

How Star Wars Changed Music in Science Fiction

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Summary of the Topic

This essay discusses the Sci-Fi genre and how *Star Wars* has particularly impacted on the genre. Looking at the genre and films such as *2001: A Space Odyssey* and *Interstellar* for context, before looking at examples from the *Star Wars* saga. John Williams's epic score will be discussed in detail in the way that it has become iconic and how it continues to influence today's films.

Introduction

A long time ago in a galaxy far, far away, *Star Wars* (1977) changed the way that we see cinema today. *Star Wars* has changed countless lives and has inspired a new generation of filmmakers. With glorious visual effects to the well-known storyline, the one thing that people don't forget about *Star Wars* is the music, which is composed by John Williams and how it takes the viewer on a sublime cinematic experience and a memorable journey. This dissertation will explore how *Star Wars* music made an influence in the Science Fiction genre and how it changed the blockbuster game in the summer of 1977.

Firstly, in Chapter one will discuss what the Science Fiction genre was like before *Star Wars* was created, and how the modern Sci-Fi films were influenced by the older generation of filmmakers. This chapter will mainly look at the music in *2001: A Space Odyssey* and how the director *Stanley Kubrick* used music throughout the film and how it inspired the new generation of filmmakers before *Star Wars*. Also, will look at *Christopher Nolan's* response to *2001*, *Interstellar*, and how *Nolan* and the composer *Hans Zimmer* play with time to tell the story of *Interstellar*.

To follow on from chapter one, chapter two will look at two of John Williams' pieces of music from the *Star Wars* universe, which by directed by George Lucas. and how he uses techniques to construct a theme for the *Star Wars* saga. The first pieces of music called *A New Alliance*, which is from the new *Star Wars* trilogy *The Last Jedi*. This piece of music is used in Snokes Throne Room scene and uses a series of leitmotifs to construct the final piece. This chapter will also explore Williams' craft in

the *The Imperial March* which is Darth Vader's theme. *The Imperial March* wasn't in the first film of the original trilogy, but made its debut appearance in the second film *The Empire Strikes Back*.

Finally, this dissertation will explore the blockbuster era in the summer of 1977 and how *Star Wars* changed the term blockbuster. Even though Williams was the composer for the *Star Wars* franchise, he was also the composer for the *Jaws* film, directed by *Steven Spielberg*. With *Star Wars* and *Jaws* being released in the summer of 1977, they both changed the term of the average blockbuster film. By these being groundbreaking films in 1977, people would queue around the block and wait for hours on end to see these epic's. John Williams also composes the scores for these two films, which made the average blockbuster film experience, similar to like going to see a concert.

Chapter 1 – 2001: A Space Odyssey and Interstellar

“The screen is a magic medium. It has such power that it can retain interest as it conveys emotions and moods that no other art form can hope to tackle.” (Stanley Kubrick)

2001: A Space Odyssey is a sublime film that is emphatic. It is a Sci-Fi that leaves the first-time viewer full of questions that cannot be answered from the first viewing, and keeps the first-time viewer thinking about the film for months or years. Fifty years since the film’s release, it still puts questions on the audience about technology, evolution, and the most discussed film endings in film history, which has left the film open to much more exploration. When the director Stanley Kubrick made the film, it is seen that his films inspire a new generation of filmmakers and his art has influenced the world of Sci-Fi and cinema, and with *2001*, it motivated the next generation of filmmaking and storytelling, one of the sublime features of the film was the use of music (Gleckman, 2018).



Figure 1: *Dawn of man sequence*

Figure one depicts the scene of the grand opening of *2001: A Space Odyssey* the dawn of man sequence. In this scene, we are introduced with humans first communication with technology. This also sets the stage for the story to unfold. Image one also shows us that this is the first step in the revolution of humanity, and the first glance of earth in millions of years past the alien creatures that make the first communication is as viewed, by using a monolith. The monolith is a recurring motif in the film, to show the audience the advance technologies of the alien creatures. We also see in image one that this is the first time that the 'hammonds' learn to use the ability of tools and weaponry. Kubrick commissioned a composer to write a score for the film, but eventually decided to use existing compositions (Gleckman, 2018). We are first introduced with the first piece of music called *Ligeti : Requiem : II Kyrie*. The piece of music brings a climactic aspect, which is easily recognisable by the audience and represents a big change in the story and is also represented by when the monoliths appear on the screen. Ligeti had moved from Hungary to the West so he was able to advance his career in experimental music. He went on to subjects like micro-palifony music texture, which he evolved. This technique would include different lines moving in various tempos and rhythms.

We also hear two other works from Ligeti in the film, *Lux Aeterna* and *Atmospheres*. With these two pieces of music Ligeti uses a dark tone drone sound, this does not have any influence on experimental music but will inspire and define the sound of the movie and the darkness of space.

When humanity is introduced to the second monolith on the moon (millions of years after the beginning of the film), this triggers the next evolution of mankind. During this scene, this also makes the alien species to communicate to Jupiter because of the other monolith. By giving mankind guidance at this part of the scene, this gives another big change in the film that the crew have exited out of the films orbit, and by the film cutting to 18 months ahead of schedule, this signifies the forever slow movement of time and space and share the same travel distance within space travel. This gives an indication that the crew have a sense of isolation from earth due to the crew having no communication from earth.

The music in this scene is called the *Ballet Suite by Arm Khachaturian (1939)*. The original piece of music was titled Happiness, but a year on from the release the piece of music was made, the plot of the ballet was changed. This was due to the fact that the word happiness was too romantic and didn't capture the tone that the composer was going for (Gleckman, 2018).



Figure 2: *2001: A Space Odyssey Opening*

Sprach Zrarahustra by Richard Strauss is the most sublime and recognizable piece of music from the film. This piece of music has inspired the Sci-Fi genre and the world of cinema when it relates to film music. *Strauss* had used this piece of music to show the audience the large leaps of humanities revolution. With large and loud massive instrumental organs, to relatively simple harmony, the opening announces the awakening of the story. However, during the finale of the film, it triggers the ending of moments in humanities lives and a start of a new life form, and a new chapter for humanity of evolution (Gleckman, 2018).

After 13 years since the release date of Stanley Kubrick's *2001*, the film continues to remind its audience of a monolithic journey in film history. The films cast a presence in the Sci-Fi genre. *Christopher Nolan* has called Kubrick's *2001* "trust of the one powerful image" as opposing to that characterization of Western cinema. *Interstellar* hidden message is also based on hope, but Nolan gives us the bold familial survival, rather than of human love or spiritual transcendence. Nevertheless, for all its cinematic experience, it's a myth and music that *2001* is an eremitic experience, while *Interstellar* is Nolan's tribute (Righelato, 2014).

When it comes to music filmmaking, time is key. Michel Chion describes the art of sound as "Synchronized sound made cinema an art of time." This is because during the silent era of filmmaking, projectionists had a certain amount of creativity freedom at what duration that they wanted the speed of the film to be at. Nonetheless, when it comes to sound design in cinema, it is possible that the speed of the final film would be the same when it was on display. Music adds time to images that are seen on the screen, it can also assist an image to give life, and also comment on the image.

When referring to the world of cinema, it is difficult in not mentioning Christopher Nolan and Hans Zimmer when it comes to making films about time. In Nolan's first film *Memento*, the story is seen from a backwards approach and repeats its reference to time over and over again. Furthermore, when it comes to the basics of composing music, Zimmer reflects that his music is made for the modern cinema where composing alongside editing can be seen. If a measure or three can be taken out of Zimmer's music, and it doesn't really matter, but on a more profound level, his music works because it plays with the duration of time and it drives the musical ideas (Golding, 2016).

I want to go and write music that announces to you that you can feel something. I don't want to tell you what to feel, but I just want you to have the possibility of feeling something. When all you've got is nothing, there's a lot to go around. (Zimmer, 2014)

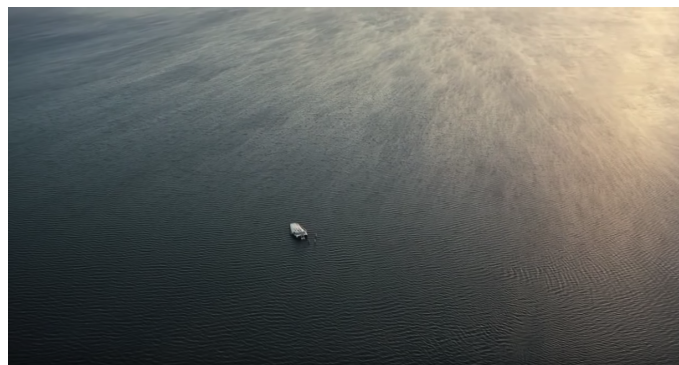


Figure 3: *Interstellar Waves Scene*

Figure 3 depicts Hans Zimmer at his best. In this scene in *Interstellar* we see that Zimmer plays with time by adding a few ticks to his score. This scene also gives us the shock and awe element in the film where time is the greatest enemy, with the crew racing against the large waves to rescue debris from their ship. During this

scene, Zimmer's musical ideas repeat and enunciate themselves in slow motion.

And by the film referencing to clocks, the sublime film score has messages of their own (Golding, 2016).

The term 'genre' eventually becomes pejorative because you're referring to something that's so codified and ritualised that it ceases to have the power and meaning it had when it first started. (Nolan, 2002).

Sci-Fi has a popular latency when it comes to present-day Hollywood. From the famous *Stanley Kubrick's 2001: A Space Odyssey (1968)* to *Christopher Nolan's Interstellar (2014)*, *Star Wars (1977)* had set the standard when it comes to Sci-Fi cinema, and started a new generation of action blockbusters of the top 100 box office leaders (eighteen of the films were Sci-Fi) since 1977.

Chapter 2 - How John Williams constructs a theme

Before *Star Wars* and *Close Encounters of the Third Kind* (1977) had topped the box office, they have transformed the current previous theory about the Sci-Fi genre, that had a limited target audience to appeal to the Sci-Fi category. With the Sci-Fi genre currently being dominant with the visual effects industry, they have transformed *Star Wars* into a billion-dollar company. Back in 1977 this would not have been imagined, and for the terms of the size of the company, to see a seamless vision of the future and inspire the present day of modern cinema. When it comes to music in filmmaking, music has its own language and shows the viewer that it has an important role when comes to making. It can also demonstrate how the filmmaker wants to show a character or mood of the film (Langford, 2005).

Sci-Fi has been heavily populated with franchises over the last couple of years, like the *Stephen Hopkins Lost in Space* (1998), this being a test for the franchise in the Sci-Fi genre. In the 1970s, the Sci-Fi genre took a more serious approach when it came to making films. *Star Wars* had changed the Sci-Fi scene as it took a far more mature approach in the late 1970s. The *Star Wars* sequence in the twenty-first century were the failings of the franchise, assuming in part of George Lucas' auteur of a long-term failure to engage with material he duplicates in a serious way (Kaveney, 2005).

When working with the Sci-fi as a whole, space opera plays a role when it comes to science fiction. Space opera is a subgenere of the sci-fi world. From futuristic stories, we mainly think of science fiction with just spaceships and lasers (Hope,2014).

The reason we know space opera is a viable genre is because it fits the academic requirements common to all accepted genres: it's vaguely defined, incorrectly applied to a wide variety of styles, and means different things to different people. Originally, it was the kind of science fiction involving the more "romantic" (read: scientifically unrealistic) tropes, such as faster-than-light travel, alien races, laser guns, and of course, pretty women who need saving. Which isn't to say that pretty women are scientifically unrealistic, but in space operas they do wear unrealistic clothing. (Hope,2014)

This is one of the reasons why it is not true with the modern space opera, but another reason is that spaces operas are vast scale. Star Wars and Gardens of the Galaxy is what is classified as a space opera, even though they have different types of filmmaking styles and tones. It is normal for a space opera that tries to accept scientific laws, space operas main focus is on engaging with the audience, though provoking, and most of all, entertaining (Hope,2014).

The opening of *Star Wars A New Hope* (1977) is the most memorable openings in the history of filmmaking, and is impossible to beat. A Star Destroyer approaching over their heads and firing at the resistance ship rapidly and following it. Part of the iconic music that is part of the opening and for the rest of the film is composed by John Williams' score (Kaveney, 2005).

With most directors, if they don't trust the composer, he becomes an enemy instead of an ally. And I think part of the success of John Williams in the Spielberg films is that Spielberg trust him; it's that element of trust that allows the composer to realize that if the director (who is not a musician) doesn't know how to describe what he wants, he'll describe something wrong! (John Corigliano, 2000, *Knowing the Score*, p.48)

As Si-Fi isn't a popular genre when it comes to filmmaking, there is always one film that everybody remembers that is in the category, and that is the Star Wars franchise, this isn't because of the films visual or practical effects in the film's, one of the reasons is because of the sublime music that is composed by the famous Williams. From Jaws, to E.T, Williams' breakthrough project was the early Star Wars film *A New Hope*, which was originally just called Star Wars. As discussed in chapter one, music is important within genre because it can give the character a personal identity throughout the film or franchise when the character appears on the screen.

The story being told in 'Star Wars' is a classic one. Every few hundred years, the story's retold because we have a tendency to do the same things over and over again. Power corrupts, and when you're in charge, you start doing things that you think are right, but they're actually not. (Silberman, 2005)

The Imperial March - Darth Vader's Theme

The Imperial March is one of the most recognizable scores in history, not just in Sci-Fi, but in Cinema. The theme didn't make an appearance in *Star Wars A New Hope* but made its debut in the second film in the original trilogy *The Empire Strikes Back*. The Empire in the first film did have a theme and was known as the "Imperial Motif". When Williams wrote the score for the *Empire*, he believed that the theme would be more suitable if the film was to rotate around the *Empire*, achieving more against Luke Skywalker and The Rebels. As Lukas Kendall argues about the original trilogy's score. "The Imperial Motif is the only major theme from that score [the original *Star Wars*] not to return in *Empire*."



Figure 4: *Original Star Wars Empire Strikes Back Poster*

The opening riff is the main determination of William's iconic score. Not just because of the catchy riffs, it gives away many hints into the character's journey in a short duration. This is because of Williams' talents of giving the piece so many features. The rhythm of the score, is where Williams packs most of the content of the music (Richards, 2013). Figure 5 shows the score is in four-beats as the riff moves quickly through the 4 beats of the measure:



Figure 5: *Original Imperial March Score*

The first two beats of the music are at a slow pace, with the first and second beat, this is where we are introduced to a triplet rhythm (A group of three notes played in beat two), then after beat two, the riff gets faster. We are then introduced with note plus triplets on the third beat of the measure, which then moves slowly into the fourth beat which starts with the triplet before it comes to an end. With the march being put together in this way, it gives more of rhythmic emotion, because it cannot just come to a stop at the end of the bar. The theme also uses rhythm militaristic (sound through the triplets and the emphasis on strong beats), this is used because it can drive the music forward, and shows the listener an aggressive tone and mood that doesn't let it up until it gets what it wants (Richards, 2013).

A New Alliance Star Wars the Last Jedi

When you work on something that combines both the spectacular and the relatable, the hyperreal and the real, it suddenly can become supernatural. The hypothetical and the theoretical can become literal. (Abrams, 2019)



Figure 6: *Star Wars the Last Jedi Poster* (2018)

A New Alliance, is a piece of music that is from the film *The Last Jedi* and is played when Rey is Snokes' prisoner and when Kylo Ren and Rey fights Snokes' guards. The music is constructed by different themes that we hear from past Star Wars films to the present films. The themes in the piece are: The Force Theme, which is heard throughout the Star Wars films; Snokes theme, which is heard in the Forces Awakens and The Last Jedi; and Rey's Theme, which is also used in The Force Awakens.

The reason why they have used these themes in the film score is because the main characters that are within the Star Wars universe have their own themes, this is to show the viewer the difference between light and dark sides within the Star Wars trilogy. This also shows the viewer the progression of the character and tells the

audience that the character has grown over time and taken wiser approaches when delivering certain tasks. (Wilson, 2018)

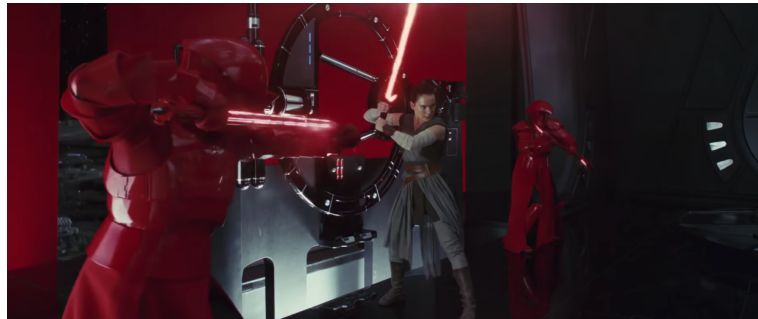


Figure 7: *Rey as Sonkes' prisoner trying to break free from Star Wars The Last Jedi*

Figure seven depicts that Rey has taken a wiser approach to the current situation that she is in. As the scene unfolds, Rey can be seen as trying new techniques to stop Snokes destroying the Resistance and try to turn Kylo Ren to the light side of the force. From 0:45-054 we hear Snokes' theme that we hear from the Force Awakens, and Palpatine's theme that we hear in *Star Wars the Revenge of The Sith*.

At the start of A New Alliance, we are introduced with Snokes' theme. We are greeted with a long deep male voice choir being played, which was composed and developed by Williams. Because they have used this in Snokes' theme and A New Alliance, they have used a technique called Motifs (a piece of music that is repeated throughout different films). Motifs are used in *The Last Jedi* and throughout the Star Wars franchise and can be shown as a piece of dialogue, character, action, musical theme or an item. We are first introduced to Snokes' theme in the *Force Awakens* and in the *Revenge of The Sith* where Palpatine is talking to Anakin about Darth Plagueis. (Wilson, 2018).

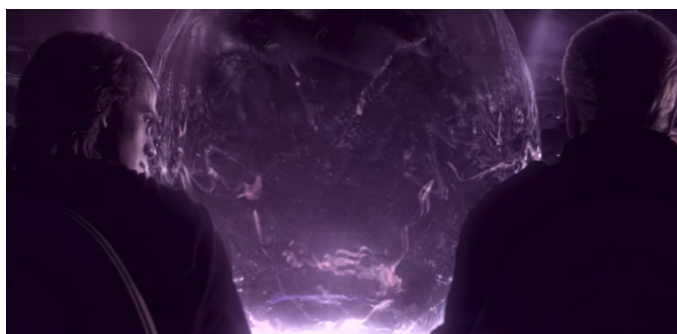


Figure 8: *Anakin talking to Palpatine in Star Wars Revenge of The Sith*



Figure 9: *Kylo Ren helping Rey break free from Star Wars The Last Jedi*

Figure 8 and 9 is also an example of a Motif. The Motif here is The Force them. The Force theme is a piece of music that is used in every Star Wars film. The Force theme is the representation of the force and how the main character develops overtime.



Figure 10: *Star Wars A New Hope Binary Sunset*

Ever since Star Wars fans were introduced to *Star Wars A New Hope* in 1977, the sublime *Binary Sunset* have stuck with them through the *Star Wars* saga and has been one of the most iconic scenes in cinema history. When it made an appearance in *The Force Awakens*, the music had made the scene more impressive, and introduced the new characters. The *Binary Sunset* statement is to show the audience the emotional journey of the main character's final stages. Williams describes Daisy Ridley (Who plays the main character in the new *Star Wars* saga) performance as:

The plucky Jakku scavenger was the lynchpin for *The Force Awakens*' score ("I felt a lot of empathy for that girl, and I think Rey's theme needs to illustrate that"), anchoring it in a sense of delicate wonderment, compassion and burgeoning heroism. (Wilson, 2018)

Rey's theme is the basis of *The Force Awakens* and *The Last Jedi* score. As Rey's character develops through the trilogy, the theme's flute instrumental brings a statement for the character as she improves her skills on being a Jedi knight. It is because of this theme that we are introduced to the similarities between Rey and Luke—who is the main character in the original *Star Wars* saga. Rey and Luke's theme show the viewer the qualities of heroism that is shown later on in the films.

With the *Lesson One* music, the piece is associated with *Rey's Theme* and depicts on Rey with the Force, this shows the viewer that the character's destiny is being shown with the mythical Jedi arts. The way of becoming a Jedi isn't an easy path to take. Throughout *The Force Awakens* and *The Last Jedi*, the audience see Rey's challenges as her character develops in the films with Luke and Kylo Ren's history and with her own spiritual path. (Wilson, 2018).

Chapter 3 - How Star Wars changed the blockbuster film

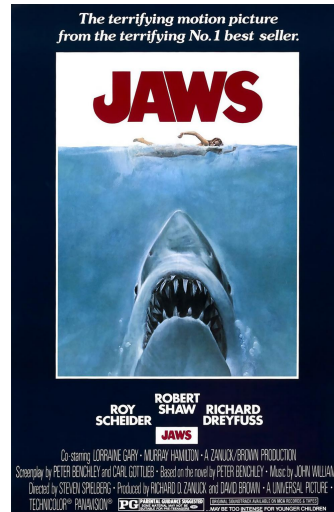


Figure 11: *Official Jaws poster*

Almost 40 years since the release of the *Star Wars* saga, John Williams has made a name for himself when it comes to blockbuster cinema. Williams' film score for the franchise is more than being a piece of music for the film, it was the core structure and template for the consequent genre and for the film's entertainment. Williams' craft has not only changed the *Star Wars* franchise into a legendary adventure, but has inspired a whole new generation of composers, musicians and how they write an original piece of music. With Williams' move from well-known sounds, he went for a more orchestral, and neoclassical scores, and bringing underrated references from other genres like Science Fiction. With the *Jaws theme* (Directed by Steven Spielberg) being the first break through for Williams, he has created a new era of film scores to his era of films to his repository like, *Star Wars*, *Back to The Future*, and *Superman* (Suderman, 2015).



Figure 12: Official *Back To The Future* Poster

With *Star Wars* being the template for the blockbuster cinema, what does this mean for the modern blockbuster era? With the meaning of blockbuster, being people queueing outside the cinema and lining up around the block for entry, this is relevant for today's modern blockbuster era. The style of blockbuster is discussed, they have the potential for having a sequel, and for there to be a tentpole event. This doesn't mean that every blockbuster has to have any of these characteristics when making a blockbuster film. Also, allocating films to be in the blockbuster genre can also be described in a few sentences.

With Hollywood being addicted to universes, a collection of characters, and stories that are based on reality need to be in this genre of film. This is because of the success of the Marvel Cinematic Universe and overlapping characters in storylines that contains these characteristics. Also it is because of the original *Star Wars*, way before there were sequels. But when Lucas made *Star Wars*, he wanted the

universe to have references to the Sci-Fi genre in order to create a complex history and future all on its own.

Before Lucas made *Star Wars A New Hope*, he planned out a backstory and a future for the *Star Wars* series. Lucas had crafted the Star Wars universe to more of a wider universe in many ways. (Suderman, 2015).

You know that in the Star Wars universe there are going to be certain things that you're going to want to see, and that's cool and that's great. But what I realized early on was it was all about point of view--meaning it's not like you just objectively throw in a star field or a spaceship or a desert planet or whatever the thing. The question is, who is that person in that experience? Why does it matter to them? What are they desperate for or afraid of? For me, you could reference all the stuff you want, but the experience of the audience in this is that they've got to be sitting with someone who happens to be on-screen going through these experiences. And then that's not just a desert planet; it could be the most desperate place in the world. Or that's not just a spaceship flying by; it could be the greatest, most heroic moment of your life. (Channary, 2018).

From the onset of *Star Wars: A New Hope* (1977) in the way that the story was set up in making references to events, characters and the places maintain to keep the story even. For example, the scene when a translator is required from the Toshi Station, that station never appears in a scene, or the story (Suderman, 2015).

Lucas benefited from the low expectation that 20th Century Fox had for *Star Wars*. At a later date, due to owning all of the rights to the films, he was able to sell them and profited from this when he sold to Disney \$4billion. (Suderman, 2015)

At the time of the *Star Wars* release, film viewers started waiting on the streets for entry to the theatre, much like going to a concert, this was a new custom. This was a time when fans queued for hours to attend a music festival or concert, and as mentioned, it was happening with film. While this still happens now, when *Star Wars* came out, it was a relatively unknown occurrence.

Both *Star Wars* and rival film *Jaws*, however, due to Williams' music, were responsible for revolutionizing the experience of attending a cinema. People attended to watch the films multiple times instead of going once a week or as a family outing. Williams' music has provided a feeling of suspense and euphoria throughout the *Star Wars* saga. Williams' was a new composer at this time:

The *Star Wars* films being epic sagas spread across huge time and space, giving him a perfect canvas to write a score on a massive operatic scale so then he showed the world his talents in a fully fledged form. (Mokry, 2017)

Since Summer 1977, many changes have been seen when it comes to a blockbuster film. The way that fans respect movies has also changed, for the better or worse, the blockbuster film industry like *Star Wars* has changed the outlook of cinema forever. Much like in the present day of cinema, thousands of people analyzed official set photos, and tried to find out the detail of what the film was about. If Lucas had made *Star Wars* in this generation, it would be interesting to see whether he would be influencing other filmmakers, and how he would change the modern filmmaking process. Would the average consumer of film-watchers care if he released the first official photo of Darth Vader or Luke Skywalker? Back in 1977, *Star Wars* was an original film. When *Star Wars A New Hope* came out in the summer of 1977, critics had compared the film as the "Saturday morning pictures" (Mokry, 2017).

Yet that is now coming true, and the franchise has an actual smallscreen series, *The Clone Wars*, set in the interim between *Attack of the Clones* and *Revenge of the Sith*. The cinematic influences on *Star Wars*, from Kurosawa's *The Hidden Fortress* and Ford's *The Searchers*, have been endlessly picked over. Lucas himself acknowledged *jidaigeki*, the Japanese genre of samurai period dramas, from which he sculpted the word "Jedi". But perhaps the dynamic of TV soap is just as important. (Bradshaw, 2017)

When they released *The Force Awakens*, *Star Wars* fans knew that there were more films to come. Since the release of *The Force Awakens*, the *Star Wars* franchise has made *Rogue One*, and *Solo*. By Disney releasing these films, fans know that Disney are planning on making films that aren't relatable to the mainstream films and expand the *Star Wars* Universe. (Mokry, 2017)

When audience members got out of their chilly theatres in 1977 and walked into the hot summer air, they probably had no idea if they'd see *Episode V* or not. Heck, most probably had no idea it was actually the fourth film in the middle of two – and soon to be three – trilogies. To them, it was just a really good time at the movies. (Mokry, 2017)

Williams has brought to the industry "emotional rich elements in music, melody" to films, which are not simple repeated notes "but a tapestry of emotion in musical form". Whereas other directors appear to pay more attention on quick cuts and fast paced action in the editing of filmmaking.

Conclusion

A great has changed since *Stanley Kubrick's* film *2001: A Space Odyssey*. Since then *2001* was a template for filmmakers to use in the sci-fi genre. As mentioned in chapter one, Christopher Nolan had used *2001* for his template for the making of *Interstellar*, which was Nolan's response to Kubrick memorable work. Even to this day, *2001* many filmmakers are inspired by Kubrick's work from *2001*, but even though that Kubrick's work inspired other. *Star Wars* has set a new trend on how a film should be made within the Sci-fi genre.

I do love science fiction, but it's not really a genre unto itself; it always seems to merge with another genre. With the few movies I've done, I've ended up playing with genre in some way or another, so any genre that's made to mix with others is like candy to me. It allows you to use big, mythic situations to talk about ordinary things. (Rian Johnson)

Since the release of *Star Wars* saga, the films have inspired the modern blockbuster cinema and the space opera genre. Nevertheless when people talk about *Star Wars*, they classify *Star Wars* more of a space opera because of its reference to space and the use of music that Williams' uses in the film. The *Star Wars* music has given the new generation of composer of a key blueprint on what a blockbuster film music should be, and has inspired other genres of film other than just Sci-fi. Many films have been inspired by Williams' craft. For example, the Marvel cinematic has used orchestral pieces for their films, like in *Spiderman Homecoming*, they use orchestral sounds like the *Star Wars* saga, a example of this would be with the main Spiderman theme, with the use of stings, and percussion to build up the theme overtime. While with the *Gardens of the Galaxy* films use just well down tracks from the 70s, which is a completely different approach from the standard Sci-fi film. And in contrast other

films within the Sci-fi genre, they mainly use the *Interstellar* approach when it comes to composing music for a film. For example, in *Ex-Machina* they play with the duration of the soundtrack to give the film more of a suspense approach to the film. An example of a track would be with Ava, where it is a similar style to *Interstellar*.

Williams inspired many composers through his musical genius and his intricate understanding of each character, and proceeded to infuse film with the use of leitmotif that created an aural muscle memory of characterization through the screen. Williams used many thematic subjects to bring together a wall of sound that synergises the cinematography to propel the viewer through sound and visuals, music and Sci-fi genre this century.

By working on *Jaws* and *Star Wars* it is no doubt that Williams has changed the film industry when it comes to music, and is the most well-known composer in present day.

On a personal note...when researching on this question, I have learnt on how the music in the Star Wars saga has inspired a new generation of filmmakers and composers, for a new era of films. For being a Star Wars fan myself, this has given me a new outlook on the new generation of the Star Wars films. Also, this research has given me a new outlook on how music is used within a film, and how to use music when making films. Finally, to summarise, by researching the project it has given me a better understanding to my major project. May the force be with you.

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