\*  
Eun Park Lee\*  
Adrienne Rönmark\*  
Laura Soto\*  
Greg Staples\*  
Jiamin Wang\*  
Mingzhao Zhou\*  
Yoonshin Song~  
CONCERTMASTER

## SECOND VIOLIN

Adam Stepniewski  
ACTING PRINCIPAL  
*The Devereaux Family Chair*  
Will Haapaniemi\*  
*David and Valerie  
McCammon Chair*  
Hae Jeong Heidi Han\*  
*David and Valerie  
McCammon Chair*  
Sheryl Hwangbo\*  
Sujin Lim\*  
Hong-Yi Mo\*  
Alexandros Sakarellos\*  
*Drs. Doris Tong  
and Teck Soo Chair*  
Joseph Striplin\*  
Marian Tanau\*  
Jing Zhang\*  
Open, PRINCIPAL

## VIOLA

Eric Nowlin, PRINCIPAL  
*Julie and Ed Levy, Jr. Chair*  
James VanValkenburg  
ASSISTANT PRINCIPAL  
Caroline Coade  
Glenn Mellow  
Hang Su  
Shanda Lowery-Sachs  
Hart Hollman  
Han Zheng  
Mike Chen

## CELLO

Wei Yu, PRINCIPAL  
*James C. Gordon Chair*  
Abraham Feder  
ASSISTANT PRINCIPAL  
*Dorothy and Herbert  
Graebner Chair*  
Robert Bergman\*  
Jeremy Crossmer\*  
David LeDoux\*  
Peter McCaffrey\*  
*Joanne Danto and  
Arnold Weingarden Chair*  
Haden McKay\*  
Una O'Riordan\*  
*Mary Ann and Robert Gorlin  
Chair*  
Paul Wingert\*  
*Victor and Gale Girolami  
Chair*

## BASS

Kevin Brown, PRINCIPAL  
*Van Dusen Family Chair*  
Stephen Molina  
ASSISTANT PRINCIPAL  
Linton Bodwin  
Stephen Edwards  
Christopher Hamlen  
Nicholas Myers

## HARP

Patricia Masri-Fletcher  
PRINCIPAL  
*Winifred E. Polk Chair*

## FLUTE

Sharon Sparrow  
ASSISTANT PRINCIPAL  
*Bernard and Eleanor  
Robertson Chair*  
Amanda Blaikie  
*Morton and Brigitte Harris  
Chair*  
Jeffery Zook  
Open, PRINCIPAL  
*Women's Association for  
the DSO Chair*

## PICCOLO

Jeffery Zook

## OBOE

Alexander Kinmonth  
PRINCIPAL  
*Jack A. and Aviva Robinson  
Chair*  
Sarah Lewis  
*Maggie Miller Chair*  
Monica Fosnaugh  
Open, ASSISTANT PRINCIPAL

## ENGLISH HORN

Monica Fosnaugh  
*Shari and Craig Morgan  
Chair*

## CLARINET

Ralph Skiano  
PRINCIPAL  
*Robert B. Semple Chair*  
Jack Walters  
*PVS Chemicals Inc./Jim  
and Ann Nicholson Chair*  
Laurence Liberson  
ASSISTANT PRINCIPAL  
Shannon Orme

## E-FLAT CLARINET

Laurence Liberson

## BASS CLARINET

Shannon Orme  
*Barbara Frankel and Ronald  
Michalak Chair*

## BASSOON

Robert Williams, PRINCIPAL  
Victoria King  
Michael Ke Ma  
ASSISTANT PRINCIPAL  
Marcus Schoon

## CONTRABASSOON

Marcus Schoon

## HORN

Karl Pituch, PRINCIPAL  
Johanna Yarbrough  
Scott Strong  
Bryan Kennedy  
David Everson  
ASSISTANT PRINCIPAL  
Mark Abbott

## TRUMPET

Hunter Eberly, PRINCIPAL  
*Lee and Floy Barthel Chair*  
Kevin Good  
Stephen Anderson  
ASSISTANT PRINCIPAL  
William Lucas  
Michael Gause  
*African-American Orchestra  
Fellow*

## TROMBONE

Kenneth Thompkins, PRINCIPAL  
David Binder  
Randall Hawes

## BASS TROMBONE

Randall Hawes

## TUBA

Dennis Nulty, PRINCIPAL

## PERCUSSION

Joseph Becker, PRINCIPAL  
*Ruth Roby and Alfred R.  
Glancy III Chair*  
Andrés Pichardo-Rosenthal  
ASSISTANT PRINCIPAL  
*William Cody Knicely Chair*  
James Ritchie

## TIMPANI

Jeremy Epp, PRINCIPAL  
*Richard and Mona Alonzo  
Chair*  
James Ritchie  
ASSISTANT PRINCIPAL

## LIBRARIANS

Robert Stiles, PRINCIPAL  
Ethan Allen

## PERSONNEL MANAGERS

Heather Hart Rochon  
DIRECTOR OF ORCHESTRA  
PERSONNEL  
Patrick Peterson  
MANAGER OF ORCHESTRA  
PERSONNEL

## STAGE PERSONNEL

Dennis Rottell, STAGE MANAGER  
Ryan DeMarco  
DEPARTMENT HEAD  
Noel Keesee  
DEPARTMENT HEAD  
Steven Kemp  
DEPARTMENT HEAD  
Matthew Pons  
DEPARTMENT HEAD  
Michael Sarkissian  
DEPARTMENT HEAD

## LEGEND

\* These members may voluntarily revolve seating within the section on a regular basis

~ Leave of absence



# SECTION 1

## Meet the Composer

*“I never would’ve imagined that I’d have the opportunities I’ve had. And young people can’t possibly imagine how far and how high their efforts can reach.”*

-John Williams discussing his career path in 2015

John Williams has become one of the most recognized names in both music and film. In addition to his famous film **music scores**, he has extensively composed and conducted for symphony orchestras.

Born in New York in 1932, Williams grew up around music. His father was a professional percussionist with the CBS Radio Orchestra. Williams started learning the piano and later learned several other instruments, including the trumpet, trombone, and clarinet.

In 1948, when Williams was a teenager, his family moved to Los Angeles. After high school, he spent time studying composition privately as well as at the University of California, Los Angeles (UCLA), Los Angeles City College, and the Julliard School.

In 1951, Williams was drafted into the United States Air Force. Some of his assignments included conducting and arranging for the Air Force Band!

He was the Principal Conductor of the famous Boston Pops Orchestra from 1980 to 1993, and is now its Laureate Conductor. He has appeared as a guest conductor with many orchestras around the world.

Williams has composed music for over 100 films and is particularly known for scoring many of the films of director Steven Spielberg. Williams has received 52 Academy Award nominations for his film work (only Walt Disney has more!). He has won five for his scores of *Fiddler on the Roof*, *Jaws*, *Star Wars*, *E.T. the Extra-Terrestrial*, and *Schindler’s List*, among many other awards and honors.



John Williams with Detroit Symphony Orchestra President and CEO Anne Parsons at Orchestra Hall in 2014.

In addition to his film music, Williams has composed themes for the Olympic Games (in 1984, 1988, 1996, and 2002), for television, and even for President Barack Obama’s 2009 inauguration. He also has written many pieces for concert orchestras, including a symphony, 18 concertos, and more.

Many modern composers, whether writing for film or a concert hall, now use electronic tools to help them write their music. Williams still prefers to compose his music at a piano with a pencil and paper! He also tries to compose something new every day, no matter how big or good the composition is. He thinks that is important to keep doing his best work.

**Reflect:** *What about John Williams’ life stands out to you? Is there anything that surprises you?*

**Note:** Words in **bold** are defined in the Glossary on Page 10!

# ACTIVITY 1

## Music at the Movies!

Read the John Williams quote below about the connection between music and movies. Use it to help you answer the questions that follow.

*“I think what we have discovered is that music and film can’t be separated...I think it’s impossible to ever measure it, but music and film are sister arts that live together and depend on each other.”*

-John Williams discussing what music adds to film

Think of two movies you love. Name the main character(s), identify the setting, and think of a short, one sentence summary of the plot.

**1st Movie:** \_\_\_\_\_

**Main Character(s):** \_\_\_\_\_

**Setting:** \_\_\_\_\_

**Plot:** \_\_\_\_\_

\_\_\_\_\_

**2nd Movie:** \_\_\_\_\_

**Main Character(s):** \_\_\_\_\_

**Setting:** \_\_\_\_\_

**Plot:** \_\_\_\_\_

\_\_\_\_\_

Reflect on the two movies you chose. Describe the music in each. Is there a lot of music in the movie? What kind(s) of music are used?

**1st Movie:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2nd Movie:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Pick one of the movies you described and reflect on how its music affects you while you watch it. Are there parts where the music contributes to the movie's emotions, like happiness, scariness, or humor? Describe below.

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In what ways does the music add to the film's characters or setting?

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## MIDDLE/HIGH SCHOOL EXTENSION: Artistic Development

*"But what's more interesting to me is that because of this symbiotic relationship between music and film, we will continue to hear wonderful film music in the future. There will be young generations coming along, countless coupling audiovisuals together in imaginative ways. And we're seeing it already."*

-John Williams

Reflect on the above statement. Do you think writing music for film can push composers to develop their music in new, innovative ways? Why or why not? Do some research on well-known film composers and try to find examples that support your argument.

**Middle School:** Write your response in a paragraph of at least five sentences. Be sure to include introductory and concluding sentences!

**High School:** Write your response in a five paragraph essay. Be sure to include introductory and concluding paragraphs and citations on any sources used.

### Section 1 References:

- Eldridge, Alison. "John Williams." *Encyclopædia Britannica*, 20 Mar. 2020, [Link](#). Accessed 1 May. 2020.
- Williams, John. "A Conversation with John Williams." Interview by Juliet Simon. *BMI*, 22 Dec. 2015, [Link](#). Accessed 4 May 2020.
- Williams, John. "Interview with John Williams." Interview by Col. Larry H. Lang. *YouTube*, uploaded by TheUSAFBand, 7 Jun. 2016, [Link](#). Accessed 5 May 2020.
- Williams, John. "John Williams and Gustavo Dudamel." Interview by Gustavo Dudamel. *YouTube*, uploaded by CMajorEntertainment, 30 Apr. 2015, [Link](#). Accessed 5 May 2020.
- Williams, John. "John Williams Interview for Music Express Magazine." Interview by John Jacobson. *YouTube*, uploaded by Music Express Magazine, 20 Apr. 2012, [Link](#). Accessed 5 May 2020.

# SECTION 2

## Musical “Characters”

One of the most widely recognized elements of John Williams’ movie music is how **thematic** it is. But what does that mean? Musical **themes** are easily recognizable phrases that a listener associates with a specific character, place, or idea.

### Warm Up

Ask someone in your family to hum a theme from *Star Wars*, *Jaws*, *Harry Potter*, or *Jurassic Park*.

Could they do it? If they have seen any of those movies, chances are they could. That’s because the musical scores John Williams wrote for all of them have very strong themes, which are tied to important characters or powerful emotions within the films.



**Make Connections:** *If someone asked you to think of a song that makes you happy, would you be able to hum it? What about a song that makes you sad, excited, or another emotion?*

### Lesson

A theme is built on something called a **motif**: a **melody**, **harmony**, or **rhythm** that a composer gives special significance. Often, the motif is repeated or altered to create meaning in the music. Motifs created for a specific character, place, or idea are called also called **leitmotifs**.

**Melodic motif:** a series of notes that a listener hears as one phrase. Most leitmotifs are melodic.

**Harmonic motif:** a specific **chord** (group of notes) that a composer uses to signify something.

**Rhythmic motif:** a pattern of notes that a listener hears as one phrase.

Composers use themes and motifs in all sorts of music, but they are particularly helpful for film music. Williams identifies two main uses of motifs in his movie music:

1. Melodic leitmotifs that audiences identify with a certain character or idea on-screen (or makes audiences think of them when they are off-screen).
2. Harmonic or rhythmic motifs that tell the audience something about a character’s emotions from scene to scene. Williams says he often makes this type not memorable on purpose, because it is meant to subconsciously affect the audience.

**Review:** *What are the three kinds of motifs?*

**Reflect:** *In your Warm Up earlier, which kind of motif do you think built the theme your family member hummed for you? Why?*

#### Section 2 Reference:

Williams, John. “Scoring ‘Star Wars: The Phantom Menace.’” Interview for BMI. *YouTube*, uploaded by BMI, 17 Dec. 2015, [Link](#). Accessed 4 May. 2020.

# ACTIVITY 2

## Develop Your Motif!

When composing for a film, Williams has said he often works with the director to develop motifs and themes that fit certain characters, places, and ideas. In this activity, you can be both the director and composer to create a theme!

**Step 1: Choose the Subject!** What is inspiring the theme? Your inspiration could be a character, setting, event, or anything else you can imagine.

*Example 1: I'll create a character named Rupert the Elephant.*

*Example 2: I'll create a scene with a car chase, where a villain is chasing after a hero.*

**Step 2: Think About What Defines Your Subject.** How would you describe your subject to someone else?

*Example 1: As an elephant, Rupert is really big. He's very smart and likes to play practical jokes on other elephants. Unlike elephants you would see in real life, which are gray, he is yellow with purple spots.*

*Example 2: The car chase is obviously very fast and exciting. Both the hero and the villain have fancy sports cars with big, loud engines and squeeling tires.*

**Step 3: What Sort of Motif(s) Will You Use?** Will your theme have a melodic leitmotif that an audience will easily remember? Will it be something rhythmic or harmonic that creates certain emotions for your audience? If you want to challenge yourself, your theme can have more than one type of motif!

*Example 1: Because Rupert the Elephant is a character, I want to create a leitmotif to represent him. He's a very silly character with a funny appearance, so the melody will need to sound light and happy.*

*Example 2: I want to create a feeling of excitement with my theme, so I will use a rhythmic motif. The rhythm will be very fast and repetitive, which will remind the audience of the repetitive sounds they might hear from a roaring car engine.*

**Step 4: Create Your Theme!** Use whatever methods you would like to craft your motif(s). Sing, clap, use (or create) a musical instrument, or even write out the music if you can. Let your creativity loose!

*Example 1: Because Rupert the Elephant is a character, I want to create a leitmotif to represent him. He's a very silly character with a funny appearance, so the melody will need to sound light and happy. I will also use a silly rhythm for the melody that will make people picture him walking or dancing around.*

*Example 2: I want to create a feeling of excitement with my theme, so I will use a rhythmic motif. The rhythm will be very fast and repetitive, which will remind the audience of the repetitive sounds they might hear from a roaring car engine.*

**CLICK HERE TO PLAY!\***

*Example 1: Rupert's Theme*



A musical score for a bass clef instrument in 12/8 time. The melody consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into four measures of three eighth notes each. The first measure has a play button icon to its left.

**CLICK HERE TO PLAY!\***

*Example 2: Car Chase Theme*



A musical score for a bass clef instrument in common time (C). The melody consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into four measures of four eighth notes each. The first measure has a play button icon to its left.

*\*Included audio files require Adobe Reader or other PDF software to play.*



# SECTION 3

## What is Orchestration?

John Williams' film scores are famous for their distinctive orchestrations. **Orchestration** is *how* a composer writes the music to use instruments for specific purposes. An orchestrator has to decide which instruments to use and what melodies, harmonies, and rhythms each instrument will play.

So what does John Williams do when he orchestrates? For one, he often uses a full symphony orchestra, which means including string, brass, woodwind, and percussion instruments. That means writing music for dozens of musicians!

By using a full orchestra, Williams is able to write a wide variety of music and use it very dramatically in a movie, just like you might hear in an exciting symphony in a concert hall. And like a symphony, his scores use all of the different instruments to create many different emotions and effects.

### Example 1: Moving Melodies

Many composers begin writing their music on the piano, and then orchestrate the melodies, harmonies, and rhythms for the full ensemble. The choice of instrument can have a huge impact the audience.

In the Main Theme for *Star Wars*, John Williams gives the melody to the brass, who play a bright and exciting **fanfare**. Then, he passes the melody over to the strings, who play with a soft, fluid sound that is very different from the brass.

Check out the Detroit Symphony Orchestra playing the Main Theme by scanning the QR code or using the link on the right. Listen as the first 30 seconds of melody in the brass changes over to the new melody in the strings.

**Reflect:** How would the music make you feel if both melodies were only played by the brass or only played by the strings? Do you think it would have the same effect?

### Example 2: Ensembles

Imagine if, instead of using an orchestra, John Williams had orchestrated his *Star Wars* score for a different ensemble. Look at the examples below:

1. A rock band
2. A choir (with no instruments)
3. All percussion instruments

His music would sound pretty different, wouldn't it? He might even have to cut or modify parts of the music! Plenty of orchestrators use rock bands or other types of ensembles in their movie scores. It all depends on what kinds of emotions and thoughts that film directors and composers want to give to their audiences.

### FUN FACT: "Composer" Doesn't Always Mean "Orchestrator"

Composers do not always orchestrate their own music. Some write their music for a certain instrument or group of instruments, then someone else orchestrates it for a different ensemble.

John Williams actually got his start in Hollywood by playing piano and orchestrating music for other famous film composers, including Franz Waxman and Alfred Newman!



### CHECK IT OUT:

John Williams Suite from *Star Wars*, I. Main Title  
<https://bit.ly/2yw8tGv>

### FUN FACT: Movie Scores Don't Always Use Orchestras

By the 1970s, **synthesizers** (instruments that make music electronically) and smaller music ensembles were gaining popularity over orchestras in film scores.

However, the huge success of John Williams' music for films like *Jaws* (1975) and *Star Wars* (1977) encouraged movie studios to produce more films with music from full orchestras!

# ACTIVITY 3

## Orchestrate At Home

It's your turn to become a master orchestrator! Follow the steps below to create your own musical ensemble. You will have to decide which instruments to include and how you will use them.

**Step 1: The Film.** What kind of film score are you orchestrating? Is the film set in the future, up in outer space? Or is it set in the past, with castles and knights?

**Step 2: The Instruments.** What sorts of instruments will you include? How will they help you create a score that fits with your film? Try to include at least three instruments in your ensemble.

**HINT!** Even if you don't have instruments at home, you can still orchestrate! Try making your own instruments out of items from around your house. Check out the guide to instrument types down below for some ideas, and be sure to ask for permission before using anything!

**Step 3: Orchestrate!** How is each instrument used? What sort of emotions or effects can your ensemble create because of the instruments you chose or created?

**Bonus 1: Try Out Your Theme.** Orchestrate the theme you created in Activity 2 for your ensemble. Can all of your instruments play your theme? How does the theme change when played by each instrument?

**Bonus 2: Switch It Up!** Add to or change the instruments in your ensemble. How will this affect your film score?

### INSTRUMENT GUIDE:

#### The Five Types of Instruments

**Aerophone:** An instrument that uses air to produce sound, like the trumpet, flute, or oboe.  
Household examples: paper towel rolls, pop bottles

**Chordophone:** An instrument that uses stretched strings to produce sound, like the violin, guitar, or harp.  
Household examples: rubber bands, yarn

**Electrophone:** An instrument that either produces sound electronically or electronically amplifies the sound of one of the other types of instruments, like the theramin, electric guitar, or electronic keyboard.  
Household examples: cell phone, computer

**Idiophone:** An instrument that uses a solid material (such as wood, metal, or stone) to produce sound, like the xylophone, gong, or shakers/rattles.  
Household examples: different size pots or pans, rulers

**Membranophone:** An instrument that uses a stretched membrane to produce sound, like the bass drum, snare drum, or bongo drums.  
Household examples: buckets, boxes

#### Section 3 References:

Eldridge, Alison. "John Williams." *Encyclopædia Britannica*, 20 Mar. 2020, [Link](#). Accessed 1 May. 2020.

Williams, John. "John Williams and Gustavo Dudamel." Interview by Gustavo Dudamel. *You Tube*, uploaded by CMajorEntertainment, 30 Apr. 2015, [Link](#). Accessed 5 May 2020.

# GLOSSARY

*Terms are in order of use*

- Music score:** The written parts of every instrument in a piece of music.
- Theme:** An easily recognizable musical phrase that a listener associates with a specific character, place, or idea.
- Motif:** A melody, harmony, or rhythm that a composer gives special significance.
- Melody:** A sequence of musical notes that a listener can identify as a musical idea.
- Harmony:** Musical notes played at the same time to create chords. Harmonies can be pleasant or unpleasant to hear, depending on which notes are used.
- Rhythm:** The pattern of notes in music.
- Leitmotif:** A motif created for a specific character, place, or idea.
- Melodic motif:** A series of notes that a listener hears as one phrase. Most leitmotifs are melodic.
- Harmonic motif:** A specific chord that a composer uses to signify something.
- Rhythmic motif:** A pattern of notes that a listener hears as one phrase.
- Chord:** A group of three or more notes that creates a harmony.
- Orchestration:** The job of composing or adapting music for an orchestra or other musical ensemble.
- Fanfare:** A ceremonial (usually short) melody played on brass instruments. It is often used as an introduction.
- Synthesizer:** An electronic instrument (often a keyboard) that creates sounds using audio signals.
- Aerophone:** An instrument that uses air to produce sound.
- Chordophone:** An instrument that uses stretched strings to produce sound.
- Electrophone:** An instrument that either produces sound electronically or electronically amplifies the sound of one of the other types of instruments.
- Idiophone:** An instrument that uses a solid material (such as wood, metal, or stone) to produce sound.
- Membranophone:** An instrument that uses a stretched membrane to produce sound.