

THE MUSIC OF HARRY POTTER: CONTINUITY AND CHANGE IN THE FIRST
FIVE FILMS

by

JAMIE LYNN WEBSTER

A DISSERTATION

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

December 2009

University of Oregon Graduate School

Confirmation of Approval and Acceptance of Dissertation prepared by:

Jamie Webster

Title:

"The Music of Harry Potter: Continuity and Change in the First Five Films"

This dissertation has been accepted and approved in partial fulfillment of the requirements for the Doctor of Philosophy degree in the Department of Music by:

Marian Smith, Chairperson, Music

Anne McLucas, Member, Music

Mark Levy, Member, Music

Carl Bybee, Outside Member, Journalism and Communication

and Richard Linton, Vice President for Research and Graduate Studies/Dean of the Graduate School for the University of Oregon.

December 12, 2009

Original approval signatures are on file with the Graduate School and the University of Oregon Libraries.

An Abstract of the Dissertation of
Jamie Lynn Webster for the degree of Doctor of Philosophy
in the School of Music and Dance to be taken December 2009
Title: THE MUSIC OF HARRY POTTER: CONTINUITY AND CHANGE IN THE
FIRST FIVE FILMS

Approved: _____
Marian Smith

Despite the immense popular and critical response given to the Harry Potter narrative and phenomenon, little has been written about the music for the Harry Potter films. I establish that the aesthetic differences that viewers perceive between the different Harry Potter films are largely due to the musical approaches of composers John Williams, Patrick Doyle, and Nicholas Hooper over the course of four director/composer collaborations for the first five films. This study provides a rare opportunity to examine the work of different composers for a continuing narrative. Moreover, when we explore how music is used in varied ways within the films, we see how each musical approach shapes film visuals into the narrative that the filmmakers sought to convey; when the music changes, the story changes. Music creates the geographic, cultural, and temporal landscapes that draw us in to Harry's 'muggle' and magical worlds. Music defines the way we perceive Harry's emotional experiences of love, joy, loss, and death, and also defines

the philosophical perspectives on the nature of evil and its conquest. Sometimes, the music provides clues to the mystery long before visuals and dialogue address them, and musical relationships (with visuals and within the music itself) allow us to perceive the properties and powers of magic and humanity that may otherwise transpire unseen. Music also plays a role in the types of humor that are represented in the films—from socially-sanctioned transgressions, to macabre, to bawdy, deadpan, and caricature. However, while the core narrative themes in the films are closely related to the main themes in Rowling's original novels, an examination of how Rowling's descriptions of musical events compare with representations of these events in the films reveals that Rowling created a more nuanced social landscape (especially with regard to gender) than is re-contextualized with music in the films.

CURRICULUM VITAE

NAME OF AUTHOR: Jamie Lynn Webster

PLACE OF BIRTH: Oroville, California

DATE OF BIRTH: July 7, 1974

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
California State University, Chico

DEGREES AWARDED:

Doctor of Philosophy, Musicology, 2009, University of Oregon
Secondary area in Ethnomusicology
Master of Arts, Folklore Interdisciplinary, 2003, University of Oregon
Folklore, Anthropology, and Music
Bachelor of Arts, Vocal Performance, 1998, California State University, Chico
Bachelor of Arts, Music Education, 1998, California State University, Chico
Minor in French

AREAS OF SPECIAL INTEREST:

Music of the Twentieth and Twenty-first Centuries
Music for Drama in Stage and Film
Vocal and Dance Music of the Balkans and Eastern Europe
Music and Gender

PROFESSIONAL EXPERIENCE:

Artistic Director, Svila Women's Balkan Ensemble, 2009

Vocal Coach, East European Folk Ensemble, University of Oregon, 2007-2008

Instructor, University of Oregon, 2006-2007
 Music in World Cultures
 Music in International Film

Graduate Teaching Fellow, School of Music, University of Oregon, 2003-2007
 Music in World Cultures
 Music of the Americas
 Understanding Music

Graduate Teaching Fellow, Folklore, University of Oregon, 2001-2003
 Introduction to Folklore
 Randall Mills Archive

PUBLICATIONS:

Webster, Jamie Lynn. "Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in Harry Potter Films," In *Fantasy, Cinema, Sound and Music*, edited by Janet K. Halfyard, London: Equinox, forthcoming, June 2010.

Webster, Jamie Lynn. "Hai la joc! Periodicity at Play in Romanian Dance Music," In *Balkan Dance: Essays on Characteristics, Performance and Teaching*, edited by Anthony Shay, 213-238. Jefferson, North Carolina: McFarland, 2008.

Webster, Jamie Lynn. "The Budapest Ensemble's 'Csárdás! The Tango of the East': Representational Mirrors of Traditional Music and Dance in a Post-socialist, Post-modern Landscape." In *Congress on Research in Dance: 2007 Conference Proceedings*, edited by Tresa Randall, 219-224. N.p.: Congress on Research in Dance, 2007.

Webster, Jamie Lynn. "The Politics of Passion and Purity: Cultural Idealism and the Choreography of Crypt Scenes from Prokofiev's *Romeo and Juliet*." In *Society of Dance History Scholars: Proceedings 2006*, compiled by Allana Lindgren, 151-156. N.p.: Society of Dance History Scholars, 2006.

Webster, Jamie Lynn. "The Mysterious Voice!: American Women Singing Bulgarian Songs." In "Dance and Music in Eastern Europe," ed. Lynn Maners. Special issue, *The Anthropology of East Europe Review* 22, no. 1 (2004): 155-169.

ACKNOWLEDGMENTS

I wish to express sincere appreciation to Professors Anne Dhu McLucas, Marian Smith, Mark Levy, and Carl Bybee for their assistance in the preparation of this manuscript. In addition, special thanks are due to Professors Steve Larson and Jack Boss whose assistance with different music analysis methods was helpful during the early research stage of this undertaking. I also wish to acknowledge Susan Peck for the engraving of my musical transcriptions used as examples throughout this document.

For John, the cats, and my family; especially for my mother—who sent me on my musical path—and for Jacques and Musette—who accompanied me on much of the journey—but who could not be here today.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
Introduction to the Topic	1
Research Goal	11
Relevance of the Topic	18
Important Publications in the Field	23
Sources	52
Scope of the Project	55
Methodology	58
Chapter Outline	60
II. TRANSFERRING AND TRANSFORMING VISIONS FROM PAGE TO SCREEN: A HISTORY OF PRODUCTION, AESTHETICS, AND RECEPTION IN THE HARRY POTTER FILMS	65
Introduction	65
<i>Harry Potter and the Sorcerer's Stone</i>	79
<i>Harry Potter and the Chamber of Secrets</i>	95
<i>Harry Potter and the Prisoner of Azkaban</i>	104
<i>Harry Potter and the Goblet of Fire</i>	119
<i>Harry Potter and the Order of the Phoenix</i>	150
Summary and Conclusions	179

Chapter	Page
III. APPLICATIONS OF CLASSICAL HOLLYWOOD STYLE IN HARRY POTTER FILMS: THE ROLES OF MUSIC IN FILM, PART ONE: CREATING CINEMATIC SPACE	186
Introduction.....	186
Gorbman’s First Principle: Invisibility	196
Gorbman’s Second Principle: Inaudibility.....	222
Gorbman’s Third Principle: Music as a Signifier of Emotion: the Representation of the Irrational, Romantic, or Intuitive Dimension	259
Summary and Conclusions	282
IV. APPLICATIONS OF CLASSICAL HOLLYWOOD STYLE IN HARRY POTTER FILMS: THE ROLES OF MUSIC IN FILM, PART TWO: FROM BEGINNING TO END.....	289
Introduction.....	289
Gorbman’s Fourth Principle: Narrative Cueing.....	292
Gorbman’s Fifth Principle: Formal and Rhythmic Continuity	317
Gorbman’s Sixth Principle: Unity	338
Gorbman’s Seventh Principle: Breaking the Rules	347
Summary and Conclusions	350
V. HARRY’S EMOTIONAL AND PHILOSOPHICAL WORLD: MUSICAL APPROACHES TO NARRATIVE IN HARRY POTTER FILMS, PART ONE	354
Introduction.....	354
Harry’s Emotional World: Love and Friendship	369
Harry’s Emotional World: Loss and Death	398

Chapter	Page
Harry's Philosophical World: Mystery and the Rise of Evil	420
Harry's Philosophical World: Victory, Solidarity, and the Conquest of Evil	457
Conclusions	483
VI. HARRY'S MAGICAL AND HUMOROUS WORLD: MUSICAL APPROACHES TO NARRATIVE IN HARRY POTTER FILMS, PART TWO.....	492
Harry's Magical World: Magic and Fantasy.....	492
Harry's Humorous World: Styles of Humor, including Spectacle and Set-pieces	528
Summary and Conclusions	587
VII. FOLKLORE AND VERNACULAR TRADITIONS AT THE NEXUS OF MUSIC AND GENDER: A COMPARISON BETWEEN MUSICAL EVENTS IN HARRY POTTER NOVELS AND FILMS	591
Introduction.....	591
Gender and Poetic Text: the Sorting Hat's Songs.....	612
Gender and Musical Participation: the Hogwarts Alma Mater, Choir, and School Band	626
Gender and Musical Authority: Command and Seduction in the Magic of Orpheus and the Weird Sisters.....	633
Gender and Choreo-musical Performance: Dancing Veela, the Lovely Ladies from Beauxbatons, and the Proud Sons from Durmstrang	661
Music and Gendering of the "Other": the Merpeople's Message and Moaning Myrtle's Habañera	697
Summary and Conclusions	718
VIII. CONCLUDING STATEMENTS.....	722

Chapter	Page
APPENDICES	745
A. COMPOSER AND DIRECTOR BIOGRAPHIES	745
B. BUCKBEAK'S FLIGHT: A NEO-RIEMANNIAN ANALYSIS	774
BIBLIOGRAPHY	779

LIST OF FIGURES

Figure	Page
3.1 Nearly Headless Nick’s Renaissance tune.....	203
3.2 “Quidditch Fanfare”.	229
3.3 “Hogwarts Forever!”	230
3.4 “Hedwig’s Theme”: third section.....	233
3.5 “Victory”	234
3.6 “Friendship”	234
3.7 The main motif for the Quidditch match in <i>The Prisoner of Azkaban</i>	236
3.8 Two variations of the “Evil/Voldemort” motif.....	274
5.1 “Love/Reflection”.....	371
5.2 “Friendship”	371
5.3 “Love/Reflection/Longing”	376
5.4 “Inner Emotions”	380
5.5 “Inner Emotions”: Harry and Cho at the owlry	382
5.6 “Inner Emotions”: Harry sees Cho at the Yule Ball.....	382
5.7 “Inner Emotions”: Harry sees Hermione at the Yule Ball.....	382
5.8 Three statements of “Cho”.....	389
5.9 “Loved Ones”	391
5.10 “Betrayal”.....	403

Figure	Page
5.11 “Lupin Resigns”	404
5.12 “Cedric’s Death”	409
5.13 “Grieving the Past”	413
5.14 “Loss of Dignity”	416
5.15 “Sirius’s Death”	418
5.16 “Something’s Odd”	423
5.17 “Evil Rising”	426
5.18 “Voldemort”	427
5.19 “Chamber of Secrets”	430
5.20 Three examples of the “Warning Sign” motif.....	433
5.21 “Peter Pettigrew”	436
5.22 “Danger, Danger!”	437
5.23 A similar “Danger, Danger!” motif.....	437
5.24 Two musical elements in the “Dementors” motif.....	439
5.25 “Here’s a clue?”	443
5.26 “Evil is On-the-Move”	444
5.27 “Evil/Voldemort”	446
5.28 “Possession”	454
5.29 “Quidditch Fanfare”	459

Figure	Page
5.30 “Victory”	461
5.31 “Fawkes the Phoenix”	463
5.32 “Fawkes’s Tears”	464
5.33 “Tournament Fanfare”	469
5.34 “Harry Victorious”	471
5.35 “Righteousness”	472
5.36 “The Flight of the Order”	476
5.37 “The Room of Requirement”	477
5.38 “Patronus”	478
6.1 “Hedwig’s Theme,” section I	514
6.2 “Hedwig’s Theme,” section II	514
6.3 “Hedwig’s Theme,” section III	515
6.4 “Hedwig’s Theme,” section II, with a more ominous-sounding bass line	517
6.5 “Double Trouble,” first phrase	519
6.6 “Hedwig’s Theme,” the opening title in <i>The Goblet of Fire</i>	521
6.7 “Hedwig’s Theme,” the journey to Hogwarts in <i>The Goblet of Fire</i>	521
6.8 “Hedwig’s Theme,” the opening title in <i>The Order of the Phoenix</i>	524
6.9 “Hedwig’s Theme,” the journey to Hogwarts in <i>The Order of the Phoenix</i>	525
6.10 Two statements of “Errol the Owl”	543
6.11 “Gilderoy Lockhart”	545
7.1 “Hogwarts Forever!”	629

Figure	Page
7.2 “Hogwarts March”	632
7.3 The A phrases of the “Beauxbatons” theme	673
7.4 The B phrases of the “Beauxbatons” theme.....	673
7.5 The C phrase of the “Beauxbatons” theme	673
7.6 The A phrases of the “Durmstrang” theme.....	684
7.7 The B phrases of the “Durmstrang” theme.....	685
7.8 “Moaning Myrtle’s Habañera”	709
7.9 “Mer Song”	716

LIST OF TABLES

Table	Page
1.1 The alternation of background music and silence as a representation of magical and non-magical events	5
2.1 Director and composer collaborations for the first five Harry Potter films.....	65
2.2 Adjectives used by reviewers to describe thematic music material and overall music content in the first five Harry Potter soundtracks	67
2.3 Timeline of Harry Potter book releases, filming, and film releases.....	73
2.4 A summary comparison of production and reception statistics from the first five Harry Potter films.....	77
3.1 The inclusion of source music and source-scoring in Harry Potter films as an indicator of adherence to Gorbman's principle of invisibility, including the relevance to each film's plot and effects on the musical landscape.....	219
3.2 The alternation of leitmotifs with extensile music for the Quidditch match scene in <i>The Sorcerer's Stone</i> as an example of music following form.....	232
3.3 The alternation of leitmotifs for the rescue-from-the-Dursley house scene in <i>The Chamber of Secrets</i> as an example of music following form	235
3.4 Buckbeak's Flight: traditional Roman numeral analysis	241
3.5 The sequence of atmospheric music and sound for the court appearance scene in <i>The Order of the Phoenix</i> as an example of music following form.....	251
3.6 The alternation of non-diegetic orchestral music and diegetic swing music in Professor Lupin's classroom scene as a representation of subjectivity.....	270
3.7 The alternation of silence and background music in the graveyard scene as a representation of regular (i.e., benevolent) and malevolent magical circumstances	277

Table	Page
3.8 The application of music as an emotional signifier for the irrational dimension in Harry Potter films.....	283
4.1 Musical themes and leitmotifs used during beginning and ending events in Harry Potter films	316
4.2 Four temporal transitions using bird and tree motifs with musical accompaniment in <i>The Prisoner of Azkaban</i>	325
5.1 Visuals aligning with statements of the musical theme “Something’s Odd” in <i>The Sorcerer’s Stone</i> and resulting conceptual resonances	425
5.2 Visuals aligning with statements of the musical theme “Voldemort” in <i>The Sorcerer’s Stone</i> and the resulting conceptual resonances	427
5.3 Visuals aligning with the musical motif “Warning Signs” and the resulting conceptual resonances: examples of music indicating character perception, but not narrative truth.....	434
5.4 The alignment of the “Possession” and “Harry’s Internal Struggle” themes with film visuals and dialogue, and the musical relationship between the two themes in <i>Harry Potter and the Order of the Phoenix</i>	480
6.1 Film visuals suggesting magic that are reinforced by the three sections of “Hedwig’s Theme” in <i>Harry Potter and the Sorcerer’s Stone</i>	516
6.2 Alignment of aggressive actions with the “The Snowball Fight” theme in <i>The Prisoner of Azkaban</i> as an example of rhythmic timing for the purpose of humor	549
6.3 The alignment of visuals with the “Practice Waltz” theme in <i>The Goblet of Fire</i> as an example of overlapping periodicity resulting in continuity, but not humor	564
6.4 Occurrences of peekaboo and relief humor accompanied by abrupt orchestral crescendi in <i>Harry Potter and the Order of the Phoenix</i>	576
7.1 Commonalities in the formal choreo-musical elements of the Beauxbatons and Durmstrang performances in <i>The Goblet of Fire</i>	670

Table	Page
7.2 Musical phrases and phrase lengths in music for the Beauxbatons choreography.....	672
7.3 Musical measures, spoken text, camera angles and choreography in the Beauxbatons Academy performance.....	675
7.4 A comparison of musical form and choreographic form in the Beauxbatons performance	680
7.5 The experience of musical form and choreographic form in the Beauxbatons performance	680
7.6 Phrases and phrase lengths in the music for the Durmstrang choreography	684
7.7 A comparison of musical form and choreographic form in the Durmstrang performance	686
7.8 The alignment of musical measures, spoken text, camera angles, and choreography in the Durmstrang performance	688
7.9 The alignment of spoken text with measure numbers in the two parts of the Durmstrang performance	692
7.10 The alignment of staff hits and strike sounds with measures of music in the two parts of the Durmstrang performance	693
7.11 The alignment of musical phrases and camera angle (visual) phrases with measures of music in the Durmstrang performance.....	694

CHAPTER I

INTRODUCTION

Introduction to the Topic

Film is important, and film music plays a significant role in creating the stories we imagine in film. According to folklorist Bruce Jackson, “Film is the dominant narrative mode of our time.” He continues,

Film and television provide much of the sense of community in a mobile and electronic world: the verbal and imaginative referents we utilize in ordinary face-to-face encounters are as likely to come from our separate-but-shared media experience as anywhere else. Film and television are far too important to be left to the media studies and literature scholars.¹

Moreover, the Harry Potter films encompass one of the most popular narratives of our time.

The Harry Potter phenomenon, inclusive of the Harry Potter films, is wide-reaching and culturally significant. Following the magical journey of an unassuming boy who discovers his wizarding heritage, enters the Hogwarts School for Witchcraft and Wizardry in a magical parallel world, and matures throughout his seven years as a student there into a hero in the fight against dark magic, the Harry Potter story has captured the

¹ Bruce Jackson, “A Film Note,” *Journal of American Folklore* 102 (1989): 389.

hearts, minds, and imaginations of adult and youthful readers alike. The seven-novel series has influenced an entire generation of readers worldwide and the Harry Potter films have been seen by millions of viewers. From a musical perspective, people of our time hum “Hedwig’s Theme” in public spheres much as people of the nineteenth-century hummed the latest opera arias and choruses in the streets of Europe.² A central question is: how has the Harry Potter film music guided the interpretation of the films that have significantly influenced so many?

As the tagline for the first Harry Potter film suggests, the story begins with magic. However, it is the film’s music that facilitates both the general magic of the cinema experience and the fantasy landscape of the Harry Potter story itself. Before we delve into the details of methodology and research, let us see just how inextricably linked are the elements of music and the notion of magic. Indeed, the explanation below constitutes an important starting point for much that is discussed in the course of this introduction and the following chapters.

“Let the magic begin!”³

Harry Potter and Music

At the beginning of the first Harry Potter film, *Harry Potter and the Sorcerer’s Stone*, the presence of music signifies the presence of magic while the absence of music signifies an absence of magic. Music is heard from the start of the viewing experience,

² Informal conversations with others about this research have impressed upon me the wide-reaching appeal of the Harry Potter film music. Even those who have not followed the Harry Potter books or movies have exclaimed, “That’s the one with ‘Hedwig’s Theme’ isn’t it?” or “Didn’t John Williams compose the theme music for those films?”

³ This is one of the promotional taglines for the first Harry Potter film, *Harry Potter and the Sorcerer’s Stone*.

that is to say from the fanfare when the Warner Brothers emblem appears (itself a signifier of the magic of movies) through the first scenes of an orphaned infant, Harry Potter, arriving at his Aunt and Uncle Dursley's doorway—delivered there by faculty and staff from the Hogwarts School of Witchcraft and Wizardry. These opening visuals of a witch (Professor McGonagall), wizard (Headmaster Dumbledore), and motorcycle-riding giant (Rubeus Hagrid) discussing the future of baby Harry Potter on the Dursley's doorstep are musically supported by John Williams's famously haunting "Hedwig's Theme" (a minor-key waltz with unexpected chromatic turns in the melody and sometimes quirky harmonies) as well as many other shorter musical events and phrases played on harp, celeste, and other orchestral instruments. In other words, not only is background music supporting magical characters who are attending to magic-related business, it is also performed on instruments (i.e. harp and celeste) that have magical associations in historical music and drama.⁴ Several ways that "Hedwig's theme" itself taps into traditional musical metaphors for magic will be discussed in Chapter V in greater detail.

To make a transition for the viewer from the infant Harry to the same character ten years later, the camera closes in to focus on baby Harry's lightning-shaped scar (another visual signifier of his inherent magical qualities) as a molten glow emerges from it then explodes to the far reaches of the screen before ebbing away from the scar on the (now) ten-year old Harry's forehead. Harry opens his eyes as an almost-eleven-year-old in his cramped, dusty bedroom—a small cupboard under the stairs in the home of his emotionally stingy Aunt Petunia and Uncle Vernon Dursley and their atrociously ill-

⁴ For instance, Tchaikovsky used the harp in his ballets *Swan Lake*, *Sleeping Beauty*, and *The Nutcracker* to support supernatural characters, places, and events. Similarly, he used celeste to accompany the dance of the Sugar Plum Fairy in *The Nutcracker*. Thérèse Hurley, "Opening the door to a fairy-tale world: Tchaikovsky's ballet music," in *The Cambridge Companion to Ballet*, ed. Marion Kant (Cambridge: Cambridge University, 2007), 164-174.

behaved eleven-year-old son, Dudley. From this moment of Harry's awakening in the *muggle* (that is to say the *non-magical*) world, all music is silenced. There is no magic in the Dursley home, and, in fact, the Dursleys are categorically anti-magic—with Uncle Dursley railing against the mere mention of the word “magic.” Because there is no magic, there is also no music.

Music does not return to the soundtrack until Harry undergoes a different kind of awakening in which he begins to experience his own magical ability. While at the zoo on the occasion of his cousin Dudley's birthday, Harry apologizes to a boa constrictor housed behind glass who has been rudely disturbed by Dudley's incessant tapping and shouting (SS DVD 6:19). The snake looks up at Harry, acknowledging him with a wink, and music reenters the score. Although Harry does not realize it at first, he has the magical power to communicate with snakes. The viewer learns of this magic before Harry learns it himself, because his supernatural ability is accompanied by music that alerts the viewing audience to the magic of this event.

From this narrative point, the film alternates between background silence and the musical accompaniment of “Hedwig's Theme” until Harry's eleventh birthday arrives. When Harry receives a mysterious letter in the mail, music enters the liminal space during which Harry holds the envelope in his hands but has not yet opened it. Although Uncle Vernon ultimately confiscates the letter (still unopened), we know that the contents are magical because the background music enters to tell us so. Magical owls aggressively bring more letters for Harry, though Uncle Vernon Dursley tries to fend them off, and “Hedwig's Theme” accompanies each delivery.

As the inevitability of Harry receiving his magical letter becomes clearer, the music of “Hedwig's Theme” returns louder and with fewer interruptions until it completely fills the aural space. In other words, the soundtrack persists in gaining the

attention of the listener (thus subverting the silence of realism) just as the magical letters persist in subverting the Dursley's denial of magic.

Table 1.1. The alternation of background music and silence as a representation of magical and non-magical events

	<u>Opening Scenes <i>with</i> Music</u>	<u>Opening Scenes <i>without</i> Music</u>
1.	Arrival of Hogwarts professors	
2.		Harry's awakening inside the Dursley house
3.	Harry's conversation with snake	
4.		At the Dursley house
5.	The arrival of owls with Hogwarts letters	
6.		At the Dursley house
7.	The arrival of more owls	
8.		At the Dursley house
9.	etc.	

Horizontally, this chart shows how background music is applied to scenes in which magical events occur, while scenes without magical events do not include background music. Vertically, this chart shows how scenes that include magical events are alternated with scenes that do not include magical events, and likewise, how scenes with background music are alternated with scenes without background music.

At last, the giant-sized character Hagrid breaks down a door to deliver the letter to Harry on his eleventh birthday, and Harry is finally able to receive, open, and read it. The promise of magic that was guaranteed by the organized alternation of music and silence comes to fruition. Harry, in reading the letter with Hagrid, learns that he is a wizard, and that he has been invited to attend the greatest wizarding school that ever was: Hogwarts School of Witchcraft and Wizardry.

Merits of Analysis

By analyzing the way music contributes to a work of narrative cinema, one can gather more meaningful interpretations of the film as a whole than one finds without consideration of the soundtrack. For instance, the scenes described above might not have

conveyed the narrative with as much cinematic *magic* were it not for the consistent messages conveyed by the musical metaphors of John Williams's score in parallel with the goals of the visuals. That is to say, because a precedent is set early on in this film that music accompanies magical events and characters (while non-magical characters are not supported by music), music in general becomes a signifier for the supernatural. Additionally, instruments such as harp and celeste, which have a history of accompanying magical beings and events in classical examples of music for drama, are emphasized above other instruments in these opening scenes, thus deepening metaphors of magic within the musical texture. Furthermore, melodic themes with novel twists and harmonies with unexpected turns, such as those used in "Hedwig's Theme," seem to defy both gravity (as described by Steve Larson's theories of musical forces to be discussed later in greater detail) and normative ideological expectation (as described by Susan McClary's theories of musical codes for gendering also to be discussed later in greater detail), thus confirming through metaphor the unearthly and Otherworldly powers represented in the narrative.

Though film music often works through metaphor (i.e., symbolism, or theatrical codes, as they are sometimes called), not all composers use metaphor in the same way. In the fourth Harry Potter film, *Harry Potter and the Goblet of Fire*, proclaimed a "thriller" by director Mike Newell, composer Patrick Doyle does not distinguish the presence of magic with the presence of music. Consequently, the boundaries defining the ordinary from the supernatural are blurred and the filmgoer perceives both the threat of dark magic in the *muggle* world, and the real-world issues played-out in the magical world. Furthermore, Doyle's music tends to symbolically suggest what we do not see, rather than reinforcing what we do see. If the presence of magic is evident from visuals alone, then the music may provide information about the emotional atmosphere. For

instance, when visuals show an enormous, heavy dragon chasing after Harry through the air, the accompanying melodic gestures are nevertheless high-pitched and frenzied, perhaps to indicate Harry's panic. This mismatching of surface-level metaphors (i.e. enormous and heavy to high-pitched and frenzied) adds tension to the thriller.

In contrast, Nicholas Hooper's music for the fifth film, *Harry Potter and the Order of the Phoenix*, often creates metaphorical musical tension with harmonic progressions rather than melodies, and is able to suggest that which is unseen by using broad (rather than close) parallels with what is seen. For instance, the alternation of two seemingly magnetic harmonies accompanies Harry's first kiss. Similarly, a rhythmically exuberant theme sets the stage for the Weasley twins' Fireworks prank without imitating each physical gesture in the scene with a parallel gesture in the melody.

Music used to metaphorically represent the narrative can also suggest deeper and wider meanings than what surface-level dialogue or actions dictate. For instance, the way music is organized sometimes relates to historical codes of gender and social hierarchy. When Hogwarts characters perform music in equal numbers of males and females, such as when the Hogwarts choir rehearses in *Harry Potter and the Order of the Phoenix*, it suggests gender equality. In contrast, when most performers are males, such as when the pep band performs in *Harry Potter and the Goblet of Fire*, it suggests male dominance.

Within the music itself, martial-sounding duple meters, fanfare-like melodies, and tonic-heavy harmonies may relate to historic dramatic codes for masculinity and for the rational world, while lilting triple meters, blithe or haunting melodies, and subversive harmonies that deviate from standard cadences may relate to historic dramatic codes for the irrational world. When music in triple meter dominates the scores of the first two Harry Potter films, it reinforces the child-like realm of the irrational. When duple-

metered themes assume the fore in the fourth film, it symbolically marks a shift toward an emphasis on realism and Harry's maturity toward manhood.

As we will see in Chapter V, the metaphors we use to talk about music give us insight into how different musical themes over the course of the first five films represent different aspects of Harry's emotional world. Most notably, these themes tell us about Harry's experiences with love, loss, good, and evil. Sometimes the themes representing love tell us about Harry's community of friends and loved ones, while at other times, the music representing love tells us about Harry's loneliness. Similarly, some themes for good and evil tell us that these forces are opposites, while other themes for good and evil tell us that these forces stem from the same source.

Harry Potter in Popular Culture

It would be surprising if any contemporary readers of this research were not at least peripherally aware of the epic Harry Potter narrative discussed above. The Harry Potter franchise, as it has come to be known, has burgeoned into a phenomenal enterprise. The story of the phenomenon itself is also famous—how author Joanne Rowling began writing the story in the 1990s as a single mother trying to develop a way of supporting herself; how she outlined parts of the saga on napkins while riding a train, and later worked on the novels at a cafe table; how she received rejections from prominent UK publishers before striking profitable deals with Bloomsbury, and later, the U.S. publisher Scholastic. Her first novel in the seven-novel saga, *Harry Potter and the Philosopher's Stone* (released as *Harry Potter and the Sorcerer's Stone* in the U.S., and hereby referred to by that title) was published in 1997, followed by *Harry Potter and the Chamber of Secrets* in 1998, *Harry Potter and the Prisoner of Azkaban* in 1999, *Harry*

Potter and the Goblet of Fire in 2000, *Harry Potter and the Order of the Phoenix* in 2003, *Harry Potter and the Half-Blood Prince* in 2005, and *Harry Potter and the Deathly Hallows*, which completed the saga, in 2007. Each of the seven novels sold increasing numbers of copies, breaking first-run printing records along the way. In addition to public success, Rowling's work received numerous awards, and has often been heralded as producing an element of social change regarding children's increased reading habits.

Warner Brothers Pictures sealed a deal with Rowling in 1998 (making her one of the richest women in Britain) to begin work on a series of movies which would follow the titles and order of her seven novels. The first Harry Potter film, *The Sorcerer's Stone*, debuted in 2001 with three newcomers in the lead roles (Daniel Radcliffe as Harry Potter, Rupert Grint as Ron Weasley, and Emma Watson as Hermione Granger) and a host of UK screen veterans filling other main roles. *The Chamber of Secrets* followed in 2002, then *The Prisoner of Azkaban* in 2004, *The Goblet of Fire* in 2005 and *The Order of the Phoenix* in 2007. Other well-known UK actors joined these subsequent cast lists. The sixth installment, *The Half-Blood Prince*, was released in the summer of 2009, and the last chapter, *The Deathly Hallows*, will be split into two movies to be released in 2010 and 2011. While all of the movies have received favorable reviews, some speculate that it is the franchise's immense fan base of the book readers that has propelled record box office numbers, surpassing even blockbuster hits such as *Star Wars* and the James Bond series.⁵

The role of fans in the phenomenon is significant. At local levels, bookstores across the country organized social parties for Harry Potter fans to mark Harry Potter book releases. These parties included games and prizes, and many people—old and

⁵ Monetary figures that support this claim are based on unadjusted gross income.

young—attended in costume, dressed as characters from the story. Similarly, some fans attend the Harry Potter midnight movie premieres in costume, with some waiting hours in line to be first in the door. Communities of fans are connected globally through fansites such as *Muggle Net* and *The Leaky Cauldron*, which offer news, trivia, and opinions on the Harry Potter books and films. Some fan sites, such as the *Harry Potter Alliance*, have become forums for social activism, following the moral principles that many interpret in the original novels. Fans have likely played a role in music reception and commercial production as well.

The musical scores from Harry Potter films have developed award-winning reputations alongside and separate from the Harry Potter movies. In addition to official recognition, such as that given by awards associations, Harry Potter film scores have been listed in recent public opinion polls of favorite classical music, and have sold generously in the form of CDs and sheet music. In my own experience as a music teacher of children, music from Harry Potter (especially “Hedwig’s Theme”) has become the trend in popular “must-play” repertoire. Many students have spent spare time picking out “Hedwig’s Theme” by ear—which is no small feat for novice musicians—before convincing their parents to purchase available piano scores.

The combination of popularity and substance makes research on music from Harry Potter films a compelling topic. So far, I have given examples of some ways that the Harry Potter film music plays prominent roles in reflecting both surface-level action and narrative subtext, as well as signifying broader philosophical issues. Additionally, I have suggested that the three different Harry Potter composers have used musical metaphors and codes differently to support the narrative in the ways listed above. Furthermore, I have discussed some ways that the Harry Potter novels, films, and soundtracks have experienced phenomenal levels of success in formal and informal

spheres. Perhaps this is the most significant underlying issue regarding this topic: the Harry Potter narrative (through novels, then films) has influenced an entire generation of people (both children and adults), and the soundtracks to Harry Potter films have influenced filmgoers's interpretations of that narrative.

Research Goal

In spite of rapid and immense attention given to the Harry Potter novels, movies, and music, very little serious work outside of critical reviews exists examining the Harry Potter film scores as works of music for drama. The goal of this document is to examine the music from the Harry Potter films in comparison with visuals and dialogue in order to discover how each score supports the narratives on screen. As part of this effort, I emphasize metaphorical connections and disconnections between (1) music and visuals, (2) music and dialogue, (3) various aspects of the music itself. Additionally, I compare and contrast the styles of each score, showing how each reflects the drama differently, while also showing how the comprehensive narrative is affected by the cumulative aural experience of the five scores.

By uncovering the ways that music functions within the Harry Potter movies, we can better understand how the musical scores shape the effectiveness of storytelling and emotional impact of the films, and thus how music contributes to the popular success of the Harry Potter movies. When we know how music contributes to the success of the Harry Potter films, we may better understand the narrative messages that are influencing so many. Furthermore, we may better understand the larger question of how contemporary practices in film music facilitate the effective storytelling, emotional impact, and ultimate success of contemporary films.

An analysis of music for Harry Potter films provides a unique opportunity to compare the musical approaches of different composers and directors to the same (continuing) narrative. At the time of writing this document, there are five Harry Potter films that have been released to DVD which employ the talents of three different film composers (John Williams, Patrick Doyle, and Nicholas Hooper) and four different directors (Chris Columbus, Alfonso Cuarón, Mike Newell, and David Yates). Four different collaborations will be considered in this research. American composer John Williams wrote music for the first three Harry Potter films. These include *The Sorcerer's Stone* and *The Chamber of Secrets* with American director Chris Columbus, and *The Prisoner of Azkaban* with Mexican director Alfonso Cuarón. Scottish composer Patrick Doyle followed Williams in writing for the fourth film, *The Goblet of Fire*, directed by his English colleague, director Mike Newell. English composer Nicholas Hooper succeeded Doyle to write for the fifth film (*The Order of the Phoenix*) with English colleague, director David Yates. The Yates/Hooper team was retained to work on the sixth film (*The Half-Blood Prince*), though this film will only have a peripheral role in this study, as it has not yet been released to DVD. It is believed that John Williams will return to the project, joining David Yates, for the final Harry Potter film chapter (which will be released in two parts).

Although the most popular melodies stem from John Williams's scores for these movies, compact disks and instrumental arrangements for Doyle's and Hooper's scores have also been widely marketed. Unlike other well-known episodic movie adventures such as *Star Wars* and *Indiana Jones* that retained John Williams as composer, maintaining his themes throughout, the different composers for subsequent Harry Potter films have made significant changes to the musical themes and, indeed, the dramatic approaches to music for film as a whole. For instance, Williams created several

leitmotifs for the first three films that were abandoned by subsequent composers. Similarly, while Williams's music metaphorically aligns closely with visual movement (e.g., ascending melodies with ascending visuals), Doyle's music frequently acts in counterpoint to visual movement, and Hooper's music only loosely parallels visual gestures. While both Williams's and Doyle's musical themes emphasize melodic lyricism, Hooper's themes, in contrast, rely on harmonic progressions and cadences over rhythmic ostinatos. In fact, even John Williams's own approach to the movies changed noticeably between his theatrical-sounding melodies for the first two movies (directed by Chris Columbus) and his folk-like melodies for the third movie (directed by Alfonso Cuarón).⁶ Although beyond the scope of this document (which concludes analysis with the fifth film), it will be interesting to hear how John Williams chooses to summarize his own Harry Potter music along with the music of Doyle and Hooper when he returns to the project in collaboration with director David Yates.

The task proposed above (i.e. analyzing how different composer and director teams bring different interpretations to the Harry Potter narrative) fits within contemporary film music studies. When music is composed to support a visual narrative such as film, the score often describes to the audience what is being portrayed, and prescribes how the viewer should feel about the portrayal. When we examine how the different Harry Potter scores support the narrative of each film, we find four main approaches that correspond with the four different collaborations over the course of the first five films: (1) John Williams and Chris Columbus, (2) John Williams and Alfonso Cuarón, (3) Patrick Doyle and Mike Newell, and (4) Nicholas Hooper and David Yates. Let us consider some key patterns that we will see over the course of this research.

⁶ Rather than using music from the folk tradition, Williams composes new music using modal melodies, historic British-Irish dance rhythms, and conventional folk musical forms in order to evoke British-Irish folk music.

In an endeavor to provide a simple, yet meaningful way of identifying and remembering key patterns, I propose the following analogies to describe what we will learn about the music from the four different collaborations. In the first two Harry Potter films, *The Sorcerer's Stone* and *The Chamber of Secrets* (with director Chris Columbus), John Williams's music functions as an omniscient set of eyes, defining and clarifying what we see. The music sets a landscape that appears both British and magical, infuses characters with three-dimensional qualities (or in some cases, one-dimensional, as appropriate), prompts audience expectations through recurring ominous motifs, and facilitates compassion for characters within the narrative by punctuating dialogue with mimetic music and suggesting inner emotion through orchestral texture and emotionally moving themes. Film director Chris Columbus's notes for *Harry Potter and the Sorcerer's Stone* support these intended goals.

John's music for "Harry Potter and The Sorcerer's Stone" . . . works on several levels. It's a brilliantly constructed companion piece to the film, integrating seamlessly with every image and emotion. But most importantly, it captures the soul of the Harry Potter world.⁷

In fact the role of Williams's music is so strong within the first two films that it creates the visual narrative as much if not more than it merely reflects it. In other words, Williams's music not only supports, it also adds—and adds in an effective manner.

Likewise, in the third Harry Potter film, *The Prisoner of Azkaban* (with director Alfonso Cuarón), John Williams's music functions as a beating heart, expanding and amplifying our experience of the story. The music expands the dimensions of the landscape to include the past and the present and the familiar with the unfamiliar, infuses Harry's experiences with feeling, blurs viewer perceptions of time and reality, and

⁷ From the CD liner notes, *Harry Potter and the Sorcerer's Stone: Original Motion Picture Soundtrack*.

amplifies the limits of Harry's emotional world. Moreover, the relationship of the music to itself over the course of the film establishes dramatic subtexts that enrich viewer experience and perception. While Alfonso Cuarón praises Williams's music for "breathing life into what has become a much better film,"⁸ I suggest further that Williams's music is the life-blood that flows through the film, weaving emotion into the story much as arteries weave through the body.

In contrast, Patrick Doyle's music for the fourth film, *The Goblet of Fire* (with director Mike Newell), functions as a philosophical mind that reflects, deconstructs, and provides commentary. The music reduces the landscape to the here and now, setting emotional atmospheres accordingly, allows viewers to play a greater role in the interpretation of characters' dialogue and actions, raises the level of immediacy and tension through less direct cueing, and punctuates the dimension of realism with several on-screen musical performances. Perhaps because this film and its darker narrative speak to an older, more savvy audience who have more likely read the Harry Potter books and/or seen the preceding Harry Potter movies, Doyle's music does not (and perhaps need not) spell out each and every narrative element for the observer. There is very little so-called "Mickey-Mousing" between sound and visual elements (save for two choreographed scenes to be discussed later) in favor of expressionistic tone colors and rhythms that function in tandem with the visuals and texts.⁹ This is different from the ways that Williams's Harry Potter leitmotifs are frequently and poignantly inserted into

⁸ Ibid.

⁹ The term "Mickey-Mousing" comes from film music studies (though it is also used in dance research), and alludes to the ways that cartoon visuals and accompanying music tend to function in parallel with each other, with no significant independence from each other. The term is used (often judgmentally) to describe any visual-aural collaboration in which sound closely mimics movement, making explicit either the rhythm or the direction of movement. For instance, a walking bass might illustrate the rhythm of a character's walk, or a glissando might imitate the movement of a character who falls. Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 88.

the aural foreground. Doyle's score exhibits an absence of motif, an absence of character enhancement, and an absence of musical metaphors for thematic emphasis, and in this way deconstructs the clarity that Williams's music had established for Harry's world. As well, we will examine in Chapter V how the musical qualities of some specific themes deconstruct the paradigms that Williams's music had put forth. Just as director Mike Newell praised Doyle for his "terrific instinct for strong story structure," I suggest Doyle emphasized the most stable and important aspects of the story, but allowed the details of the story to be represented more flexibly.

Nicholas Hooper's music for the fifth Harry Potter film, *The Order of the Phoenix* (with director David Yates), functions as skin and nerve-endings that allow viewers to experience the sensations of the narrative as Harry might experience it. The music delicately saturates scenes with potent emotional backdrops, energizes action with pulsing, syncopated rhythms, prompts goose flesh with expressionistic motifs and gestures, and manipulates dramatic circumstances with seductive themes. In general Hooper's work on the fifth Potter film seems to combine stylistic elements from Williams's dramatically evocative melodic motifs with Doyle's growing *Sturm und Drang* atmosphere, while simultaneously adding his own signature by integrating brighter orchestral timbres, global and modern idioms, grounded tonalities, and playful polyrhythms. While director David Yates claims that Hooper's work has elevated all that he has directed,¹⁰ I suggest that Hooper's music brings the narrative to the surface such that it seems we can feel it with our own fingertips.

In each of these cases, music not only supports the visual and textual narrative, it also adds—in varying degrees of effectiveness, depending on the presumed goals of each

¹⁰ From the CD liner notes, *Harry Potter and the Order of the Phoenix: Original Motion Picture Soundtrack*.

method. While Williams's Harry Potter music often alerts observers to specific visualized narrative events, Doyle's score is more reserved, often leaving interpretations of visual events open to the listener. Hooper's score favors event specificity only during certain scenes while generally favoring timbral and textural unity as a strategy for continuity.

While the purpose of music in films is to "help realize the meaning of a film,"¹¹ this study serves also to explore alternative interpretations of a preexisting narrative—a research thread that has come to be known as ideological studies in film. These films are based on previously published written texts that have gained popularity both separate from and in conjunction with the films. Unlike the *Lord of the Rings* trilogy (i.e. a similarly magical epic tale), which was published long before recent films were produced, filming for Harry Potter commenced before the completion of the written series. In other words, Harry Potter film directors and composers (like Harry Potter fans) did not know how the saga would end until 2007, when the final book was published. Without the benefit of hindsight, the first five films and their accompanying soundtracks represented specific chapters in the story without knowing for sure how certain narrative elements would play out in the end. As such, the production of the films is directly intertwined with the history of the books, and the interpretations presented by film directors and composers are directly linked with the information available at the time. Even so, each collaboration developed a unique narrative perspective, thus simultaneously guiding the story in its own terms while waiting for Rowling to finish the series in her terms.

¹¹ David Raksin, "Talking Back: A Hollywood Composer States Case for His Craft," *New York Times*, February 20, 1949.

Relevance of the Topic

The music in Harry Potter films is representative of many contemporary topics of discussion in the field of musicology including, but not limited to, (1) the role of music as both accomplice to and interpreter of narratives in contemporary film, (2) connections between contemporary film music and popular culture, (3) representation (through music) of gendered, national, historical, and cosmopolitan identities in film, (4) and the ways contemporary trends in film music composition and structure reflect traditional, time-tested musical languages connecting music and dramatic presentation. Furthermore (as previously stated), an analysis of music for Harry Potter films provides a rare opportunity to compare the musical approaches of different composers and directors to a continuing narrative with the same characters.

In addition to exploring each composer's individual musical contributions to the narrative, this study also shows how composers have incorporated some cumulative musical resources from the work of their predecessors and their collaborations with different film directors, and rejected other musical resources from the work of their predecessors. Furthermore, the cumulative work of these composers for the Harry Potter films creates a whole which is different from the work of the individual composer. This cumulative whole is important to consider because, as I have learned through conversations with others, most casual observers of the Harry Potter phenomenon are not aware of who the film composers have been, much less that there have been different composers for different Harry Potter films. In other words, for many, the Harry Potter soundtrack begins with *The Sorcerer's Stone* and continues through *The Order of the Phoenix* without boundaries or interruption—the music is all part of the same story.

Although this research clearly falls within film music studies, the Harry Potter film scores can also be examined through the lens of broader musicological studies in dramatic music. Music, drama, and movement have been combined throughout Western music history in various ways. Large scale works, such as examples of early opera emerged in the late sixteenth and early seventeenth centuries in Italy. Later examples followed in France, Germany, and England. Prior to the twentieth century, ballet was an integral part of opera house performance. Early operas included sections to be performed by the *corps de ballet*, while by the nineteenth century, opera and ballet companies shared performance spaces, often using the same narratives, costumes, and sets. While contemporary research on historical opera often highlights the role of music in supporting plot and text, contemporary research on historical ballet has also shown the role of music in supporting narratives that use movement. The combination of the two strains of research are beneficial for film in which dialogue and visuals are equally significant. In addition to the relevance of comparing music with general film movement, some of the Harry Potter films (such as *Harry Potter and the Goblet of Fire*) include scenes with choreographed dance performed to music.

Many extant historic examples of incidental music for spoken-drama over the last four centuries are also recognized within the classical music canon (e.g., Purcell's music for *King Arthur*, Mendelssohn's music for Shakespeare's *A Midsummer Night's Dream*, and Grieg's music for Ibsen's *Peer Gynt*). Although not always included in the musicological canon, nineteenth-century melodramas often included music that related to both the performance's texts and subtexts. During the twentieth century, composers from these realms of classical and popular music developed methods for accompanying film visuals and expressing film narratives with music based on strategies used for opera, ballet, and theater during the previous century. As we will see in Chapters V-VII, the

varied approaches encompassed in the first five Harry Potter films come out of these historic models

Although I compare the Harry Potter film music with methods from art and commercial music, the cumulative compositional approaches (i.e. incorporating and discarding ideas) of the different composers is similar to processes of musical change in studies of folklore and cosmopolitan popular cultures. In fact, ideas of continuity and variation can be ascribed to nearly every aspect of the Harry Potter process. Author Joanne Rowling herself carried through a one-school-year timeline for each of her seven novels, varying each “year’s” events to further the progress of the overall narrative. Within the overall narrative, she uses the continuity of well-known folklore and mythology to ground her storytelling while simultaneously varying traditional folklore to make her own statement. Each of the film directors has similarly maintained most elements of Rowling’s work while making individual choices to figuratively stamp each film with his own mark. While it is beyond the scope of this paper to identify and analyze each of these points of continuity and variation, I place this work within a larger context of collaborative work that not only takes place among those working together at a given time, but also in dialogue with collaborations already completed.

While I argue that the Harry Potter soundtracks change stylistically with each collaboration and exhibit evolving philosophies with the maturing subject matter of each film, it is also true that all five of the film scores follow mainstream film music trends. Like other film music case studies, this project considers the work of three prominent, established composers who have been acknowledged in formal ways through industry awards and informal ways through positive audience reception. While all have received acclaim for their classical-sounding scores, they each exhibit some versatility. Generally speaking, Williams, Doyle, and Hooper all employ neo-romantic principles in their

orchestral compositions for the Harry Potter films. Additionally, Williams wrote mid-century popular style music for *The Prisoner of Azkaban*, while current-day popular musicians contributed three songs for *The Goblet of Fire*. Likewise, all three composers wrote music in British-Irish folk styles for specific scenes in the Harry Potter films. Importantly, all three composers apply dramatic music for Harry Potter films in traditional, measurable ways.

This analysis is different from a standard comparison of musical approaches because all three composers discussed (i.e. Williams, Doyle, and Hooper) worked on the same episodic project at different times. Thus, each responded musically to the same continuing narrative, the same characters, and in most cases, the same actors playing the characters. Additionally, Doyle and Hooper had to respond to inherited Harry Potter music and musical approaches. While beyond the scope of this project, it is also possible that dialectic exchanges occurred with actors' approaches to their characters and Rowling's approach to her narrative after viewing finished films complete with musical scores.¹² This analysis is also different from those that take as a topic multiple scores for one film (e.g. the many available scores for the silent film *Metropolis*) because each of the three composers worked individually on different Harry Potter films within the five considered here. Thus, each worked with different directors, with different immediate story-lines, and within the time-restrictions for production of each film (i.e. without the benefit of hindsight for a film already produced, or the relative leisure of writing an alternate score for a film already scored).

¹² Because J. K. Rowling had not finished writing the *Harry Potter* series when filming began, directors and actors for the first five films did not know how Harry's story concluded. It is likely that directors and actors modified their work as the project continued to reflect their increased knowledge of the long-term narrative goals. It is also possible that J. K. Rowling's writing of the final novels was affected by seeing specific actors in the roles of her characters, and seeing her narrative translated into the film medium.

Academic interest in the role of music as an accomplice to drama on stage and screen has increased over recent decades. The study of film music has developed within the larger issues of dramatic music, and alongside interest in music for opera, spoken drama, and dance. Scholars from the first half of the century sought to define the roles of music within the film medium—that is to say, to address the question of what music can and does do for a film. Following closely, other analysts developed methods of questioning in order to categorize how the music for individual films fulfilled possible roles. Along the way, scholars paid special attention to notable composers and notable works. Claudia Gorbman's *Unheard Melodies* from the 1980s codified methods for understanding not only the roles of music, but also the emotional power that music can hold over the observer. Since the 1980s, various case studies, as will be outlined in the section on important publications in the field, have addressed how music adds layers of meaning and emotional response to art film and popular cinema. As previously mentioned, I integrate research methodologies from both film music studies and scholarly work on music for live drama in the nineteenth and twentieth centuries.

In addition to using methodologies from classical musicology and film music research (as is appropriate for Williams's, Doyle's, and Hooper's compositional style and general approach to drama) I integrate methodologies from music theory, music folklore, and the anthropology of music to explore film scores and Rowling's written descriptions of music, respectively. Methods from music theory offer many of the tools needed to explore how film music functions musically (rather than how music helps visuals to function). The latter approaches from folklore and anthropology are also pertinent to this study because of the wide use of folkloric references both in J. K. Rowling's original novels and the diegetic music in movie representations (inclusive of text, visuals, and music). The other disciplines that have produced analysis of the Harry Potter narrative

and phenomenon are literary theory, sociology, philosophy, and gender studies. My areas for research will be presented in the following section as they relate to publications in the field.

Important Publications in the Field

Readings from many disciplines proved useful in this musical analysis. These readings come from authors in musicology, ethnomusicology, music theory, film theory, anthropology, literary theory, and generalized philosophy and critical thinking as it applies to the former disciplines. In order to address the most specific questions of how music shapes understanding of Harry Potter films, I draw on newer musicology methods that are interested in the cultural sphere, as well as methodologies from music theory and film theory. I have organized my discussion of these readings around areas of research.

Music and Drama

Ideas of metaphorical representation in music for dramatic performance can be traced to historical practices. Research that reflects romantic and neo-romantic musical aesthetics (as is used by the composers for Harry Potter movies) for drama include Gilles de Van's *Verdi's Theater: Creating Drama through Music*,¹³ and Mary Ann Smart's *Mimomania*.¹⁴ These books discuss the musical languages and historical meanings on which the contemporary Harry Potter music is based. In *Verdi's Theater*, De Van argues

¹³ Gilles De Van, *Verdi's Theater: Creating Drama Through Music* (Chicago: University of Chicago Press, 1998).

¹⁴ Mary Ann Smart, *Mimomania: Music and Gesture in Nineteenth-century Opera* (Berkeley: University of California Press, 2004).

that Giuseppe Verdi was a dramatist composer who considered theatrical components in most if not all of his operatic writing. This is in contrast to previous claims that Verdi simply wrote beautiful melodies to please audiences. Both De Van's claim and the evidence he uses to support it are relevant to the discussion of Harry Potter film music because many film composers, including and especially John Williams, are perceived in the same way (i.e. as writers of beautiful melodies, certainly, but not always perceived as dramatists).

Similarly, Smart's *Mimomania* explores how several nineteenth-century dramatic composers represented theatrical movement, narrative, and ideology through music. She outlines three particularly useful ways that music provides narrative elements that other theatrical media cannot supply. First, music can expand the physical space beyond the boundaries of what is seen. This is experienced in several scenes in the Harry Potter films when hearing precedes seeing, and when sounds are heard from off screen. Second, music can emphasize movement through synchronization. This strategy is often used in the Harry Potter films to punctuate humorous actions. Third, music can represent the internal thoughts of characters. Music is useful in this endeavor when mournful-sounding melodies alert viewers that Harry is remembering his late parents, and when more cheerful-sounding music supports Harry's new friendships. The way music represents Harry's emotional world is the topic of Chapter V. Similarly, Pierluigi Petrobelli's *Music in the Theater* argues that the function of dramatic music is to characterize dramatic discourse in its own terms and establish dramatic temporal dimensions.¹⁵ Like research from Smart and de Van, Petrobelli shows how nineteenth-

¹⁵ Pierluigi Petrobelli, *Music in the Theater*, trans. Roger Parker (Princeton: Princeton University Press, 1994).

century musical dramatists such as Verdi were able to include both what is seen and what is not seen in their musical representations.

Some information from Roland John Wiley's *Tchaikovsky's Ballets* is particularly useful for showing how magic characters, events and places were represented musically in nineteenth-century ballets.¹⁶ For instance, Tchaikovsky represents the odd, and possibly magical character of Herr Drosselmeyer with the unusual texture of viola, trombones, and tuba in *The Nutcracker*. In the same ballet, Tchaikovsky musically represents the delicate tremble of snowflakes in the land of the Sugar Plum Fairy with a *celesta mustel* (which was specially ordered for the first performances).¹⁷ These examples are similar to the ways that John Williams represents the arrival of the magically odd Knight Bus with a bass clarinet solo, and frosts the music accompanying the wizarding world with celeste. Similarly, composer Nicholas Hooper uses clarinet to depict humorous scenerios, and celeste to represent elements of magic.

By using the dramatic precedents set in codified works of the nineteenth century as comparative examples, I will be better able to show how the work of the three composers functions dramatically. As described above, these dramatic precedents include the relationships between music and visual drama, and the elements of the music itself. These elements of music include theatrical ways of establishing mood, emotion, and dimension. When we examine what the music is telling us through these dramatic codes and relationships, we can better understand how music shapes the understanding of the narrative.

¹⁶ Roland John Wiley, *Tchaikovsky's Ballets* (Oxford: Oxford University Press, 1985).

¹⁷ The Parisian builder Auguste Mustel invented the celeste in 1880. The instrument followed in the footsteps of the *dulcitone*, invented by Auguste's father Victor Mustel in 1860.

Music and Meaning

In asking the question, “how does music shape understanding of Harry Potter films,” I am guided by writings which interrogate the notion of *meaning*. Laura Bohannon’s “Shakespeare in the Bush” reminds readers and scholars that meaning is not universal, and must be learned through enculturation.¹⁸ She provides an example from her experience explaining Shakespeare’s *Hamlet* to indigenous Bushmen while on a research trip to Africa. Although she originally believed that the underlying messages would be obvious to anyone hearing the story, the Bushmen interpreted the story differently than she at every turn of the plot. In other words, she believed her interpretation was obvious because of her cultural viewpoint had taught her to understand certain narrative codes, while the Bushman championed their interpretation based on the narrative codes specific to their culture. Specifically, this is relevant to consideration of the globalized phenomenon of Harry Potter—a British story envisioned by a woman living in Scotland and re-envisioned for film by male directors from the United States, Mexico, and Great Britain, with reflecting musical commentary by male composers from the United States and Great Britain, received by audiences around the world. Although some believe that music is theoretically absolute, musicologists’ and ethnomusicologists’ theories argue that cultural learning teaches listeners to respond to and/or interpret music in certain ways based on patterns of experience. That is to say, even though many viewers have been subconsciously taught what different musical codes mean by way of a lifetime exposure to Hollywood films and television (e.g., we know what a love theme ought to sound like, and likewise, how a danger theme moves us to the edge of our seat), different people will continue to find new ways of interpreting the sounds they hear. I

¹⁸ Laura Bohannon, “Shakespeare in the Bush,” *Natural History* (August-September, 1966), 28-33.

recognize the difficulty in putting forth a single interpretation of the Harry Potter film music, and as such, affirm that my findings—though grounded in objective methodologies as much as they can be—are still subjective (as the interpretation of music tends to be) and may only constitute one way of perceiving.

Similarly, Herbert Butterfield's *The Whig Interpretation of History* warns against isogesis interpretations, and especially cautions against accepting history carte-blanche through the eyes of the so-called "victors."¹⁹ Such interpretations, he argues, are always skewed. That is to say, I do not claim that the enormous popularity of Harry Potter film music is an indicator that the soundtracks represent the best of what modern film music has to offer. Likewise, I do not dismiss the Harry Potter film music because none of the soundtracks have won an academy award (as Howard Shore's score for *The Lord of the Rings* has, for instance). I consider the research of those who have addressed the Harry Potter narrative in the context of other disciplines, but also recognize that a musical analysis of Harry Potter film music offers a different perspective than is provided through the lens of other disciplines.

Likewise, Lydia Goehr's *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* reminds researchers that music is never abstract when considered within the context of its cultural genesis.²⁰ Whether consciously or not, composers reflect certain cultural aesthetics and ideologies in the way they compose music, and music is received during the era of composition and after based on the cultural ideologies of the listeners. These ideas contribute to methodologies of general analysis of musical meaning, and also to feminist approaches, such as those of Ruth Solie and Susan

¹⁹ Herbert Butterfield, *The Whig Interpretation of History* (New York: W. W. Norton, 1965).

²⁰ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992).

McClary (to be addressed in a following section on gender), of questioning patriarchal narratives, and reconsidering equality and difference with regard to gendered issues. Although some claim that seeking meaning is the “death certificate of art,” Sophia Preston argues that the search for meaning also allows us a way “inside” a work.²¹ However, rather than seeing meaning as a singular goal of content, like a kernel inside a piece of fruit, one must instead accept that meaning is extracted much as

an onion, a construction of layers . . . whose body contains, finally, no heart, no kernel, no secret, no irreducible principle, nothing except the infinity of its own envelopes—which envelop nothing other than the unity of its own surfaces.²²

Furthermore, Preston argues that the objectivity required of post-structuralist approaches requires that writers admit subjectivity by identifying the reasons for their analysis. As such, I sometimes provide more than one possible interpretation based on findings. For instance, when I argue that particular approaches are less effective than others, I accept that this is an act of favoring my own interpretation as a viewer over the intentions of the composer, and note this in the research as applicable.

Film Music

Approaches to analyzing and writing about music and film are included in Jonathon Bellman’s *A Short Guide to Writing About Music*, and Timothy Corrigan’s *A*

²¹ Sophia Preston, “Iconography and Intertextuality: The Discreet Charm of Meaning,” (Sophia Preston, 1998).

²² Roland Barthes, “Style and Its Image,” in *Literary Style: A Symposium*, ed. Seymour Chatman (London: Oxford 1971), 10.

Short Guide to Writing About Film.²³ Furthermore, Edward T. Cone ‘s essay “Three ways of Reading a Detective Story—Or a Brahms Intermezzo,” from his book *Music: A View from Delft*, posits that it takes three different types of readings to truly appreciate either a story with a surprise ending or an unfamiliar piece of music.²⁴ The relevance of his approach is twofold, as this research concerns the film music for a story in which the element of mystery is especially important. While the first reading (or listening) allows enjoyment and the second reading provides opportunity for analysis, only the third and later readings allow for the synthesis of enjoyment with appreciation for the writer’s craft—taking in both the style and the structure of the composition.

It is also necessary to inquire how the music in Harry Potter movies fits within the film music genre of the recent century. Corrigan’s *A Short Guide to Writing About Film*, already mentioned, defines some basic ways of looking at, understanding, and categorizing film, mainly in visual and textual terms, with some examples of the relationship of film with other arts. The appendix from Royal S. Brown’s *Overtones and Undertones: Reading Film Music* provides a useful framework of questions for analyzing film.²⁵ These questions focus on addressing objective aural experiences (i.e. defining the genre of ensembles used, and taking note of when music is present and not), and are similar in approach to questions used in musicology and ethnomusicology to describe roles and functions of music within a given context. The answers to these questions can then be analyzed to better understand how a film’s soundtrack fulfills the functions of film music as discussed by Aaron Copland in his article, “Tip to Moviegoers: Take off

²³ Jonathon Bellman, *A Short Guide to Writing about Music* (New York: Longman, 1999). Timothy Corrigan, *A Short Guide to Writing about Film* 2nd ed. (New York: Longman, 1998).

²⁴ Edward T. Cone, *Music: A View from Delft* (Chicago: University of Chicago, 1989).

²⁵ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1957).

Those Ear-Muffs,” as well as in the chapter on film music in his book *What to listen for in music*.²⁶ These functions include setting time and place, facilitating narrative and scene transitions, supporting characters, suggesting emotional responses and interpretations of the plot, and providing continuity. These functions are described and discussed by many of the following authors in the course of their work as well, however Copland’s article addresses them most succinctly.

Richard Arnell and Peter Day’s *The Technique of Film Music* summarizes the history of music use in film, beginning with music for drama, silent film, and later, music for a variety of film types including animation, drama, documentary, ballet, opera, and filmed musicals.²⁷ Chapters include some notation, some technical explanations of synchronicity between image and sound, and several interviews with notable film composers. Though music and information about the Harry Potter composers are not included, music and information about their contemporaries provide insight about contemporary practices. The chapters in Arnell and Day’s book regarding functions of music in sound film help structure my argument regarding what composers Williams, Doyle, and Hooper do well in the Harry Potter films. Similar to the previous book, Roy Prendergast’s *Film Music* summarizes the history of music used in film beginning with the silent film era.²⁸ It has a larger section on film music from the 1950s to the present, using many case study examples, although it (too) does not include anything on the composers who have worked on the Harry Potter films. Although both Prendergast’s and Arnell’s books discuss film music approaches from earlier times, some information is

²⁶ Aaron Copland, “Tip to Moviegoers: Take off those Ear-Muffs,” *The New York Times*, November 6, 1949. Aaron Copland, *What to listen for in music*, intro. William Schuman (New York: Signet Classic, 2002).

²⁷ Richard Arnell and Peter Day, *The Technique of Film Music* (New York: Hastings House, 1975).

²⁸ Roy M. Prendergast, *Film Music: A Neglected Art* (New York: Norton, 1992).

relevant to this study because John Williams models his approach after the precedents set by earlier film composers from the era of Max Steiner. Furthermore, Prendergast posits a direct link between nineteenth-century opera and twentieth-century film music, making the claim that recitative is to dialogue as aria is to soundtrack.

However, other scholars such as Anne Dhu Shapiro challenge Prendergast's claim by showing how film music extends directly from nineteenth century melodrama practices. In her article, "Action Music in American Pantomime and Melodrama, 1730–1913," Shapiro shows how theater music (like film music) was "generally wordless and often woven organically into the dramatic continuum." Furthermore, the genre was practiced by generations of musicians who maintained stylistic continuity in contrast to more formal styles of music (such as opera and ballet) that were "often intentionally innovative."²⁹ Similarly, Martin Marks's *Music and the Silent Film* shows how scores for early film developed, and provides case studies to explore how these scores effectively supported on-screen drama.³⁰

Laurence MacDonald's *The Invisible Art of Film Music* gives very short case studies for notable films for each year and/or era beginning with 1920.³¹ There are several examples given of John Williams's film music, as well as one for Patrick Doyle. Case studies are made in written description without notation. Scott D. Paulin's article, "Richard Wagner and the Fantasy of Cinematic Unity: The Idea of the *Gesamtkunstwerk* in the History and Theory of Film Music" from the book *Music and Cinema* explores

²⁹ Anne Dhu Shapiro (now McLucas), "Action Music in American Pantomime and Melodrama, 1730–1913," *American Music*, (Winter 1984), 49.

³⁰ Martin Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924* (New York: Oxford, 1997).

³¹ Brian McFarlane, "Reading Film and Literature" in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 15-28.

how Wagnerian principles of total art (e.g. when collaborative arts are unified in their presentation goals) shaped twentieth-century film scoring practices.³² He identifies the seemingly paradoxical matter of integrating music in the effort to create verisimilitude, and explores differing points of view regarding the level of freedom with which music should be integrated into film (i.e. level of frequency and level of synchronicity). This case study is especially useful in the chapter concerning magic and fantasy, and in showing the varied ways that Harry Potter composers negotiated elements of fantasy with elements of realism over the arc of the films.³³

The work of Darby and Du Bois on *American Film Music: Major Composers, Techniques, Trends, 1915-1990*, provides more specific case studies of John Williams's music and the work of his contemporaries.³⁴ The chapter concerning John Williams discusses biographical information as it relates to his career as a film composer, and examines significant themes from notable soundtracks, showing how each supports either specific characters or larger narrative ideas. In examining Williams's themes that have experienced popular success, they also show how Williams has been type-cast as a composer for epic action narratives.

Case studies from *Music and Cinema*, edited by James Buhler, Caryl Flinn, and David Neumeier, are also useful for defining the specific ways that music functions in

³² Scott D. Paulin, "Richard Wagner and the Fantasy of Cinematic Unity: The Idea of the *Gesamtkunstwerk* in the History and Theory of Film Music," in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeier (Hanover: Wesleyan University Press, 2000), 58-84.

³³ I often use the terms "arc" or "contour" to describe the stylistic progression of the four collaborations over the course of the five Harry Potter films. As we will see, there is a Kantian relationship (i.e., thesis, antithesis, and synthesis) over the course of the four collaborations that may likewise be described as having a sonata-like form (i.e, exposition, development, contrast, and recapitulation).

³⁴ William Darby and Jack Du Bois, *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson: MacFarland, 1990).

contemporary films.³⁵ For instance, Buhler's case study titled, "Star Wars, Music, and Myth" explores how Williams's use of leitmotifs in the *Star Wars* soundtrack helps create an aura of myth within the epic tale akin to Wagner's use of leitmotifs in the Ring cycle.³⁶ This chapter is useful for examining how Williams's leitmotifs function similarly in the Harry Potter saga (i.e. an epic narrative of similar fantastical subject matter to *Star Wars*). Justin London's "Leitmotifs and Musical Reference in the Classical Film Score" from the same book (*Music and Cinema*) discusses the parallel between leitmotifs and proper pronouns in helping to define who's who in film narratives.³⁷ He uses the example of *Mildred Pearce* (with soundtrack composed by Max Steiner) to show how a non-diegetic film score can identify a character correctly (in this case by using Mildred's leitmotif) even when the dialogue gets it wrong (in this case because she is addressed by another name with connotations of a different role in life). In following chapters I will show how this relates to John Williams's use of leitmotifs, especially in the second Harry Potter movie (*The Chamber of Secrets*) in which Williams's soundtrack identifies clues to the mystery correctly even when the dialogue might otherwise lead observers astray.

Although over twenty years old, Claudia Gorbman's *Unheard Melodies* is perhaps still the most influential book on the roles of film music.³⁸ In addition to explaining the history of music in film, she addresses the need for music in film based on

³⁵ James Buhler, Caryl Flinn, and David Neumeyer, *Music and Cinema* (Hanover: Wesleyan University Press, 2000).

³⁶ James Buhler, "Star Wars, Music, and Myth," in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer (Hanover: Wesleyan University Press, 2000), 33-57.

³⁷ Justin London, "Leitmotifs and Musical Reference in the Classical Film Score," in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer (Hanover: Wesleyan University Press, 2000), 85-98.

³⁸ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987).

cultural aesthetics and ideologies present during the early years of film. Like other authors (see de Van and Smart) who discuss how music metaphorically reflects live drama, she explores how music reflects cinematic drama. She uses the term *code* (rather than the word metaphor) to describe how music represents ideas. She explains that, “we may see music as ‘meaning,’ or organizing discourse, on three different levels in any film.”³⁹ If we listen to a piece of music independently of other activities, we listen to the structure of the music as it functions within the codes of musical discourse. If we listen to the same piece of music functioning in a social setting (that is representative of a cultural context) such as at a restaurant or public park, we observe *cultural musical codes*.

Third, music in a film refers to the film—that is, it bears specific formal relationships to coexistent elements in the film. the various ways in which it does so shall be called *cinematic musical codes*. . . .⁴⁰

She also explores how the use of these codes was emphasized in Max Steiner’s approach to film composition. This style developed by Steiner and his contemporaries has come to be known as the Classical cinematic approach, and is followed with variations by the three composers for the Harry Potter films. Furthermore, she argues that film music lowers the threshold for accepting the unbelievable, thus freeing the observer from the limitations of reality in order to experience film at an emotional level. This is especially important in fantasy films such as the Harry Potter series in which reality is always in question.

³⁹ Gorbman, *Unheard Melodies*, 12.

⁴⁰ Gorbman, *Unheard Melodies*, 13.

Similar to Gorbman's book, Kathryn Kalinak's *Settling the Score: Music in the Classical Hollywood Film* provides descriptions of the main musical elements of Classical Hollywood style film scores.⁴¹ However, while Gorbman presents the information as a theory of prescription, probing the dramatic rules that composers follow, Kalinak presents the information as description, showing the effects that composers sought to achieve. In other words, when we examine the principles that Gorbman sets forth, we find out how film composer met and meet the varied dramatic ends that Kalinak describes.

Annahid Kassabian's *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* continues Gorbman's discussion by further distinguishing personal codes from cultural codes.⁴² She posits that the composition and reception of film scores is based on the relationship between filmgoers' knowledge and awareness of a wide range of musics. Furthermore, she argues that popular music in soundtracks allows for more individual interpretations of the cinematic experience, while original scores encourage filmgoers to assume a subjective position that might be unfamiliar. This theory is particularly relevant to the fourth Harry Potter film soundtrack (*The Goblet of Fire*), which includes music by contemporary popular musicians in addition to original orchestrations by Patrick Doyle.

Additionally, Kassabian provides alternative terms and models when Gorbman's seem problematic in modern times. For instance, Gorbman differentiates source music (i.e., diegetic music) from background music (i.e., non-diegetic music), while Kassabian offers a third term, source-scoring, which describes the music that may be perceived as

⁴¹ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin, 1992).

⁴² Annahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (London: Routledge, 2001).

both source and background music from different perspectives. This term is particularly useful for describing music-to-visual relationships in the third and fifth Harry Potter films, which blur the boundaries between source music and background music.

I also reference the theories put forth by Michel Chion in *Audio-vision: Sound on Screen*, in which Chion discusses how music and visuals act in a dialectic fashion—that is to say, in which the one influences perceptions of the other, and vice-versa.⁴³ In contrast to Gorbman and Kalinak, who argue music’s worth as the accomplice to film drama, Chion proposes that the addition of music in film creates (rather than reinforces) the visual narrative. While Chion’s theories are applicable to the Classical Hollywood style of film composition (i.e., the style that the Harry Potter composers generally follow), his discussion is not limited to this genre. As such, his discussion theorizes how the alchemy of music and film creates perception, rather than either prescribing or describing a singular method for conveying interpretation.

Music, Metaphor, and Motion

In order to describe more specifically how codes (i.e., metaphors or conventions) work to create perception from the perspective of music theory research, I am informed by Larson’s unpublished manuscript *Musical Forces* as well as Johnson and Larson’s “‘Something in the Way She Moves’—Metaphors of Musical Motion,” and Larson and VanHandel’s “Measuring Musical Forces.”⁴⁴ Larson’s research (individually, and with

⁴³ Michel Chion, *Audio-Vision: Sound On Screen*, ed. and trans. Claudia Gorbman, fwd. Walter Murch (New York: Columbia University, 1994).

⁴⁴ Steve Larson, *Musical Forces: Motion, Metaphor and Meaning* (Unpublished manuscript). Mark L. Johnson and Steve Larson, “‘Something in the Way She Moves’—Metaphors of Musical Motion,” *Metaphor and Symbol*, 18, no. 2 (2003): 63-84. Steve Larson and Leigh VanHandel, “Measuring Musical Forces” *Music Perception* 23, no. 2 (Berkeley: University of California, 2005): 119-136.

Johnson and VanHandel) provides useful explanations and terminology for how listeners experience music, and explains metaphors that are often connected with experience of listening to music. These metaphors are directly connected with many of the ways that film composers connect visual elements with metaphorical musical equivalents. Simply put, Larson's theories explore how metaphors of gravity, magnetism, and inertia can help explain movement (itself a metaphor) in melody, harmony, and rhythm. By using metaphors of motion to describe music, one can help explain how music affects the listener emotionally. For instance, while John Williams' music tends to use musical metaphors (such as up, down, fast, slow, etc.) to align with actions and emotions on screen, Patrick Doyle's music can be analyzed as metaphorically working against actions and emotions portrayed visually. Furthermore, Larson and Johnson explain two different temporal metaphors for music (e.g. a "moving times" metaphor and a "moving observer" metaphor) and three spatial metaphors for music (e.g. a moving music metaphor, a musical landscape metaphor, and the metaphor of music as a moving force) that are also useful for describe the experiences suggested by the film soundtracks.

In special cases, I combine neo-Riemannian methods from Richard Cohn's "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," Brian Hyer's "Reimag(in)ing Riemann," and David Lewin's "Generalized Musical Intervals and Transformations" to provide an alternative analysis for some of the Harry Potter themes.⁴⁵ These methods include plotting harmonic progressions on grids of triangles, each representing a triadic harmony. This alternative to traditional Ramellian analysis is equally appropriate to the neo-romantic approaches

⁴⁵ Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15, no. 1 (1996): 9-40. Brian Hyer, "Reimag(in)ing Riemann," *Journal of Music Theory* 39 (1995): 101-38. David Lewin, *Generalized Musical Intervals and Transformations* (New Haven: Yale University Press, 1987).

used by the three composers, and also provides visual representations of harmonic movement that contribute to a layered understanding of musical metaphors for movement.

Additionally, methodologies from music and dance research, such as those by Rachel Duerdon and Inger Damsholt provide ways of organizing metaphorical alignments between music and cinema visuals and between music and cinema narrative. Duerden's exploration of the relationships between Arnold Schoenberg's *Verklärte Nacht* (1899), Richard Dehmel's poem of the same title from 1896, and re-conceptions as a choreographed work by Antony Tudor in 1942, and Jiri Kylian in 1975 provides a model for comparing music, narrative, and movement in order to reveal different layers of meaning through musical and visual interpretations of text.⁴⁶ Likewise, Inger Damsholt's unpublished dissertation *Choreomusical Discourse: The Relationship between Dance and Music* shows how the relationship between music and gesture is informed by issues of gender and social ideology.⁴⁷ She argues that just as the man/woman relationship is integral to historical notions of (classical) dance so is the dominant/submissive relationship perceived between music and dance. Thus contemporary choreographic discourse has eschewed the practice of following music too closely (or at all, in some cases) in order to exert independence from music. This argument relates to both the ways that choreography is used with music in the Harry Potter movies, and also to the levels of synchronicity between music and visuals in general. Also note how this discussion of hierarchical roles between music and

⁴⁶ Rachel Chamberlain Duerden, "Transfigurations: Changing Sensibilities in Schoenberg's *Verklärte Nacht*" (Rachel S. C. Duerden, 2000).

⁴⁷ Inger Damsholt, "Choreomusical Discourse: The Relationship between Dance and Music" (PhD diss., University of Copenhagen, 1999).

movement is similar to discourse concerning hierarchies between music and text to be discussed in a following section.

Gender Studies

During the course of my analysis, I explore whether either narrative musical events or the film score music as a whole are represented in a gendered way. Several scholarly articles on the topic of Harry Potter, as well as academic work in gender theory guide my approach to this exploration. Research on Harry Potter from academic literature spheres focuses on issues of gender in culture and folklore. Mimi R. Gladstein's "Feminism and Equal Opportunity: Hermione and the Women of Hogwarts" argues that Rowling's tale philosophically exemplifies a tradition of equality.⁴⁸ Terri Doughty's "Locating Harry Potter in the 'Boys Book' Market," addresses issues of gender in Harry Potter as an expression of popular culture and commercial phenomena.⁴⁹ Eliza T. Dresang's "Hermione Granger and the Heritage of Gender" addresses gender issues in popular culture past and present.⁵⁰ She explores historical and mythological associations with the name Hermione, and theoretical questions about the role of Hermione within Rowling's narrative. Jann Lacoss's analysis of gender within Harry Potter novels in her article "Of Magicals and Muggles: Reversals and Revulsions at Hogwarts" argues that wizarding culture can be conceived as a cultural parallel to real-

⁴⁸ Mimi R. Gladstein, "Feminism and Equal Opportunity: Hermione and the Women of Hogwarts," in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Baggett and Shawn E. Klein (Chicago: Open Court, 2004), 49-60.

⁴⁹ Terri Doughty, "Locating Harry Potter in the 'Boys Book' Market," in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri, 2002), 243-260.

⁵⁰ Eliza T. Dresang, "Hermione Granger and the Heritage of Gender," in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri, 2002), 211-242.

world cultures.⁵¹ Therefore, gender, as it is written in Rowling's text, can be compared to gender topics in real-world cultures. David Steege's article "Harry Potter, Tom Brown, and the British School Story" compares Rowling's wizarding school culture to real-world school cultures in other significant works of literature, and in British cultural history.⁵² Because Rowling's story reflects real culture as often as imagined, it offers many layers of interpretation for film directors to emphasize. These articles are found in *The Ivory Tower and Harry Potter*, itself a representation of the trend of academic interest in the greater Harry Potter phenomenon.⁵³

Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* argues that concepts of gender have been molded by societies, and Butler deconstructs notions of fixed identities in favor of constructivist theories.⁵⁴ However, in Butler's *Bodies That Matter*, she further explains that the performance of gender (i.e. performativity) is not theatrical.⁵⁵ Unlike an "act" that happens within limited parameters, performance of gender is acted out over time. This scholarship is useful for decoding Rowling's narrative (written and on screen) with regard to gender construction as it pertains to music and musical identities. Specifically, I show in Chapter VII how some of Rowling's original descriptions of performing musicians reflect Butler's claim of non-fixed identities, while cinematic depictions of the same musicians represent them in culturally

⁵¹ Jann Lacoss, "Of Magicals and Muggles: Reversals and Revulsions at Hogwarts," in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri 2002), 67-88.

⁵² David K. Steege, "Harry Potter, Tom Brown, and the British School Story," in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri, 2002), 140-158.

⁵³ Lana A. Whited, "Introduction," in *The Ivory Tower and Harry Potter* (Columbia: University of Missouri, 2002), 1-12.

⁵⁴ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990).

⁵⁵ Judith Butler, *Bodies that Matter* (New York: Routledge, 1993).

fixed ways. Similarly, Susan Bordo's article "Feminism, Foucault and the Politics of the Body" describes the domestication of the feminine body in order to meet cultural requirements of feminine beauty.⁵⁶ This reading contributes to my analysis of gender construction for female characters in musically significant scenes from the fourth movie (*The Goblet of Fire*).

Music and Gender

In the realm of feminist methods in musicology, Susan McClary's *Feminine Endings* offers several explorations of how concepts of gender manifest in music, musical characters, compositional techniques, and audience reception. She writes, "In most dramatic music, there are both female and male characters, and usually (though not always) the musical utterances of characters are inflected on the basis of gender."⁵⁷ In Chapter Two of her book, she describes how a musical vocabulary delineating dramatic characters and actions developed during the seventeenth-century, and claims that a culture shift regarding gender ideologies of the time shaped this vocabulary. In contrast to the Renaissance, during which time males were expected to be more expressive (and women less expressive), McClary argues that female characters became more expressive during the early Baroque due to the emerging paradigm in which so-called rational males used the rhetoric of logic, while so-called emotional females used the rhetoric of seduction. Likewise, Mauro Calcagno's article, "'Imitar col canto chi parla': Monteverdi and the Creation of a Language for Musical Theater" explains how

⁵⁶ Susan Bordo, "Feminism, Foucault and the Politics of the Body," in *Up Against Foucault*, ed. Carole Ramazanoglu (London: Routledge, 1993), 179-202.

⁵⁷ Susan McClary, *Feminine endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota, 1991).

Monteverdi's endeavors to imitate speech in his writing for early opera developed into a system for expressing sentiment and meaning that is still reflected in contemporary practices.⁵⁸ Suzanne G. Cusick's "Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy" similarly addresses how seventeenth-century discourse regarding compositional approaches sexualized and sensualized the process using the metaphor of a disobedient body.⁵⁹ This relates to arguments made in this analysis regarding the gendering of music in its so-called subordinate role to other cinematic roles. I am also informed by these resources to examine how music represents the irrational dimension, which has been historically associated with dramatic femininity.

In Chapter Three of *Feminine Endings*, McClary contrasts the so-called proper and improper constructions of female sexuality (i.e. between the virgin and the whore) used in Bizet's *Carmen*. While Don José's virginal sweetheart Micaela is depicted musically with diatonic melodies, nonphysical rhythms, and simple discourse, the seductress Carmen is depicted musically with teasing, inflected melodies, physically-charged rhythms, and seductive discourse. These theories not only apply to the musical discourse used to seduce filmgoers into the Rowling's wizarding world, but also more specifically to the ways that female characters are portrayed with musical themes. Incidentally, the habañera rhythm that so many associate with Bizet's character Carmen is used to represent a seduction in the fourth Harry Potter film.

Judith Tick's research in "Passed Away is the Piano Girl: Changes in American Musical Life 1870-1990" provides generalized information about traditional roles and spheres for Euro-American male and female music-makers—a topic that relates to the

⁵⁸ Mauro Calcagno, " 'Imitar col canto chi parla': Monteverdi and the Creation of a Language for Musical Theater," *Journal of American Musicological Society*, 55 no. 3 (2002): 383-431.

⁵⁹ Suzanne G. Cusick, "Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy," *Journal of the American Musicological Society*, 46 no. 1 (1993): 1-25.

roles and spheres associated with music-making in Rowling's wizarding world.⁶⁰ Additionally, she defines some of the dichotomies between so-called masculine and feminine elements in music with regard to performing forces, genres, and musical qualities. Historical information such as this provides a foundation for the comparison between gender roles in music-making as presented in Rowling's novels and represented in the films.

John Shepherd's arguments in "Difference and Power in Music" and "Music and male hegemony" attest that most classical and popular music reinforces social male hegemonic codes.⁶¹ He claims that in society, men dominate women out of fear of subversive female power, and in classical music, male composers create systems for dominating music (through pitch and rhythm control) out of fear of the threatening reminders of encroaching, integrated, relatedness that music signifies. Furthermore, he argues that voices in classical music are represented in so-called safe ways, withholding symbolic "fertility of relatively unfettered male/female *gender* relationships."⁶² Voices used in popular music, though they might suggest an alternative to the dominant male model, further reflect and reinforce male hegemonic principles through imitation with or rebellion against classical music principles. This theory is relevant to the discussion of gender as a larger issue within the Harry Potter film series, particularly with regard to

⁶⁰ Judith Tick, "Passed Away is the Piano Girl: Changes in American Musical Life 1870-1990," in *Women Making Music: the Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 325-348.

⁶¹ John Shepherd, "Difference and Power in Music," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California, 1993). John Shepherd, "Music and male hegemony," in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 151-172.

⁶² John Shepherd, "Music and male hegemony," in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 168.

reception of the different soundtracks, and the gendered implications of maturing themes in the continuing narrative. Similarly, Judith Tick's article on "Charles Ives and Gender Ideology" describes how Ives recognized the feminization of classical music, especially during the nineteenth century, and defines ways that he sought to compose music in more masculine and thoughtful (rather than emotional) ways.⁶³ This research is also relevant to the choices that the different composers made while writing for the Harry Potter saga. In later chapters, I argue that some soundtracks include signifiers of both masculinity and femininity in their orchestral themes, while others include only signifiers of masculinity.

Representation of the Other

Related to feminist study at the more general level is the question of othering in a narrative that makes distinct separations between worlds and types of beings. Although Susan McClary (mentioned above) discusses some ways in which othering is represented in music, I am also informed by other scholars from outside of musicology. Edward W. Said's *Orientalism* provides description and analysis of the ways that cultures are *Othered* through notions of East and West.⁶⁴ Likewise, Stuart Hall's "The Work of Representation" argues that "Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people."⁶⁵ For the purposes of this research, we might consider the metaphor of music as language. Hall

⁶³ Judith Tick, "Charles Ives and Gender Ideology," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (Berkeley: University of California Press, 1993), 83-106.

⁶⁴ Edward W. Said, *Orientalism* (New York: Random House, 1979).

⁶⁵ Stuart Hall, "The Work of Representation," in *Representation: Cultural Representations and Signifying Practices*, ed. Stuart Hall (London: Sage Publications, 1997), 15-54.

reminds us that representations of and interpretations of race, ethnicity, and otherness are learned through culture, and are not inherent. Just as language and meaning are learned, musical language and meaning is also learned. In other words, although music is a universal phenomenon, it is not a universal language. These ideas are useful in this project because two distinct cultures (magical and non-magical) are represented in the Harry Potter narrative, and therefore also in the music. Similarly, there are in-group and outsider characters that negotiate through Rowling's wizarding society and they are represented with various levels of otherness in her text and in the films/film music. Furthermore, wizards and witches from Eastern regions are represented as musically "exotic" in the fourth film. Claudia Gorbman's article "Scoring the Indian: Music in the Liberal Western" provides specific examples of historical stock music vocabulary for ethnic others in American film music.⁶⁶ Likewise, Marian Smith's and Lisa Arkin's work on "National Dance in the Romantic Ballet" provides examples of gestural codes that were used during the nineteenth-century to depict characters from different lands.⁶⁷ This information is useful for the discussion of the choreographed performances by visitors from foreign lands during the fourth film (*Goblet of Fire*).

Another topic of so-called Otherness in the Harry Potter narratives is the nature of evil. Two philosophical articles discuss understandings of evil that help describe how music can metaphorically represent evil. David and Catherine Deavel's "A Skewed Reflection: The Nature of Evil" claims that the essence of evil is understood as a

⁶⁶ Claudia Gorbman, "Scoring the Indian: Music in the Liberal Western," in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, ed. Georgina Born and David Hesmondhalgh (Berkeley: University of California Press, 2000), 234-253.

⁶⁷ Lisa C. Arkin and Marian Smith, "National Dance in the Romantic Ballet," in *Rethinking the Sylph: Perspectives on the Romantic Ballet*, ed. Lynn Garafolo (Middletown: Wesleyan University, 1997).

privation in relation to that which is whole.⁶⁸ Specifically, their article considers the privations at work in the case of three types of Rowling’s characters: Boggarts, Dementors, and Voldemort. All three of these evils are represented musically in the film soundtracks by the Harry Potter composers. In “Voldemort, Boethius, and the Destructive Effects of Evil,” Jennifer Hart Weed discusses philosophical implications of evil on both the recipient and perpetrator.⁶⁹ This reading provides some background information that is not readily available in readings about drama and music that typically only deal with non-threatening forms of magic.

Arjun Appadurai’s *Modernity at Large speaks: Cultural Dimensions of Globalization* speaks to the ways that culture is experienced, understood, and represented at a global level.⁷⁰ Similarly, Dorinne Kondo’s *About Face: Performing Race in Fashion and Theater* speaks to the ways that culture is represented on the global stage.⁷¹ Similarly, Diamond’s “Introduction” to the book *Performance and Cultural Politics* discusses how issues of theatrical performance are interrelated with matters of political and cultural power.⁷² These readings are useful in addressing issues of representing musical Britishness for a global audience—especially when composers and directors are

⁶⁸ David Deavel and Catherine Deavel, “A Skewed Reflection: The Nature of Evil,” in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Bagget and Shawn E. Klein (Chicago: Open Court, 2004), 137-147.

⁶⁹ Jennifer Hart Weed, “Voldemort, Boethius, and the Destructive Effects of Evil,” in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Bagget and Shawn E. Klein (Chicago: Open Court, 2004), 148 -157.

⁷⁰ Arjun Appadurai, *Modernity at Large: Culteral Dimensions of Globalization* (Minneapolis: University of Minnesota, 1996).

⁷¹ Dorinne Kondo, *About Face: Performing Race in Fashion and Theater* (New York: Routledge, 1997).

⁷² Elin Diamond, “Introduction,” in *Performance and Cultural Politics* (London: Routledge, 1996).

from different nations and cultures themselves, and producers are working for commercial gain.

Literature and Folklore

The Harry Potter films reference previous narratives at different levels. First, the films are directly related to the preexisting novels written by J. K. Rowling. Second, both the films and Rowling make regular reference to narratives in folklore and mythology. Several readings from *The Cambridge Companion to Literature on Screen*, edited by Deborah Carmell and Imelda Whelehan explore issues that are relevant to the study of Harry Potter as it is represented in film.⁷³ Brian McFarlane's "Reading film and literature" reviews historic misconceptions about cinematic adaptations of literature and explores shared ground between film and literature.⁷⁴ He argues against previous conceptions that (1) fidelity to literature is a criterion for judgement, (2) film makes fewer demands on imaginations than books, (3) some works of literature are more adaptable than others, and explains that (4) adaptation is only one relationship between film and literature. While I share McFarlane's conclusion that fidelity to preexisting literature need not be a criterion for measuring film success, I explore in Chapter V how significant changes between cinematic choices and preexisting literature can reflect entirely different interpretations about what is represented in the narrative. Additionally, throughout the following chapters, I examine how the approaches of the different

⁷³ Deborah Cartmell and Imelda Whelehan, *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).

⁷⁴ Brian McFarlane, "Reading Film and Literature," in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 15-28.

composers make different kinds of demands on listeners' imaginations. McFarlane's third point is also relevant to this discussion because different Harry Potter novels presented different challenges for the different directors. Furthermore, I will discuss later how mythology (i.e. a different kind of preexisting literature) is represented cinematically. With regard to shared ground, McFarlane explores how written and cinematic narratives address temporality, mobility, and revealing the fullness of characters. While these matters issues are emphasized in both literature and cinema, they are approached in different ways. I will examine these matters in the Harry Potter films in Chapter III.

Linda V. Troost's "The nineteenth-century novel on film: Jane Austen," (from *The Cambridge Companion to Literature on Screen*, already mentioned) discusses three cinematic styles for representing historic narratives.⁷⁵ Her work is relevant to this study in two ways. First, Rowling's wizarding world exists within a temporal paradigm that includes closer cultural proximity to historic practices harkening back even to the middle ages. Second, Rowling has publicly stated her appreciation for Austen, and has modeled aspects of her Harry Potter novels after Austen's works. Also worth mentioning is the similar use of music as a social signifier in both Rowling's and Austen's work. This issue, as it applies to Austen, is addressed in Annette Davison's "High fidelity? Music in Screen Adaptations."⁷⁶ Returning to discussion of the former article, Troost contrasts the so-called "Hollywood" approach to adaptation using the so-called "heritage" approach. While the Hollywood approach tends to (1) take liberties with plot and settings, (2)

⁷⁵ Linda V. Troost, "The Nineteenth-century Novel on Film: Jane Austen," in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 75-89.

⁷⁶ Annette Davison, "High fidelity? Music in Screen Adaptations," in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 212-225.

idealize time and place, and (3) emphasize impact over authenticity, the heritage approach tends to (1) adhere to plots and characterizations, (2) emphasize objects and landscapes of authenticity, and (3) use conservative filming. Although the Hollywood approach lacks authenticity, the heritage approach lacks sparkle. Troost argues that a third, more successful, fusion approach has recently emerged that often combines the authenticity of heritage films—in costuming, location, and scenery—with the reworked scripts, more sympathetic characterizations, and social commentary relevant to contemporary times that are common in the Hollywood approach. This argument relates to the ways that different Harry Potter directors have approached the task of adaptation, and also how composers have followed suit in the endeavor.

Similarly, I. Q. Hunter's article "Post-classical fantasy cinema: *The Lord of the Rings*" argues that post-classical cinema that includes special effects, hyperreal locations, hyperreal characters, and set-piece action sequences (as does the Harry Potter film series) also often includes classical elements such as sequential narratives, character-driven quests, subordination of special effects to the plot, and the achievement of closure in plot resolutions.⁷⁷ Unlike McFarlane who argues against the need for fidelity to original literature, Hunter points out that fidelity is of greater importance in fantasy film that derives from preexisting material because the fan-base of readers brings enormous expectations.

Deborah Cartmell, in her article "Adapting children's literature" argues that while adaptations of unknown books often exceed the popularity and long-term success of the preexisting work, adaptations of classic and popular literature rarely usurp the popularity

⁷⁷ I. Q. Hunter, "Post-classical fantasy cinema: *The Lord of the Rings*," in *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 154-166.

and success of the preexisting work.⁷⁸ Specifically, she believes this is true of the Harry Potter series, and posits two main reasons. First, she believes that initial Harry Potter films were too cautious in their fidelity to the novels, and therefore lack the polish possible in the film medium. Second, she posits a trend that contemporary books, including the Harry Potter novels, are more filmic in their writing than films are in their cinematic visuals. Arguments such as these that analyze the approaches of Harry Potter film directors are useful when analyzing the approaches of composers in collaboration with Harry Potter directors.

Another connection that can easily be made between Rowling's narrative music and the film scores through the presence of or allusion to musical folklore of the British Isles. One way that folklore is expressed in the text is through fictional ballads and songs. Wilgus and Toelken's *Approaches to Ballad Study* helps clarify some of the ways that lyrics in Rowling's books are representative of Euro-American performance traditions.⁷⁹ Roger Abrahams's and George Foss's *Anglo-American Folksong Style* explains traditional differences in ballad sub-genres (e.g. lyric, ballad, and dialogic) and argues that many ballads use aspects from more than one category.⁸⁰ This is relevant to Rowling's fictional ballads which are not clearly in one subgenre. Alan Bold's *The Ballad* similarly discusses structural patterns in ballads such as number of stresses per line and accompanying rhyme schemes.⁸¹ Likewise, Leslie Shepard's work on broadside ballads analyzes textual and contextual meanings in ballad traditions.⁸²

⁷⁸ Deborah Cartmell and Imelda Whelehan, *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).

⁷⁹ D. K. Wilgus and Barre Toelken, *The Ballad and the Scholars: Approaches to Ballad Study* (Los Angeles: William Andrews Clark Memorial Library, 1986).

⁸⁰ Roger Abrahams and George Foss, *Anglo-American Folksong Style* (Englewood Cliffs: Prentice Hall, 1968).

Whited's "McGonagall's Prophecy Fulfilled" addresses general folklore within Rowling's novels, as well as popular culture surrounding the books and movies as a phenomenon.⁸³ John Pennington's critique, "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter," challenges Rowling's use of folklore, and deconstructs issues surrounding the Harry Potter cultural phenomenon.⁸⁴ Furthermore, Philip Nel's critique of novel to film translation in "Bewitched, Bothered, and Bored: Harry Potter, the Movie," further challenges connections between popular culture and commodification.⁸⁵ Because the Harry Potter books include references to European folk music, Jan Ling's historical summary in *A History of European Folk Music* is useful for the cultural allusions in Harry Potter books and films.⁸⁶

Humor

One major element in Rowling's novels that has carried through to film versions is the element of humor. Michael Holquist's discussion of Rabelais in "Rabelais and His World" addresses the dual nature of the body as both a site of the grotesque and a site of

⁸¹ Alan Bold, *The Ballad*, (London: Methuen, 1979).

⁸² Leslie Shepard, *The Broadside Ballad: A Study in Origins and Meaning* (Hatboro: Legacy, 1978).

⁸³ Lana A. Whited, "McGonagall's Prophecy Fulfilled," *The Lion and the Unicorn*, 27, no. 3 (September 2003): 416-425.

⁸⁴ John Pennington, "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter," *The Lion and the Unicorn* 26 (2002), 78-97.

⁸⁵ Philip Nel, "Bewitched, Bothered, and Bored: Harry Potter, the Movie," *Journal of Adolescent and Adult Literacy*, ed. Lori Norton-Meier (Media Literacy, October 2002).

⁸⁶ Jan Ling, *A History of European Folk Music* (Rochester: University of Rochester, 1997).

humor.⁸⁷ As Rowling's narrative is full of bodily functions used for both shock and humor, this reading sheds insight into the historical associations and greater meanings in the ways that bodily humor is represented, and how it is reflected musically. Examples of this include "Aunt Marge's Waltz" (the music used when Harry's obese Aunt Marge expands to balloon size), and music that draws attention to other bodily functions such as passing gas, belching, or the exposure of mucous (i.e. "troll bogies" [sic] in the second film).⁸⁸ Likewise, Thomas Veatch provides formulas in "A Theory of Humor" for distinguishing how humor is created in Western societies by breaching codes of conduct.⁸⁹ A second important element in Rowling's novels is mystery, an issue addressed in John Granger's *The Hidden Key to Harry Potter*⁹⁰ Similarly, Richard Glover's analysis of narrative metaphoric "echoes" in Rowling's narrative in "Magic Leaves Traces" relates directly to issues of narrative and musical themes.⁹¹

Sources

For this analysis, I use DVD and CD versions of the first five Harry Potter films (currently released), published reductions and orchestral scores, and in some cases, my

⁸⁷ Michael Holquist, "Rabelais and His World," in *Mikhail Bakhtin*, ed. K. Clark and M. Holquist (Cambridge: Harvard University, 1984), 295-320.

⁸⁸ Although typically referred to as "boogers" in American slang, some British slang, such as "bogies," is kept in the American publications of the novels, and in the English language versions of the films.

⁸⁹ Thomas Veatch, "A Theory of Humor" *Humor, the International Journal of Humor Research*, 11, no. 2 (1998): 161-215.

⁹⁰ John Granger, *The Hidden Key to Harry Potter* (Hadlock: Zossima, 2002).

⁹¹ Richard A. Glover, "Magic Leaves Traces: Echoes, Reflections, and the Fate of Harry Potter," MuggleNet.com, November 13, 2005. <http://www.mugglenet.com/editorials/editorials/edit-richardg01.shtml> (accessed 11/22/2005).

own transcriptions. Most importantly, Harry Potter films, Harry Potter original soundtrack recordings, Harry Potter music reductions, and Harry Potter orchestral scores are used for clarity in analysis. Additionally, Rowling's novels include descriptions of musical events, and texts for fictional songs that help contextualize her original concepts for music in Harry Potter. Scores and recordings are used to analyze patterns of connection between the composers' scores and the directors' films (with consideration of Rowling's original narrative). Study of these connections reveals musical patterns such as (1) use of leitmotif, (2) use of varying instrumental textures, (3) symbolic representation of folkloric and narrative musical events, (4) subversion of musical clues that use metaphors to alert audiences to narrative resolutions, (5) use of musical jokes and or puns independent (and/or only indirectly related to) of the narrative, and (6) differences in the ways that the politics of the narrative is represented through music in the film versus musical description in the books.

In each film, the performing forces for the scores most often includes full orchestra, although some scenes and/or characters are accompanied by subsets of the orchestra, sometimes joined by a mixed gender choir singing on words and/or vowels. All three composers use classical cinematic approaches in writing for the Harry Potter films.⁹² As copies of full scores are not publicly available, a full score analysis is not possible at this time.

Articles about Harry Potter fans and the Harry Potter phenomenon help with analysis of public reception to Harry Potter books and films. These articles provide statistics on book and box-office sales, and report on publicity events that reflect and reinforce the phenomenon. Published interviews with Daniel Radcliffe, Emma Watson,

⁹² In this case, the term classical refers to dramatic music approaches to cinema developed prior to the second world war by film composers such as Max Steiner. It does not refer to either the Classical era of music (e.g. 1750-1820) nor necessarily to classical music in general. This will be discussed in greater detail in the Chapter III.

Rupert Grint, and other actors in the Harry Potter films, such as those conducted by Christy Lemire and Emily Listfield, shed insight into production choices and experiences. For instance, interviews with Radcliffe, Watson, and Grint mention that all have read at least some of Rowling's original novels, and reveal their experiences growing up in parallel with the characters they play in the films (i.e. Harry, Hermione, and Ron, respectively). This information relates to issues of continuity between Rowling's novels and Warner Bros. movies, and also the ways those actors (who have the most direct relationship to the story) perceive the evolving narrative. Similarly, interviews with Harry Potter directors acknowledge production goals and interpretations of the Harry Potter narrative. For instance, American director Chris Columbus, a self-proclaimed "Anglophile," emphasizes elements of Britishness and magic when he writes or speaks about the movies, while British director Mike Newell emphasizes elements of everyday boarding-school culture and real-world analogies in the narrative. Furthermore, interviews with composers, such as those for John Williams (although typically for previous film music work) clarify compositional methods and approaches. Interviews with J. K. Rowling only sometimes address issues of music, but often give insight into her goals as a producer of media.

While ideally, analysis considers composers' original intentions, personal interviews with Harry Potter composers and directors were not available at the time of this study. However, published statements and interviews given by Harry Potter creators (including the author, the film directors, the film composers, and actors) are used within the course of this analysis. Also, I use J. K. Rowling's original books, which are full of descriptions of musical events, and lyrics for fictional songs, as source material for Rowling's intentions on how music might function within the narrative. Furthermore, I

use notes from personal conversations with Ken Wannberg, who worked as supervising music editor with John Williams on two of the Harry Potter films.

Scope of the Project

For this project, consideration of music for the films must include consideration of Rowling's original work with regard to described musical events. While I do not claim that descriptions of musical events should be analyzed in the same manner as music in manuscript form, scholars from various disciplines including musicology, performance practice, ethnomusicology, and folklore agree that descriptions of music provide valuable information. Music as it relates to the Harry Potter narrative (within the narrative itself) provides information about performance and aesthetic choices as envisioned by Rowling, as well as the role of music within her imagined wizarding world. In exploring Rowling's work, I limit my focus to examples of music and heightened sound that appear in her text. I do not interrogate other narrative issues in Rowling's text, such as interpretations of character development or sociological questions of good and evil, by comparing them with the ways that these issues are represented by music in films. Examples of musical events from the first five Harry Potter novels are compared with the sound tracks from the first five films. Furthermore I use examples from all seven Harry Potter novels (using examples from novels number six and seven when appropriate) to support the hypothesis that Rowling's musical events include opportunities for equality between genders and ages while movie representations of the same musical events often revert to traditionally hierarchical and male hegemonic models.

Most clearly, analysis of the Harry Potter film music requires consideration of the five Harry Potter films currently available. Additional resources in this area include

published audio recordings and scores. Because full scores of the film soundtracks are only available for limited viewing in archives, I will only include analysis of full scores when relevant. However, the focus of this project (i.e. on the dramatic experience created by the soundtracks) can generally be addressed without full-score analysis. My research does not consider the film music for the final installments of the Harry Potter saga yet to be released. In addition to the necessity of this stopping point due to practical time limitations, conclusion of research with the fifth Harry Potter film follows a natural boundary within the production periodicity of the franchise. In other words, according to Warner Bros. statements, there will be no other Harry Potter film composers other than those who have already worked on the project. As previously stated, composer Nicholas Hooper returned to the project with director David Yates for the sixth film which was released in theaters in summer of 2009, and composer John Williams is scheduled to return to the project for the final, two-part movie to be released in 2010 and 2011. Therefore this research considers Harry Potter film music by all the composers who will have worked on the films at their conclusion, and considers all but one of the composer/director teams that will have collaborated by the saga's conclusion.

The topical focus of this research is the comparative analysis of film music from Harry Potter. It is not, however, a comparative analysis of the life work of the three composers who have contributed to Harry Potter films. Although exploration of compositional style is important to a comparative analysis of the composers' contributions, I limit my analytical exploration to their work as presented in the Harry Potter films, and give only peripheral consideration of the composers' other works as needed. While existing examination and research on these three composers guides my investigation, it is beyond the scope of this research to analytically compare each composer's work on Harry Potter with work for their other projects.

Additionally, I investigate collaborative production decisions that affect and are affected by the film music. Perhaps the most visible collaboration is that between the composer and the director of each film. Several published interviews include statements from Harry Potter film directors that outline dramatic goals for each film and articulate working relationships between the composer and director (and thus between the film visuals and audio). Again, I limit my investigation to the topic of the Harry Potter films, which includes the contributions of four well-known directors, but does not extend into a full comparison with other films involving these directors.

The decision to explore music in Harry Potter movies is certainly warranted by the amazing success achieved by the Harry Potter franchise. However, there will be many aspects of the Harry Potter franchise, even including music, that I will not address. In the course of discussing the role of music in these films, it will be necessary to point out some effective choices made by others in the production of these films. It is beyond the scope of this paper, however, to provide a complete analysis for all roles in the filmmaking process (e.g. casting, costuming, scenery, camera work, lighting, etc.). Many popular Harry Potter fan websites provide useful information regarding film productions, interviews, and public reception, however I will not be addressing the role of these websites as part of the Harry Potter phenomenon. Likewise, several fan-based garage bands have adopted wizarding names, and written songs alluding to Harry Potter's world. Although related to Harry Potter music, I do not include discussion of these bands (or other musical endeavors, such as the *Very Potter Musical*) in this paper. Simple video games with accompanying music exist as extras on the Harry Potter DVDs, but are also not considered in my analysis. Others tell me that there are more complex Harry Potter video games available for those acquainted with playstation technology. However, in

limiting my focus to the musical scores for the five films, I do not include any music contributing to the success of these games in my final analysis.

Methodology

Much as I will describe a contour of approaches and effects (i.e., how the styles align on a spectrum of possibilities) between music and visuals in Harry Potter films, so too will this research examine different methodologies within a contour of approaches in order to achieve different kinds of results. In Chapter II, I use approaches from musicology in order to compare the challenges filmmakers encountered, the major decisions that the filmmakers made, and the responses that filmgoers gave to each of the first five Harry Potter films. This approach gives us a detailed, foundational picture of the production history and reception of each film. In Chapters III and IV, I use methodologies from research on the Classical Hollywood film style to interrogate the technical, inner-working relationship between music, visuals, and texts in each film. When we examine the musical plumbing of each film, we are able to clearly see how music plays an important role in the varied aesthetic styles exhibited in the films. In Chapters V and VI, I use methodologies from and research on nineteenth and twentieth-century music for drama in order to explore how the varied musical approaches achieve and influence the cumulative effect of the drama. When we know how different pieces of music symbolically create specific narrative motifs over the course of the films, we are better able to understand the importance of the varied narrative messages that each film conveys about Rowling's topics of love, loss and death, mystery and the rise of evil, solidarity and the conquest of evil, and magic and humor. In Chapter VII, I use epistemological approaches from performance practice, ethnomusicology and

anthropology in order to compare how source music examples in the films stack up with source music descriptions in Rowling’s original novels—that is to say, music description without music notation. When we compare the “when, who, what, where, and how” of Rowling’s music event descriptions with the film representations, we see how some narrative social messages are altered in the films from Rowling’s original intentions in the books. For instance, when we compare when musical events happen, who performs music, who listens to music, what performing forces are used, what organization of performers is used, what direct and indirect affects the music has on the event, we learn about the social and/or magical powers associated with music-making in the story, and about who benefits from the power.

Over the course of the chapters, I apply questions from musicology and general music theory to the history of the Harry Potter film music and the music itself. Applicable questions include those addressing biographical information about composers, directors, and J. K. Rowling herself, timelines for major production events for the Harry Potter franchise, historical and cultural influences on the franchise, and formal and informal public reception to the Harry Potter novels and films. General music analysis addresses melodic contour, harmony, rhythm, meter, dynamics, articulations, form and periodicity, and performing forces in the Harry Potter scores. My theoretical analysis of this film music is also informed by contemporary music theory methods including Schenkerian and Neo-Riemannian analysis.⁹³

Additionally, I investigate the relationship between music, text, and cinema in films I-V in the Harry Potter series using resources from film theory, philosophy, and

⁹³ One goal of Schenkerian analysis is to reduce compositions to their core pitches. This method can be useful for comparing leitmotifs that sound different but share many structural pitches. One form of Neo-Riemannian analysis shows relationships between parallel harmonies on grids (“Tonnetzen”) that may not otherwise be apparent through a traditional harmonic analysis. I use this method to explain the harmonic progressions in one of John Williams’s pieces for the third film.

dance. Questions summarized from the guiding literature on film music history and analysis include addressing film score performing forces and genre, and contrasts between silence and sound, and source music (diegetic) and background music (non-diegetic). Additionally, these methods advocate addressing how music establishes time and place, transitions scenes, supports actions, connects narrative threads, and facilitates emotional response. My methods for analyzing musical metaphors in the films are likewise informed by research in music and movement, such as Damsholt and Duerdon's guidelines for choreo-musical analysis as it relates to on-screen movement and narrative, and Larson's suggestions for metaphoric descriptions to explain how the music is functioning. Using these methods, I will be able to show how the film scores either align in parallel with cinematic elements or in counterpoint to them.

Although proving intention is not always necessary in music analysis, I follow epistemological approaches from musicology and ethnomusicology by considering the intentions of the Harry Potter author, directors, and composers in order to show how the film music facilitates greater understanding of the films as a whole. Many of these intentions are found through analysis of published statements. Personal correspondence with individuals associated with the Harry Potter film music process is used whenever possible.

Chapter Outline

Following this introduction, Chapter II provides a history of the Harry Potter franchise as it pertains to film production, film scoring, and reception. I also include a summarized history of Rowling's work, including a timeline of the books' genesis, publication, and public reception. In my discussion of Harry Potter movie productions, I

examine major production decisions, beginning with production company decisions in hiring the different directors and composers for the films, filmmaker intentions and decisions pertaining to film location, set designs, color schema, soundscapes, and musical approaches. I also include information about the timeline of production, and explore public reception for each film. I show how filmmaker intentions changed for each film, how production decisions reflected these changes, and how audiences acknowledged these changes much as the filmmakers had intended them.

For instance, the first collaborators (director Chris Columbus and composer John Williams) sought to make a faithful, classic family film with a theatrical score, and viewers either liked or disliked the first two films based on appreciation of the faithful, theatrical approach. The second collaborators (director Alfonso Cuarón and composer John Williams) sought to make a more independently artistic film that expanded the dimensions of Harry's world with both visuals and music, and viewers either loved or hated the third film based on appreciation for the new creative approach that broke continuity with the first two installments. The third collaborators (director Mike Newell and Patrick Doyle) sought to scale back the Hollywood-style excesses (in both visuals and music) in order to emphasize the core human drama of a teenage thriller, and likewise, viewers liked and disliked the film based on their preference for the new realistic emphasis (though minus the flourish and panache Cuarón and Williams had brought). The fourth collaborators (director David Yates and Nicholas Hooper) sought to make an emotional, psychological drama depicting Harry's emotional journey, and viewers responded favorably or not based on appreciation of dramatic nuance (versus thrilling action). Additionally, I show how viewers and listeners became more and less receptive to later approaches based on expectations established by the first films.

Moreover, I discuss how viewer opinions sometimes changed over the course of the films.

Chapters III and IV, will explore the roles of music in film as they function within the Harry Potter films. The roles of music in relationship with film text include convergence with dialogue, with diegetic sounds, and with narrative subtexts. The roles of music in relationship with film visuals include setting era and place, depicting the passage of time, providing transitions between scenes, emphasizing action and heightening dramatic points, as well as reflecting camera angle and tone color. There is also a relationship between specific musical events and the soundtrack as a whole, as well as a relationship between the soundtrack and the general musical knowledge that audience members bring to their viewing experience. As such, some of the roles of music with other music include volume level, contrasts between diegetic and non-diegetic music, connections and disruptions between musical sections, allusions to previously composed music, and leitmotifs. Tying these relationships together is the emotional quality that music facilitates for the observer. As a model for finding how the Harry Potter scores address the matters above, the two parts of Chapters III and IV will examine how Claudia Gorbman's seven principles of Classical Hollywood style film music are varied in the first five films.

In Chapter III, I show how music in the first five Harry Potter films establishes geographical, social, and cultural landscapes, as well as the fantasy dimension. Moreover, I show how the varied approaches in the first five films establish different relationships between these landscapes and the viewer. While the music in each film establishes some sort of landscape for each installment, these landscapes are not always congruent with those established in previous and later films in the sequence. Moreover, sometimes the musical approaches involve the audience in the landscapes as observers,

while at other times, the musical approaches involve viewers as virtual participants. In Chapter IV, I show how the Harry Potter film scores carry us from the beginning to end of each film, indicate the limits of film story in the opening and closing scenes, and provide continuity, and unity, and showing us what each film is really about. Sometimes musical markers at film beginnings, endings, and points of continuity are congruent and symmetrical, while in some films the musical markers are complementary—like yin-yang opposites.

The next chapters consider how the cumulative work of composers Williams, Doyle, and Hooper supports important continued narrative themes. In Chapter V and VI, I analyze how changing musical metaphors for important narrative elements in the scores from Williams, Doyle, and Hooper overtly change the narrative interpretation of each film. In part one, I address the series of leitmotifs and major thematic material depicting Harry's emotional and philosophical world. The discussion of these leitmotifs is categorized by those depicting love, loss and death, mystery and the rise of evil, and the conquest of evil. By analyzing the musical metaphors in these leitmotifs, I show how Harry's feelings of love and loss become more nuanced over the course of the films, how the representation of death changes from the objective to the emotionally subjective, how the nature of evil shifts—aligning with varied philosophies of good and evil, and how the conquest of evil is represented with various qualities of emotional integrity rather than with wit, skill, or strength.

In Chapter VI, I address motifs, larger themes, and set-pieces that reflect varied approaches to the roles of magic and fantasy, and to the representation of humor. I show how the contour of musical approaches over the course of the films directly relates to the filmmakers' intended emphasis on the fantasy dimension. Furthermore, I show how the changes to Williams's leitmotif "Hedwig's Theme" over the course of the series indicates

shifts in the nature of the fantasy dimension. Additionally, I show how the nature of humor (i.e., another kind of violation of the rational dimension) changes over the course of the films with the contour of musical approaches—from lighthearted, to bawdy, to macabre, to satirical forms of humor.

Chapter VII considers how Rowling’s descriptions of musical folklore and vernacular music from the Harry Potter novels are represented in film visuals and in film audio.⁹⁴ Special attention is given to comparisons between the social messages suggested by Rowling’s descriptions of music and their subsequent representation on screen. I argue that Rowling’s descriptions of musical events suggest a less hierarchical, more gender–equal environment than has historically existed even in the Western countries in which her books are perhaps most popular. In contrast, movie representations of the same musical events tend to revert to more hierarchical, male-dominated models of traditional Western culture.

Because different narrative themes are emphasized with music for each film, the cumulative experience of the films also changes. Over the course of the films, the music becomes less representative of magic, and more representative of the rise of evil and its conquest. Themes of friendship, mystery, and humor find homes in most of the films, but are emphasized in only some. While all films deal with loss and death, early films address loss in a more general, removed sense while later films include more specific representations of death itself. Likewise, research from the second and third chapters shows how the film music engages viewers at different levels, and engages with the forms of each film to different degrees. A conclusion will synthesize the finished research and analysis with a brief summary of findings for each film in turn.

⁹⁴ The term “vernacular” is borrowed from the discipline of folklore, and is used to describe musical practices that are part of everyday life, but fall in the crease between institutional practices (such as western classical music) and folk traditions. Some examples of vernacular music in the Harry Potter films include hymns, marches, and *alma mater* tunes.

CHAPTER II
 TRANSFERRING AND TRANSFORMING VISIONS FROM PAGE TO SCREEN: A
 HISTORY OF PRODUCTION, AESTHETICS, AND RECEPTION IN THE HARRY
 POTTER FILMS

Introduction

Although the films share many traits, the most significant of which is their direct link to J. K. Rowling's Harry Potter novel series, the films are also very different from one another. The differences are due in large part to the four different director/composer collaborations over the course of the films, as represented in table 2.1.

Table 2.1. Director and composer collaborations for the first five Harry Potter films

	Film Title	Director	Composer	Year
1.	<i>The Sorcerer's Stone</i>	Chris Columbus	John Williams	2001
	<i>The Chamber of Secrets</i>	Chris Columbus	John Williams	2002
2.	<i>The Prisoner of Azkaban</i>	Alfonso Cuarón	John Williams	2004
3.	<i>The Goblet of Fire</i>	Mike Newell	Patrick Doyle	2005
4.	<i>The Order of the Phoenix</i>	David Yates	Nicholas Hooper	2007

Through published statements, I show how each of the four Harry Potter directors brought a unique perspective to each film—which was then reflected by the three composers (who also brought unique musical perspectives), and how each approach was received by audiences, fans, and critics. Although some critics perceived differences in quality between the films and accompanying film music, the most significant perceived differences between the films concern the aesthetic styles of narrative visuals and accompanying music.

Any perusal of Harry Potter internet fan site discussions (e.g. *HPana*, *Mugglenet*, the *Leaky Cauldron*, and so on) reveals that fans, also, perceive strong aesthetic differences between the different films.⁹⁵ On one hand, fans agree that all the films in the series follow the main events of Rowling’s original narrative, that they all belong to the fantasy genre, and that they become increasingly darker in tone and subject matter over the course of the series. On the other hand, fans acknowledge subgenres in the series as well—the first two films are the faithful “classics,” the third is the liberally interpreted “art-film,” the fourth is the action-packed “thriller,” and the fifth is the modern psychological, emotional “drama.”

Similarly, while all the Harry Potter musical soundtracks use orchestral forces and have all been described as “colorful,” listeners perceive differences between the musical approaches of each collaboration. As we will see, Williams’s music for the first two films (with Chris Columbus) is often described as theatrically “magical,” Williams’s music for the third film (with Alfonso Cuarón) is hauntingly beautiful and “enchanted,” Doyle’s music for the fourth film is brooding, exciting, and “regal,” and Hooper’s music for the fifth film is an energetic and “delicious” stream of consciousness. Table 2.2

⁹⁵ These perceived difference align with changes in director—that is to say that the first two films are perceived with the same aesthetic and also have the same director. All the other films (i.e. with different directors) are perceived differently.

shows how different reviewers from one website use a variety of adjectives to describe the music from each of the films. The lists include adjectives used to characterize both the overall musical content and specific musical themes. Although some words, like “beautiful,” “regal,” “dark,” and others are used for more than one film, the collection of adjectives used for each soundtrack is distinct and speaks to some of the ways that reviewers perceive differences between the musical soundtracks.

Table 2.2 Adjectives used by reviewers to describe thematic music material and overall music content in the first five Harry Potter soundtracks

<u>Stone</u>	<u>Chamber</u>	<u>Prisoner</u>	<u>Goblet</u>	<u>Order</u>
comical	beautiful	beautiful	beautiful	celebratory
dramatic	colorful	classical	darker	classical
exciting	delightful	comedic	dramatic	delicious
glorious	fantastical	delightful	gloomy	elegant
grandiose	glorious	darkest yet	grand	emotive
magical	heroic	medieval-	jaunty	insistent
majestic	quirky	like	less-	jaunty
mysterious	soaring	moody	magical	ominous
playful	spooky	powerful	ominous	original
poignant	vibrant	reflective	more regal	rhythmic
regal		scary	rich	rousing
robust		tender	sweeping	soaring
romantic		wacky		theatrical
sweeping		wild		
threatening				

This chart lists adjectives (in alphabetical order) used in music reviews of the first five Harry Potter film soundtracks posted on the website Music from the Movies (<http://www.musicfromthemovies.com>). While some adjectives (such as “glorious,” and “dramatic”) are used to describe music from more than one film, the collection of adjectives used for each musical soundtrack is distinct. This supports my claim that viewers perceive differences between the different musical soundtracks.

Indeed, the individual tastes of fans tend to align with the aesthetics of one or two, but not all of the films. Some prefer the fidelity and magic of the earlier films, and dislike the looser interpretations in the later films. Other fans only tolerate the first, so-

called “by-the-numbers” films, but positively engage with the later, darker, more creatively crafted films. Still others claim that the third (i.e. the middle) film is the only one of the current five that gets it right, by balancing classicism with creativity. Opinions about the musical soundtrack tend to align with opinions about each film as a whole. For instance, one colleague recently claimed to me that the first two films (directed by Chris Columbus with music by John Williams) are the only ones that interpret the narrative as he had read it in the Rowling novels—a position I have heard from many others as well. As such, he adamantly believes that the producers at Warner Brothers should have retained the services of Columbus and Williams for the rest of the films, arguing that the series should have been handled like all the other great epic series (e.g. *Star Wars*, *The Lord of the Rings*, and so on) that use the same production team throughout. While my research won’t necessarily change his (or any other fan’s) opinion, I argue that the exploration of production changes and public reception in the Harry Potter films is important exactly because this is the only series of its magnitude that has regularly changed directors and composers.

Some salient points about the timeline of Rowling’s original novels and the mercurial rise of the Harry Potter phenomenon in general will assist our understanding of the approaches to aesthetics in the films and the reception to these approaches. Within a ten year span, Joanne Rowling went from unknown author to millionaire, and her product, the Harry Potter series, became one of the UK’s biggest cultural exports ever.⁹⁶ Numbers in the millions—inclusive of first print runs of some of the books, subsequent film budgets, and box office ticket receipts—provide some tangible evidence of the depth and breadth of the Harry Potter phenomenon and its significant cultural influence on

⁹⁶ BBC, “The Potter Phenomenon,” BBC.com, February 18, 2003. <http://news.bbc.co.uk/2/hi/entertainment/820885.stm> (accessed March 16, 2008).

people in contemporary times. I summarize the main events in the genesis and publication timeline of the books, and the aspects of reception to the books that created a worldwide stir in the following list of significant statistics and key events in the history and timeline of Harry Potter (adapted from Susan Gunelius).⁹⁷

- **1990, July:** J. K. Rowling begins writing Harry Potter (in note form) while on a train from Manchester to London
- **1995, December:** J. K. Rowling completes the final manuscript for *Harry Potter and the Philosopher's Stone*. Twelve publishers passed on Rowling's book, including Penguin, Transworld, and HarperCollins
- **1996, February:** J. K. Rowling signs a contract with Christopher Little Literary Agency. Later that year, Bloomsbury pays Rowling a \$6,500 advance in order to publish the book.
- **1997, June:** *Harry Potter and the Philosopher's Stone* is released in Britain. Bloomsbury auctions off the rights to publish the book in the United States. Arthur Levine (Scholastic) wins the bid for an unprecedented \$105,000.
- **1997, November:** Rowling's work wins the first of many prizes: the prestigious Smarties Book Award.⁹⁸
- **1998, July:** Book two, *Harry Potter and the Chamber of Secrets*, is released in Britain. One month later, the renamed first book, *Harry Potter and the Sorcerer's Stone*, is released in the United States.
- **1998, October:** J. K. Rowling agrees to sell the film and merchandising rights for the Harry Potter franchise to Warner Brothers. The contract stipulates that Rowling would maintain some decision-making authority.⁹⁹

⁹⁷ Susan Gunelius, *Harry Potter: The Story of a Global Business Phenomenon* (New York: Palgrave Macmillan, 2008), 9-10, 23-24.

⁹⁸ BBC, "The Potter Phenomenon," *BBC News*, February 18, 2003. <http://news.bbc.co.uk/2/hi/entertainment/820885.stm> (accessed March 16, 2008).

⁹⁹ *Ibid.*

- **1999, June:** Book two is released in the United States. Later in the summer, book three, *Harry Potter and the Prisoner of Azkaban*, is released first in Britain then in the United States.
- **1999, October:** A group of parents in the US accuse the books of depicting “sheer evil.” Select school and church authorities in both the United States and Britain make moves to keep the books off of school library bookshelves and out of the classroom.¹⁰⁰
- **2000, June:** Queen Elizabeth II names Rowling an Officer of the Order of the British Empire.
- **2000, July:** Book four, *Harry Potter and the Goblet of Fire*, is released simultaneously in Britain and the United States at midnight on July 8.
- **2001, November:** The first movie, *Harry Potter and the Sorcerer’s Stone*, is released around the world.
- **2002, November:** The second movie, *Harry Potter and the Chamber of Secrets*, opens in theaters.
- **2003, June:** Book five, *Harry Potter and the Order of the Phoenix*, is released simultaneously in Britain and the United States at midnight on June 21.
- **2004, early:** J. K. Rowling launches her website at www.jkrowling.com. Millions of official and unofficial web pages are now related to the Harry Potter phenomenon, from publisher and producer sites, to fan sites, fan fiction, role playing, and fan bands, to conventions, and vacations and tours.¹⁰¹
- **2004, June:** The third movie, *Harry Potter and the Prisoner of Azkaban*, opens in theaters.
- **2005, July:** Book six, *Harry Potter and the Half-Blood Prince*, is released simultaneously in Britain and the United States at midnight on July 16. In the United States, the book becomes the best-selling novel of 2005.¹⁰²

¹⁰⁰ Ibid.

¹⁰¹ Susan Gunelius, *Harry Potter: The Story of a Global Business Phenomenon*, 103, 120.

¹⁰² BBC, “Potter is US best-seller of 2005,” *BBC News*, January 7, 2006. <http://news.bbc.co.uk/2/hi/entertainment/4590140.stm> (accessed January 11, 2006).

- **2005, November:** The fourth movie, *Harry Potter and the Goblet of Fire*, opens in theaters.
- **2006, April:** An asteroid is named after Rowling. The following month, a newly discovered pachycephalosaurid dinosaur is named *Dracorex hogwartsia* in reference to Rowling's wizarding world.
- **2007, May:** Warner Brothers and Rowling reach an agreement on plans for a Harry Potter theme park.
- **2007, July:** The fifth movie, *Harry Potter and the Order of the Phoenix*, opens in theaters. The seventh book, *Harry Potter and the Deathly Hallows*, is released simultaneously in Britain and the United States at midnight on July 21.
- The first five Harry Potter films earned worldwide box office grosses of over \$4 billion.
- Over 400 million copies of the seven books in the Harry Potter series have been sold worldwide.
- The Harry Potter books have been translated into 64 languages.
- J. Rowling is estimated to be worth over \$1 billion, more than Queen Elizabeth II.
- **2009, July:** The sixth movie, *Harry Potter and the Half-Blood Prince*, opens in theaters.
- **2010:** The seventh movie, *Harry Potter and the Deathly Hallows, Part I*, is scheduled to open in theaters.
- **2011:** The eighth movie, *Harry Potter and the Deathly Hallows, Part II*, is scheduled to open in theaters.

One intriguing element of the book and film timelines, as shown above, is that no one aside from Rowling knew how the books would end at the time that the film series began. This tension of the unknown created a dynamic relationship between the publication of the books and films. As one blogger pointed out, there has been a great synergy between the movie and publishing business,

The books therefore became more of a craze with the release of the movies, which then amplified the desire for future movies. . . . [which] themselves represent an interesting experiment. . . as the series has experienced four very different directors, each surprisingly lending a unique touch to the series.¹⁰³

Producer David Barron confirmed the intention for the different feel of each Harry Potter film when he spoke retrospectively about the five available films, saying,

I think they have to feel like different films. . . . It's very important to us that they are very different films, and it would be to the audience. Jo [Rowling], again in speaking to the way she approaches the books tonally, always makes them different, which is why they're always exciting to read. It's not that difficult to make the films different, because we start with source material that is the same, but different.¹⁰⁴

Similarly, a *Los Angeles Times* article noted the synergy between the different movies themselves.

Viewed as a whole, the Potter movies are shaping up to be a fascinating experiment in big-budget filmmaking. Using the same J.K. Rowling source material, the same screenwriter (the excellent Steve Kloves)¹⁰⁵, largely the same cast but a variety of directors, the Potter pictures have ended up reflecting the sensibility of their filmmaker more than that of the author.¹⁰⁶

¹⁰³ Ted Pigeon, "Great Movies Can Come From Anywhere," The Ted Pigeon Blogspot, entry posted July 23, 2007, <http://tedpigeon.blogspot.com/2007/07/not-every-movie-can-be-great-but-great.html> (accessed March 18, 2008).

¹⁰⁴ Movie Magic, "Countdown to The Half-Blood Prince!" *Life Story*, October 6, 2008, 15.

¹⁰⁵ Steve Kloves wrote for the first four films, Michael Goldenburg wrote for the fifth film, and Kloves returned to write for the final installments.

¹⁰⁶ Kenneth Turan, "'Harry Potter and the Goblet of Fire' movie review." *Los Angeles Times*, November 17, 2005. <http://www.calendarlive.com/movies/turan/cl-et-harrypotter18nov18,0,410738.story> (accessed March 10, 2008).

Table 2.3 gives us another perspective of the synergy between Harry Potter books and films. As we can see from the timeline, books and films were released in tandem, and new filming often began as previous films were released (and sometimes before). In the endeavor to capitalize on the story's popularity, the first films were released before the series had been completely finished.

Table 2.3. Timeline of Harry Potter book releases, filming, and film releases

<u>Year</u>	<u>Books released</u>	<u>Filming begins</u>	<u>Films released</u>
1997	<i>The Philosopher's Stone</i> (UK)		
1998	<i>The Chamber of Secrets</i> (UK) <i>The Sorcerer's Stone</i> (US)		
1999	<i>The Chamber of Secrets</i> (US) <i>The Prisoner of Azkaban</i>		
2000	<i>The Goblet of Fire</i>	<i>The Sorcerer's Stone</i>	
2001		<i>The Chamber of Secrets</i>	<i>The Sorcerer's Stone</i>
2002			<i>The Chamber of Secrets</i>
2003	<i>The Order of the Phoenix</i>	<i>The Prisoner of Azkaban</i>	
2004		<i>The Goblet of Fire</i>	<i>The Prisoner of Azkaban</i>
2005	<i>The Half-Blood Prince</i>		<i>The Goblet of Fire</i>
2006		<i>The Order of the Phoenix</i>	
2007	<i>The Deathly Hallows</i>	<i>The Half-Blood Prince</i>	<i>The Order of the Phoenix</i>
2008			
2009		<i>The Deathly Hallows, Parts I-II</i>	<i>The Half-Blood Prince</i>
2010			<i>The Deathly Hallows, I</i>
2011			<i>The Deathly Hallows, II</i>

This table shows the timeline relationship between the release of the Harry Potter novels, the creation of the Harry Potter films, and the release of the Harry Potter films. The information here supports others claims of a dialectic exchange between fan anticipation for both books and films. Additionally one can see, filming began before the series of novels had been completed.. Moreover, filming began for some of the films before the previous film had been released.

As others have pointed out, regardless of the staying power of the series, the Harry Potter phenomenon—both as books and films—has been recorded as an experience

of this moment in time. Like a cultural fly in amber, no other generation will read the books without knowing how the series ends. Likewise, we are, right now, in an unreproducible, liminal time in which we do not know how the narrative will be represented in the versions of the final films. One aspect of the media versions that deserves consideration is the role of music as interpretive accomplice for the Harry Potter films that have been seen by so many. In this chapter, I explore responses to the musical soundtracks as they were released and compared later to the subsequent soundtracks.

Like so many literary adaptations, it would have been impossible for any of the Harry Potter films to capture all of the descriptive richness, the detailed complexity, and the nuanced subtlety of Rowling's novels in a two-hour cinematic experience. As such, each Harry Potter director had to make choices about what narrative elements to emphasize and how these elements should be presented cinematically. Likewise, each Harry Potter composer made choices about which kind of music to write and how it would be applied to the narrative in order to support the director's goals. What were these goals? How did they decide? What choices did they make to manifest these goals? How did each director/composer team choose differently? How did audiences respond to these choices? How do the different approaches resonate with different audience members and critics?

In a statement that may be applied to all of the Potter films, screenwriter Michael Goldenburg spoke about how the fifth film was created based on personal interpretations that eventually appeared in public media.

You start with something that's intensely private, an image in your head that then gets translated as best you can. There's always something lost in translation. Then it gets passed on to your collaborators, and they add their input and ideas and then it gets made real: turned into sets and costumes and lights and then that gets put on film and then digitized and tweaked and then that gets projected onto a screen and ends up as a memory in

somebody else's head. It goes from a very private place to the most public, and then finally ends again in the privacy of someone else's head. And then you meet one of those people and they have a look in their eye: They were moved, and they connected, and you see that and realize just how extraordinary a process this is and how fortunate we are to be able to do it. It's quite surreal, and it's about connecting with people in the same way that Harry connects at the end of this film.¹⁰⁷

In other words, the product of each film is comprised of an un-countable number of personal choices made by a myriad of individuals involved with the project. Then, the film is watched by millions of people who bring an un-countable number of personal expectations and interpretations of the film. These countless choices and interpretations form the patterns that are the basis for this chapter on history, general aesthetics, and reception.

This chapter shows some of the ways that these personal interpretations of Rowling's novels manifested in the completed five films, and explores how audiences tended to respond. In this chapter, I focus on the major aesthetic choices for film visuals and music made by the film directors and composers. I also include some information about major choices regarding set design, costuming, special effects, and lighting because these areas relate so directly to the visual experience of each film. When possible, I use published statements of intent made by Harry Potter producers, directors, and composers. I also consider audience reception—following the theory that effect is equally if not more important than intent—and cite quantitative figures such as box-office ticket revenues and critical scores, as well as qualitative statements made by film critics and fans. Additionally, I show how trends in audience reception appear to influence major changes in production aesthetics, and vice-versa.

¹⁰⁷ Rebecca Traister, "Harry Potter and the art of screenwriting," *Salon.com*, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed July 7, 2008).

My discussion of history, aesthetic choice, and reception follows the timeline of filming, post-production, release, and reception of each film in turn, starting with *The Sorcerer's Stone* (2001), then *The Chamber of Secrets* (2002), *The Prisoner of Azkaban* (2004), *The Goblet of Fire* (2005), and *The Order of the Phoenix* (2007). Additionally, I include relevant biographical information about each film's composer (John Williams for movies I-III, Patrick Doyle for movie IV, and Nicholas Hooper for movie V). More substantial biographical information on both the Harry Potter composers and directors is found in the appendix.

The background information presented here on the topic of Harry Potter books and films serves as a supportive foundation for arguments made throughout this dissertation—that the films look, sound, and feel different from one another, which is a result of different production choices, subsequently resulting in different cinematic messages. These choices began with producers who chose each director based on his individual skills and reputation, continued with directors who made unique interpretive choices regarding how to either transfer or transform the narrative from page to screen, and continued further with composers (often chosen by directors, but approved by the producers) who reflected and reinforced the intended interpretations with musical accompaniment. As we will see, fan expectation and reception also played a role in the way that filmmakers approached each of the films.

This chapter argues the following quantitative and qualitative points regarding aesthetic continuity and change in the Harry Potter phenomenon. First, Warner Brothers put a lot of faith in the Harry Potter film franchise, and this faith paid off in financially tangible ways. Each of the films had a budget of 100 million dollars or more. Directors, composers, and actors with name-recognition were chosen for the first films. Rowling's contract stipulated that she would retain some control over the film product, and she

worked alongside the filmmakers in order to ensure that the films were in line with the stories and messages that she put forth in her books. Although all of the films have family-friendly ratings (e.g., PG and PG13), all of the films are also over two hours in length, with some being closer to two and one-half hours in length—a length that is longer than the standard youth-oriented blockbuster, and a length that requires a higher budget than shorter films. In response, fans came to the films in droves (not only the first film, but those that followed), each film brought in receipts in the hundreds of millions of dollars (the lowest at just under \$800,000,000, and the highest at just under one billion dollars), and each production team received favorable critical reviews and accolades from awards associations.

Table 2.4. A summary comparison of production and reception statistics from the first five Harry Potter films

<u>Film Number:</u>	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>
Director:	C. Columbus	C. Columbus	A. Cuarón	M. Newell	D. Yates
Composer:	J. Williams	J. Williams	J. Williams	P. Doyle	N. Hooper
Budget:	\$125 million	\$100 million	\$130 million	\$150 million	\$150-200 million
Running Time:	146 minutes	156 minutes	136 minutes	150 minutes	132 minutes
Revenue:	\$976.5 million	\$879.0 million	\$795.5 million	\$896.0 million	\$938.0 million
Nominations:	62	39	43	38	39
Awards received:	13	9	10	9	10

Even so, we can see many differences in the details of these production choices and reception of these choices. Film budgets ranged from 100 million to 200 million dollars—all very large numbers, but some double the amount of others. The film directors and composers each came from significantly different backgrounds and had

different working relationships with each other. Moreover, the different collaborators interpreted Rowling's work and used her advice for different means and ends—some sticking with her original work, some developing it, and some adding to it. Although the lengths of the films range from 132-156 minutes, these ranges are not necessarily relative to the length of the source novel. For instance, *The Order of the Phoenix* (at 132 minutes in film) is a longer novel than *The Goblet of Fire* (at 150 minutes in film). Although all of the films earned millions of dollars (i.e., all the films are significantly successful), the difference between the highest and lowest grossing Harry Potter film is nearly \$200 million (i.e., also a significant difference).¹⁰⁸ Additionally, while each of the films won between nine and thirteen critical awards, some received nearly double the number of nominations that others received (e.g., sixty-two nominations for the first film, versus thirty-eight for the fourth film).

Second, Warner Brothers producers continued Rowling's titles and main themes for each film (e.g., bringing continuity), while simultaneously their directors (and likewise their composers) brought different skills, experiences, and ideals to the project, which resulted in aesthetic choices unique to each collaboration (e.g., establishing change within continuity). Practically speaking, each of the directors chose to focus on only some of Rowling's narrative themes, but not all. Moreover, viewers (with a myriad of interpretations of Rowling's original narrative) responded to the different film adaptations either positively or negatively based on how closely the aesthetic choices met personal needs for literary fidelity and narrative continuity. These positive and negative responses influenced subsequent production choices. Furthermore, as we will discover, these responses sometimes change either (positively or negatively) as fans compare earlier approaches with later approaches.

¹⁰⁸ Box Office Mojo, "All Time Box Office Worldwide Grosses," [BoxOfficeMojo.com](http://boxoffice.mojo.com/alltime/world). <http://boxoffice.mojo.com/alltime/world> (accessed September 15, 2009).

In the course of discussing each film in turn, I show how each production team brought different experiences and differing aesthetic ideals to their work on the Harry Potter films. Furthermore, I discuss formal and informal reception for each film, relating to my claims that the Harry Potter phenomenon has reached and influenced a generation of individuals and that viewers among those individuals have been sensitive to aesthetic choices made in the films. A final summary and conclusion will follow at the end of the chapter.

Harry Potter and the Sorcerer's Stone

Production History and Aesthetic Choices

The movie, *Harry Potter and the Sorcerer's Stone* (2001) is based on Rowling's novel of same name (published in 1997). In the late 1990s, producer David Heyman brought the project to Warner Brothers after searching for a children's book to make into a movie. The company sealed a deal with Rowling in 1998 and ultimately bought the film rights to the book in 1999 for one-million pounds (\$1,982,900). Production on the film began in 2000, and the movie was released in 2001. The approximate film budget of 125 million (U.S. dollars) was nearly repaid with the enormously successful opening-weekend box-office seats alone. The following paragraphs describe the journey of the narrative from page to screen.

Several directors were considered for the project, and had any one of them been chosen in lieu of Chris Columbus, the first film might have been presented quite differently. Steven Spielberg (known for his direction of post-classical, special-effects driven, fantasy adventures, and a frequent collaborator with John Williams) was

originally considered for the role of director, but his ideas for the film were not congruent with Warner Brothers's long-term goals for the project nor with Rowling's interests in cinematic fidelity to her British-grounded narrative, and he ultimately backed away from the project in favor of other more immediate offers. Had Spielberg been hired as director, the Harry Potter film(s) would have looked different. For instance, he envisioned the first film as an animated cartoon, voiced by American actor Haley Joel Osmont, and he preferred to condense the narrative using themes from other Potter novels. I include this information as a reminder that directors and other collaborators make choices about how to represent the narrative—lest it be easy to forget when addressing a product retrospectively (i.e. when choices seem obvious, intuitive, or as foregone conclusions). Though Rowling had no role in choosing the director, her own preference from the short list was Terry Gilliam of “Monty Python” fame—a choice that would also likely have produced an entirely different representation based on Gilliam's previous topsy-turvy, avant-garde work in British comedy.

In the end, Warner Brothers producers chose American director Chris Columbus, known for his work with Spielberg and for his own family-friendly pictures such as *Home Alone*.¹⁰⁹ Rowling was named the film's Executive Producer, allowing her to maintain significant creative control over her narrative (that was not yet finished as a series in written form).¹¹⁰ Columbus welcomed Rowling's assistance and vowed to represent her narrative faithfully. Although Columbus's work had not reached the level of success or acclaim experienced by other directors under consideration (such as Spielberg or Gilliam), his up-and-coming status may have motivated a greater willingness

¹⁰⁹ See Appendix A for a more detailed account of Columbus's film biography.

¹¹⁰ Brian Linder, “Chris Columbus Talks Potter,” IGN.com, March 30, 2000. <http://uk.movies.ign.com/articles/034/034099p1.html> (accessed July 8, 2007).

to cooperate with the author's and the studio's ideals. Warner Brothers officials (such as Lorenzo di Bonaventura) stood by their conservative choice:

Harry Potter is the kind of timeless literary achievement that comes around once in a lifetime. Since the books have generated such a passionate following across the world, it was important to us to find a director that has an affinity for both children and magic. I can't think of anyone more ideally suited for this job than Chris.¹¹¹

In other words, the choice of Chris Columbus as director reflects both the desire of the studio to produce a blockbuster family film, and the desire of Rowling to maintain some creative control. From this perspective, it is clear that the producers themselves decided what kind of film aesthetic the first Harry Potter movie would have.

Potter fans, who had by then developed feelings of ownership toward the Potter narrative, expressed differing views on the selection of Chris Columbus. While some rejoiced that the film would be given A-level attention, other's worried whether Columbus's experience was up to the task of their expectations. Columbus's own reassuring statements must have assuaged some when he explained his interests in Harry Potter by saying, "From the first time I read Harry Potter with my children, I fell in love with these characters and this world," and "I've been passionate about this material for so long."¹¹²

Columbus's vision included a two-hour length film which clarified Harry's experiences in the magical and non-magical world. Muggle scenes (i.e. non-magical) were to be "bleak and dreary," while Wizard-world scenes would be "steeped in color,

¹¹¹ Ibid.

¹¹² BBC, "The Potter Phenomenon," BBC.com, February 18, 2003. <http://news.bbc.co.uk/2/hi/entertainment/820885.stm> (accessed March 16, 2008). Brian Linder, "Chris Columbus Talks Potter," IGN.com, March 30, 2000. <http://uk.movies.ign.com/articles/034/034099p1.html> (accessed July 8, 2007).

mood, and detail.”¹¹³ This dichotomy matches Williams’s music-to-magic paradigm (described in the Introduction) in which Muggle scenes have no musical accompaniment until magical elements are introduced into the narrative. American screenwriter Steve Kloves adapted the narrative for film, producing a script that has been heralded as “faithful” to the novel by critics, though there are some details and dialogue that are changed in order to effectively represent the story in cinematic form. The running time of the finished film is 146 minutes (i.e. nearly two and one-half hours).

Though the film is certainly in the standard Hollywood style, Columbus used British-style films and specifically, British literary adaptations as models. He claimed inspiration from 1940s British director David Lean who had adapted *Great Expectations* and *Oliver Twist* (with scores by classically trained composers Walter Goehr and Arnold Bax, respectively) and color designs used in *Oliver!* and *The Godfather* which expressed “that sort of darkness, that sort of edge, that quality to the cinematography.”¹¹⁴ The color palette observed in Columbus’s work seems to follow suit. Outdoor scenes in the first and second Potter films are filled with saturated, contrasting colors, while scenes inside the parchment-colored walls of Hogwarts castle are often filtered with an amber glow. Likewise, some of the costuming and set designs for the magical world reference Dickensian era aesthetics.

Fans specifically inquired about Columbus’s ability to represent the Wizard sport Quidditch in his film—clearly requiring special visual effects to show characters playing

¹¹³ Jeff Jensen and Daniel Fierman. "Inside Harry Potter," *Entertainment Weekly*, September 14, 2001. <http://www.ew.com/ew/article/0,,254808,00.html> (accessed September 17, 2007).

¹¹⁴ Brian Linder, “Chris Columbus Talks Potter,” IGN.com, March 30, 2000. <http://uk.movies.ign.com/articles/034/034099p1.html> (accessed July 8, 2007). David Lean also famously directed epic films such as *Lawrence of Arabia* and *Doctor Zhivago*. Although the American director Columbus followed British models, the British directors for the later Potter films brought different approaches.

a potentially violent game (with elements of hockey, baseball, and basketball) while flying on supercharged broomsticks. Columbus again reassured fans, "The Quidditch match will be one of the visual highlights of the movie. We will take you places in that match that you've never been before in a theater."¹¹⁵ As we will see, the Quidditch scene was well received by audiences and critics. Additionally, I analyze musical portions of the Quidditch scene in the following chapter to show how music follows the form of the scene in order to clarify and interpret narrative ideas—adding to the success of the scene as a whole.

Along with Columbus's role as the first director on the project came the responsibility of choosing the cast. It was Rowling's decision that the cast be entirely British, with exceptions made for Irish actors such as Richard Harris, and actors from other European countries as described in the later narrative *The Goblet of Fire* (which includes characters from Bulgaria, France, and other nations). This decision directly affected the soundscape of the dialogue in the film, as all actors use their original accents.¹¹⁶

Columbus was completely compliant, stating, "It's essential to find a British boy to play Harry. We really have to be incredibly faithful and true to the book. Rowling wrote Harry as a British boy, and it's important we honor the original vision."¹¹⁷ As a point of research, it is relevant to acknowledge that neither of Columbus's latter statements are absolute. Literary film theorist Brian McFarlane reminds that narrative

¹¹⁵ Ibid.

¹¹⁶ There are two exceptions to this statement in later films, in which actors choose from among accents that are comfortable for them. Michael Gambon assumes an Irish accent, though he often plays roles without it, and Frances de la Tour assumes a French accent, though she also often plays roles with a standard English accent.

¹¹⁷ Brian Linder, "Chris Columbus Talks Potter," IGN.com, March 30, 2000. <http://uk.movies.ign.com/articles/034/034099p1.html> (accessed July 8, 2007).

fidelity to literary models need not be a criterion for measuring film success. While it is reasonable that Columbus chose to follow Rowling's wishes for a British cast (inclusive of British leads), and perhaps it was even stipulated in his contract for him to do so, it was also a choice over which the studio had control. Moreover, Columbus made choices regarding the level of name recognition among British actors with which he wanted to load the cast list.¹¹⁸

The child leads were chosen from an open casting-call of thousands, though only British children were considered. Little-known Daniel Radcliffe and newcomers Rupert Grint and Emma Watson were chosen to play Harry Potter and his friends Ron Weasley and Hermione Granger respectively. Many in the adult cast are among the who's who of British/Irish film—Richard Harris, Maggie Smith (who was Rowling's personal choice for the part of Professor McGonagall),¹¹⁹ Alan Rickman, Robbie Coltraine, and (though they were hired for later Potter films) Kenneth Branagh, Jason Isaacs, Emma Thompson, Helena Bonham Carter, Imelda Staunton, Ralph Fiennes, and Gary Oldman, among others.¹²⁰ All the above listed actors, with the exception of the late Richard Harris, continued their roles in successive films as the narrative prescribed. By hiring such a well-known adult cast, Columbus likely affected the quality of the film's drama, and certainly affected the viewer expectation about the quality of the film's drama. Critic Richard Corliss commented on Columbus's approach and casting decisions,

¹¹⁸ Furthermore, filmmakers made choices about the animals at Hogwarts. Hagrid's dog "Fang" is a Boarhound in the books and a Neapolitan Mastiff in the films. Sirius Black's animagus form changes from a black mutt (perhaps a German Shepard mix) in the third film to a Scottish Deerhound in the fifth film.

¹¹⁹ IMDb, "Author's Favorites Cast For Harry Potter," *Internet Movie Database*, August, 14, 2000. <http://www.imdb.com/news/ni0056246/> (accessed July, 9, 2007).

¹²⁰ Emma Thompson, Helena Bonham Carter, Imelda Staunton, Gary Oldman, and Ralph Fiennes were chosen by subsequent directors of Harry Potter films.

How to make a film out of such a cinematic experience that 100 million readers have seen in their minds' eyes? Either by transferring it, like a lavishly illustrated volume of Dickens, or transforming it with a new vision. Columbus, along with screenwriter Steve Kloves and the Potter production team, chose Column A and made a handsomely faithful version, with actors smartly cast to type.¹²¹

Likewise, Columbus chose to film the movie on location in the UK, using Leavesdon Film Studios as well as several historic buildings which represented different areas of the Hogwarts Castle: including Alnwick Castle, Gloucester Cathedral, Durham Cathedral, Oxford Divinity School, and Duke Humfrey Library. Additionally, some street scenes and King's Cross railway station scenes were shot on location. When we later examine the close, detailed relationships between music and visuals, we may also remember that there are broad relationships between visuals and music—that is to say, a relationship affected by the visual landscape as a whole. As we will see in the next chapter, composers created a musical landscape to reflect the visual landscape. When the visual landscape includes authentic British scenery and monuments, it affects the way we hear the accompanying music.

Indeed, even though Columbus is known for directing films in the Hollywood style (which tends to value impact over authenticity for literary adaptations), he made choices which align with what Linda Troost describes as the “heritage” approach by adhering to plots and characterizations, and emphasizing the authenticity of objects and landscapes.¹²² By transferring (rather than transforming) the narrative to film, Columbus

¹²¹ Richard Corliss, “Wizardry without Magic,” *Time*, November 19, 2001. <http://www.time.com/time/2001/harrypotter/review.html> (accessed July 9, 2007).

¹²² Linda V. Troost, “The nineteenth-century novel on film: Jane Austen,” in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 75-89.

recognized the important relationship between fidelity and fan expectation, and thus created an opportunity for fan readers to experience a continuity and familiarity with the published books.¹²³ By casting adult actors from the pantheon of British stage and screen performances, Columbus also created an opportunity for film goers to similarly experience a continuity and familiarity with other British filmed narratives.

However, there were also ways that Columbus followed the standard Hollywood model of dazzling spectacle. Nearly six-hundred special effects shots were created by several companies including Industrial Light & Magic, Rhythm & Hues, and Sony Pictures Imageworks. Some notable special effects include the representation of characters on flying brooms, translucent ghosts, moving staircases, and computer-generated images of a towering mountain troll and the parasitic face of Voldemort on the back of Professor Quirrell's head. Though some of these special effects effectively occur without notice—such as those helping the representation of broom flight and of translucent ghosts, others read less realistically or seem more contrived—such as the representation of the moving staircases, the mountain troll and the parasitic face of Voldemort. To be fair, however, the level of realism in the special effects is appropriate to the intended younger target audience.¹²⁴

The music for the film also follows a standard Hollywood model, and was created by the American master of Classic Hollywood style, John Williams himself. Director Chris Columbus explained his motivation for choosing Williams in liner notes to *The Sorcerer's Stone* soundtrack:

¹²³ I. Q. Hunter argues that literary fidelity is of greater importance in fantasy film because readers bring enormous expectations. I. Q. Hunter, "Post-classical fantasy cinema: *The Lord of the Rings*," in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 154-166.

¹²⁴ The character Harry Potter is eleven years old in this film, and thus it is reasonable that the target audience is around the same age.

When I began the process of turning “Harry Potter and The Sorcerer’s Stone” into a film, my one goal was to remain true and faithful to the spirit of the book. that meant shooting the entire picture in England, casting all British actors and not straying far from the original text of the novel. It also meant choosing a composer whose music could capture the richness and texture of this complex, imaginative story. I felt there was only one man who could accomplish this. John Williams.

Williams has famously written music for several epic endeavors in Hollywood, and therefore his involvement with the Harry Potter saga is fitting. Furthermore, the pairing of an established icon of Hollywood film music (namely Williams) with the less established Hollywood director over twenty-five years his junior (namely Columbus) is likely a commercially responsible decision. Furthermore, Williams had worked with Columbus ten years prior to their collaboration on the Harry Potter project. However, again I challenge Columbus’s assertion that only one man, an American composer, could accomplish the representation of a British story. That is to say that Columbus’s decision to work with Williams is another example of choice that helped to determine the overall aesthetic of the first film.

Composer Background: John Towner Williams

Although Williams’s work is well-known, a review of some key points will allow us to compare the biographies, backgrounds, and compositional styles of the three composers in consideration. As such, let us consider Williams’s biography, musical background, and work in film in the context of the Harry Potter series. Born in 1932 in New York, John Williams is the oldest composer to work on the Harry Potter films, and

the only American. Both Doyle and Hooper are decades younger than Williams, and were born in the United Kingdom.

Williams was surrounded by pop, jazz, and film music from an early age due to his father's professional associations. When the family moved to California, his father freelanced as a percussionist for Hollywood orchestras. The musical atmosphere of Williams's childhood may account for his early interest in film composition as well as his aptitude for attaining the Classical Hollywood style (i.e., the dramatic style of film music composition during the golden age of cinema, to be discussed in the following chapter), which came to the fore during Williams's formative years. As we will see, the subsequent Harry Potter composers, Doyle and Hooper, came to film music composition by much different routes.

As a child, Williams learned piano, then trumpet, trombone, and clarinet. Some of his first compositions were for high school band. He continued to compose and arrange music for military band during his service in the Air Force during the Korean War. We hear Williams's experience with and affinity for brass, woodwinds, and percussion in the fluid ways that he incorporates these instruments into the foreground of his symphonic film scores, Harry Potter included. In contrast, Doyle and Hooper do not have brass or American band backgrounds, and do not feature these instruments in their background music for Harry Potter.

During his time at university, Williams studied composition and piano with international musicians Mario Castelnuovo-Tedesco and Rosina Lhévinne—which broadened his horizons toward European styles—and performed as a jazz pianist in New York night clubs—which broadened his experiences in American popular music. Although Williams is best known for his lyric, classical-sounding film scores, the Harry Potter film scores (especially for the third movie) allowed him to show off his comfort in

different musical idioms, especially jazz.¹²⁵ In contrast, while Doyle and Hooper also incorporate other musical idioms beyond classical-sounding music, neither incorporates the American idiom jazz.¹²⁶

Following his graduation from Juilliard, Williams worked for and with master film composers in Hollywood in the Classical Hollywood style, Jerry Goldsmith, Bernard Hermann, and Alfred Newman. These experiences paved the way for Williams's solo career, and influenced his own style of composition following the models of his mentors. He began his solo composition career in film in 1960, making him the longest-working composer among the Potter composers, in addition to being the oldest.

Williams is also the most famous of the three Potter composers. Among the three, Williams has worked on the most number of films and received the most number of awards. In truth, Williams may be the most famous of all modern American film composers—even those who do not follow the trends of film music know one name: John Williams. As such, Williams's association with a film project brings both a presumed predictability of style and the predictability of success. A fuller account of Williams's biography as it pertains to his work on the Harry Potter films is included in the appendix.

Although Williams tends not to read source literature prior to working on a film score (preferring instead to replicate the immediate reaction that many viewers experience) he did read Rowling's Harry Potter before production, explaining, "I have grandchildren who read them [the Harry Potter books] and love them. I have children

¹²⁵ Some compare the inclusion of jazz in the Harry Potter scores to the inclusion of the "Cantina Theme" in *Star Wars*.

¹²⁶ Nicholas Hooper's music for *Harry Potter and the Half-Blood Prince* does include two pieces that evoke American jazz—"Wizard Wheezes" includes big-band and Latin jazz, and "The Slug Party" evokes Latin jazz. However, "Wizard Wheezes" appears only on the CD, and was not included in the film.

who read them and love them. In my family, there are three generations of American people enjoying Rowling."¹²⁷ In congruency with Columbus's vision, Williams reported that music for *The Sorcerer's Stone* would naturally be "theatrical, magical and to capture a child's sense of wonder in the world."¹²⁸ While this complementary vision is logical, it also reflects aesthetic choices. As we will see, composers for the later films did not emphasize the naturally theatrical, magical, or child-hood wonder elements with their music.

The musical score includes several leitmotifs in Williams's signature style, and one overarching musical theme called "Hewig's Theme" that represents Harry's new and wondrous experiences in the magical Wizarding world. In a theatrical, almost cartoonish style, many musical events parallel visual events in the film, and narrative ideas (in general) are musically represented with traditional theatrical codes—among the most important of which is the representation of magic, with instrumental signifiers such as celeste, harp, and disembodied choral voices.¹²⁹

Williams wrote the score at his homes in Los Angeles and Tanglewood, then recorded the music (conducting it himself) in London in August 2001 with instrumentalists from Abbey Road and AIR Lyndhurst Studios.¹³⁰ The soundtrack also includes chorus work by the London Voices. Randy Kerber is given special mention as celeste soloist.

¹²⁷ William Darby and Jack Du Bois, *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson: MacFarland, 1990), 523. "John Williams (composer)," Angel Fire. <http://www.angelfire.com/mi3/cookarama/williams.html> (accessed December 5, 2005).

¹²⁸ "John Williams (composer)," Angel Fire. <http://www.angelfire.com/mi3/cookarama/williams.html> (accessed December 5, 2005).

¹²⁹ I continue the discussion of how Williams's music aligns with visuals in the following chapter, and address the representation of magic in detail in Chapter VI.

¹³⁰ "John Williams (composer)," Angel Fire. <http://www.angelfire.com/mi3/cookarama/williams.html> (accessed December 5, 2005).

The first teaser poster for the film was released on December 30, 2000, and teaser trailers became available during 2001. The PG-rated film opened in November of 2001, making a gross profit of nearly a billion dollars. The soundtrack was released 30 November 2001 in the United States and United Kingdom. In the U.S. it is on Atlantic Records.

Reception

Although all of the Harry Potter films have been enormously successful in broad terms, we will see that there are significant differences in the ways the different films were received, as supported by box office receipts, critical reviews, fan response, and awards. Box office receipts for the first film, breaking record after record, reflected the narrative's tremendous popularity. *The Sorcerer's Stone* made \$33.3 million on opening day in the U.S., breaking the record previously held by *Star Wars Episode I: The Phantom Menace*. The film broke the record again on the second day when receipts rose to 33.5 million dollars. The first weekend in total made 90.3 million dollars in the U.S., becoming the top box office seller for an opening weekend (previously held by *The Lost World: Jurassic Park*). The total for worldwide box office receipts added to 976.5 million dollars, making *The Sorcerer's Stone* the fifth highest (unadjusted) grossing film of all-time.

Informal and formal reviews of the film were mixed, but generally favorable. The website Rotten Tomatoes gave *The Sorcerer's Stone* a rating of "78% fresh," while Metacritic gave a score of 64%, signifying general favorability. Roger Ebert confirmed the film's success, calling it "a classic," mentioning the Quidditch game visual effects in particular. Similarly, critic Alan Morrison praised the Quidditch game as having a

“stand-out sequence.” (I will discuss music for the Quidditch game in the following chapter.)

Critics’ response, both positive and negative, hinged on the film’s so-called faithful adaption. While some, such as Jonathon Foreman, positively noted the fidelity of the film to the book, others such as Richard Corliss criticized the movie for it’s “by the numbers adaptation.”¹³¹ Terry Gilliam, who might have directed the film had Rowling made the choice stated his virulent disapproval of the first film, "I was the perfect guy to do Harry Potter. I remember leaving the meeting, getting in my car, and driving for about two hours along Mulholland Drive just so angry. I mean, Chris Columbus' versions are terrible. Just dull. Pedestrian."¹³² While Gilliam’s statement may be colored by his personal disappointment at not directing the film, it also reinforces the idea that different directors would have transferred or transformed the film differently. As we will see, the films led by the subsequent directors also received mixed reviews, yet for completely different reasons.

Reception of the musical score was also mixed, but hinged on listener expectation of Williams’s signature style. While some were pleased that the score met expectations, others were displeased that the score did no more than merely meet expectations. Informal and formal critics noticed signature elements of Williams’s approach in the first Harry Potter soundtrack, such as Wagnerian-style leitmotifs, soaring, sweeping melodies, his penchant for using French horns, and tunes reminiscent (some say “recycled”) from his previous work. For instance, critic John Mansell reported positively that,

¹³¹ Jonathan Foreman, "Harry Potter and the Sorcerer's Stone," *New York Post*. <http://www.nypost.com/movies/35119.htm> (accessed September 22, 2007). Richard Corliss, “Wizardry without Magic,” *Time*, November 19, 2001. <http://www.time.com/time/2001/harrypotter/review.html> (accessed July 9, 2007).

¹³² Beyond Hogwarts “Terry Gilliam bitter about Potter,” *Beyond Hogwarts* (formerly *Wizard News*), August 29, 2005. <http://www.wizardnews.com/story.20050829.html> (accessed October 20, 2009).

*Harry Potter and The Philosopher's Stone*¹³³ contains one of John Williams's strongest scores of late and is a fusing of styles and sounds that can be easily identified as the work of the composer. Its the adventure of *Hook*, its the foreboding of *The Fury*, its the naughtiness of *The Witches of Eastwick*, its the playfulness of *Home Alone*, or is it just the genius of John Williams!¹³⁴

Others used Mansell's same reasoning to argue that Williams's music for *The Sorcerer's Stone* was stale and lacking in sparkle in comparison to his other works. Others still, such as critic Kirk Honeycutt, took issue with Williams's overall aesthetic approach, disparaging the score as "a great clanging, banging music box that simply will not shut up."¹³⁵ As we will see, the soundtracks by the other composers also received mixed reviews—and for an entirely different set of reasons.

Award nominations poured in for *The Sorcerer's Stone*, totaling sixty-two in the end, with thirteen of them wins. The film received three Academy Award nominations (including "Best Original Score"), seven BAFTA Award nominations, and nine Saturn Awards (including a win for costuming). The soundtrack received two Grammy nominations, and won the BMI Film Award for Music. Additionally, the soundtrack landed in the "top ten" in polls for favorite classical music albums.¹³⁶

¹³³ This is the title used in the UK.

¹³⁴ John Mansell, "Harry Potter and the Philosopher's Stone, review." *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

¹³⁵ Kirk Honeycutt, "Harry Potter and the Sorcerer's Stone," *The Hollywood Reporter*, November 9, 2001. (accessed September 21, 2007). Restricted access news source cited in "Harry Potter and the Philosopher's Stone (film)" *Wikipedia*. [http://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_\(film\)#cite_note-69](http://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_(film)#cite_note-69) (accessed September 21, 2007).

¹³⁶ "Classical Music—Poll for the Greatest," *Fanpop*, October 20, 2008. <http://www.fanpop.com/spots/classical-music/articles/4424> (accessed October 19, 2009).

Summary

Let us go over some of the key points about the production history, aesthetic decisions, and reception of the first film. In the end, the final product of this film endeavor and public reception to it was congruent with statements of intent made by producers, the director and the composer during the process. It had been the producer David Heyman's intent to create a family-friendly film with broad appeal, and thus he signed a director to the project whose experience was in line with this agenda. The resulting product was indeed geared toward younger audiences (e.g. its PG rating) and did garner generally favorable acceptance (e.g. as supported by internet critic sites). It had been director Chris Columbus's goal to remain faithful to Rowling's work, and audiences responded accordingly—some appreciating his adherence to the narrative, and others criticizing his straightforward transference. Furthermore, critics responded favorably to Columbus's nod to classic British cinema by pronouncing *The Sorcerer's Stone* to be "a classic," and also favorably noted Columbus's Hollywood-style vision for special effects in magical scenes such as the Quidditch game. Likewise, as an accomplice to Columbus's vision, Williams stated his intentions to provide a theatrical style score (as is his trademark practice for fantasy films) that would support a child's introduction to Rowling's magical world. As such, some fans and critics praised his music for containing the best of all that is expected of a John Williams soundtrack, while others criticized the score for the redundancy of its sounding like yet another John Williams soundtrack.

Harry Potter and the Chamber of Secrets

Production History and Aesthetic Choices

The services of both composer John Williams and director Chris Columbus were retained for the second Harry Potter film. However, because Williams had scheduling conflicts with other projects, another composer and orchestrator, William Ross, adapted Williams's themes for the new movie, applying them to scenes and narrative events with instructions from Williams.¹³⁷

It is useful to acknowledge that Williams did not single-handedly orchestrate either the preceding Potter film (*The Sorcerer's Stone*) nor the following one (*The Prisoner of Azkaban*). It is typical of Hollywood film composers to have a team of arrangers writing out orchestrations based on the instructions of the composer, and Williams has followed suit in order to keep up with the demand for his music.¹³⁸ For both *The Sorcerer's Stone* and *The Prisoner of Azkaban*, Williams's orchestrator was Ken Wannberg (with whom I've had the opportunity to speak on the topic of the Harry Potter film music). However, during the post-production of *The Chamber of Secrets*, Wannberg and Williams attended to the scores of other projects while William Ross

¹³⁷ Born in 1948, William Ross is an American composer, orchestrator, arranger, and conductor. His original work has included film scores for *Tuck Everlasting* and the CGI-film *The Tale of Desperaux*.

¹³⁸ Kathryn Kalinak describes how the matter of composition versus orchestration has historically been a sore point among Hollywood composers who are capable of orchestration but that were hired for their compositions alone. Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin, 1992), 73. In my discussion with Ken Wannberg, who worked as an orchestrator for John Williams on the first and third Harry Potter film, he confirmed that Williams most often delegates orchestrations to a team, with his instructions for guidelines.

played a larger than normal role in the adaptation and implementation of Williams's music.¹³⁹ According to Ross,

John communicated how important it was for him to establish musical continuity between the first and second installments of the series. Although he planned to write the new themes and new musical material for *Harry Potter and the Chamber of Secrets*, there would be areas of the new film in which he intended to utilize and adapt themes from the first Potter score. . . . John was very specific about what material and themes would be played where.¹⁴⁰

Additionally, Williams and Ross viewed the rough cut film together with Columbus who indicated his wishes for placement of the accompanying music.

There was significant continuity between the first and second Harry Potter films in terms of production teams and production styles. Producer David Heyman and Screenplay writer Steve Kloves returned to the project, as did all members of the main cast. Columbus described the continuity between the first two films in the following statement,

There are similar elements but it's a little darker, a little edgier and a lot more exciting. One of the things we benefited from the second time 'round was that we'd set up the characters in the first film so we could immediately get into the story.¹⁴¹

¹³⁹ Specifically, Williams's schedule with *Catch Me If You Can* conflicted with recording dates for *The Chamber of Secrets*.

¹⁴⁰ Ford A. Thaxton and Randall D. Larson, "William Ross: Crafting the Music for Harry Potter," *Mania*, November 28, 2002. http://www.mania.com/william-ross-crafting-music-for-harry-potter_article_37027.html (accessed November 24, 2009).

¹⁴¹ Lizo Mzimba, "Chris Columbus COS: full interview," *Newsround*, November 13, 2002. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_2465000/2465225.stm (accessed July 7, 2005).

Production began on November 19, 2001 (i.e. just after the release of the first Harry Potter film), and concluded in the summer of 2002. That is to say, the time spent filming and between installments of the first two films seems to accurately represent the maturity of the child characters with the parallel of the maturing child actors. Some adult actors were added to play key characters including Jason Isaacs in the role of Lucius Malfoy and Kenneth Branagh as Gilderoy Lockhart. This film marked the last appearance by Richard Harris as Albus Dumbledore, and Harris's last film in general (he died 3 weeks before the release of the film).

Again, filming took place at Leavesdon Film Studios in London and at various historic locations in the British Isles. The budget for the film, at approximately 100 million U.S. dollars, was slightly less than the budget for the previous film, yet the film length, at 156 minutes, is the longest of all the Potter films so far. The production maintained the layout of Hogwarts from the previous film, but added sites (e.g. the whomping willow and the chamber of secrets) as the narrative required. Also similar was Columbus's depictions with color—drab for the Dursley's muggle home, rich saturated color for outdoor scenes in the magical world, and luminescent cobalts and ambers for inside shots.

Although the second film is considered “faithful” to Rowling's work, some scenes (such as the journey in the flying car) were reworked and extended in order to capitalize on the spectacle of cinematic effects. Choices such as the latter may reflect either Columbus's growing confidence for expressing the narrative flexibly, or a response to previous critical perceptions of his by-the-numbers approach, or both. Critics such as Lisa Schwarzbaum noted this idea when writing,

Harry Potter and the Chamber of Secrets is an improvement on *Harry Potter and the Sorcerer's Stone* not only because the director and his team

are more confident about what they can do, but also because they're less uptight and defensive about what they can't.¹⁴²

Though John Williams wrote the film's musical soundtrack, he was not available at the time of recording. In his absence, William Ross conducted the soundtrack with the London Symphony and applied Williams's themes to the soundtrack in post-production. The musical score includes many of the same leitmotifs used in the first film, and some additional leitmotifs that represent new characters, locations, and ideas. The London Voices returned to provide choral work, and Randy Kerber returned as celeste soloist.

Although the new score had a new overseer in William Ross, critics recognized the consistency of Williams's work. For instance, Brendon Kelly of Soundtrack review explained,

What we have here is no Ken Thorne or Alexander Courage cut and paste job (*Superman* II, III, IV—however fond of these scores we are!) and we are not presented with an "Original Themes by... New Music by...." score a la Don Davis and *Jurassic Park* III. . . . This new Harry Potter score is a fresh, vibrant and colourful score utilizing all the main thematic material from the first film and placing it in a wealth of new material for the second outing.¹⁴³

The second film was released in November 2002 (i.e. one year after the release of the first film). Like the first film, the second was also rated PG. The soundtrack was released a few days prior to the film release.

¹⁴² Lisa Schwarzbaum, "Harry Potter And The Chamber Of Secrets," *Entertainment Weekly*, November 13, 2002. <http://www.ew.com/ew/article/0,,389817~1~0~harrypotterandchamber,00> (accessed March 12, 09).

¹⁴³ Brendon Kelly, "Harry Potter and the Chamber of Secrets," *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

Reception

As with the first film, box office receipts for the second film totaled to record-breaking numbers. The film earned 88.4 million dollars on opening weekend in the U.S. (thus ranking third all-time at the time), and broke all opening records in the UK held by *The Philosopher's Stone* (a.k.a. *The Sorcerer's Stone*). The gross revenue worldwide rose to nearly 879 million USD. *The Chamber of Secrets* was the highest grossing film of 2002 in the non-U.S. market, and the second highest grossing film of 2002 in the U.S. (following *The Lord of the Rings: The Two Towers*). Though clearly a box office success, the second film was less so than its predecessor. Overall, it is the second lowest-grossing film among the five released Potter films.

Similar to the first film, informal and formal reviews of *The Chamber of Secret* were mixed, but generally favorable. The film faired better than its predecessor on the Rotten Tomatoes website, yet worse than its predecessor on the Metacritic website. Rotten Tomatoes gave *The Chamber of Secrets* a rating of “82% certified fresh”—four percent higher than the rating for the first film, and the second highest rated Potter film on the site overall. Metacritic gave a 63% rating, indicating general favorability, yet making *Chamber* the lowest rated Potter film on the site.

As before, specific critical responses tended to hinge on the matter of fidelity. Some applauded Columbus's innovations on the faithful foundations of the film, while others believed that Columbus still had not innovated enough. Both Roger Ebert (who called *The Chamber of Secrets* a “phenomenal” film) and Richard Roeper commended the film, praising the set design by Stuart Craig (who had also worked on the first film) and Columbus's ability to stay faithful to Rowling's story while also transferring the

narrative into a cinematic medium.¹⁴⁴ Likewise, *Entertainment Weekly* praised the film for reaching into the deeper, darker aspects of the narrative, stating, ". . . among the things this Harry Potter does very well indeed is deepen the darker, more frightening atmosphere for audiences. This is as it should be: Harry's story is supposed to get darker".¹⁴⁵ *Variety Magazine* critics concurred and added that the second film seemed to more confidently step away from the literary form and into a cinematic form of its own.¹⁴⁶

However, some (such as critics from *Variety Magazine* and *The New York Times*) felt that the film was too long, while others argued that the film did not stray far enough from the literary model. For instance, Peter Travers from *The Rolling Stone* remarked, "Once again, director Chris Columbus takes a hat-in-hand approach to Rowling that stifles creativity and allows the film to drag on for nearly three hours."¹⁴⁷ Similarly, Kenneth Turan from *The Los Angeles Times* asserted, "*Harry Potter and the Chamber of Secrets* is déjà vu all over again, it's likely that whatever you thought of the first

¹⁴⁴ Roger Ebert, "Harry Potter And The Chamber Of Secrets," *Chicago Sun Times*, November 15, 2002. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20021115/REVIEWS/211150304> (accessed March 12, 2009). Robert Roeper, "Harry Potter And The Chamber Of Secrets," Ebert & Roeper, November 15, 2002. http://apps.tvplex.go.com/ebertandthemovies/audioplayer.cgi?file=021111_harry_potter_chamber_secrets (accessed March 12, 2009).

¹⁴⁵ Lisa Schwarzbaum, "Harry Potter And The Chamber Of Secrets," *Entertainment Weekly*, November 13, 2002. <http://www.ew.com/ew/article/0,,389817~1~0~harrypotterandchamber,00> (accessed March 12, 09).

¹⁴⁶ Todd McCarthy, "Harry Potter And The Chamber Of Secrets," *Variety*, November 15, 2002. <http://www.variety.com/index.asp?layout=review&reviewid=VE1117919275&categoryid=31&cs=1> (accessed March 12, 2009).

¹⁴⁷ Peter Travers, "Harry Potter and the Chamber of Secrets," *Rolling Stone*, November 15, 2002. http://www.rollingstone.com/reviews/movie/5948587/review/5948588/harry_potter_and_the_chamber_of_secrets (accessed March 12, 2009).

production—pro or con—you'll likely think of this one."¹⁴⁸ Turan implies that for his tastes, the second film is just as clichéd as the first one.¹⁴⁹

Informal and formal reception to John Williams's second Potter score was also similar to that for his first. While some, such as the reviewer of *Filmtracks* criticized a perceived lack of originality in the score (which contributed to a lack of magic in the viewer's experience), and noted inconsistencies in William Ross's application of Williams's themes, the same reviewer noted that John Williams is still among the best at what he does:

While this continuation of style bothers some listeners, it's also important to remember that John Williams, no matter what era since the 1970's in which you place him, composes at a level that exceeds many of the best works of his contemporary counterparts in the industry. In short, Williams' rehashing of old ideas is still better than practically any other composer today at his or her best, and it is this general sense of atmospheric superiority that *Harry Potter and the Chamber of Secrets* has going in its favor.¹⁵⁰

The second Potter film received thirty-nine award nominations in total, nine of them wins (i.e., slightly fewer than the previous film on both accounts). Among these were seven Saturn Award nominations (for fantasy and science fiction), three BAFTA Award nominations, and a Phoenix Film Critics Society Award for "Best Live Action Family Film. The soundtrack was nominated for a Grammy Award, and won the BMI Award for Music and the Broadcast Film Critics Association's Critics Choice Award.

¹⁴⁸ Kenneth Turan, "Harry Potter and the Chamber of Secrets," *Los Angeles Times*, November 15, 2002. <http://www.calendarlive.com/movies/reviews/cl-et-turan15nov15,0,1767241.story> (accessed March 12, 2009).

¹⁴⁹ Ibid.

¹⁵⁰ "Harry Potter and the Chamber of Secrets," *Filmtracks* (November 7, 2002). http://www.filmtracks.com/titles/chamber_secrets.html (accessed August 20, 2006).

Summary

Let us review some of the key points. Many viewers and critics perceived the second Potter film as a continuation of ideas set out with the first film. In general, this continuation was perceived favorably. For instance, critic Roger Ebert expressed well that,

The first movie was the setup, and this one is the payoff. . . . What's developing here, it's clear, is one of the most important franchises in movie history, a series of films that consolidate all of the advances in computer-aided animation, linked to the extraordinary creative work of J. K. Rowling, who has created a mythological world as grand as *Star Wars*, but filled with more wit and humanity.¹⁵¹

Others perceived some differences between the films that reflected new production choices—for instance, an increase in flexibility with Rowling's narrative, and some variation in the William Ross's application of John Williams's music—though these differences did not significantly alter viewer disposition toward the film. Although the second film was both a box office and award-winning success, it trailed behind its predecessor in receipts, nominations, and awards.

Praise and criticism surfaced on the matter of fidelity to the original novel, and the use of Williams's signature style. Some, such as Roger Ebert (quoted above) found value in the fidelity to Rowling's work (including the increasing darkness of the tone of the drama), while others continued to find fault with Columbus's classic, straightforward, literary transfer approach. Critics who responded unfavorably to the first Potter film

¹⁵¹ Roger Ebert, "Harry Potter And The Chamber Of Secrets," *Chicago Sun Times*, November 15, 2002. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20021115/REVIEWS/211150304> (accessed March 12, 2009).

recommended their criticism for the second film with regard to its lack of independent cinematic imagination. Others, such as Lisa Schwarzbaum, offered objective criticisms about stylistic practices and also anticipated changes in the Potter film franchise:

The Chamber of Secrets still doesn't quite trust itself as a freestanding cinematic creation. But maybe it's not meant to, at least not on Columbus' watch. . . . But if it doesn't fly, this "Chamber" at least hovers nicely a few feet off the ground for good stretches of time. Which still leaves a lot of airspace available for when *A Little Princess* director Alfonso Cuarón—a real master of jewel-like enchantment—takes over the magic in *Harry Potter and the Prisoner of Azkaban*.¹⁵²

Similarly, literary film scholar Deborah Cartmell predicted that the first Harry Potter films will never usurp the popularity and success of the preexisting novels because they are too cautious in their fidelity, and therefore lack the polish possible in the film medium.¹⁵³ Critics such as Peter Travers, who wrote, “For the next Potter film, Columbus will be replaced by Alfonso Cuarón, the Mexican director of the lyrically sexy *Y Tu Mama Tambien*. Brats and skittish parents may freak out, but I can't wait”¹⁵⁴ were less politic in their statements of anticipation.

¹⁵² Lisa Schwarzbaum, "Harry Potter And The Chamber Of Secrets," *Entertainment Weekly*, November 13, 2002. <http://www.ew.com/ew/article/0,,389817~1~0~harrypotterandchamber,00> (accessed March 12, 09).

¹⁵³ Deborah Cartmell, “Adapting Children’s Literature,” in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 167-180.

¹⁵⁴ Peter Travers, "Harry Potter and the Chamber of Secrets," *Rolling Stone*, November 15, 2002. http://www.rollingstone.com/reviews/movie/5948587/review/5948588/harry_potter_and_the_chamber_of_secrets (accessed March 12, 2009).

Harry Potter and the Prisoner of Azkaban

History of Production and Aesthetic Choices

While still in shooting for the second Potter film, Chris Columbus announced that he would not direct the third installment, *The Prisoner of Azkaban*, citing a desire to spend more time with his young family in the U.S., with whom he hadn't shared supper during the week "for about two and a half years."¹⁵⁵ According to Gary Susman of Entertainment Weekly, Warner Brothers came up with three candidates to fill his place: (1) Callie Khouri, who directed the film adaptation of *Divine Secrets of the Ya-Ya Sisterhood*, a feel-good comedy about family relations, (2) Kenneth Branagh, who had played a supporting role in the second Harry Potter film, and who is known for several Shakespearean adaptations, and (3) Alfonso Cuarón, "best known for his current Spanish-language indie hit, the brazenly sexual *Y tu mamá también*."¹⁵⁶

Branagh leant his official support for Cuarón even before the announcement became official by stating, "I don't know what I can say, but I think a candidate has been chosen. It is a person who I know and like and will make everyone happy," Branagh said. "He is an exciting choice."¹⁵⁷ This positive affirmation is different from some peer response to the announcement of Columbus as director for the previous films (e.g., the negative response offered by Terry Gilliam). Rowling, who had "really, really loved (Cuarón's most recent film) *Y Tu Mamá También*" for its understanding of teenage boys,

¹⁵⁵ Lizo Mzimba, "Chris Columbus COS: full interview," *Newsround*, November 13, 2002. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_2465000/2465225.stm (accessed July 7, 2005).

¹⁵⁶ Gary Susman, "Great Expectations," *Entertainment Weekly*, July 19, 2002. <http://www.ew.com/ew/article/0,,322583,00.html> (accessed January 11, 2009).

¹⁵⁷ *Ibid.*

and felt that Cuarón's adaption of *A Little Princess* was "very faithful to the emotional truth of the story," was intrigued by the new interpretation Cuarón might bring.¹⁵⁸ Producer David Heyman championed the new appointment, stating that "tonally and stylistically, [Cuarón] was the right fit."¹⁵⁹

The choice to hire Cuarón for the third Potter film seems to respond to (and correspond with) criticisms that the first films (directed by Chris Columbus) were not imaginative enough as works of cinema. Both of Cuarón's previous high-profile films about children (*A Little Princess* and *Y tu Mama tambien*) do not follow standard Hollywood family film archetypes (as Columbus has often directed). Likewise, his previous high-profile literary adaptations (e.g. *A Little Princess* and *Great Expectations*) took significant liberties in retelling the narratives. This is different from Columbus's approach to the first Potter films in which he endeavored to follow Rowling's vision closely (i.e. what Troost argues is an aspect of the heritage approach). While I do not argue that Cuarón adhered to the heritage approach (in either his previous works, or for Harry Potter), neither do I claim that Cuarón closely follows the Hollywood model (i.e. the model Troost claims is often the alternative to the heritage approach).

Instead, Cuarón brought a much more individualistic approach, which may be due in part to his previous experiences. He is the first of the directors for Potter films to have studied outside of the United States, and to have a citizenship outside of the United States. He is the only Harry Potter director for which English is not a first language. That is to say, Cuarón brought a different cultural perspective to the project in addition to different technical approaches. Moreover, as an individual (i.e. regardless of ethnicity or

¹⁵⁸ Claudia Puig, "New 'Potter' movie sneaks in spoilers for upcoming books," *USA Today*, May 27, 2004. http://www.usatoday.com/life/movies/news/2004-05-27-potter-movie-book_x.htm (accessed July 21, 2007).

¹⁵⁹ "Harry Potter and the Prisoner of Azkaban (2004)," Box Office Mojo. <http://www.boxofficemojo.com/movies/?id=harrypotter3.htm> (accessed July 7, 2009).

nationality), Cuarón is referred to as an art-film director, and the Harry Potter film under his watch, *The Prisoner of Azkaban*, is often referred to as the art-film among the series by fan viewers. In other words, his approach tends to favor cinematic artistry above the demands of either literary fidelity or Hollywood dazzle. According to Troost, the artistic approach is one hybrid alternative that has emerged in the decade preceding *The Prisoner of Azkaban*, and is typified by adhering to the spirit (though not letter) of a literary text, while endeavoring to bring a greater awareness of to the author's narrative intentions through contemporary cinematic techniques.¹⁶⁰ Some of these techniques that Cuarón used in *The Prisoner of Azkaban* include longer, more technically difficult camera shots, the use of visual motifs, and a new color palette to amplify a darker mood.

According to Cuarón, who is known for independence in cinematic aesthetics, he hesitated to take on the Hollywood-style Harry Potter film at first:

When I was approached I was a little hesitant! I didn't know the books, I hadn't seen the films. I had all my prejudices like— "I'm ashamed to squeeze the money out of parents and children." But then I read the books! And I realized why these books are so well-received worldwide and I fell victim of the charm of this book.¹⁶¹

In light of the many changes that Cuarón brought to the third film, it may be significant that Cuarón states that the books (though not the previous films) won over his resolve to participate in the project. Steve Kloves stayed on as screenwriter, and Columbus spent time in England in the role of producer. Set designer Stuart Craig also continued with the

¹⁶⁰ Troost does not address the Potter films, but gives the example of Ang Lee's *Sense and Sensibility* (script adaptation by Emma Thompson), which uses heritage-style costumes, architecture, and landscapes, but liberally adds and subtracts dialogue and scenes in the service of conveying a coherent narrative. The score for *Sense and Sensibility* was composed by Patrick Doyle.

¹⁶¹ Lizo Mzimba, "Alfonso Cuarón: the man behind the magic," *BBC Newsround*, May 28, 2004. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_3758000/3758101.stm (accessed October 20, 2009).

project. The budget for the third film was \$130 million, the highest among the first three films.

Cuarón relayed an alternative mandate from Rowling to that which Columbus had had regarding the role of fidelity to the books.

She said I should stay faithful to the spirit of the book not literal. That was entrusting me a lot of freedom. But freedom and responsibility is the same thing—I was like “oh gosh—am I being faithful to the spirit?” The amazing thing with J. K. as a collaborator is she doesn’t stop you doing anything. The way she approaches it has nothing to do with “I like” or “I dislike” [but rather] it’s “this makes sense” or “it doesn’t make sense in this universe.”¹⁶²

As such, Cuarón made several changes to the magical universe as Columbus had envisioned it. While he continued to use indoor sets at Leavesdon Film Studios in London, many outdoor scenes were moved to Glencoe, Scotland. Following suit, part of Loch Ness was used to represent the Hogwarts Lake. The change of location resulted in a wilder, more rugged landscape with a more subdued color palette than the richly saturated one that Columbus had used for the magical world. Instead of verdant lawns and a story-book forest as Columbus had used, the new landscape included lichen colored rocky hillsides, an overgrown pumpkin patch filled with cawing ravens, old-growth forests with chirping birds, and sun-drenched mountainous vistas. Cuarón also moved the relative position of Hogwarts architectural structures (such as Hagrid’s hut), and added a walking bridge and a sundial to the Hogwarts grounds, all of which contributed to a greater awareness of the Hogwarts landscape and layout. As we will see in the next

¹⁶² Ibid. Rowling likely experienced more confidence as the narrative's originator by the time that Cuarón took the Potter helm. First, she had witnessed the successful faithful transference of her first two novels, and second, she had published five of the seven novels by the time that production on the third film commenced—that is to say that there was less of a chance that the films would usurp her ability to finish the written series as she wished, nor to overtake her value to the franchise.

chapter, analysis of the film's music shows clear ways that this visual landscape is reflected in the soundscape for the film.

Actor Michael Gambon, whom Cuarón chose to replace the late Richard Harris (an Irish actor) in the role of Hogwarts Headmaster Albus Dumbledore, played the character based on his own idea (rather than strictly adhering to Harris's model), but modeled his character's behaviors on the wardrobe—which changed from royal-looking, merlot-colored velvet robes with puffy sleeves (akin to the dress of Dickens's ghost of Christmas present) under Columbus's watch (with Judiana Makovsky as costume designer), to more simply expressed, flowing, raw silk robes in shades of gray under Cuarón (with Jany Temime as costume designer).

All I remember was that the costume was two layers of silk and quite light. I think I'm a very physical, very visual sort of actor. My first task in rehearsal is to discover what the person looks like, what he wears, how he does his hair. And if you're thinking the way the character thinks, your face and body will change. My Dumbledore is quite light so he capers around, he has beads because he's a bit of a hippy, and he has an Irish accent, because Richard was Irish.¹⁶³

The third film also marked the first occurrences of Hogwarts students wearing contemporary street clothes outside of classes.¹⁶⁴ As we will see in the next chapter, the music for the film (much as the new costuming) also reflects different eras of time and manners of being.

¹⁶³ Siobhan Synnot, "Olivier, Dumbledore and two broken ribs," *The Scotsman*, May 30, 2004. <http://news.scotsman.com/topics.cfm?tid=3&id=613682004> (accessed March 12, 2009).

¹⁶⁴ Even the choice for modern-day clothes is based on an aesthetic choice and interpretation. As web-writer Holly Hartman points out, Rowling's descriptions of Harry's true birthday and his time at Hogwarts are not reconcilable with the Julian calendar. Thus, based on different interpretations, Harry enters Hogwarts in 1990, 1991, or 1997. However, the third, fourth, and fifth films show students wearing clothing from the twenty-first century. Holly Hartman, "Happy Birthday, Harry!" July, 26, 2001. <http://www.infoplease.com/spot/harrybirthday.html> (accessed December 17, 2004).

It was also Cuarón's responsibility to hire actors for three newly appearing significant characters. He, like Columbus, chose British actors: Gary Oldman to play Sirius Black, David Thewlis to play Remus Lupin, and Timothy Spall to play Peter Pettigrew. However, Cuarón took different approaches with the maturing young actors, following his philosophy that children need not be treated with kid-gloves,¹⁶⁵ and requesting that lead actors Daniel Radcliffe, Rupert Grint, and Emma Watson each write an essay explaining how they viewed their characters.¹⁶⁶ Watson explained that the exercise was both to help the actors, and also "to help him to see the character through our eyes. He gave us a lot of freedom with that as well, which was really good."¹⁶⁷

Cuarón added different special effects techniques as well. For instance, the scene depicting Harry's ride on the magical Knight Bus uses a technique known as bullet time in which some images travel quickly while others move in real time. As well, the computer generated images of the malevolent soul-sucking Dementors are based on the flowing movements of Dementor puppets underwater. Producer David Heyman explained,

I knew we were getting a different kind of artist with Alfonso, but I don't think I really knew how different until the day Alfonso hired an avant-garde underwater puppeteer from San Francisco named Basil Twist just so he could study different ways a Dementor might move. Just weird and wild and wonderful.¹⁶⁸

¹⁶⁵ "Biography for Alfonso Cuarón," IMDb. <http://www.imdb.com/name/nm0190859/bio> (accessed October 20, 2009).

¹⁶⁶ Lucinda Dickey, "The creators of Harry Potter break out of character to discuss The Prisoner of Azkaban," *Science Fiction Weekly*. <http://www.scifi.com/sfw/issue372/interview.html> (accessed October 15, 2007).

¹⁶⁷ *Ibid.*

¹⁶⁸ Jeff Jenson, "A Look Back: Producer David Heyman recounts the highs and lows of making the first three 'Potter' movies, from finding Harry to losing Richard Harris," *Entertainment Weekly*. <http://www.ew.com/ew/article/0,,1123317,00.html> (accessed October 20, 2009).

Several long shots, such as those that ascend and descend through space, or those that pass from outside to inside spaces (and vice-versa) also required special effects help. In general, computer generated images were presented more realistically than in the previous two films, and reflect the expectations of a maturing target audience. However, it was not Cuarón's intent to emphasize special effects. He explained,

. . .we set out to do a character-driven film with cool visual effects, not a visual-effects film with some characters around. It would be a disservice to the Harry Potter books if you go the visual-effects route. I'm trying to establish a universe around Harry that actually exists. It's not just a backdrop for his adventures, but that universe. I'm talking about the school and the muggle world—to have depth and layers.¹⁶⁹

As we will see in later chapters, Williams responded to Cuarón's innovative visuals with innovative ideas for background music.

New questions, challenges, and controversy seemed to emerge with this film production. While not all was directly attributed to directorial decisions, biographical information reveals that Cuarón brought a history of success in spite of conflict to his leadership for the Potter films. An article on the international movie data base site (IMDB), "Harry Potter and the Challenge of the Next Sequel" pointed out the problems of continuing the series smoothly—including maturing child actors (who might outgrow the roles before the series was finished), production delays due to young actors's academic needs, replacing the late Richard Harris, a new director with a history of

¹⁶⁹ Lucinda Dickey, "The creators of Harry Potter break out of character to discuss The Prisoner of Azkaban," *Science Fiction Weekly*. <http://www.scifi.com/sfw/issue372/interview.html> (accessed October 15, 2007).

production conflict,¹⁷⁰ and the task of turning a 734-page novel into two-hour film.¹⁷¹ A worker strike over wage increases at Leavesdon studios threatened to delay filming indefinitely. Furthermore, production nearly halted after a fire broke out on the set, and production leaders ruffled Scottish feathers by continuing filming as scheduled in spite of acres of damage to the local landscape.¹⁷² As part of a resolution to these pitfalls, production changed from a twelve-month to an eighteen-month cycle. According to producer David Heyman, this would give each new film the amount of time it required.¹⁷³

Composer John Williams, who had expressed interest in continuing his involvement with the series, was retained, and once again took full charge of music and its applications. However, he changed many of his musical themes to reflect Cuarón's new vision.¹⁷⁴ He continued to use leitmotifs, but tended to apply them in longer phrases (rather than alternating them in smaller segments) which seems to reflect Cuarón's longer shot approach (in contrast to Columbus's highly edited, alternating shot approach). Additionally, the new melodies that Williams wrote are less "theatrical" (as

¹⁷⁰ IMDb "Harry Potter and the Challenge of the Next Sequel," IMDb, November 18, 2002. <http://www.imdb.com/news/ni0090402/> (accessed March 12, 2009). Producer Art Linson's autobiographical account of Hollywood life, *What Just Happened*, reported Cuarón's frequent conflicts with the screenwriter on the film set for *Great Expectations* (1998).

¹⁷¹ Ibid.

¹⁷² IMDb "Filming Continues Through Hogwarts Flames," IMDb, February 25, 2003. <http://www.imdb.com/news/ni0060382/> (accessed March 12, 2009). IMDb n. d. "'Harry Potter 3' Faces Strike Threat," IMDb, March 25, 2003. <http://www.imdb.com/news/ni0098353/> (accessed March 12, 2009).

¹⁷³ "Harry Potter and the Prisoner of Azkaban (2004)," *Box Office Mojo*. <http://www.boxofficemojo.com/movies/?id=harrypotter3.htm> (accessed March 12, 2009).

¹⁷⁴ In Chapter V, I will discuss how some narrative themes are retained, such as Harry's longing for and reflection on his dead parents, but a new musical theme is used to support this idea—one that is different from the musical theme used in the first two movies to support this idea.

he had written for the previous films) and more representative of the rugged Scottish landscape and the magical universe that Cuarón had newly established. Unlike the previous films (and traditional practices), in which music was added during post-production, some music was written before filming in order for it to be included as source music. For instance, Cuarón and Williams decided to include a Hogwarts choir song, “Double Trouble” as a gesture of welcome at the beginning of the Hogwarts school year. This new tune (though based on the previously used third section of Hedwig’s Theme) became the most prominent, most often-heard musical theme in the third film, perhaps reflecting with music the other visual changes that Cuarón had made.¹⁷⁵

Indeed, the third film is the first to regularly use source music, and the first to use other genres of music beyond the nineteenth century romantic orchestral tradition. The new score was the first of the Potter scores to include a children’s choir, and the first to include an ensemble specializing in early music (though early music had been referenced in earlier films using modern instruments). As well, conventional orchestra and band instruments play twentieth-century jazz style pieces for some scenes.

Music for the soundtrack was recorded at Abbey Road Studios in London, and included the London Voices for choral work, and Randy Kerber returned to play thematic celeste solos. The London Oratory School Schola (a Catholic boy choir) provided voices for the Hogwarts choir song, and The DuFay Collective provided early-music instrument specialists.

The 136 minute film was released in the U.S. on June 4, 2004. Although following the longest of the first three novels, it was the shortest of the first three

175

Composer Nicholas Hooper also wrote a Hogwarts choir piece, called “In Noctem,” for the sixth Harry Potter film, *The Half-Blood Prince*. Although the piece itself was not ultimately used in the film, the musical properties of the theme became the back-bone of the score, much as “Double Trouble” was a defining piece for the third film.

films.¹⁷⁶ In other words, the length of each film is not directly proportionate to the length of the original story. Like the two previous Potter films, it received a PG rating. This serves as a reminder that the intentions to create a “darker” story are not always indicative of an increase in violence or other story elements that would result in an increased rating. Additionally, it was the first Potter film to experience a summertime release.

Reception

Like the two Potter films before it, *The Prisoner of Azkaban* broke box office records—such as the record for biggest single day in U.K. box office history (on a Monday, of all days). The film made \$93.7 million during its first weekend in the U.S., becoming the third biggest opening weekend of all time. Similar to the second film, the third Potter film was the highest grossing film in countries other than the U.S. However, in spite of the film’s apparent box office success, the receipt total of \$795.6 million worldwide is significantly lower than all other five Potter films, which have all exceeded \$875 million.

In contrast, critics reviews were the most favorable. Rotten Tomatoes and Metacritic scores for *The Prisoner of Azkaban* were the highest among the first three Potter films. The film received an 89% “Certified Fresh” approval rating on Rotten Tomatoes, and 81 out of 100 at Metacritic, indicating “universal acclaim.” However, Roger Ebert and Richard Roeper, who seemed to have been in positive agreement about the first two films, were divided over the third film. Ebert, who had championed the first

¹⁷⁶ Of the current five films, it is the second shortest. At 132 minutes, the fifth film has the shortest running time.

two films as classics, stated that the third film was not as good.¹⁷⁷ In contrast, Roeper, who had found nice enough things to say about the special effects and set designs for the first two films, stated that the third film was a “creative triumph.”¹⁷⁸ In general, praise was given by those who valued creativity, while criticism was given by those who valued continuity with the previous films.

Some reviewers, such as Eugene Novikov, praised the film at the time of release (favoring it over the previous two installments), and also retrospectively praised the film after the release of the fourth and fifth film. According to Novikov, Cuarón’s Potter film is the only one that he prefers over Rowling’s original work, and this is because Cuarón allows *The Prisoner of Azkaban* to “breathe independently of the source material. It’s not the most faithful adaptation, or the most ‘complete’ one, but it’s far and away the best.”¹⁷⁹ Specifically, Novikov acknowledges the way Cuarón “lets the characters—especially Harry, Ron and Hermione—spread their wings and functions outside the confines of Rowling’s plot” to behave like “people, like teenagers, and like friends,” and also how Cuarón places characters within a landscape, establishing Hogwarts as an entity—“an actual physical place, with a determinate geography. . . .through his penchant for lush, beautiful long takes, a technique that lets screen spaces retain their geographic integrity much better than a barrage of cuts, and partly through simple paying

¹⁷⁷ Roger Ebert, "Harry Potter and the Prisoner of Azkaban," *Chicago Sun Times*, June 3, 2004. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20040603/REVIEWS/406030301> (accessed March 12, 2009).

¹⁷⁸ Richard Roeper, "Harry Potter and the Prisoner of Azkaban," Ebert & Roeper, June 2, 2004. http://tvplex.go.com/buenavista/ebertandroeper/mp3/040607_harry_potter_azkaban.mp3 (accessed March 12, 2009).

¹⁷⁹ Eugene Novikov, “From Page to Screen: ‘Harry Potter and the Prisoner of Azkaban,’” *Cinematical.com*, June 11, 2008. <http://www.cinematical.com/2008/06/11/from-page-to-screen-harry-potter-and-the-prisoner-of-azkaban/> (accessed March 12, 2009).

attention.”¹⁸⁰ As we will see in later chapters, Williams’s music plays a significant role in establishing the landscape and character development that Novokov praises.

Though informal and formal reviews were often more strongly favorable for *The Prisoner of Azkaban* than for the first two films, criticisms were also more strongly expressed. According to a report by the BBC, the third film “looks and feels a lot different to the first two.”¹⁸¹ The noticeable differences were more controversial for some than any lack of spark or sparkle perceived in the earlier films. For instance, the two following review titles clearly spell out the reviewers’s opinions. Sean Smith’s review for *Newsweek*, titled “The ‘Harry Potter’ books have finally gotten the wondrous movie they deserve—‘The Prisoner of Azkaban’ boasts a brand-new director and a bold new vision.”¹⁸² reveals Smith’s extremely favorable view of the film, while Ann Hornaday’s review for the *Washington Post*, titled “Harry-Raising Adventure: Only Fans Will Love ‘Potter 3’ Hogwarts and All” reveals Hornaday’s strong dislike of the film.

Others disagreed with Hornaday’s assessment, for better and for worse. For instance, Peter Travers of *Rolling Stone* argued that the third Potter film was the only one of the three that could stand alone without help from the books, thus suggesting that it would be more satisfying for viewers not already familiar with the books.¹⁸³

¹⁸⁰ *Ibid.*

¹⁸¹ Lizo Mzimba, “Alfonso Cuarón: the man behind the magic,” *BBC Newsround*, May 28, 2004. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_3758000/3758101.stm (accessed October 20, 2009).

¹⁸² Sean Smith, “The ‘Harry Potter’ books have finally gotten the wondrous movie they deserve. ‘The Prisoner of Azkaban’ boasts a brand-new director and a bold new vision,” *Newsweek*, May 31, 2004. <http://www.msnbc.msn.com/redirect.aspx?to=http%3a%2f%2fwww.msnbc.msn.com%2fid%2f5040564%2f%2fsite%2fnewsweek%2f&from=http%3a%2f%2fmsnbc.msn.com%2fid%2f5040564%2f%2fsite%2fnewsweek%2f> (Article no longer available, 2009-3-12). Ann Hornaday, “Harry-Raising Adventure: Only Fans Will Love ‘Potter 3’ Hogwarts and All,” *Washington Post*, June 4, 2004. <http://www.washingtonpost.com/wp-dyn/articles/A14361-2004Jun3.html> (accessed October 20, 2009).

¹⁸³ Peter Travers, “Harry Potter and the Prisoner of Azkaban,” *Rolling Stone*, May 27, 2004. http://www.rollingstone.com/reviews/movie/6071754/review/6071752/harry_potter_and_the_prisoner_of_azkaban (accessed August 20, 2005).

Not only is this dazzler by far the best and most thrilling of the three Harry Potter movies to date, it's a film that can stand on its own even if you never heard of author J.K. Rowling and her young wizard hero. Director Alfonso Cuarón, taking the reins from Chris Columbus, who made a slog of the first two films, scores a triumph by bringing lyricism, laughs and dark magic to the party.¹⁸⁴

To the contrary, Ryan Parsons's article "Movie Rant" states that as a fan of the books, he is disappointed with the number of details that are missing or altered in the film version.¹⁸⁵ Another posting queried viewers with this hook question, "'Azkaban': Take a side in the book-vs.movie debate. Some diehard Potterphiles are complaining that the latest 'Harry Potter' is too loose an adaptation—do you agree?"¹⁸⁶

Soundtrack reviewers also noted changes in the Potter music, responded positively or negatively relative to their expectations of creativity vs. continuity. Reviewer Kevin McGann from the online site Music from the Movies wrote, "The score for the third entry in the series is the darkest yet. Although there are moments of comedy and joy, the predominant atmosphere is moody and scary."¹⁸⁷ Although response to the music was generally favorable, fans and reviewers noticed that many of the familiar leitmotifs from the first films were abandoned in the third film in favor of new musical material. The editorial review on Filmtracks found some of the discontinuities in musical

¹⁸⁴ Ibid.

¹⁸⁵ Ryan Parsons, "Novel and Film Differences in Harry Potter and the Prisoner of Azkaban," *Movie Rant*, November 28, 2004. <http://www.canmag.com/news/3/3/248> (accessed September 14, 2005).

¹⁸⁶ Entertainment Weekly "Harry Situation," *Entertainment Weekly*, June 17, 2004. <http://www.ew.com/ew/article/0,,654023,00.html> (accessed October 10, 2007).

¹⁸⁷ Kevin McGann, "Harry Potter and the Prisoner of Azkaban," *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed October 10, 2007). This review, like most others, was based on listening to the CD soundtrack, and not based on listening to the music while watching the movie.

themes and leitmotifs “frustrating,” but conceded that Williams’s music for *The Prisoner of Azkaban* is “majestic” and “exhilarating,” and offers “beauty and intrigue around every turn.”¹⁸⁸ In contrast, blogger Ted Pigeon positively noted how the new collaboration had creatively combined music and visuals in ways that the previous collaboration had not.

Part of what gives this movie such life in its brilliant compositions and editing patterns is how the filmmakers allow the sound and images to come together brilliantly to provide a real mood and life to this world through its most minute details, like the "sound" that wands make when they are used, or the birds chirping on the school grounds. These details of sound—including John Williams' aforementioned subdued score; one of his very best—coupled with the unique visual style of sustained shots that fill every corner of the composition with movement and detail, enable the viewer to feel this wizarding world as an actual place with dense characters inhabiting real space, not some phony magic world of color and speed.¹⁸⁹

Although listeners perceived changes in Williams’s music, there were still many continuities with Williams’s signature style with regard to the use of leitmotifs, robust themes, and full orchestrations. In this way, Williams’s music provided some continuity with the two previous films.

The film received a total of forty-three critical nominations, among which ten resulted in wins. The most prominent nominations include two Oscar nominations (including Best Achievement in Music), two Saturn nominations (for best music and best director), a Grammy nomination for Best Score Soundtrack, and nominations for the World Soundtrack Award for Best Original Soundtrack and Soundtrack Composer of the

¹⁸⁸ “Harry Potter and the Prisoner of Azkaban,” Filmtracks, May, 24, 2004. http://www.filmtracks.com/titles/prisoner_azkaban.html (accessed June 12, 2005).

¹⁸⁹ Ted Pigeon, “Great Movies Can Come From Anywhere,” The Ted Pigeon Blogspot, entry posted July 23, 2007, <http://tedpigeon.blogspot.com/2007/07/not-every-movie-can-be-great-but-great.html> (accessed March 18, 2008).

Year. Additionally, the film won two BAFTA Awards (the Audience Award and the Children's Award), and the music won the BMI Film Music Award and the World Soundtrack's Public Choice Award.

Summary

As the story of production history, aesthetic decisions, and reception becomes more complex, let us review some of the key points. Harry Potter producers chose to hire a different kind of director for the third film with a more individualistic approach for cinematic art, and viewers perceived this difference in the aesthetics of the final product. By hiring Alfonso Cuarón (known for his individualism and artistry) to direct the film, producers expressed their desire to make a change from the trends set by Columbus, who had taken a traditional, classic approach to film adaptation. Cuarón himself stated his interest in creating an adaptation that would be faithful to the spirit of Rowling's narrative, but not literally faithful in all details. Cuarón changed many of the details that Columbus's crew had established (e.g. outdoor locations and costuming) in order that every narrative element might amplify his interpretation (e.g. a more rugged landscape and subdued colors and fabrics in costuming to reflect a tonally darker narrative). Likewise, Williams adapted his musical themes and musical approach (e.g. adding longer themes and music for early instruments) to reflect Cuarón's new vision. The resulting product, deemed by some an art film, was more sophisticated and creatively complex than the previous, more straightforward Potter films had been.

Although still rated PG, the film was not necessarily targeted toward children as the previous films seem to have been. Reviewer critics received the film favorably, and

critic sites (such as Rotten Tomatoes and Metacritic) gave top scores. However, box office receipts were the lowest for any of the Potter films.

For those who had been disappointed with Columbus's faithful approach, Cuarón's more liberal approach was perceived as refreshing. Likewise, Williams's music was perceived as more subtle and beautiful, contributing more artistically to the overall aesthetic—as opposed to some previous perceptions that his music was too garish when reflecting Columbus's Potter films. However, for others who had valued Columbus's classic approach, Cuarón's changes detracted from the well-known narrative by disrupting film-goer expectation built on the experience of the first two Potter movies. Likewise, Williams's more subtle and somber music was perceived as more moody and less magical. For the purposes of this chapter, I am less interested in championing either of the afore-mentioned perspectives, and more interested in showing that both those who liked and disliked the film perceived similar qualities in it—namely that it felt different, that Cuarón took a less literal and more creative approach, and that Williams's approach to the music followed in kind.

Harry Potter and the Goblet of Fire

History of Production and Aesthetic Choices

In order to produce the series more quickly (in spite of the new, longer, eighteen-month production cycle), a new director was chosen to commence work on the fourth film while the third was still in post-production. Mike Newell, who is perhaps best known for romantic comedies (such as *Four Weddings and a Funeral* and *Mona Lisa Smile*) and edgy dramas (such as *Donnie Brasco*), became the third director to lead a

Harry Potter film. He is also the first British director to lead a Harry Potter film.

Producer David Heyman said in a statement,

When Alfonso made the decision to focus on completing 'Harry Potter and The Prisoner of Azkaban,' we were faced with the daunting task of finding a director to handle the complex challenges of 'Harry Potter and The Goblet of Fire' and to follow in the footsteps of Chris Columbus and Alfonso Cuarón. Mike's rich and diverse body of work show him to be the perfect choice. He has worked with children, made us laugh, and had us sitting on the edge of our seats. He is great with actors and imbues all his characters, all his films, with great humanity. I'm thrilled.¹⁹⁰

The attributes that Heyman lists for Newell directly relate to valued attributes that the previous directors had brought. However, his list includes neither the attributes of “faithful” or “artistic” in adaptation as had been significantly perceived between the two predecessors by fans of the former films. Instead, as we will see, Newell focused on the human, social drama of the story, and viewers perceived this shift.

When Cuarón was asked if he might return to direct the later films, he responded, “Now I need to de-Potterise myself. Do something completely different. But later on if I am invited and if the same cast is in place I would love to come back to do another. It’s been the two sweetest years of my life.”¹⁹¹ John Williams, likewise, decided to take a break from the Potter films, passing up the opportunity to score music for *The Goblet of Fire* in favor of *Memoirs of a Geisha*.¹⁹² Faced with hiring a new composer, Newell chose to work with fellow British composer, Patrick Doyle, who is perhaps best known

¹⁹⁰ Gary Susman, “Ready, Aim, ‘Fire.’” *Entertainment Weekly*, September 11, 2003. <http://www.ew.com/ew/article/0,,474612,00.html> (accessed March 18, 2009).

¹⁹¹ Lizo Mzimba, “Alfonso Cuarón: the man behind the magic,” *BBC Newsround*, May 28, 2004. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_3758000/3758101.stm (accessed October 20, 2009).

¹⁹² “John Williams (biography),” IMDb. <http://www.imdb.com/name/nm0002354/bio>. He also scored music for 2005’ *Star Wars III: Revenge of the Sith*, and Steven Spielberg’s remake of *War of the Worlds*.

for his work on British heritage hybrid productions (such as Branagh's *Much Ado About Nothing* and Ang Lee's *Sense and Sensibility*) and with whom Newell had worked on previous projects.

Composer Background: Patrick Doyle

While Patrick Doyle's background information may be familiar for some, let us review some key points as they relate the Harry Potter series. A more substantial biography for Patrick Doyle can be found in the appendix. Born in 1953 in Uddingston, South Lanarkshire, Scotland, Patrick Doyle is the second oldest composer to work on the Harry Potter films and the first British composer to fill the role. He is the only Potter composer from Scotland, where notably the Harry Potter story takes place.

In contrast to Williams's early musical career—which focused on jazz performance, composition, and film, Doyle's early musical career revolved around teaching piano, singing, and live theater. Like Williams, Doyle studied music at university (the Royal Scottish Academy of Music and Drama in Glasgow), but focused on piano and singing (rather than piano and composition as Williams did). Just as we hear Williams's fluency with wind instruments in the foreground of his symphonic scores, so we also hear Doyle's ease in composing for voice in the foreground of his symphonic scores. Of all the Harry Potter composers, Doyle is the most well known for integrating his own art songs and choral works into film scores. Indeed, he includes a vocal mermaid's song in his score for *The Goblet of Fire*, which is performed by his daughter, soprano Abigail Doyle.

Doyle's composition career began in live theater in 1978, and his first score for film was composed in 1989—that is to say, nearly thirty years after Williams entered the

Hollywood scene as a composer. Moreover, while Williams tends to write for standard Hollywood productions, and is sometimes championed as the reviver of the Classical Hollywood style (e.g., full orchestra timbres and textures), several of Doyle's early film projects were heritage productions (e.g., Kenneth Branagh's Shakespearean adaptations) and tended to use smaller ensembles with some relation (either real or symbolic) to the era of the film's drama. Indeed, many of Doyle's vocal works for film would pass for codified classical art song (or choral work) outside of their film context. Furthermore, while Williams's trademark style is easily recognizable, Doyle's style is more adaptable. Doyle himself reports that "while others have been typecast into drama or comedy or musicals, I have not [and] I never stop being grateful for it."¹⁹³

Now let us return to the discussion of production history and aesthetic choices for *The Goblet of Fire*. Although the most significant visual changes first occur in the third Potter film under Cuarón's new vision, the most significant musical changes first occur in the fourth Potter film under Patrick Doyle's pen—and this significantly influences viewer perception of the film visuals. Although some perceive the third movie as the one that sets a new course (such as my colleague who believes that the films "are all downhill beginning with Cuarón") I argue that the most significant break with continuity occurs with the fourth movie because both the director and the composer were new to the production series.¹⁹⁴ In this way, there was very little visionary continuity between the third and fourth films. In fact, matters of continuity were further challenged because

¹⁹³ Anna Millar, "Never lose composure—Patrick Doyle interview," Scotland.com, October 5, 2008. <http://scotlandonsunday.scotsman.com/sos-review/Never-lose-composure--Patrick.4557869.jp> (accessed November 1, 2008).

¹⁹⁴ Additionally, Cuarón did not stay on as a producer of the fourth film as Columbus had done for the third film in order to facilitate continuity.

production began on the fourth film before the third was finished—that is to say, without the full benefit of hindsight or audience reception.

As the film's new director, Mike Newell brought a new set of goals for the cinematic interpretation of the narrative. Because *The Prisoner of Azkaban* was still in post-production when Newell took on the assignment for *The Goblet of Fire*, he (like Cuarón) may have formed first impressions (and thus his initial strategy) based as much on the completed first two movies as on the third film still in process.¹⁹⁵ However, the following statement suggests that he did not desire to continue in Cuarón's visually appealing art-film vein.

Newell. . . worried he might get gobbled up by a visual-effects beast that could choke the human drama. . . [and] fought hard to keep the extravagant computer-generated imagery in its place, namely, in service of the story and not just a collection of pretty pictures for their own sake. "I was daunted, and I was also ill-tempered," Newell, 63, told *The Associated Press*, "because I felt very strongly that the tail wagged the dog, and that the special effects had on earlier films been the event."¹⁹⁶

Paradoxically, the fourth narrative is one that requires perhaps the most special effects in order to represent the several significant magical tournament events (including conflicts with dragons, mermaids, and so on), and the darkly magical rise of the dark lord, Voldemort. While it is true that far fewer special effects are used outside of specific narrative events depicting magic, it is also true that these significant magical narrative events drive the overall action-packed success of the film. Indeed, Newell's concern for the film's drama is different from Columbus's concern for the faithful transference of

¹⁹⁵ Newell certainly had the opportunity to view the finished third movie before finishing his work on the fourth, but not before he began work on the fourth film.

¹⁹⁶ *The Associated Press* "British director tackles 'Goblet of Fire,'" *The Associated Press*, November 21, 2005. <http://www.cnn.com/2005/SHOWBIZ/Movies/11/21/mike.newell.ap/index.html> (accessed November 22, 2005).

Rowling's book and also different from Cuarón's concern for expanding the visual and cultural landscape of the narrative.

Instead, Newell endeavored to solidify the film around a central dramatic drive, which he described in the following statement, "Sexual jealousy is under the surface. It's dark and mean and nasty and it's absolutely true to what I recall of early adolescence."¹⁹⁷ In this Potter installment (in which "Harry is pitted against older student sorcerers in a wizardry competition that turns out to have a darker purpose"), Newell believed that he could uniquely bring his "intimate knowledge about the quirks of a British education" to the human organization of film in a way that his non-British predecessors did not.¹⁹⁸ Speaking to the approaches of his predecessors, he stated,

It wasn't possible for them to get that right. They'd never been to such a school. English schools are very, very eccentric. They're not like any other. . . . they were kind of dangerous and violent places, but they also were very funny and anarchic places.¹⁹⁹

Furthermore, Newell states why he believes the boarding school element is so important to the narrative.

¹⁹⁷ Ian Nathan, "Sexual jealousy is under the surface. It's dark and mean and nasty and it's absolutely true to what I recall of early adolescence"; Harry Potter director, Mike Newell, talks to Ian Nathan about the Goblet of Fire," *The Evening Standard*, October 27, 2005. <http://www.highbeam.com/doc/1G1-138022255.html> (accessed November 22, 2005).

¹⁹⁸ The Associated Press, "British director tackles 'Goblet of Fire,'" *The Associated Press*, November 21, 2005. <http://www.cnn.com/2005/SHOWBIZ/Movies/11/21/mike.newell.ap/index.html> (accessed November 22, 2005).

¹⁹⁹ The Associated Press, "British director tackles 'Goblet of Fire,'" *The Associated Press*, November 21, 2005. <http://www.cnn.com/2005/SHOWBIZ/Movies/11/21/mike.newell.ap/index.html> (accessed November 22, 2005).

The “Harry Potters” are first and foremost school stories. No matter how many spells, potions and magical creatures you have, each takes place from September to July—the school year.²⁰⁰

In other words, the Harry Potter narrative resonated with Newell at the level of the familiar (i.e. his own experiences from adolescence and from boarding school), and thus he wanted to realistically convey this youthful, human connection with British academic institutions to his viewers. This is much different than Columbus’s desire to convey with clarity the magic of Rowling’s first and second novels, and also different from Cuarón’s vision to artistically signify many subtle layers of magic with cinematic techniques, following the spirit of Rowling’s third novel.

However, the fourth film also includes a turning point in the narrative that Newell recognized as the “spine” of the story. According to Newell, this spine is what drives the music for the film.

What keeps this big juggernaut of a story moving is the thriller that lies behind everything. There’s a plot laid by Voldemort to use Harry to return him to Power and everything that happens in the film revolves around that. Pat [Doyle] saw at once that the thriller was the spine of the story—again his theatre work gives him a terrific instinct for strong story structure—and he seized on the opportunity.²⁰¹

While Voldemort’s physical regeneration is certainly a formidable turning point at the mid-point of Rowling’s series—and therefore a logical narrative core for the fourth film, it is still an aesthetic choice to characterize the film as a “thriller” (i.e., when all of the narratives have included mystery, suspense, and mortal danger), and to design the music based around this characterization. Indeed, Doyle’s choice to center his music around the

²⁰⁰ From the CD liner notes, *Harry Potter and the Goblet of Fire: Original Motion Picture Soundtrack*.

²⁰¹ From the CD liner notes, *Harry Potter and the Goblet of Fire: Original Motion Picture Soundtrack*.

notion of a thriller is much different from Williams's choice to musically represent a child's introduction to the world of magic of the first two films, and different from Williams's choice to build a musical foundation around the mischievous, medieval character of the third film.²⁰²

Like the previous directors, Newell worked with the established cast, and added new actors to fulfill new character roles. Four British actors, Ralph Fiennes, Brendan Gleeson, Katie Leung, and Robert Pattinson were hired to play Lord Voldemort, Professor Alastor Moody, and students Cho Chang and Cedric Diggory, respectively. European actors were also hired to play European characters: Predrag Bjelac to play Igor Karkaroff, Frances de la Tour to play Olympe Maxime,²⁰³ Clémence Poésy to play Fleur Delacour, and Stanislav Ianevski to play Viktor Krum. Filming began in early 2004 at Leavesdon Film Studios, and continued in English and Scottish locations as it had for previous Potter films. In other words, the fourth film continues the British language soundscapes that viewers experienced in the first three films (with the addition of new characters with European accents), and continues the British visual landscapes that viewers experienced in the first three films (with the addition of new scenery for new scene events). However, as we will see in the following chapter, the music for the fourth film does not emphasize either the cultural, historical, or visual landscape in the way that the music for the third film does. Moreover, because Patrick Doyle used his own style of orchestration, and eschewed using Williams's leitmotifs (save for brief nods to

²⁰² As we will see in the following chapters, Williams's "Hedwig's Theme" plays a substantial role in conveying the world of magic. Likewise, Williams's "Double Trouble" plays a substantial role in conveying the mischievous, medieval landscape.

²⁰³ De la Tour, a Tony award-winning English actress, was born in England, though with a French heritage, and attended London's French school as a child.

“Hedwig’s Theme”), the aural-scape of the background music is significantly different from the films that came before.

Steve Kloves, who returned as the screenwriter, had the daunting task of unifying the narrative, the longest book yet, that included so many significant events. These events include a longer than average prologue before the onset of the Hogwarts school year (first in the novel, then in the film), and three critical tournament events (with new locations designed, as before, by set designer Stuart Craig) before the main crisis of the story, namely the rise of Voldemort in physically human form. At 734 pages, the original novel *The Goblet of Fire*, is over twice as long as either of the first two novels, and significantly longer than *The Prisoner of Azkaban* (at 433 pages). Director Mike Newell called the original novel “a brick of a book,” and as such, believed large sections of action and narrative threads had to be distilled or cut altogether due to the length and complexity of the story, leaving only the bare bones of the story.²⁰⁴ While I agree that this is a reasonable strategy, I also argue that there is more than one way to accomplish the synthesis of literature into cinema. As we will see (and explore in detail in the following chapters), Newell distilled the story’s events to the “bare bones” of the dramatic progress while the next director, David Yates distilled the following, longer novel to emphasize the emotional core of character experience.

Although fans had all but demanded to see a Quidditch game play out in the first film, one of the first narrative events to be cut in the fourth film was the game itself from the Quidditch World Cup scene—an edit that fans and reviewers pointed out in post-release commentary. However, some action sequences, such as Harry’s conflict with a dragon in the first school tournament event, were extended, resulting in a greater burden on computer-generated special effects in the representation of Harry’s dangerous

²⁰⁴ Keily Oakes, “Polished Pottter ups fright factor,” *BBC News entertainment*, November 10, 2005. <http://news.bbc.co.uk/2/hi/entertainment/4386032.stm> (accessed November 11, 2009).

circumstances. As the form of film music follows the form of the drama, the types of scenes (such as those mentioned above) that were shortened, lengthened, added, or omitted directly influenced the music for the film. For instance, unlike the previous three films, there is no visual sequence of the Quidditch games in this film (that fans required of the earlier films), and thus there is no music to follow the Quidditch games.

In some cases, the edits between longer and shorter portions of narrative progress left abrupt temporal jumps. This is different from the visual fluidity of the temporal and spatial continuity in the preceding film, and also different from the regular, measured editing of the first two films. Newell expressed contentment with the rhythmic continuity of the film when he commented on Kloves's significant contribution after the completion of the film:

It was the happiest collaboration I think I've ever had, certainly as an adapter. He never gets in your way. I want stuff to be written and rewritten and re-written right the way through the film. He would never ever complain, and he would always see why and he would always dig down into his personal mine of stuff and come up with wonderful things. I can't tell you how happy I was with him.²⁰⁵

In other words, Newell felt able to express his vision of the story in his working collaboration with Kloves, and may have contributed some of decisions which lead to abrupt temporal jumps.

²⁰⁵ Daniel Fienberg, "Screenwriter will sit out one 'Potter,'" Zapt2it.com, November 16, 2005. <http://www2.jsonline.com/story/index.aspx?id=371074> (accessed January 11, 2009).

Music Composition Style and Process

Newell's relationship with composer Patrick Doyle was also reportedly very good. Newell chose Doyle for his "sense of drama, his sense of magic, and his sense of humor."²⁰⁶ Doyle later spoke about the collaboration in an interview, saying, "it was extraordinary and it was great to work with Mike Newell again." However, Doyle further suggested that the circumstances leading to his assignment to the job were unremarkable when he stated, "Mike Newell, the director, and the producers, David Baron and David Heymann, were very familiar with my work and they felt that I was up to the job."²⁰⁷ As we will see later, this is different from circumstances of Nicholas Hooper's assignment to score the fifth film, in which the producers needed to be convinced of his qualifications. Doyle discussed his stylistic appeal for films, explaining why he believes his work is appreciated by producers and filmmakers.

I have a very strong liking for melody and it is one of the reasons filmmakers like to use me, I gather. One is always keen to have one's voice and I believe through other observers that the consensus is I do. I don't particularly think about it as an objective to create my own sound. Each picture makes new demands and I only write what I hear.²⁰⁸

²⁰⁶ Ashlee Davis, "Making Magic: Composer of 'Harry Potter and Goblet of fire' brings knowledge experience to SU," Daily Orange, February 11, 2009. <http://media.www.dailyorange.com/media/storage/paper522/news/2009/02/11/Feature/Making.Magic.Composer.Of.harry.Potter.And.Goblet.Of.Fire.Brings.Knowledge.Exper-3623755.shtml> (accessed March 29, 2009).

²⁰⁷ Mikael Carlsson, "Patrick Doyle: Harry Potter and the Goblet of Fire," *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²⁰⁸ Ibid.

While Williams's signature style is also highly dependent on melody (as is the case in the preceding films), Hooper's music for the following fifth film is more dependent on patterns of harmony and rhythm. This serves as a reminder that even the decision to elevate melody (and, likewise, to hire a composer who is known for the elevation of melody) constitutes an aesthetic decision that affects the film as a whole.

However, just like Newell was hesitant to follow a Hollywood-style special effects model, Doyle was hesitant to follow a Hollywood-style music model. In the following interview statement, he explained the circumstances in which he joined the project.

John Williams wasn't available and initially the request was that I'd be working with John's material so I was a little hesitant. In the end it was just the Hedwig's Theme that I brought over. It was an honour to follow in the footsteps of such a great composer. If it had been non-stop thematic work it would have been a different story, but it was a very dark film, much darker than the previous ones, and I was able to address elements like Voldemort which kept things fresh. It was ultimately an opportunity for me to make my own stamp on this particular storyline.²⁰⁹

In a separate interview, Doyle explained further,

I was given tremendous artistic freedom from both the filmmakers and the studio to make the score for *The Goblet of Fire* my own because we all realised that it was a darker story and many new characters appeared that had to be addressed with fresh thematic material.²¹⁰

²⁰⁹ Joe Utichi, "Composer Patrick Doyle: The RT Interview," *Rotten Tomatoes*, December 19, 2007). http://www.rottentomatoes.com/m/harry_potter_and_the_goblet_of_fire/news/1698240/composer_patrick_doyle_the_rt_interview (accessed January 11, 2008).

²¹⁰ Mikael Carlsson, "Patrick Doyle: Harry Potter and the Goblet of Fire," *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

In other words, although Doyle was happy to follow in the footsteps of John Williams, he saw the need to write different music than Williams had because Mike Newell was making a different kind of movie with a different story. As we will see in the next chapter, Doyle not only writes new music to replace Williams's themes, he also applies his music in different ways that Williams's music is applied in the first three films.

In the following chapter, I show how both Doyle's and Williams's Harry Potter music follows traditional Hollywood models, though each made strikingly different choices within that tradition. Thus, like the third film, new musical themes were written to represent continuing narrative themes, with the exception of John Williams's "Hedwig Theme," which was retained, though Doyle altered a few of its melody notes. According to Doyle, he wrote new thematic material for "Voldemort, the Beauxbatons, the Durmstrang schools, Hagrid and Madame Maxime, Cho and Harry, and the School Hymn;"²¹¹ however, not all of these themes are used as leitmotifs, as Williams had done in the previous films. Moreover, in Chapter V, I will show how the contour of meaning changes throughout the films when new themes are composed and applied differently to represent continuing ideas in the narrative.²¹²

Some fans who had appreciated Williams's musical approach to the previous three films were skeptical that Doyle could fill Williams's role as effectively. Reviewer Michael Beek notes that "the announcement that Patrick Doyle would take over . . . was

²¹¹ Ibid.

²¹² In Chapter V, I discuss how the theme for Voldemort has many variations, and shares properties with Harry's theme. I argue that the theme for Cho and Harry (called "Harry in Winter" on the CD) is indeed representative of Harry's inner emotional experience, but is not representative of relationships with others (including Cho). Further, the themes for Durmstrang and Beauxbatons students, and for Hagrid and Madame Maxime are only deployed in some circumstances, but not always to support the presence of these characters.

welcomed with a little hesitation.”²¹³ In Newell’s statements on behalf of Doyle’s music in the CD liner notes for *The Goblet of Fire* soundtrack, he indicates his role in choosing Doyle, but is ambiguous about his role in collaborating on ideas about the music. Newell writes,

I’ve worked with Patrick Doyle on several other films and know that he has a wonderful ability to see the life in a story. When he looked at “Harry Potter and The Goblet of Fire,” he immediately plugged into the excitement and craziness that was in the story. He saw his job as bringing out the fun, exotically-colored, noisy, and above everything else, anarchic world of a school. . . . Pat has made a kaleidoscope of colors, moods and action which have given the movie more energy and variety than I could ever have hoped for.²¹⁴

According to the statement above, it seems as if Newell fully gave Doyle the responsibility of seeing the life in the fourth Harry Potter story and creating music that would bring this life to audiences. According to a later interview, however, Doyle described the collaboration as “unusual,” because he “worked closely with the director as well as the sound designer, editor and conductor to integrate the music and make it an essential part of the film.”²¹⁵ He continued, “also, Mike's very strong and direct and I love all that. He was open for all sorts of try-this, try-that. I was available on and off for

²¹³ Michael Beek, “Music from the Harry Potter films,” Music from the Movies. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²¹⁴ From the CD liner notes, *Harry Potter and the Goblet of Fire: Original Motion Picture Soundtrack*.

²¹⁵ Ashlee Davis, “Making Magic: Composer of 'Harry Potter and Goblet of Fire' brings knowledge experience to SU,” Daily Orange, February 11, 2009. <http://media.www.dailyorange.com/media/storage/paper522/news/2009/02/11/Feature/Making.Magic.Composer.Of.harry.Potter.And.Goblet.Of.Fire.Brings.Knowledge.Exper-3623755.shtml> (accessed March 29, 2009).

a year and so I was able to give him various options and really experiment and that really helped.”²¹⁶

The standard Hollywood practice dictates that scoring begins after a film is in the rough cut, and should be completed some weeks later when the film is ready for distribution.²¹⁷ Given Doyle’s and Newell’s statements above, their working relationship allowed for more collaboration between music and visuals over the eighteen-month course of filming. However, it is not clear from the statements above how exactly Doyle and Newell used this extra time for the purposes of designing music for the film. In the course of my research, I have attempted to contact Mr. Doyle through his agent a number of times, sending written questions in the process, in order to clarify some of the ambiguities of the working relationship such as those described above. Unfortunately, Mr. Doyle has been unable to respond due to a heavy working schedule, according to his manager.

Although both the collaborators on the third and fourth Potter films seem to have used this integrated working process, the product of this integration is quite different between the two films. In contrast to the editing practices in the third film, which often seamlessly bring music and visuals together to amplify a narrative idea, source and non-source music in the fourth movie is divided, and often edited with visuals in order to accompany narrative progress (rather than ideas or emotions). One way that music is clearly essential to the fourth Potter film, however, is in the number of narrative events that include source music. This will be examined further in the next chapter.

²¹⁶ Joe Utichi, “Composer Patrick Doyle: The RT Interview,” *Rotten Tomatoes*, December 19, 2007). http://www.rottentomatoes.com/m/harry_potter_and_the_goblet_of_fire/news/1698240/composer_patrick_doyle_the_rt_interview (accessed January 11, 2008).

²¹⁷ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin, 1992), 75.

Like Williams's work on the third Potter film, Doyle composed some of the music before filming. He explained, ". . . before Harry Potter started filming there was going to be music on-camera and so [I] had to start before filming. I had to work with the production team for Harry's Waltz, Neville's Dance, and the Durmstrang boys' introduction."²¹⁸ In a separate interview, Doyle states that he worked on the film on and off for fourteen months. The entrance of the Beauxbatons and Durmstrang schools into the great hall and the brass band music for the maze sequence were Doyle's earliest responses to the the characters and character of the fourth Potter film.²¹⁹ Doyle's description (given in the context of the previous interview) of the piece for the Durmstrang boys' introduction relates to Newell's desire to portray adolescent sexuality and sexual tension.

"The piece of music you see that accompanies the arrival of the Durmstrang boys... was the first music I wrote after Mike [Newell] had described the scene. He showed me the costumes and he said, 'I want it to be very machismo. I want it to be strong.'" According to the composer, the suggestion for the use of staves in the scene came after Doyle saw a show with the dance troupe "Stomp."²²⁰

Much of Doyle's music for the film is orchestral and generally follows dramatic traditions similar to those used by Williams. Having said that, Doyle's orchestrations for the Potter film are different from Williams's, and are also different from Doyle's

²¹⁸ Joe Utichi, "Composer Patrick Doyle: The RT Interview," *Rotten Tomatoes*, December 19, 2007. http://www.rottentomatoes.com/m/harry_potter_and_the_goblet_of_fire/news/1698240/composer_patrick_doyle_the_rt_interview (accessed January 11, 2008).

²¹⁹ Mikael Carlsson, "Patrick Doyle: Harry Potter and the Goblet of Fire," *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²²⁰ Michael Aaron Gallagher, "Harry Potter's' Patrick Doyle visits Syracuse International Film Festival Event," February 16, 2009. <http://stayfamous.blogspot.com/2009/02/harry-potters-patrick-doyle-visits.html> (accessed March 31, 2009).

previous work—that is to say that Doyle seemed to mediate his own style with that of his predecessor. For instance, the orchestrations included a larger number of performing forces than Doyle’s heritage scores had used in the past, and listeners responded that “. . . never before has Doyle’s music attained such a high level of grandeur, force, and sheer volume.”²²¹

There are clear differences between Doyle’s score and those of Williams’s as well. Instrumentation includes synthesizer and keyboard, but little celeste—a prominent instrument in the first three Potter music soundtracks. Additionally, a vocal track by Doyle’s daughter Abigail Doyle was recorded at Abbey Road Studios, but no choral voices were featured with the orchestra as they had been in the three previous films. Both celeste and choral voices had been used by Williams in the service of signifying magic with music, and thus, the absences of these sound-producers seems to serve director Mike Newell’s interest in representing familiar, human drama. The orchestral music was also recorded by a different orchestra in a different studio—by the London Symphony Orchestra at Air Lyndhurst Studios and Air Edel Recording Studios. It was conducted by a new conductor, one of Doyle’s orchestrators, James Shearman.

The music soundtrack also includes source music composed and performed by contemporary rock musicians from the bands Pulp and Radiohead (among others). This familiar, contemporary approach to music heard in the magical world is much different from Williams’s use of an early musical ensemble to represent exotic, medieval music in the magical world. Three rock ensemble pieces included standard rock instrumentation, and one of these pieces, “Do the Hippogriff,” featured a bagpipe solo by Stuart Cassells.

The Goblet of Fire was the first of the Potter films to be rated PG-13 “for sequences of fantasy violence and frightening images.” Though it is not the first Potter

²²¹ Jonathan Broxton, “Harry Potter and the Goblet of Fire,” *Movie Music UK*, 2005. www.moviemusicuk.us/harrypotter4cd.htm (accessed November 11, 2009).

narrative to include death, it is the first to explicitly include murder. Three human characters are murdered over the course of the film—an old man at the beginning, a middle-aged man in the middle, and a teenage boy at the end. The film was released in the USA on November 18, 2005. The running time is 157 minutes—that is, longer than the previous film, but comparable in length to the first two films.

Reception

As before, fans came to see the film in droves on opening weekend. The first weekend box office receipts in the USA totalled \$40 million, and remain the highest among the five released films. Like the other Potter films before, the film broke box office records including highest sales for an opening weekend in the UK. Over its twenty-week run in theaters around the world, the film earned \$896 million, making it the highest grossing worldwide release of 2005, and the second highest grossing Potter film at that time (later surpassed by *The Order of the Phoenix*).

The positive reception for the fourth film on Rotten Tomatoes and Metacritic web sites was identical to reception for the previous third film.²²² Although the third and fourth films have different directors, composers, plots, and aesthetic styles, viewers seemed to be equally pleased with the fresh (rather than faithful) interpretation of each. *The Goblet of Fire* received an 89% “Certified Fresh” approval rating on Rotten Tomatoes, tying with *The Prisoner of Azkaban* as the most favorably regarded Potter

²²² Some reviewers, such as Keily Oakes, positively stated that there was no clear difference in style between the third film and the fourth. I disagree. As I will show in the following chapters, there are several clear differences in style between the third and fourth films. Keily Oakes, “Polished Potter ups fright factor,” *BBC News entertainment*, November 10, 2005. <http://news.bbc.co.uk/2/hi/entertainment/4386032.stm> (accessed November 11, 2009).

films on the site. Also like *The Prisoner of Azkaban*, *The Goblet of Fire* received 81 out of 100 on Metacritic, indicating “universal acclaim.”

Positive acclaim cited the film’s solid dramatic climax (including the regeneration of Voldemort in physical form), while criticism cited the uninspired quality of the representation.²²³ In an important contrast to the debate over the third film—i.e., whether Cuarón should have taken a faithful approach rather than his more “inspired” approach—the debate over the fourth film is whether Newell’s approach is inspired or not. For instance, while some viewers had been taken aback by the darkness of the third film, most seemed used to this tonal progression by the fourth film. Roger Ebert wrote favorably of Newell’s ability to balance “whimsy and the ominous.”²²⁴ Despite the fact that Newell’s edits are more abrupt than Cuarón’s, reviewer Manohla Dargis noted the progressively darker tone as a continuation of Cuarón’s approach when she stated that, like the third film, “the new [film] opens and ends on an ominous note.”²²⁵ She continued,

If the world of the first two installments, "Harry Potter and The Sorcerer's Stone" and "Harry Potter and The Chamber of Secrets," both directed by the aggressively upbeat Chris Columbus, represented some kind of paradise for the boy wizard, it was a paradise that, we come to see, would soon be lost. . . . Like his predecessor, Alfonso Cuarón, who brought new beauty and depth to the series, the director Mike Newell embraces the saga's dark side with flair. . . . The gloom and doom may be less

²²³ BBC, “Mixed reviews for new Potter film,” *BBC.com*, November 10, 2005. <http://news.bbc.co.uk/2/hi/entertainment/4424194.stm> (accessed November 11, 2009).

²²⁴ Roger Ebert, “Harry Potter and the Goblet of Fire movie review,” *The Sun Times*, November 18, 2005. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20051117/REVIEWS/51114003/1023> (accessed December 17, 2005).

²²⁵ Manohla Dargis, “The Young Wizard Puts Away Childish Things,” *The New York Times*, November 17, 2005. http://movies.nytimes.com/2005/11/17/movies/17pott.html?_r=1&ei=5070&en=480281ca8b81316b&ex=1156651200&adxnlnl=1&adxnlnx=1156485942-Jmioa5Gb9JG62Z4/tviEug (accessed December 17, 2005).

poetically realized, but the combination of British eccentricity, fatalism and steady-on pluck remains irresistibly intact.²²⁶

Some reviewers adapted their statements of the previous three films in reference to the perceived success of the fourth. For instance, Kenneth Turan, who had written high praise for the Cuarón's direction of the third movie, re-considered his preferences (ultimately favoring Newell's approach) when he wrote about the fourth film:

With the reliably commercial Chris Columbus in charge, the first two Potters were soulless but safe-as-houses copies of the books. The gifted Alfonso Cuarón attempted to escape the bonds of the conventional in "The Prisoner of Azkaban" but succeeded only in part. It has fallen to the veteran Mike Newell, eager, in his own words, "to break out of this goody-two-shoes feel," to make the first Harry Potter film to be wire-to-wire satisfying.²²⁷

Moreover, viewers interested in action-adventure were delighted with film. Unlike Cuarón's "poetically" realized film, Newell cuts to the point, and while each scene contains plenty of detail (including costuming, set design, and so forth), the camera only focuses on the main event. As one blogger wrote,

Goblet is a lean, mean, storytelling machine. There's never a dull moment (a stark contrast to some of the overblown earlier installments in the series). . . .Speaking of action: The special effects in this installment are hands-down better than ever. There's probably not a single scene in Goblet of Fire that isn't manipulated with CGI in some way—but you'll never notice.²²⁸

²²⁶ Ibid.

²²⁷ Kenneth Turan, "'Harry Potter and the Goblet of Fire' movie review." *Los Angeles Times*, November 17, 2005. <http://www.calendarlive.com/movies/turan/cl-et-harrypotter18nov18,0,410738.story> (accessed December 17, 2005).

²²⁸ Christopher Null, "Harry Potter and the Goblet of Fire Review," *Contact Music*. <http://www.contactmusic.com/new/film.nsf/reviews/harrypotterandthegobletoffire> (accessed March 4, 2006).

The latter reviewer was also pleased with Newell's handling of the maturing teenage themes.

Speculation has been rampant about how director Mike Newell. . . would work out as the helmer of an action-oriented kid flick. Turns out, he's better than those who came before him. Not only does Newell have a good handle over the film's action showpieces, he knows how to deal with the awkward romances and growing pains of the teen years.²²⁹

I include the above quote to show how viewers responded to the fourth movie, but this response also requires clarification. As previously mentioned, each of Rowling's Potter novels emphasizes unique ideas and events that are specific to Harry's experience of maturation. It is in the fourth novel that Harry is first tested in such an action-oriented way (e.g. out-flying dragons, out-swimming water creatures, and so on), and also is tested in the sphere of romantic attraction. So, while the reviewer expresses valid opinions regarding Newell's approach to these elements in the fourth movie, it is not as valid to favor his approach (for action showpieces, awkward romances, and teenage growing pains) over the approaches of his predecessors because these narrative elements were not as relevant to Rowling's preceding novels.

It is significant, however, that Newell made a film about teenage students that was also received well by teenage audience members. When I asked my teenage music students what they liked best about the fourth Harry Potter movie, they invariably cited the action sequences, the special effects, and the budding romances. As they are presented in the film, these three elements all directly relate to the narrative of Harry's

²²⁹ Ibid.

fourth year at Hogwarts, and also all directly relate to general narrative and cinematic elements that modern teenagers expect from a good film.

Others compared the fourth movie unfavorably to its predecessors, citing its lack of inspiration, lack of “magic,” and its lack of cinematic flow. For instance, Owen Gleiberman of *Entertainment Weekly* did not fault the film for straying from Rowling’s literal narrative, but voiced disappointment that the film did not follow the spirit of Rowling’s original work when he wrote that the “fourth flick offers more magic, [but] feels less magical.” Gleiberman noted how Rowling’s original novels are funny in the details of their presentation of magical matter-of-factness, yet the same events expressed in Newell’s film read as “just another processed effect from the digital factory, delivered straight up, with no more wit or enchantment than a hundred other F/X in a hundred other throw-away youth-fantasy films.”²³⁰ Likewise, Gleiberman thinks less of Newell’s approach to cinematic flow than he does of Cuarón’s previous approach, writing,

Newell, unlike Cuarón, jams sequences together like bricks of LEGO, without giving the story an emotional flow. The other Triwizard labors are all staged as hermetic set pieces, with each one a little less exciting than the last. The biggest disappointment of Goblet of Fire is that Harry's first romantic stirrings, stoked by his new celebrity status as a Triwizard competitor and also by the suddenly dolled-up appearance of Hermione (Emma Watson) at a Hogwarts ball, are every bit as self-contained as the action. Young love, having finally reared its head, becomes just another LEGO block.²³¹

As we will see in Chapter V, one reason that romance seems self-contained is that Doyle’s music emphasizes Harry’s inner emotions, but not his bonds with others.

²³⁰ Owen Gleiberman, “Harry Potter and the Goblet of Fire Movie Review,” *Entertainment Weekly*, November 6, 2005). <http://www.ew.com/ew/article/0,,1131187,00.html> (accessed December 17, 2005).

²³¹ *Ibid.*

Similarly, Paul Clinton felt the film generally lacked sparkle, and could not hold focus in the way the other films had.

Frankly, the entire film felt like the cinematic version of *Hamburger Helper*—too little meat trying to do too much. . . . I’m not saying the magic is gone, but I’ve lost that loving feeling. Director Mike Newell and screenwriter Steve Kloves have attempted to make a movie that is part thriller, part action flick and part budding love story. None of the themes mesh together well. The result feels somewhat clunky and disjointed.²³²

Others, still, claimed that Newell’s approach, though different from Cuarón’s, was warranted because of the different narrative emphasis in the fourth chapter of the series. Reviewer Marrit Ingman explains that Newell doesn’t “linger on the gothic curlicues” of the narrative, nor does he emphasize “expressionistic, atmospheric gloom” as his predecessors did because the fourth narrative chapter deals with a different topic: adolescent, emotional development. As such Newell’s straightforward, social realism approach “makes sense” to Ingman who writes,

Newell understands that the real thrust of the source material—at least in this particular book—is its characters’ passage into adolescence, so he keeps a tight rein on author J.K. Rowling’s airy digressions into magical whimsy (the Quidditch World Cup tournament, for example, merits a minimum of screen time compared to its lengthy depiction in the novel) and takes us right into the heart of the beast: teenage hormones, fallings-out with friends, meeting weird kids from other schools, being hated by your schoolmates, fearing your new teacher yet again, and having to slow dance.²³³

²³² Paul Clinton, “Review: New ‘Potter’ tries to do too much,” *CNN.com*, November 21, 2005. <http://www.cnn.com/2005/SHOWBIZ/Movies/11/18/review.potter/index.html> (accessed December 17, 2005).

²³³ Marrit Ingman, “Harry Potter and the Goblet of Fire movie review,” *Austin Chronicle*, November 18, 2005. <http://www.austinchronicle.com/gyrobase/Calendar/Film?Film=oid%3A310652> (accessed December 17, 2005).

In other words, Newell chose to present universal teenage issues in a way that was representative of and relevant to contemporary teenagers. Similarly, Anthony Lane commented favorably that “the parts of the film that stay with you are not concerned with the dark arts but with something far more unstoppable: teen-agers,” and that Newell allows the teen-age characters to “behave like humans. . .a relief after the relentlessness of their enchanted lives.”²³⁴

As I have shown above, while critics wrote about the matters of action-based narrative progress and inspired representation, the praise and criticism for this film also clearly hinged on the virtue of realism (especially in the special effects, and realistically drawn teen-age characters) versus the virtue of magic (or lack thereof). This is different from the praise and criticism for the first two films, which revolved around the virtues of fidelity versus creativity (or lack thereof), and different from the praise and criticism for the third film, which revolved around the virtues of creativity versus continuity with the previous films (or lack thereof).

As we will see, reception of the musical soundtrack followed some of the same patterns—concerning the attention to narrative progress and cinematic flow, but had two strains of contention rather than one. While there was some debate over Doyle’s score on its own merits, including the matters of beauty, musical “dazzle,” and fluidity, the underlying matter seemed to be whether to praise or chastise Doyle’s score for being different from Williams’s precedents. Often these subjects are intertwined in the comments of critics and fans.

The music that accompanied action, special effects, and budding romance was received well by younger audiences. Reviewers also noted that Doyle’s classically

²³⁴ Anthony Lane, “Boy Wonders,” *The New Yorker*, November 18, 2005. http://www.newyorker.com/archive/2005/11/28/051128crici_cinema?currentPage=1 (accessed December 17, 2005).

inclined score was “dazzling” and “spectacular” when accompanying action events.²³⁵ Furthermore, the inclusion of contemporary rock music resonated aesthetically with younger viewers. For instance, one younger reviewer commented:

While John Williams's main theme for the Harry Potter is still there, new composer Patrick Doyle brings a wonderful score to many of the film's dramatic moments, especially in the action sequences and most of all, the Yule Ball scene. Another added touch to the music is that Yule Ball scene comes from the fictional band the Weird Sisters who are played by Pulp singer Jarvis Cocker and Radiohead's Jonny Greenwood and Phil Selway. The songs that are played for the film by the Weird Sisters totally rocks [sic].²³⁶

However, an emphasis on action and adventure in films often indirectly results in a lack of emphasis on character development. As we will see, this subject may directly relate to viewer's sub-conscious comparisons between Doyle's score and Williams's precedents. At the same time that some critics praised the maturation of the characters, some claimed that the young leads had yet to develop emotionally substantive skill. For instance, Dargis mused, “Mr. Radcliffe isn't an acting titan or even one of the Culkins, but you root for him nonetheless, partly because you want Harry to triumph and partly because there is something poignant about how this actor struggles alongside his character.”²³⁷ Others, such as blogger Eugene Novikov found Mike Newell at fault for

²³⁵ Film Tracks, “Harry Potter and the Goblet of Fire,” *Filmtracks.com*, 2005.
http://www.filmtracks.com/titles/goblet_fire.html (accessed November 11, 2009).

²³⁶ Steven Flores, “Lord Voldemort. . . Rise!” *Epinions.com*, November 23, 2005.
http://www0.epinions.com/review/mvie_mu-1152272/content_212029836932 (accessed March 18, 2009).

²³⁷ Manohla Dargis, “The Young Wizard Puts Away Childish Things,” *The New York Times*, November 17, 2005.
http://movies.nytimes.com/2005/11/17/movies/17pott.html?_r=1&ei=5070&en=480281ca8b81316b&ex=1156651200&adxnnl=1&adxnnlx=1156485942-Jmioa5Gb9JG62Z4/tviEug (accessed December 17, 2005). Her reference of “the Culkins” seems to compare the Harry Potter films with Chris Columbus's first blockbuster success, *Home Alone*, which starred child-actor McCaulay Culkin.

lack of in-depth characterizations throughout the film, stating that the movie is “entertaining, no doubt,” and “many things are done well,” but “what’s missing is a sense of these characters.”²³⁸ In the following chapters, I will show how Doyle’s music plays a major role in character development, framing the characters much differently than Williams had such that more interpretation is required of the viewer. This may indeed provide a reason for the negative reception to the film’s approach to character development.

The musical emphasis on action set-pieces that pleased some film-goers may have contributed to the lack of musical flow that displeased others. For instance, reviewer Alisha Karabinus noted,

There are, of course, detractors who claim that this music is ill-suited to the film because it doesn't flow. However, I can hardly blame Doyle for that; the fault lies in the film itself, which simply tried to juggle too much material in too little time. Where the music is a little too big, if you will, it only mimics those parts where the film itself is a little too much, such as the arrival of students from the other schools. "Foreign Visitors Arrive" is one of my least favorite tracks, just as it was one of my least favorite scenes (I do like Mike Newell, but he is HARDLY subtle when handling this film).²³⁹

As well, some reviewers commented on the beauty of the music on the CD, but acknowledged that the music was not represented as well in the context of the film. For instance, the reviewer for Filmtracks stated,

Thus, in the end, Doyle's music for the film is awkwardly missing the context necessary at this point in the series, and even his own material

²³⁸ Eugene Novikov, “Harry Potter and the Goblet of Fire,” *Filmblather.com*, November 18, 2005. <http://www.filmblather.com/review.php?n=harrypottergoblet> (accessed March 18, 2009).

²³⁹ Alisha Karbinus, “CD Review: Harry Potter and the Goblet of Fire Soundtrack,” *Blogcritics.org*, November 21, 2005. <http://blogcritics.org/archives/2005/11/21/223647.php> (accessed December 17, 2005).

here is badly edited and undermixed in sections of the film. But on album, divorced from all the visual reminders of the previous Potter films, Doyle's score is among the very best of 2005. You have to decide, for your own enjoyment, how strongly you identify the Potter franchise with Williams' themes, and this will likely be the determining factor in your evaluation of Patrick Doyle's new direction.²⁴⁰

When considered on its own merits, public reception for Doyle's music paralleled reception for the film in general in that many viewers appreciated Doyle's fresh approach. For instance, one reviewer wrote,

I was worried. Yes, when I read that Patrick Doyle was scoring episode four of the Harry Potter franchise, I immediately had visions of Doyle being relegated to the status of William Ross on *The Chamber of Secrets*. . . . And this bothered me, because Doyle is a wonderful composer and deserved better than just filling in the gaps between Williams' pre-established themes.²⁴¹

However, by the same token, many could not immediately perceive the same richness of character or take away either a signature theme, or a distilled idea as they had for the previous films. They recognized that Doyle's music was not only different from Williams's, it also emphasized different dramatic ideas. For instance, reviewer Jonathon Braxton wrote, "If I were to make one tiny criticism of Doyle's score, it's that there is no prominent new theme. Cinema-goers are unlikely to leave the theatre whistling a new Hedwig's Theme or Fawkes's Theme."²⁴² Likewise, Thomas Glorieux, who also wrote favorably of the score, wrote further,

²⁴⁰ Film Tracks, "Harry Potter and the Goblet of Fire," *Filmtracks.com*, 2005. http://www.filmtracks.com/titles/goblet_fire.html (accessed November 11, 2009).

²⁴¹ Nick Joy review, "Harry Potter and the Goblet of Fire" *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²⁴² Jonathan Broxton, "Harry Potter and the Goblet of Fire," *Movie Music UK*, 2005. www.moviemusicuk.us/harrypotter4cd.htm (accessed November 11, 2009).

. . . however nothing really erupts in either magical or fantastical territory. . . . Seriously, Doyle's score is truthfully a warming up soundtrack. It takes a bit of time to get into the musical fantasy of his composition and above all accept the fact its completely different from John Williams' music, its indeed a tough nut. But with time and patience, Harry Potter and The Goblet of Fire becomes the score more or less I wished it to be. In the blazing heroics, Doyle brings more out of the music than Williams' did, however in the fantasy genre Williams' moments still excel. If you ever combine the 2 [sic], it's wizardry.²⁴³

Likewise, Nick Joy noted that Doyle's music is "less magical and more regal than Williams's earlier work in the series."²⁴⁴ In other words, Doyle's music helps to emphasize and signify heroic and regal aspects in the narrative just as Williams's music emphasizes and signifies magical aspects of the narrative. Along these lines, Jonathan Broxton found some of the music not only non-magical, but also too familiar.

Also, perhaps the only mis-step in the entire album is the cheery "Hogwarts March", a jaunty brass band piece in the style of Julian Nott's Wallace & Gromit theme, which will forever make me think of the summers I used to spend with my grandfather as a child, walking through parks in my home city of Sheffield, listening to music like this played by the Grimethorpe or Black Dyke Colliery Bands.²⁴⁵

Although these musical shifts made sense with reference to the maturation of the protagonists in Newell's film, some viewers found the changes abrupt, or simply were not receptive to the music on the first hearing. This is different from the reception to

²⁴³ Thomas Glorieux, "Harry Potter and the Goblet of Fire," *Radio Soundtrack F-M*. http://users.telenet.be/soundtrack-fm/Reviews/Patrick_Doyle/harry_goblet/harry_goblet.htm (accessed November 11, 2009).

²⁴⁴ Nick Joy review, "Harry Potter and the Goblet of Fire" *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²⁴⁵ Jonathan Broxton, "Harry Potter and the Goblet of Fire," *Movie Music UK*, 2005. www.moviemusicuk.us/harrypotter4cd.htm (accessed November 11, 2009).

Williams's soundtrack in which most viewers "got it" on the first hearing, regardless of personal preferences for or against Williams's choices.

The film was nominated for thirty-eight awards, nine of which resulted in wins. It is the only Potter film thus far to win a BAFTA award (for Best Production Design, though previous films were nominated). It is also the only Potter film so far to win the Golden Reel Award for Best Sound Editing in Feature Film (though the other Potter films were also nominated).²⁴⁶ Furthermore it is the only Potter film to win the Blimp Award for Favorite Movie at the Kids' Choice Awards. It also won the Teen Choice Award for Best Movie Drama. These last two awards support my claim that this Potter film, especially, was geared toward young teenage audiences. Like the three Potter films before it, the fourth Potter film won the United Kingdom's Empire Award for Outstanding Contribution to British cinema. Patrick Doyle's music won the ASCAP Award in the Top Box Office Films category. The film received a World Soundtrack Award nomination for Best Original Song Written for Film for "Magic Works," the collaboration between Patrick Doyle and contemporary rock composer Jarvis Cocker (and other performers). Both Doyle and Newell received Saturn nominations. Thus, even though the reception to Doyle's score was controversial, awards associations acknowledged the quality of his work. However, perhaps speaking to the comparisons that so many made between Doyle's score and Williams's precedents, the film was nominated for academy awards for Best Art Production and Best Music, but lost both to *Memoirs of a Geisha*, with music by John Williams.

²⁴⁶ It is somewhat peculiar that this is the only Potter film to win this award, because, as I will discuss in the next chapter, it is the film with the least number of musical soundtrack events, and the quietest application of music.

Summary

Again, let us consider the key points in this continuing history of Harry Potter film production and reception. The fourth Potter film received both a new director and a new composer when Cuarón and Williams left the project following their work on the third Potter film. In this way, this film represents the most significant break from ideals of previous leadership. Furthermore, it was the first Potter film to begin production in tandem (albeit offset) with the previous film.

Harry Potter producers chose to hire a different kind of director (again) for the fourth film with a more modern approach for cinematic art, and viewers perceived this difference in the aesthetics of the final product. By hiring Mike Newell to direct the film, producers expressed their desire to continue trends set by Columbus, who had been willing to make an accessible Hollywood style film (albeit with characteristics of heritage film), and trends set by Cuarón, who increased the darker tonality of the narrative with more individual cinematic creativity. By hiring composer Patrick Doyle, the producers and director chose someone with different background experiences (e.g. in live theatre and heritage adaptations) and compositional ideals (e.g. that music be less distinguishable within the context of film) than Williams had brought.

The final product of this film endeavor and public reception to it was generally congruent with statements of intent made by producers and the director during the process.²⁴⁷ Although Newell stated his interest in reigning in the rampant use of special effects, the narrative of the fourth film includes copious numbers of scenes in which effects are required. Thus, Newell mitigated the matter by using special effects shots only when the narrative required them. The film's music also reflected this ideal by

²⁴⁷ Composer Patrick Doyle did not make statements of intent during or after production regarding his opinion of special effects in music.

emphasizing background music for the visual set-pieces and using several instances of source-music in the service of the narrative (rather than saturating the film with background music, which may not be necessary). It had also been director Mike Newell's goal to highlight the familiar experiences of British boarding schools and universal adolescent experiences related to budding awareness of sexuality. This was reflected musically in pieces that signified the sexuality of teenagers, such as the machismo of the Durmstrang boys' entrance, and the inclusion of a wizard rock band (both to be discussed in detail in Chapter VII).

The resulting product, an action-thriller-romance mix, was geared toward young teenage audiences (and older, as witnessed by the PG-13 rating), and garnered favorability among this demographic (as supported by internet critic sites and blogs). The film fared well at both the box office, on critics' sites (such as Rotten Tomatoes and Metacritic) and among film critics awards associations—winning Kid and Teen awards that the previous films had not.

Young people, especially, who valued the film's attention to action-adventure and romance also valued the musical attention to scenes depicting these elements. However, while some appreciated the true-to-life characterizations of familiar teen-age life, others criticized the film for its dismissal of perfunctory wizarding magic, and also its lack of cinematic sparkle. Reviewer critics responded favorably to Newell's fresh approach and praised Newell's handling of special effects, but also acknowledged an overarching clunkiness in the experience of narrative from scene to scene and from beginning to end. Likewise, reviewers responded favorably to Doyle's beautiful, sometimes dazzling music, but also acknowledged a lack of contextual connection, a lack of flow, and a lack of "magic." As such, some fans and critics praised Doyle's work for providing a new musical backdrop separate and unique from Williams's previous work, while others

criticized the musical score for lacking the clarity, cohesiveness, and sparkle that Williams's music had provided.

For those for whom the score fell flat, blame was sometimes attributed to Newell's direction, claiming that Doyle could only work with the visual foundation he was given. Others blamed the feeling of abrupt change on Williams's precedents, defending Doyle's music on its own merits as better than lingering expectations of a Williams-style score would suggest that it is. As reviewer Nick Joy noted, "If this were the score to the first movie, then it would be a knockout in everyone's eyes."²⁴⁸

Harry Potter and the Order of the Phoenix

History of Production and Aesthetic Choices

In order to keep production moving forward on the Harry Potter series, yet another director was chosen to lead the fifth film, *The Order of the Phoenix*, as the fourth film was still in production.²⁴⁹ In November of 2004 (a year before the release of the previous, fourth film), David Yates was chosen as this new director. A new screenwriter, Michael Goldenberg, was chosen as well because Steve Kloves, who had written the scripts for the previous four Potter films, decided to take time off from the project. Kloves returned to write for the final installments yet to be released. *Time-out* news reported that,

²⁴⁸ Nick Joy, "Harry Potter and the Goblet of Fire " *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²⁴⁹ Several articles suggest that Mike Newell turned down the opportunity to make a second Potter movie.

Gallic visionary Jean-Pierre Jeunet was thought to be the favourite to helm Potter five, but in giving the gig to Yates, and with relative newcomer Michael Goldenberg ('Peter Pan', *Contact*) writing the script, it seems as if Warner Brothers are making concerted efforts to freshen up the franchise with new blood.²⁵⁰

Subsequent press-release statements by Warner Brothers officials confirmed satisfaction with Yates's appointment, citing his emphasis on human drama and compassion, and bolstered an image of confidence in all of the director appointments thus far. Producer David Heyman stated,

I am thrilled that David Yates is going to direct *Harry Potter and The Order of the Phoenix*. Not only does he have tremendous passion for the world of Harry Potter, but he is a great director with a keen visual sense who fills every frame with humanity and compassion for his characters.²⁵¹

Similarly, Warner Brothers Pictures's President of Production, Jeff Robinov expounded,

We've been fortunate to have worked with very talented directors on the first four Harry Potter films, all of whom have brought these extraordinary stories to life with their own unique creative vision. We're looking forward to continuing that tradition with David Yates on *Harry Potter and The Order of the Phoenix*.²⁵²

While the latter statement bolsters my argument that each of the director/composer teams brought a different cinematic experience to the Harry Potter films, there are also many ways that Warner Brothers chose to guide the series with

²⁵⁰ Time-out, "Director chosen for next Potter film?" *Time-out*, November 24, 2004. <http://www.timeout.com/film/news/191/director-chosen-for-next-potter-film.html> (accessed March 18, 2009).

²⁵¹ Daniel Saney, "Director Chosen for 'Harry Potter 5,'" *Digitalspy.com*, January 19, 2005. <http://www.digitalspy.com/movies/a18470/director-chosen-for-harry-potter-5.html> (accessed March 18, 2009).

²⁵² *Ibid.*

significant continuity. For instance, except for the fifth film, all the Potter film screenplays (inclusive of the last installments yet to be released) were written by Steve Kloves. Moreover, Stuart Craig stayed on as set designer beginning with the first film.

The appointment of David Yates also reveals some synthesis with previous directoral choices. For instance, like Cuarón, Yates has a broad taste in favorite directors, rather than following a singular model or style. Like Columbus, Yates is a fan of mid-century British filmmaker David Lean. Like Newell, he is a fan of social realism, and follows the work of contemporary British filmmaker Ken Loach. Additionally, Yates follows the Hollywood model of legendary director Martin Scorsese. According to Yates's biographical entry, his favorite Potter film was Cuarón's *The Prisoner of Azkaban*.²⁵³ However, unlike Cuarón (who brought a history of strong opinions and production turmoil to his work on the third Potter film) Yates brought a history of bringing people together, and some have reported that he is the Harry Potter cast's favorite director with whom to work.²⁵⁴

Perhaps because of Yates's role and history as a synthesizer of ideas, I find that there is more to say in the discussion of the fifth film. Indeed, even if Yates had not been at the helm, those in charge of the fifth film would have confronted a snowball effect of opportunities for continuity and synthesis with the preceding films and the preceding collaborations than could not have been experienced in the earlier films. Additionally, newcomer composer Nicholas Hooper requires more of an introduction, and his less traditional working relationship with director Yates requires more of an explanation than

²⁵³ Similarly, composer Nicholas Hooper's favorite Potter music is John Williams's score for *The Prisoner of Azkaban*.

²⁵⁴ Yates was subsequently chosen to direct the final installments of the Potter films as well, making him the only director aside from Chris Columbus to direct more than one Harry Potter film, and the only director to direct more than two Potter films. When he completes work on the final film, he will have lead four Harry Potter movies (his third narrative, *The Deathly Hallows*, will be released in two installments).

is needed for veteran composers Williams and Doyle and their more traditional working relationships with Columbus, Cuarón, and Newell. As such, this portion of this chapter is longer than the others, and pulls in some new threads. A summary at the end will be limited to the key points, and a conclusion will integrate the findings from the chapter as a whole.

Reception to the announcement of Yates's appointment was mixed. For instance, reviewer Daniel Champion's statement does not make clear whether he supports the choice of Yates, or rather just believes that it is a lesser of evils.

With the exception of Alfonso Cuarón's elegantly crafted *The Prisoner of Azkaban* (2004) the Harry Potter films have all been convoluted and editorial calamities. . . . *Harry Potter and the Order of the Phoenix* continues under the misguided stewardship of executive producer David Heyman, recruiting newcomer David Yates to direct after *The Goblet of Fire*'s (2005) Mike Newell (thankfully) turned the project down.²⁵⁵

In any case, the statement above reveals that fans and reviewers still cared about the films, even after the mid-point in the series, and several years of following the story. As well, the statement acknowledges viewer understanding that the aesthetics in each film are the product of a chain of command.

Even so, there are definitive ways that David Yates endeavored to make his own mark on the series. Yates believed that Warner Brothers initially approached him because of his reputation for contemporary, edgy, and emotional pieces, and producer David Heyman acknowledged how he figured Yates's "gritty sensibility" would be beneficial—all ideas that Yates brought to his leadership of the fifth Harry Potter film.²⁵⁶

²⁵⁵ Daniel Champion, "Harry Potter and the Order of the Phoenix, review" *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

²⁵⁶ Steve Daly, "Harry the 5th," *Entertainment Weekly*. <http://www.ew.com/ew/article/0,,20046055,00.html> (accessed March 29, 2009).

A report from *Entertainment Weekly* provided some of Yates's ideas in context, highlighting the role of realism (that Newell had also intended):

"Jo Rowling has said that if Harry Potter were a real kid in the real world, he'd be deeply damaged, he's been through so much," says Yates, a soft-spoken man who hails from British TV dramas. "So I was keen to make this a much more psychological, emotional Harry than we've seen before. Dan's done some wonderful work exploring it, to try to make it real for the audience."²⁵⁷

Yates also believed that *The Order of the Phoenix* provided a "cautionary tale about political repression" in the way that the narrative emphasizes how wizarding leaders at the Ministry of Magic refuse to acknowledge the rise of Voldemort, and punish those who speak out.²⁵⁸ Producer David Heyman acknowledged, "This one's not comedic. It's very much about the brink of war."²⁵⁹ These narrative goals are different than the goals of his predecessor, Mike Newell, who wished to convey the anarchic and comedic atmosphere of boarding school. Also different from Cuarón's approach was how Yates and screenwriter Michael Goldenburg endeavored to ground the film in gritty reality (rather than portray it as a medieval gothic) in order to make the magic elements more magical and the scary elements more frightening.²⁶⁰ New screenwriter Michael Goldenburg spoke about the choices he made to support Rowling's and Yates's visions,

²⁵⁷ Ibid.

²⁵⁸ Steve Daly, "Harry the 5th," *Entertainment Weekly*. <http://www.ew.com/ew/article/0,,20046055,00.html> (accessed March 29, 2009).

²⁵⁹ Ibid. There are, in fact, many examples of humor in the film that will be discussed in the course of other chapters.

²⁶⁰ Rebecca Traister, "Harry Potter and the art of screenwriting," *Salon.com*, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed October 22, 2009).

affirming producer statements of expectation that Yates would bring the contemporary emotional drama to the fore.

My job was to stay true to the spirit of the book, rather than to the letter. . . . [Rowling] gave us permission to take whatever liberties we felt we needed to translate the book into a movie she would love. . . .As with any adaptation, the main problem is compression. . . .The solution got much clearer when I figured out that the organizing principle of the screenplay was to narrate Harry’s emotional journey.²⁶¹

While Yates brought the emotional story to the fore, he put much of the action-adventure on the back burner. In contrast to the first three films, which includes many scenes of Quidditch sporting games, and in contrast to the fourth film, which features the athletic events of the Tri-Wizard Tournament, the fifth film cut all athletic events—Rowling’s Quidditch plot was one of the first things Goldenburg cut. This cut attracted attention before the film’s release and was also noted by reviewers later on. For instance, author Wally Hammond acknowledged the change in directing style as well as changes to the narrative when he wrote,

There’s a new director on board, and if Chris Columbus was enjoyable, Alfonso Cuarón dark, and Mike Newell aware that for all school sagas, familiarity breeds content, new helmsman David Yates is serious, almost grave. He swathes swiftly through JK Rowling’s doorstopper text with martial efficacy, clocking a crisp 138 minutes, the shortest of the series. He certainly keeps the scenes and action moving, but his no-nonsense approach leaves no time for games—please sir, can’t we play just a little Quidditch? – and the excision of scenes of lolling chat in study rooms will disappoint fans of Bunter and Tom Brown worldwide.²⁶²

²⁶¹ Ibid.

²⁶² Wally Hammond, “Harry Potter and the Order of the Phoenix,” *Time Out London Issue 1925*: July 11-17 2007. <http://www.timeout.com/film/reviews/82039/harry-potter-and-the-order-of-the-phoenix.html> (accessed November 11, 2009).

As I have noted earlier in the chapter, cuts to major events in Rowling's narrative directly affect the musical score. For remember, if there are no action-packed athletic scenes, then there is no exciting music to accompany action-packed athletic scenes.

However, we must remember that each of the filmmakers chose to add to the story in addition to making cuts. For instance, Goldenburg added a scene not found in the book in order to highlight the important relationship between Harry and his godfather Sirius. Goldenburg remarked that,

In that scene, there is that one line of Sirius' that in many ways is the theme of this film, and it's also in the book [though in a different place]: that the world isn't divided into good people and Death Eaters. That is the lesson to me of this story. It's about Harry's journey from a more black-and-white worldview to shades of gray. It's something I wanted to dramatize.²⁶³

In Goldenburg's screenplay, this line is stated early on in the narrative, foreshadowing the narrative to come, and supports Yates's goals to focus on Harry's emotional journey in a political landscape. This is different from the previous films and from Rowling's novels in which moralistic statements usually occur only during the conclusion of the narrative. Moreover, this example provides insight into the specific kinds of decisions all of the filmmakers confronted in choosing some narrative threads over others.

Yates's influence on the film had as much to do with his style of leadership as it had to do with his dramatic decisions. For instance, Yates has been recognized for his success in taking actors to greater achievement. He explained that, "I like to create an atmosphere where actors feel safe enough to take risks. I certainly don't believe in being a

²⁶³ Rebecca Traister, "Harry Potter and the art of screenwriting," *Salon.com*, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed October 22, 2009).

macho bully; I'm not interested in frightening good work out of people. It's bollocks.”²⁶⁴ Screenwriter Michael Goldenberg likewise discussed how he and Yates sought to be true to Harry’s adolescent experience “—which, when you look back on it may seem embarrassingly morose or earnest or angry or over the top, but that’s how it feels when you’re inside it. . . .we felt it was important to go to that place because that’s where Harry is.”²⁶⁵ Significantly, Yates’s latter description of adolescence is much more sympathetic than Newell’s, who described adolescence as “dark,” “mean,” and “nasty.”

Actor Daniel Radcliffe also commented on Yates’s approach with the young actors:

David [Yates] wants everything to be real and detailed, so if I'm doing, say, a quite general sense of fear, he'll come up and quietly say, 'I think you can do it better, Dan.' He'll be completely frank with me. I don't think there's been a moment on set this time where I've walked away after a scene and thought I didn't give it my all.²⁶⁶

After seeing the final cut of the film, Radcliffe was satisfied with his performance, stating, “I actually didn’t mind watching myself, for sort of the first time in five films. . . . I’ve started to see Harry rather than myself.”²⁶⁷ In other words, Yates’s attention to detail may have garnered better performances from the cast than other approaches had. This is different from some reports that lead actors’ work on the fourth film was lack-luster.

²⁶⁴ Amy Raphael, “How I raised Potter’s bar,” *The Observer*, June 24, 2007. <http://www.guardian.co.uk/film/2007/jun/24/harrypotter> (accessed March 12, 2009).

²⁶⁵ Rebecca Traister, “Harry Potter and the art of screenwriting,” *Salon.com*, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed October 22, 2009).

²⁶⁶ Steve Daly, “Harry the 5th,” *Entertainment Weekly*. <http://www.ew.com/ew/article/0,,20046055,00.html> (accessed March 29, 2009).

²⁶⁷ *Ibid.*

Additionally, these reports show ways that Yates used a sympathetic psychological approach to many aspects of the filming process in order to bring out the emotional psychological drama of the story itself.

According to set designer Stuart Craig, each director brings something fresh.²⁶⁸ Even five films into the story, the visuals and set design play a role in the innovation. According to Craig, David Yates insisted on great clarity in the story telling, and wasn't interested in great elaborate establishing shots. If the set has a message, it is delivered immediately in one shot, not in any lingering way.²⁶⁹ In other words, even though Yates appreciated Cuarón's lingering, poetic style, he chose a different approach—more in line with Newell's intentions—with regard to atmosphere and landscape.

However, in contrast to Newell's efforts to scale back special effects in favor of an emphasis on human drama, the fifth film (under Yates's command) included the most expensive sets on the series thus far due to computer-generated enhancement.²⁷⁰ Stuart Craig continued that existing sets are ten percent of the movie, and the rest is new—"enough to keep it stimulating."²⁷¹ The new Ministry of Magic set was the singularly most expensive, and consisted of a physical set enhanced with CGI. Craig explained, "[In each book], J. K. Rowling finds some major new ingredient, which usually has some big visual impact, and this time, it was the Ministry of Magic . . . a parallel universe

²⁶⁸ Stuart Craig, "An Interview with Harry Potter Production Designer Stuart Craig," *Voices from Krypton*, September 27, 2006. <http://www.voicesfromkrypton.com/2007/09/an-interview-wi.html#more> (accessed September 28, 2007).

²⁶⁹ Ibid.

²⁷⁰ Heather Newgen, "Harry Potter 5 Set Visit—Production Designer Stuart Craig," *ComingSoon.net*, June 25, 2007. <http://www.comingsoon.net/news/interviewsnews.php?id=21229>. (accessed June 26, 2007).

²⁷¹ Ibid.

under Whitehall.”²⁷² The physical design of the underground Ministry was based on the London underground, and included lots of reflective surfaces—which created big challenges for the director of photography.²⁷³

As we will see, many of the new sets inspired new musical themes. For instance, in the next chapter, I will discuss how music mimetically represents Harry’s introduction to the Ministry of Magic building described above. Additionally, *The Order of the Phoenix* became the first among the series to use a completely CGI set for the Hall of Prophecies, located inside the Ministry of Magic.²⁷⁴ We see a parallel use of digital technologies in the musical score, which is the first in the series to rely heavily on digital sound effects.

In fact, major changes occurred in the arena of the film’s musical accompaniment. Following his desire for a good working relationship over a brand-name composer, David Yates chose longtime colleague Nicholas Hooper, who had not yet composed for a Hollywood film, to write the film’s score. In CD liner notes for the musical soundtrack, Yates explains,

My working relationship with Nick stretches as far back as film school—I realise as I write this—that makes our creative collaboration now almost fifteen years old. Nick has always elevated everything I’ve ever directed—he’s always been an intrinsic part of it—so it was inconceivable that I travel to Hogwarts without him. . .²⁷⁵

²⁷² Ibid.

²⁷³ Ibid.

²⁷⁴ Heather Newgen, "Harry Potter 5 Set Visit—Production Designer Stuart Craig," *ComingSoon.net*, June 25, 2007. <http://www.comingsoon.net/news/interviewsnews.php?id=21229>. (accessed June 26, 2007).

²⁷⁵ From the CD liner notes, *Harry Potter and the Order of the Phoenix: Original Motion Picture Soundtrack*.

In order to provide a context for my later discussions of Hooper's music, I present more information about Hooper and his working relationship with Yates in this section than I present about the previous collaborators in the corresponding sections of the chapter. The reasons are two-fold: first, neither Hooper's music nor Hooper's other film work are well-known in the United States (or easily accessible for that matter), and second, very little written biographical or professional information is available about Hooper. Indeed, a large portion of the information available comes from audio interviews that have not been published in transcription form.

Composer Background: Nicholas Hooper

Little has been published about Hollywood newcomer, British composer Nicholas Hooper, including relevant information about his family background and musical education. In an un-transcribed audio interview, Hooper mentions piano as his first instrument, but states that he did not become fully invested in his music education until he discovered classical guitar at age fifteen.²⁷⁶ The timing of his college education at the Royal College of Music (London) in the mid-1970s suggests that he is the youngest of the three composers to work on the Harry Potter series.²⁷⁷ He is the second British composer to work on the project.

In contrast to Williams's early musical training and career (which included wind ensembles, piano jazz, and composition), and in contrast to Doyle's early musical

²⁷⁶ Saul Pincus, "More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick—but first, a little about how he got there," *Film Score Monthly*. http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

²⁷⁷ *Ibid.* Hooper mentions the years 1975 and 1976 as the time he began college as a guitarist and then decided to pursue composition.

training and career (which included singing, teaching piano, and composing/performing for live theater), Hooper focused on classical guitar, classical composition, and the use of MIDI (Musical Instrument Digital Interface). Although Hooper has not cited it himself in published interviews, we may be able to hear the influence of his guitar background in his frequent use of harmonically driven polyphony and polyrhythm.²⁷⁸ Additionally, the score for the sixth Harry Potter film, though not addressed here, features acoustic guitar (i.e., much as Williams's third score included jazz and Doyle's score included a vocal solo).

He turned to western classical composition in college when he realized that his guitar teacher (the other John Williams) had too little time for lessons in between travelling commitments. He turned to composition as a career when he became dissatisfied with trying to make a living as a performing guitarist. Additionally, he rather fell into composing for films on the suggestion of a colleague. In other words, in contrast to Williams and Doyle, Hooper did not set out to become a musical dramatist.

Although very little information is available at this time regarding Hooper's comprehensive instrumental or vocal training, his scores tend to include more digital, experimental, and global sounds (along with standard orchestral instruments) than do the scores of his Harry Potter predecessors. This is different from Williams's emphasis on winds and brass, and also different from Doyle's ease with vocal scoring. Of the three composers, then, Hooper's previous work is the closest to what Joseph Horowitz describes as "post-classical" writing.²⁷⁹ However, this is not to say that Hooper works

²⁷⁸Ibid. Hooper does cite his appreciation for Philip Glass's style of minimalist composition, which may also inspire his polyphonic, polyrhythmic writing.

²⁷⁹Horowitz, Joseph, *The Post-Classical Predicament: Essays on Music and Society* (Boston: Northeastern University Press, 1995).

only in a modern medium. Indeed, two of his most often-cited film scores (*The Tichborne Claimant*, and *The Heart of Me*) are for period/costume films.

Hooper explains in an un-transcribed audio interview that his first film-scoring projects were for low-budget documentaries in the early 1980s. Although he would sometimes perform guitar himself on these early soundtracks with a few other live performers, he often used MIDI to mitigate his interest in having a particular sound quality with his lack of funding to pay for live musicians. Later, when higher budget projects came along, he continued to use MIDI samples along with the conventional sounds of live orchestra. Some of the samples used for *Harry Potter and the Order of the Phoenix* come from digital sound companies, while others are his own.

In contrast to Williams (whose scoring career began in Hollywood) and in contrast to Doyle (whose scoring career began with live theater), Hooper's early work was for animal documentaries. He approached these projects as works of drama, endeavoring to capture the tension and energy of hunting, loving, chasing, killing and so on. Indeed, Hooper states that his sense of music and drama developed from early childhood when he would play with toy soldiers and imagine a background film score in his mind. As well, his travels to the geographic locations of different documentaries influenced and inspired his use of musical ideas from different cultures in his work.

Desiring to shift toward human drama in film, Hooper contacted David Yates, who was finishing a degree at the National Film and Television School in the early 1990s. The two collaborated on Yates's final project, and he and Yates have collaborated regularly ever since. Thus, the collaboration between Yates and Hooper on the fifth (and sixth) Harry Potter films is notable in that they are the only Harry Potter team to have worked very closely together in recent years. Moreover, Yates expressed his preference for Hooper over other more well-known composers (as suggested by his calculated

endeavors to get producer consent to hire Hooper). This is similar to other notable longstanding collaborations (e.g., John Williams and Steven Spielberg, or Carter Burwell and the Coen brothers), but different from the other collaborator teams who had worked on Harry Potter. A more complete biography can be found in the appendix.

Music Composition Style and Process

According to Hooper, his previous work on contemporary films and period dramas seemed like a good fit with the Harry Potter films which have both a contemporary and classical feel.²⁸⁰ Likewise, previous collaborative projects between Hooper and Yates had been critically successful for each, so the choice to include Hooper in the Harry Potter team seemed warranted. Even so, Warner Brothers officials needed convincing before appointing a little-known composer who had never worked for Hollywood before. Nicholas Hooper explained in an interview,

David Yates and I talked very carefully about how we should approach Warner Brothers. First of all, we put together good examples of work I had done on other projects for the producers in England. In consultation with them, we then put together a palette of ideas for different aspects of the film which we then presented to Warner Brothers. This was accepted, and included one or two bigger musical ideas which eventually got used in the final score.²⁸¹

In other words, although Hooper's experience with Warner Brothers was ultimately positive, he had to jump through several hoops in order to secure his involvement on the

²⁸⁰ Nicholas Hooper, "A Discussion with Nicholas Hooper," *Score Notes*. http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

²⁸¹ *Ibid.*

Harry Potter film, while Williams and Doyle both had a much more powerful position coming into their contracts.

As a fan of Rowling's series, Hooper had always wanted to write the music for the Harry Potter movies. He expounded, "When the first movie came out, I said, 'Why didn't they ask me to write the music!?' . . . But of course they didn't know me [then], so they wouldn't would they?"²⁸² Hooper's perspective on Rowling's novels also marks an important generational-cultural change among the composers. While Williams explained that he read the books because his grandchildren read them, and Doyle explained that he knew the books because his children read them, Hooper explained that he wanted to score the film because he, himself, was the fan in his family.

However, Hooper (like Doyle before him) was concerned about following the work of his musical predecessors too closely, stating, "I'm not good at writing other people's music."²⁸³ He further explained (in parallel with Doyle's sentiments) that developing new music was imperative because the story develops.

It's not the same as many franchises in that the books develop. . . . So it's not like, you know, this is a sequel to something everybody [has] heard before. In a sense, you'd expect things to grow up and develop and change—and nobody's, obviously, more grown up than John Williams's music [short laugh]. So I mean, the books are changing, so the films will change. . . . It's a very different feeling than, say Batman IV.²⁸⁴

In other words, Hooper realized the significance in following in John Williams's footsteps, but believed (like Doyle before him) that Williams's music for the first Potter

²⁸² Ibid.

²⁸³ Ibid.

²⁸⁴ Ibid.

films, translated verbatim, would not work as well for the different stories told in the later Potter films.

Hooper cites John Williams as one of his favorite composers, and claims that Williams's score for the third Harry Potter film was his favorite among the films at the time of his assignment—an opinion paralleled by Yates's preference for Cuarón's approach to the third film. Warner Brothers allowed Hooper to study the previous film scores in order to be able create continuity as he wished.²⁸⁵ However, Hooper ended up following his own musical reflexes rather than copying those of Williams or Doyle. While he referenced Williams's main leitmotif, "Hedwig's Theme" (as Doyle had done before him) he also allowed his own music to evolve over the course of the film.

In the end, we decided to take a slightly different route. We definitely used "Hedwig's Theme". . . It's obviously the first thing you hear in the film and then it's used subtly in dramatic moments. But once we'd done that, David [Yates] said, "Look, Nick, just do what you do. Don't try and do what John Williams does," you know, "We don't want a second-hand John Williams; we want a first-hand Nick Hooper." So in the end, I abandoned my attempt to be John Williams, and I was just myself. And the score is different from the previous ones—but then, so is the film. The film is darker; it has a very different feel and structure to it. It's more drama-based—more acting-based. The music probably is quieter in places—I was going to say subtler, but I don't want to insult anybody. In the end, David and I had to end up working the way we work, and it's not the way the directors had worked for John Williams.²⁸⁶

²⁸⁵ Saul Pincus, "More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there," *Film Score Monthly*.
http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

²⁸⁶ *Ibid.*

In the end, Hooper assessed that “It’s an emotional film and it needed emotional music in it. It was less magical/tinkly, and more emotional impact—that’s certainly the intention.”²⁸⁷

Even so, Hooper did not have free rein with the music. It was a bit “forbidding” for him to follow such a great composer such as John Williams, but Yates had a clear vision, and knew what kind of music he wanted.²⁸⁸ Hooper composed multiple choices from which Yates ultimately made the final decisions. As a fan of the books who knew the stories well, Hooper had to put aside his own prejudices about how the film should be done and what it should say, though in the end, he was “completely won over by how it was tackled.”²⁸⁹ Although it is clear from this description that the role of Hooper’s music is to serve Yates’s drama, the give and take of ideas exhibited in Hooper and Yates’s working relationship (as well as between their own personal investments in the interpretation of the story) provides an alternative to the stereotypical scenario in which the film composer is a relative nonentity when compared with the director.

According to Hooper and Yates, their extensive working relationship over the course of productions pays off in the quality of film that is produced. When asked how *The Order of the Phoenix* stacks up against the other Potter films, Hooper responded that the themes are taken seriously, and that it is quite a serious film. While there are plenty of entertaining aspects for “youngster audiences,” the film also exhibits a depth that Hooper does not feel the others had. In contrast to critical reviews of the previous, fourth Potter film, Hooper believes that Yates’s work “holds together well as a film. . . it doesn’t

²⁸⁷ Ibid.

²⁸⁸ Nicholas Hooper, “A Discussion with Nicholas Hooper,” *Score Notes*.
http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

²⁸⁹ Ibid.

sag anywhere. . . . It doesn't sort of jerk and wrench from one part of the film to another trying to cover every part of the book. . . . so that it follows the themes through smoothly."²⁹⁰ As we will examine in the following chapters, Hooper's music is also greatly responsible for the unity and continuity experienced in the film. Moreover, the elements that Hooper values in the latter statement provide contrast to the critical assessment that the previous film had been blocked together like LEGOs.

Hooper continued, fleshing out his perspective on his collaborative process with Yates.

With David, he likes to work very closely with the composer—and we always have done. In some ways, he almost writes the music. . . . I did write the music in the end, but he is actually very into how the music works, and I do my best work for him as a result—it really is a partnership.²⁹¹

This sense of partnership is supported by the liner notes for *The Order of the Phoenix* CD in which, for the first time in the Harry Potter series, comments are given by both the director and the composer. This shows how the working relationship between Yates and Hooper was different from the traditional method (followed by Williams, who composed the score from his home, separate from the filming process). This also provides contrast to the ambiguous representation of the working relationship between Newell and Doyle in the previous film. This idea is explained further in the CD liner notes, in which Yates elucidates his view of their collaboration.

The traditional industry method of scoring usually determines you get your composer at the tail end of the production process. He or she will get

²⁹⁰ Ibid.

²⁹¹ Ibid.

a near finished film, and will have a slot in which to write the score—sometimes weeks, often a number of brief months.

Nick is less of a journeyman who slips in at the end of the process, and more of a partner on a creative journey to find the film.

He begins his work in pre-production—even before I’ve shot a frame of film. In that formative period, we get to play a lot, trying out ideas to storyboards that I’ve drawn. I’ve often used music Nick has written at this early stage to play to actors or crews, to give them a sense of atmosphere or character.

Nick then works throughout the shoot, and into post production. The score for the Order of the the Phoenix took over a year and a half from conception, exploration, development to delivery.²⁹²

This statement suggests that Hooper and Yates worked together on the fifth film for a similar amount of time as Doyle and Newell worked on the fourth film, but in contrast, clarifies the relationship between Hooper and Yates, and between Hooper’s music and the process of production. Hooper explained further,

I saw the scoring of this Harry Potter film as a great opportunity to work with such important themes on a grand scale. David Yates and I started early, even before filming started, working on such themes as Ministry of Magic, Umbridge, and Voldemort. However, as we came closer to the final cut, the music developed beyond what we had first imagined, so there was that inevitable race against time. My process is one of discovery, rather than having a specific plan. This can be nerve-wracking, but it has its creative benefits.²⁹³

Thus, finishing the music ended up being a rush at the end, and under that stress, he wrote some of his best music.²⁹⁴ He described the experience as “Great fun, but tough,”

²⁹² From the CD liner notes, *Harry Potter and the Order of the Phoenix: Original Motion Picture Soundtrack*.

²⁹³ Warner Brothers, “Warner Bros. Records to release Harry Potter and the Order of the Phoenix Motion Picture Soundtrack on July 10th,” *Warner Brothers*, June 14, 2007. <http://www.harrypotterorderofthephoenix.com> (accessed July 7, 2007).

²⁹⁴ Nicholas Hooper, “A Discussion with Nicholas Hooper,” *Score Notes*. http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

explaining that he must have written seven times as much music as what ended up in the film.²⁹⁵

These statements above, as well as more below, allow us to envision more clearly what Hooper's and Yates's processes were—an opportunity not provided by statements made by the previous collaborators.²⁹⁶ It may be the case that the open dialogue that drives the creative exchange between Hooper and Yates extends into their interest and willingness to discuss the magic of movie-making with others. This is in contrast to the general lack of acknowledgement of the powerful role of film music in published statements by Columbus, Cuarón, and Newell (beyond the notes in other Harry Potter CD liners), and also in contrast to the apparent secrecy that producers exhibit by restricting access to the original film score transcripts.

Hooper spoke well of his support team who helped him complete the work, including a “great team of orchestrators” that transferred MIDI files, a “fantastic” orchestra, and general “fantastic” support from the director and producer, with nobody interfering and everyone on the same page.²⁹⁷ Additionally, for the first time he had an assistant who handled all the technical aspects of his job. Moreover, he found the producers to be very encouraging, and, perhaps due to good communication practices between them, he never experienced conflict about the differences with the previous

²⁹⁵ Hooper's description of writing “seven times” as much music than is used is also different from Williams's experiences, in which Williams has “sometimes written as much as twenty minutes of music for a film that was never used.” Brian Linder, “Potter Postlude,” *IGN.com*, May 23, 2001. <http://uk.movies.ign.com/articles/200/200342p1.html> (accessed July 3, 2001).

²⁹⁶ That is to say, neither Williams nor Doyle have been reported to have spoken in great detail about their involvement in the Harry Potter film series. Likewise, the directors Columbus, Cuarón, and Newell have not spoken in great detail about their perspectives on the musical scores.

²⁹⁷ Nicholas Hooper, “A Discussion with Nicholas Hooper,” *Score Notes*. http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

films.²⁹⁸ These statements affirm Hooper's satisfaction with the resources provided him for his monumental task, and also reinforce that producers were well aware of the aesthetic decisions that Yates and Hooper chose to make.

Changes also occurred in the performance and recording of the new score. Nicholas Hooper's music was performed by the contract studio orchestra Chamber Orchestra of London (i.e. the COOL of Cool Music Limited—the agency with which Nicholas Hooper is associated). Like Williams before him, Hooper used a full spectrum of colors available in the contemporary orchestra. Also like Williams, but in contrast to Doyle, this orchestral palette included regular use of celeste, harp, and choral voices. Choral voices were supplied by R.S.V.P. Voices—a studio contract organization. The musical soundtrack also included special effects samples from the company, Spectrasonics' *Distorted Reality 2*. The music was recorded and mixed at Abbey Road Studios. The soundtrack was conducted by Alastair King (a member of the orchestrating team), except for the cue "Possession," which Nicholas Hooper conducted himself.

Yates expressed his appreciation of Hooper's score in the following statement, "I believe he's delivered a beautiful and delicate score for what is Jo's most emotional and darkest, and certainly most political story in the series thus far."²⁹⁹ Hooper acknowledged that "The music is different, but then I think the film is different, so it goes with it, really."³⁰⁰ *The Order of the Phoenix* soundtrack was released a day before the film opened, on July 10, 2007.

²⁹⁸ Saul Pincus, "More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there," *Film Score Monthly*. http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

²⁹⁹ From the CD liner notes, *Harry Potter and the Order of the Phoenix: Original Motion Picture Soundtrack*.

³⁰⁰ Nicholas Hooper, "A Discussion with Nicholas Hooper," *Score Notes*. http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

The Order of the Phoenix film was released in the U.S. on July 11, 2007.

Although the book of the same name is the longest of the first five novels (at 870 pages), the film is the shortest of the first five films (at 139 minutes). Like the fourth film before it, the “sequences of fantasy violence and frightening images” warranted a PG 13 rating.³⁰¹

Reception

Much as the preceding films had experienced, *Harry Potter and the Order of the Phoenix* had a tremendously successful worldwide opening, accumulating an initial \$333 million in box office receipts. Also as had happened before, a small but significant portion of this revenue came from the thousands of viewers who purchased tickets in advance to see the midnight release showings of the films that had become popular over the course of the series. In the end, the worldwide box-office total was \$938.5 million, making it the second-highest grossing film of 2007, and the second-highest grossing Potter film at the time.

However, the overwhelming consumer confidence exhibited in the statistics above was not mirrored by some critics. Rotten Tomatoes allotted the film a 77% score—a generally favorable score to be sure, but the lowest of all scores given for Harry Potter films. Metacritic gave the film a 71/100, which, though a seemingly a lower score, was the middle ground between the first two Potter films (which had received scores in the 60s) and the third and fourth Potter films (which had both received 81/100). In other words, while box office receipts suggest that the film was the second best in the series, the Metacritic score suggests that the film is median, and the Rotten Tomatoes score

³⁰¹ *Harry Potter and the Half-Blood Prince*, Directed by David Yates. Burbank, CA: Warner Brothers Pictures, 2009.

suggests that the film is the worst of the lot. In contrast, Rowling claimed that *The Order of the Phoenix* was “the best one yet.”³⁰² This serves as a reminder that different viewers valued different qualities among the films, and that opinions about the films depend on these aesthetic values and are not necessarily indicative of an objective hierarchy of quality.

Critical opinions about the film tended to hinge on the entertainment value of the story—that is, whether it was dramatically stimulating versus fun to watch. Although few questioned the artistic value of the film (as some had done of the previous film), some reveled in the “deliciously” compelling depth of emotion, while others responded that the dramatic heft without as much action was dull and un-enjoyable. Responses on either side of the matter were as passionate as they had been for the preceding films, with some championing the film as the best of the lot and others dismissing it as the worst.

For instance, reviewer René Rodriguez claimed that the fifth film was the first in the series to feel like a “real movie” instead of a capitalizing spinoff.³⁰³ Peter Travers of *Rolling Stone* positively acknowledged Yates’s intentions to emphasize emotional character development when he commented on the “joys” of watching the actors grow into their roles as Yates “raises the bar,” bringing a “new humanity to the story.”³⁰⁴ Informal reviews followed suit, such as the following from a fan who cited the improved character development as a reason for her preference for the fifth film.

³⁰² Rupert Grint, David Heyman, Emerson Spartz, “OOTP US Premiere red carpet interviews,” *MuggleNet*. <http://media.mugglenet.com/movie5/redcarpetvideo/ootpredcarpet.mov> (accessed July 11, 2007).

³⁰³ René Rodriguez, “Like Harry, movie has matured,” *The Miami Herald*, July 10, 2007. <http://www.miamiherald.com/213/story/165548.html> (accessed July 11, 2007).

³⁰⁴ Travers, Peter, “Harry Potter and the Order of the Phoenix.” *Rolling Stone*, June 29, 2007. http://www.rollingstone.com/reviews/movie/15087359/review/15289225/harry_potter_and_the_order_of_the_phoenix (accessed July 11, 2007).

OOTP was definitely my favorite. I thought the acting was very well done—this is the first time Daniel Radcliffe completely convinced me he could play Harry Potter. . . . Overall, the most enjoyable film for me (as well as GOF) with (finally!) respect for the canon characters.³⁰⁵

Those who desired more action and spectacle were disappointed. For instance, reviewer Wally Hammond noted,

Performances are more mature, the soundtrack (by Nicholas Hooper) less grandiose, and Yates executes some thrilling set-pieces—but, please, Mr Yates, don't let these winds of modernity sweep too many beloved cobwebs away! Let's hope he casts some more old-fashioned spells in part six, 'The Half-Blood Prince'.³⁰⁶

Reviewer Kirk Honeycutt (who had previously criticized the first two films for the musical intrusions emphasizing magic) complained of too little intrusion of the element of magic in the fifth film, stating “it's quite possibly the least enjoyable of the lot so far.”³⁰⁷ He further explained that the fifth film is “full of plot but little fun,” assessing that “there are several eye-catching moments But the magic—movie magic, that is—is mostly missing in this outing.”

For those who favored the film and its music, the word “delicious” was also used to describe Hooper's delicate, dramatically nuanced score, revealing how some listeners valued the interplay between music and visuals. For instance, one fan cited the effective

³⁰⁵ Delicious Moon, “Harry Potter and the Order of the Phoenix,” IMDb, April 10, 2008. <http://www.imdb.com/title/tt0373889/#comment> (accessed April 12, 2008).

³⁰⁶ Wally Hammond, “Harry Potter and the Order of the Phoenix,” *Time Out London Issue 1925*: July 11-17 2007. <http://www.timeout.com/film/reviews/82039/harry-potter-and-the-order-of-the-phoenix.html> (accessed November 11, 2009).

³⁰⁷ Honeycutt, Kirk, “Harry Potter and the Order of the Phoenix,” *The Hollywood Reporter*, June 30, 2007. http://www.hollywoodreporter.com/hr/film/reviews/article_display.jsp?rid=9447. (accessed July 1, 2007).

complementary relationship between music and narrative, noting the appropriateness of Hooper's score in the context of visuals.

The music didn't compete with the plot, but only added to it, which I really liked. I loved the montages with Umbridge and the newspapers. The quill scene was appropriately creepy, the Weasley's exit was appropriately awesome, and the ending was so much fun to watch (LOVED the Voldy/Dumbledore fight and all the prophecy balls smashing).³⁰⁸

Much like the reception to the film as whole, however, those who favored a more direct approach regretted the lack of more dazzling, unifying musical themes.³⁰⁹ To put it another way, few challenged the value of Hooper's music in the context of the film (as some had done of Doyle's music for the previous film), but only some applauded the resulting expressiveness while others expressed disappointment that the score did not have more zing when divorced from the visuals. For instance, reviewer Daniel Champion, who thought very highly of Hooper's work as a whole, also commented, "If there must be one criticism it is in Hooper's broad range of themes. . . [that] lack of a singular defining theme to carry the album."³¹⁰

The accolades cited above should not imply that reviewers did not approach Hooper's work with skepticism. Although fans seemed to be more accepting that the

³⁰⁸ Delicious Moon, "Harry Potter and the Order of the Phoenix," IMDb, April 10, 2008. <http://www.imdb.com/title/tt0373889/#comment> (accessed April 12, 2008).

³⁰⁹ Nicholas Hooper did write a unifying theme for the sixth film, *Harry Potter and the Half-Blood Prince*—another Hogwarts choir piece called "In Noctem." While the scene with the choir singing the piece was ultimately cut from the film, Hooper includes the piece on the CD, explaining that music for the entire film was designed around this core theme.

³¹⁰ Daniel Champion, "Harry Potter and the Order of the Phoenix, review" *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008). As listeners of the sixth Harry Potter CD soundtrack know, Hooper addresses this concern by building the music of the whole film around a singular, chant-like theme. Although the choral piece that serves as the foundation was ultimately cut from the film, it is presented on the CD as the nursing tree from which most of the other new themes relate.

films would no longer be the same as Columbus and Williams had established, some reviewers continued to assess the film and its music based on what might have been. For instance, a Film Tracks reviewer explained,

As predicted by most, Doyle was criticized for taking the sound of the series away from Williams' familiar tones (and the majority of his themes) and infusing the film with mostly a darker variant of his own compositional style. Fans of Williams' multitude of themes, as well as his overarching style for the franchise, often withheld their enthusiasm for Doyle's score, despite its own admirable traits. The same predicament faced Nicholas Hooper, whose name stirred up far more controversy when he was allowed by Warner Brothers to write the score for *Harry Potter and The Order of the Phoenix* in 2007.³¹¹

Sure enough, fan reviewers such as the following three could not address Hooper's score without deep nostalgia for Williams's precedents.

(1) I am hoping that John Williams returns to score future Harry Potter movies, but I won't hold my breath. . . . As for this soundtrack, it was better than I expected from someone that has never written a score for a feature movie.³¹²

(2) John Williams has composed 3 wonderful scores for the Harry Potter movies and Patrick Doyle did a quite good job as well. But Nicholas Hooper has delivered for "Harry Potter and the Order of the Phoenix" a boring and weak score.³¹³

³¹¹ Film Tracks, "Harry Potter and the Order of the Phoenix," *Filmtracks.com*, June 27, 2007. http://www.filmtracks.com/titles/order_phoenix.html (accessed July 7, 2007).

³¹² Erik Anderson "Sandwich Jedi," "Good Despite its still not John Williams," *Amazon.com*, July 15, 2009. http://www.amazon.com/Harry-Potter-Phoenix-Nicholas-Hooper/product-reviews/B000OLGCHA/ref=cm_cr_dp_all_helpful?ie=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending (accessed October 2, 2009).

³¹³ Filmmusik-Fan, "This is the weakest Harry Potter score by far!" *Amazon.com*, July 7, 2009/ http://www.amazon.com/Harry-Potter-Phoenix-Nicholas-Hooper/product-reviews/B000OLGCHA/ref=cm_cr_dp_all_helpful?ie=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending (accessed October 2, 2009).

(3) Worth buying if you are a serious HP fan, but it's just NOT John Williams.³¹⁴

Although some were dubious that Hooper was up to the task of such a high-profile assignment (as illustrated above), some were pleasantly surprised by Hooper's fresh new take. For instance, reviewer Daniel Champion wrote,

Prior to the film's release this news [of Hooper's assignment] provided a flurry of speculation and criticism even before a note of music had been discussed by the pair, much more so than when Newell enlisted the talents of veteran Patrick Doyle for *The Goblet of Fire*. . . So it's sad to hear, once the score is finally in the hands of many a ravenous listener, the criticism continues. Hooper's efforts are exemplary, with careful musical plotting and a delicacy far, far out of Doyle's reach for the previous adventure. . . . This is a work far greater than the film that spawned it and will stand the test of time. . . . It's a maturation of sorts and an elegant continuation of Williams's style of development.³¹⁵

Similarly, the reviewer from *Track Sounds* expressed pleasure in the subtle synthesis of Williams's and Doyle's contributions in Hooper's fresh approach.

. . . something unexpectedly . . . well . . . magical happened. Nicholas Hooper rose to the occasion, and provided a wholly wonderful and repeatedly enjoyable score for Harry's 5th—and darkest—year yet. Left behind (though certainly not forgotten) are the wonderous childhood flourishes of Williams' score, and the ponderous beauty of Doyle's turning-of-age

³¹⁴ Douglas Clark, "HP fan," *Amazon.com*, December 12, 2008. http://www.amazon.com/Harry-Potter-Phoenix-Nicholas-Hooper/product-reviews/B000OLGCHA/ref=cm_cr_dp_all_helpful?ie=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending (accessed October 2, 2009).

³¹⁵ Daniel Champion, "Harry Potter and the Order of the Phoenix, review" *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

music, and now a mature-but-no-less-magical score lifts and propels “Order of the Phoenix” through the viewers imaginations.³¹⁶

In other words, just as many reviewers were able to discern differences between Hooper’s score and the preceding Potter scores, so too did they begin to draw similarities out as well.

The film as a whole received thirty-nine significant award nominations—comparable to the number received by the second, third, and fourth films (the first film, in contrast, received sixty-two nominations). Notably, many of these nominations came from organizations catering to young person culture, such as the MTV Movie Awards, Teen Choice Awards, and the Scream Awards, and/or fulfilled categories devoted to family appropriate media. Nicholas Hooper’s score was nominated for a World Soundtrack Discover Award, a Saturn Award for Best Music, and a UK Empire Award for Best Soundtrack. The film was also nominated for Best Kiss—a moment of drama that I argue is largely influenced by the accompanying music, as discussed in Chapter V. Director David Yates won the Empire Award for Best Director, and the film as a whole won Best Film for the European Film Audience Award, and Favorite Movie Drama for the People’s Choice Awards.

Summary

Let us again review some key points before concluding this chapter. In order to keep production on the series moving ahead, Warner Brothers hired British director David Yates, known for his gritty, modern dramas, to lead the fifth Harry Potter film.

³¹⁶ Steve Townsley, “Harry Potter and the Order of the Phoenix: Phoenix Rising,” *Tracksounds.com*, http://www.tracksounds.com/reviews/harry_potter_order_phoenix_nicholas_hooper.htm (accessed November 14, 2009).

Yates brought his longtime colleague, composer Nicholas Hooper, with him to the project. Both Yates and Hooper brought a very different history of experiences from the other collaborators: Yates has worked as frequently in television as he has in film, and Hooper had a significant history writing for animal documentaries prior to his introduction to human drama. Yates and Hooper also brought some more modern technologies to their approach to the film—including the heavy reliance on CGI for visuals, and a relative reliance on digital sounds for the score. Although Hooper had not yet written for a Hollywood film before, the producers were won over by Hooper’s abilities, which Yates and Hooper strategically presented in relation to Yates’s intentions for the film.

Yates framed the story as an emotional, psychological drama with political undertones, and viewers perceived his perspective in the final product. While some favored his nuanced approach to character development and dramatic depth, others complained that the film did not exhibit the excitement or sparkle that it might have. For Hooper’s part, the music was delicately interwoven with Yates’s drama, and therefore critical commentary followed suit. While most were won over by Hooper’s careful dramatic handling of the score, some were disappointed by the lack of more direct, unifying themes.

Hooper, like Doyle before him, also believed that the new story required new music. Although Hooper integrated a few variations on Williams’s original “Hedwig’s Theme” over the course of the film, the rest of the score was original, and fans took notice. However, while some stated regret that Hooper’s music was not as Williams would have written, many accepted Hooper’s work on its own merit, finding it not only accessible, but also very pleasing.

Summary and Conclusions

As I have shown throughout this exploration, differences in background, experience, and goals among the directors and composers contributed to vastly different final products in the case of the Harry Potter films. Each director/composer collaboration was unique with regard to generation, nationality, background experience, and expertise. Likewise each director brought an individual interpretation to the film or films he directed for which each composer provided a supporting musical score unique to his own style. However, directors and composers were not uniquely responsible for the aesthetic of each film—for remember, Warner Brothers producers hired directors with specific goals in mind, based on their history of experience and reputation. In general, public reception mirrored statements of production intent in that viewers acknowledged the same cinematic characteristics that producers had wished to convey. Yet each film followed different goals, and therefore public reception changed accordingly, with some viewers approving of the choices, while others disapproved.

Moreover, changes in production goals for later Potter films seemed to respond to formal and informal critiques of the preceding films. Conversely, (and perhaps in a humorous paradox) some criticisms of the later films and their accompanying scores hinged on the fact that changes had been made from earlier precedents! In other words, even though the Harry Potter film series as a whole has been enormously successful, the examination of the details of reception reveal that the winning combinations only won over some viewers some of the time. Furthermore, reception statistics, taken as a whole, do not conclusively mark specific frontrunners among the films. For instance, box-office numbers, critics site percentages, and awards statistics each point to different films as being the best and the worst among the five.

The first film commenced production only two years after the publication of Rowling's first book. Though the narrative is a British story and set in Britain by a female British author, the first film was defined in many ways by American culture—with an American production company, American male producers, and an American (male) director and (male) composer. Furthermore, both Columbus and Williams came from the Hollywood model of filmmaking.

Warner Brothers' choices regarding the film's family-friendly genre and style (as witnessed by their choice of director) was likely influenced by producer David Heyman's original interest in adapting a children's book—thus creating a children's film. As such, Chris Columbus's background, albeit relatively sparse, was in line with company desires for family-friendly Hollywood style, and his cooperative spirit likewise in line with Rowling's needs for cultural fidelity to her British-based narrative (as witnessed by the British casting of characters). Perhaps the collaboration between Columbus and composer John Williams was especially useful for the first film because it paired a relative newcomer director with a seasoned, successful veteran composer. This is similar to the way that Columbus cast newcomers to the lead child roles leads while veterans of British television and film filled adult roles.

Columbus's role as director was complicated by the phenomenal popularity of the unfinished narrative. Not only was he compelled to succeed aesthetically in Hollywood style at a film that seemed certain to succeed at the box office, he was also honor-bound to consider the input of Rowling (who was the only person to know the conclusion of the narrative) and even perhaps more weightily, to consider the desires of millions of committed fans. Both Columbus and Williams followed the rules, so to speak, on the first and second Potter films. The script and visual narrative were executed faithfully, following time-tested approaches for creating drama in cinema (e.g. Columbus's use of

color and of light and dark, and traditional camera angles), and likewise, Williams's soundtrack followed time-tested approaches for creating drama in music (e.g. his use of music as a signifier for magic, and other leitmotivic relationships). Reception to the first and second films followed suit—with some championing the fidelity and others faulting a lack of original artistry.

When Columbus stepped down, producers responded to the previous review criticism suggesting a lack of cinematic artistry by hiring independent Mexican director Alfonso Cuarón, known for his individualistic artistic adaptations. Cuarón was the first director or composer for the Potter movies with a film background outside of Hollywood. In order to produce the movie that Cuarón wanted to make, some filming locations were changed, new costumes were designed, and the production schedule was extended by six months. The resulting film was the first in the Potter series to change the role of literary fidelity from literal transference to a less literal transformation. Visually, it was the first in the Potter films to feel significantly different from Columbus's first installment. Though John Williams changed some of his musical themes and approaches to fit Cuarón's aesthetic, Williams's signature style continued to contribute musical continuity between the first, second, and third films.

Although Cuarón had the go-ahead from producers and from Rowling to create a less literally faithful film, his role as director was complicated by the nature of the series. First, the film opportunity provided a commercial-size budget, but also required commercial success—something that had proved problematic in his previous working relationships with production companies, and had proved elusive with his previous Hollywood adaptations. Second, Cuarón was bound (like Columbus) by the narrative confines of an unfinished series, and bound (because of Columbus's choices) by many previously established elements of the series—inclusive of actors, major set pieces, and

so on. His interpretation did not seem to be bound by fan expectation, however, and reception followed suit—with some championing his new and creative transformational approach and others grieving a lack of continuity with the previous straightforward adaptations. Likewise, some listeners delighted in Williams's adapted approach, while others faulted a lack of continuity with the previous two musical scores. While the film was received very well among critics and critics associations, it was the least financially successful of the five films.

In order to keep production continuously moving forward, producers hired British director Mike Newell to begin filming the fourth Potter film while the third was still in post-production. Newell became the first English director to lead the British narrative, and subsequently hired Scotsman Patrick Doyle, also the first British composer to work on the series, upon Williams's decision to forego the fourth installment in lieu of other commitments. Because the fourth film project employed both a new director and a new composer, it was the first among the Potter films to clearly present both a different visual and musical style, contributing to a more significant break from the feeling of Columbus's and Williams's first installments.

In contrast to Columbus's traditional, classic approach to a magical children's movie, and in contrast to Cuarón's progressive art-film approach to present a gothic multi-generational movie, Newell used an accessible, contemporary approach to present an action-thriller-romance targeted especially toward teenage audiences. Newell's intention to highlight the familiarity of adolescent perspective in the context of British boarding school came across to viewers and critics who responded accordingly. Many applauded Newell's insightful, riveting approach, favoring it over the approaches of his predecessors. The film resonated especially well with teenagers who appreciated the high level of special effects, the humorous, age-specific depiction of budding sexuality,

and the inclusion of well-known, contemporary rock musicians. Others mourned the loss of magical sparkle that Columbus had established, as well as the cinematic panache that Cuarón had exhibited. Many reviewers noted the film's perceived clunkiness as a shortcoming.

Likewise, Doyle's musical score was perceived as more regal, but less magical than Williams's former scores. Doyle's background in British live theatre molded his approach to film scoring in which he espouses using music less obtrusively than Williams. This musical approach paralleled director Newell's beliefs in scaling back excess in favor of the human drama. Some applauded Doyle's fresh approach and appreciated the way the music never upstages the narrative. Others were disappointed that Doyle's music did not maintain the magical feeling Williams's had established, and regretted the lack of any singular identifying musical theme. In spite of these perceived shortcomings, however, the success of the fourth film was equally supported by critical response and box office receipts.

As the production schedule continued to move forward, producers hired yet another British director, David Yates, to lead the fifth film. Yates brought with him his longtime collaborator (though Hollywood newcomer), English composer Nicholas Hooper. Although Yates and Hooper both expressed a preference for Cuarón and Williams's aesthetic for the third film, they followed their own course for the production of the fifth film.

In contrast to Columbus's classic family fantasy, in contrast to Cuarón's gothic art-film, and also in contrast to Newell's action-packed teen thriller, Yates developed a psychological drama around the emotional core of the characters' experiences. Yates's intentions to highlight the inner worlds of the characters came across to viewers and critics who responded accordingly. Those who were captivated by the modern drama

hailed Yates's approach as the best suited to the story. In contrast, those who had appreciated the traditional action-adventure and narrative progress of the previous films found Yates's approach dull and unsatisfying. Opinions were mixed as to whether the new approach breathed magic into the maturing story or dispelled it.

Likewise, Hooper's score was perceived as deliciously engaging by those who valued the delicate interplay between music and drama. While some applauded Hooper's emotionally moving and energizing approach, others were disappointed that Hooper did not develop main musical themes to the extent that Williams had. Although Hooper's work was inevitably compared to the work of his predecessors, it did not receive as much criticism as Doyle's score had for not being the music that John Williams might have written. As I will show in the following chapters, Hooper (although following his own intuitions) made many decisions that synthesized the approaches of his predecessors and potentially exhibited the continuity that reviewers needed to feel in order to give positive responses. Additionally, reviewers may have more readily accepted Hooper's work after hearing Doyle's approach, which had also provided contrast to Williams's precedents.

As I have shown above, each film was conceived, produced, and received differently due to different filmmakers' goals. The most significant differences between the films follow changes in leadership, especially the roles of director and composer. Indeed, each of the film directors brought varied experiences and expertise to the project as did the film composers. Although I will argue in the next chapter that the composers all followed the Classical Hollywood model of film composition while working on the Harry Potter films, the study from this chapter shows some of the varied work histories the composers brought—from working in the Hollywood style for decades (as Williams has done), to working in the heritage style (as Doyle has often done), to working in a documentary style (as Hooper had begun). These backgrounds influenced Williams's

intentions for a “naturally theatrical” score, Doyle’s intentions for a score that shadows the drama (rather than shining a light on it), and Hooper’s intentions for a score that brings out the emotion of the story. Now that we know that the films were intended to be different from one another and that they were received in distinct ways, we can begin to examine how these differences affect and are affected by the musical soundtrack for each film.

As we conclude this chapter, there are many questions left to be answered. Are there measurable ways of differentiating the musical approaches to drama in each of the films? What impact do the variations in approach have on the core narrative threads that continue from film to film? What kind of relationship exists between the music for each film and the musical landscapes that are described in Rowling’s original novels? How does the music engage viewers into these landscapes? How does music facilitate the story itself, from each film beginning to each film ending? How does music tell us what each film is really about?

In the following two chapters, I analyze the musical approaches of each collaboration following the model of Claudia Gorbman’s seven principles for the Classic Hollywood style, exploring the commonalities between the approaches and highlighting the differences. Then, in Chapters V and VI, I interrogate how changes in leitmotifs (i.e., the addition of new musical themes) over the course of the films allow viewers to see different emotional interpretations of the key elements of the story: magic and humor, love and loss, and good and evil. Following, in Chapter VII, I return to a discussion of Rowling’s original novels, Rowling’s descriptions of music-making in the novels, and how these music-making events are transferred to the film adaptations—that is, showing what is lost and what is gained.

CHAPTER III
APPLICATIONS OF CLASSICAL HOLLYWOOD STYLE IN HARRY POTTER
FILMS: THE ROLES OF MUSIC IN FILM, PART ONE:
CREATING CINEMATIC SPACE

Introduction

This chapter presents my findings from a comparison between the applications of music in the Harry Potter films and the traditional approach to film music that Claudia Gorbman refers to as the Classical Hollywood style. I show that while each of the Potter films uses music in traditional ways, each of the films also exhibits variation within the tradition. The accumulation of variations at a detailed level results in significant differences between the approaches to music in each film as a whole.

Throughout this dissertation, my goal is to compare and contrast the musical approaches for each of the first five Harry Potter films. In the previous chapter, I showed how each Harry Potter film director brought different goals to the different films in the narrative, and explored how filmgoers responded to the cinematic choices. I illustrated with reviews and fan critiques how viewers experienced the films differently. From my experience, also, the films feel different, and thus convey different ideas about the narrative. Why is it that the films feel different? How is it that each says something different about the narrative? What role does the application of music have in the aesthetic experience of each film? In this chapter, I argue that one significant reason that

the films feel different from each other is that the music is applied differently in each of the films, and following suit, fulfills the roles of film music in varied ways.

I introduced the key players in these aesthetic choices in the previous chapter, including directors Chris Columbus, Alfonso Cuarón, Mike Newell, and David Yates; and composers John Williams, Patrick Doyle, and Nicholas Hooper; and showed how each collaborative director/composer team approached either a more literal transference or more liberal transformation of the Potter narrative from page to screen. Statements by the key players about production decisions, as well as statements of reception by viewers and reviewers, gave witness to Columbus's creation of a faithful, classic rendition of the magical narrative, Cuarón's creation of an artistically transformed, enchanted rendering of the narrative, Newell's creation of a familiar, contemporary British school framework for the social realism of a thriller, and Yates's psychological lens for the drama of Harry's emotional journey. How is it that music contributes to these overall aesthetics? What is it about each composer's approach to music for drama that makes the films feel different?

In my and others' experiences of viewing the films, Williams's music saturates the soundtrack, adding richness and regular markers of interpretation; Doyle's music permeates the soundtrack less frequently, less loudly, and more abstractly, leaving much of the interpretation to the viewer; and Hooper's music provides substantive cues and clues for an emotional framework to the drama, but often leaves room for viewers to formulate unique interpretations by using music to parallel atmosphere rather than gesture. How can these experiences be measured in a way that sorts out the different approaches, functions, and results of each of the musical soundtracks?

Several film music scholars have developed systems of analysis that address the specific applications of music for cinematic drama. For instance, Royal S. Brown's

outline of questions for “How to Hear a Movie”³¹⁷ focuses heavily on the music, yet does not thoroughly interrogate the intricacies of how the music influences the visuals and vice-versa. Brown advises listeners to note whether films use original compositions or pre-composed music, what genre the music is, which types of instruments play it, and whether the style of music is consistent with the composer’s body of work as a whole. These questions are useful at first, but too quickly level the playing field between the Harry Potter composers because Williams, Doyle, and Hooper all employ neo-Romantic orchestral music, which was at least somewhat consistent with their previous individual work (as I discussed in the previous chapter).

That is to say, even novice listeners may perceive that the Harry Potter music sounds “classical” and is applied to the films in a conventional way. As Kalinak explains, “the medium of the classical Hollywood film score was largely symphonic; its idiom romantic; and its formal unity typically derived from the principle of the leitmotifs.”³¹⁸ Indeed, one of Kalinak’s main arguments in *Settling the Score* is that the classical score has dominated the field since the 1930s.³¹⁹ From these perspectives, all the Harry Potter scores fit the Classical Hollywood model, end of story. By the same token, however, I have also already established how listeners perceive differences between the styles of the different scores, as explored in the previous chapter. As such, this chapter gives specific examples of ways that these scores align with conventional practices for music for narrative cinema, and also shows how these scores exemplify some of the variations within traditional approaches.

³¹⁷ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1957), 343.

³¹⁸ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin, 1992), 79.

³¹⁹ Kalinak, *Settling the Score*, 79.

I choose to follow Claudia Gorbman's model for examining traditional narratives with Classical Hollywood style film scores because this model best relates to the styles of music and to the musical approaches in the Harry Potter films. Moreover, Gorbman's description of the seven principles exhibited in the Classical Hollywood style provides an orderly and detailed examination of musical placement, function, and result. Importantly, when we examine the Harry Potter film music through the lens of Gorbman's principles, we are able to clearly see important trends in the style of each film's musical plumbing. As we will see, these structural uses of music significantly impact the landscapes and dimensions of the narrative, the degree to which viewers are engaged in these landscapes, the main messages conveyed by each film, and subtexts conveyed by the relationships between music, visuals, and dialogue.³²⁰

While several film theorists such as Kathryn Kalinak, Annahid Kassabian, and Michel Chion have taken Gorbman's discussion to greater depths and to more varied philosophical threads, their texts do not provide a clear method for examining film music in films of our era. Indeed, although these theorists have contributed their research more recently than Gorbman, their texts have not exhibited the same level of order that Gorbman's text exhibits (i.e., as the major forerunner in this thread of inquiry). As such, I begin with Gorbman's theories as a starting point (as, indeed, many of the more recent writers have as well) and include theories and research from Kalinak, Kassabian, and Chion as appropriate.

The specific goals for this chapter are two-fold. First, I show how the film scores written by John Williams, Patrick Doyle, and Nicholas Hooper for the Harry Potter films follow traditional models for film music composition as established by composers of the

³²⁰ In contrast, the exercise of examining the Harry Potter film music through other theorist's methods tends to lead to comparative lists of leitmotifs and performing forces. While these are also important elements of the Harry Potter soundtracks, they will be explored in detail in Chapter V, using research methods from the study of music for live drama in the nineteenth and twentieth centuries.

Classical Hollywood style in the 1930s (such as Max Steiner). I use Claudia Gorbman's list of seven principles for film music composition, mixing, and editing as a model for addressing issues of function within film music scores. I take account of the palette of tools and techniques each composer chose in approaching the Potter narrative in cinema as they relate to Gorbman's principles, and compare these technical approaches between the films. Additionally, this chapter acknowledges some of the aspects of the soundtrack (e.g. mixing and editing) over which the composer may have little or no control.

Second, I address the differences in variation that the Harry Potter musical soundtracks express within the traditional model. I argue that small differences in the ways the composers use their palette of tools accumulate to create larger differences in effect. Indeed, I have already argued differences in effect in broad terms (e.g., Williams's music saturates, Doyle's music permeates less, and Hooper's music provides a framework), and therefore, also conversely use Gorbman's model to show how these different effects are achieved by following the principles in varied ways. By showing which of Gorbman's principles are emphasized in each score (and likewise which principles are subverted or ignored), we can better understand the degrees to which each Harry Potter score follows the model of Classical Hollywood Style, and also the degrees to which each composer follows the precedents of his predecessor(s) on the Harry Potter project. Moreover, when we know how functional approaches vary from film to film, we can better understand the different messages and moods that are conveyed with each subsequent film (which will be discussed in detail as part of the case-studies included in chapters V, VI, and VII).

As Kalinak clarifies, "the classical Hollywood film score can best be understood not as a rigid structural or stylistic manifesto but rather as a set of conventions formulated

to sustain and heighten the fictive reality of the classical narrative film.”³²¹ She continues,

A score can be termed classical because of its high degree of adherence to these practices. This is not to say that all scores composed in Hollywood fit this model or that the model didn’t change in response to innovation and experimentation.³²²

This is exactly the crux of the matter with the Harry Potter scores—each simultaneously relies upon the time-tested principles as well as adapting to meet the specific narrative needs of each Harry Potter film.

As we shall see, there are several differences between the technical approaches of each of the composers, although all fall within the Classical Hollywood model.

Moreover, these differences affect the film at every significant level. Here are some patterns to watch for as we explore each composer/director approach through the lens of Gorbman’s principles:

John Williams, in collaboration with Chris Columbus on the first two films, uses leitmotifs for nearly every role of film music—to begin and end the films, to set the stage, to indicate important ideas within the narrative, and to thread the form of the film together. This approach effectively illustrates and clarifies the main ideas of the film. As we read in Chapter II, this approach reflects Williams’s early training during the 1950s with master composers in the Classical Hollywood style. Williams’s system for applying the leitmotifs in the first two films is more finely tuned to match visuals than the approaches in the later films, but also tends to represent narrative ideas in simpler, more

³²¹ Kalinak, *Settling the Score*, 79.

³²² *Ibid.*, 79.

straightforward terms; often telling viewers how to respond rather than engaging viewers in the experience of the story.

In collaboration with Alfonso Cuarón for the third film, John Williams's music becomes more complex in almost all ways—melodically, harmonically, and in choice of sound-producers—and includes fewer leitmotifs applied less rigidly than in the first two films. Additionally, the relationship between music, visuals, and narrative ideas becomes more fluid and richer than in the first two films (indeed, perhaps the most fluid and richest of all the currently available films).³²³ As was introduced in Chapter II, this approach reflects Cuarón's vision of representing a looser, less literal transformation of the story with film. As we will see, the visible relationship between music and the visual narrative in the third film is the most complex of all of the films. This approach effectively amplifies the main ideas of the film, sometimes in deeply meaningful ways; this is an approach that engages the viewer in the story rather than interpreting the story for the viewer.

Overall, many of the musical choices that Patrick Doyle makes, in collaboration with Mike Newell on the fourth film, effectively deconstruct the illustrations and clarifications that Williams had previously established (especially for the first two films). Doyle scales back the use of background music considerably, and emphasizes source music (notably, British source music) instead. This approach emphasizes socio-cultural landscapes that provide a context for the drama without necessarily speaking directly to the drama. This more conservative approach may reflect Doyle's background in composing for live theater and heritage-style films (as was discussed in the previous

³²³ I qualify my statement here because fluidity and richness may be perceived and valued to different degrees by different filmgoers, as I have established in the previous chapter. While some value the complexity of the third film as a marker of artistry, others find that the so-called artistry gets in the way of the story. Additionally, I have noted how the collaboration between Yates and Hooper on the fifth film was very involved by industry standards, yet the relationship between music and visuals in the film is presented more simply than is seen in the third film.

chapter). In contrast to Williams's music, Doyle's music rarely supports a singular subjective point of view, and instead, tends to allow dialogue and visuals to operate more independently. The approach allows viewers to invest more individual interpretation into the story, but also holds the film less firmly together.

Finally, Nicholas Hooper, in collaboration with David Yates on the fifth film, approaches all things in moderation—including moderation. That is to say, Hooper integrates many of the elements and approaches of his predecessors, but also chooses to make his own innovations. Like Williams, Hooper uses some leitmotifs to illustrate and clarify the narrative. Also like Williams, sometimes Hooper interweaves his music fluidly and richly with visuals in complex and meaningful ways. In some scenes, however, the music makes way for dialogue and visuals to act independently (much as Doyle allowed in the previous film). In this way, Hooper chooses from among the different tool palettes of his predecessors for different segments of the drama—without necessarily applying them in alternation or with equality. This approach tends both to keep the viewer on track, and also keep the viewer in suspense. An important contribution that Hooper makes to the continuing sound of the musical soundtracks in Harry Potter films is the close relationship between sound effects and instrumental accompaniment. This contribution, in combination with his approach in general, engages the viewer in the immediate—which may reflect Hooper's background in composition for television dramas and animal kingdom documentaries as well as for film.

In her book *Unheard Melodies*, Claudia Gorbman provides a list of seven principles that apply to the classical film score style following the model of Max Steiner.³²⁴ These principles are the following: (1) that nondiegetic (non-source) sound

³²⁴ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 73.

producers be invisible, (2) that nondiegetic music should be subordinate to dialogue (thus making it “inaudible”), (3) that music may emphasize specific narrative moods and emotions, but that music is (in itself) a signifier of emotion, (4) that music may supply “referential/narrative” cueing by establishing physical settings and points of view, as well as it may supply “connotative” cueing by illustrating and interpreting events,³²⁵ (5) that music provides continuity by filling the gaps between shots, scenes, and dialogue, (6) that “music aids in the construction of formal and narrative unity” by repeating and varying musical material and instrumentation, and (7) that a film score may violate any of these preceding principles as long as it is in the service of the other principles.³²⁶ She furthers her discussion of these roles and rules by supplying examples of film scores that show successful adherence and violation of these principles.

I will address each of Gorbman’s seven principles in turn below, and explore how the music for each Harry Potter film functions within (or in some cases, outside of) the principle. As appropriate, I also include perspectives from Kalinek, Kassabian, Chion, and Cohen in order to address functions in greater depth. I provide examples from each film, as applicable, in the form of written descriptions and notated transcriptions.

My exploration of these principles in the Harry Potter films is divided into two sections. Part One (this chapter) concerns how music creates a backdrop or cinematic space for each of the films. Specifically, I address how the first three principles establish landscapes and dimensions for the Harry Potter world, and help to induct viewers into

³²⁵ While all film music creates emotion to a degree, referential/narrative cues are those in which music references a more straightforward idea (such as a place, a setting, an object, or a character) and connotative cues are those in which the emphasis is on the emotion that characters experience and/or the emotions that we should feel on behalf of the characters. As we will see, some of the musical cues in Harry Potter are referential and connotative at the same time, while some musical themes function as referential cues at one point in the film and function as connotative at another point in the same film.

³²⁶ Gorbman, *Unheard Melodies*, 73.

these landscapes and dimensions. For instance, when filmmakers violate the principle of musical invisibility (the first principle) with source music, it effectively serves to establish the time and history, and the place and culture of the story. These landscapes of time and culture are different for each film, spanning medieval times to modern-day times. My examination of the principle of inaudibility (principle II) reveals the relationship between music and visuals (and other film elements in general) that affects viewers' relationships to these landscapes. Some approaches allow the viewer to observe while other approaches allow the viewer to experience. In the Harry Potter films, the role of music as a signifier for emotion (principle III) is most prominently used when background music is brought to the foreground in order to emphasize different aspects of the fantasy dimension. Some of the films emphasize benevolent magic, some emphasize malevolent magic, and some do not emphasize magic at all.

In the second part of this examination, found in Chapter IV, I address the musical framework of each film. Specifically, I explore how each film's adherence to principles IV-VI serves as an indicator for how the films are structurally held together from beginning to end. The exploration of narrative cueing (principle IV) leads to an analysis of film beginnings and endings, and how the music used at the structural limits of each film serves to sum up the main narrative points of each film. Sometimes the musical resolution is in parallel with the visual resolution (i.e., affirming the interpretation of visuals), while in some cases, the musical resolution is complementary to the visual resolution (i.e., adding to the interpretation of visuals). Furthermore, some film beginnings and endings are only related to each other within a single film, while others relate to the beginnings and endings of the other films. The examination of formal and rhythmic continuity (principle V) reveals how major narrative transitions are negotiated with music. Sometimes these transitions are smooth and straightforward, sometimes they

are dry and disjointed, and sometimes they are metaphorically magical. The final focus on the principle of unity takes account of musical elements that are woven within each of the films. As previously stated, Williams uses leitmotifs to weave the first two films together, but as we will see, later films are woven with different musical elements. A summary and conclusion will include an examination of Gorbman's seventh principle, which acknowledges how principles may be violated in order to serve other principles.

Gorbman's First Principle: Invisibility

Gorbman's first principle of the Classical Hollywood style is that musical sound producers should be invisible. However, this rule can be broken when music is part of the scene that characters experience. In discussing the invisibility of the technical apparatus of non-diegetic music, Gorbman uses the example of a scene in RKO's *King Kong* (1933, score by Max Steiner) in which characters hide behind palms to view island natives performing ritual dance accompanied by chanting and drumming (believed to be diegetic, or source music) as well as the RKO orchestra playing a rhythmic ostinato (which is obviously non-diegetic, or background music, though presented as if part of the source music). Even though the principle of invisibility is broken, it is in the service of telling the characters and the viewing audience something about the landscape of the scene. As the ritual becomes more exciting for the voyeurs, the music swells in tandem (i.e. both diegetic and non-diegetic aspects). When the character Carl Denham, an adventure filmmaker, moves beyond the palms to capture the spectacle on film, he is seen by the native chief who gestures for the ritual to stop—thus ceasing all music (diegetic and non-diegetic) as well.³²⁷ Gorbman points out how the visuals subvert the cinematic

³²⁷ Gorbman, *Unheard Melodies*, 74.

rule that the apparatus of filming should not be seen (by showing Denham's camera filming what the viewer has been seeing), while the musical score reinforces the cinematic rule by leading audiences to believe that the score (inclusive of the non-diegetic orchestra) is effortlessly part of the experience of watching the native ritual (especially since no sound-collecting device is made visible).³²⁸

The majority of music for the Harry Potter films is non-diegetic (i.e., in the background) and therefore follows Gorbman's principle of invisibility. However, this is only part of the equation. While each of the film soundtracks follows Gorbman's principle of invisibility, each composer/director team follows the principle differently. As is described for Steiner's *King Kong*, there are several examples from the Harry Potter movies that illustrate how background (non-diegetic) music may seem to represent the experience of a diegetic event. Sometimes the music clearly has no visual source, while at other times the background music is heard alongside diegetic sounds and music with a clear visual source. Additionally, some of the films have examples of source music with no background music support. Furthermore, source and background music sometimes alternate within a scene, or switch from one category to the other (e.g. a musical performance becomes part of the background score, or vice-versa). In other words, in some of the films, the music frequently crosses boundaries. Gorbman writes,

Music enjoys a special status in filmic narration. It can be diegetic (musicians can play in the story, a radio can be on)—in the trade this is called source music—or nondiegetic (an orchestra plays as cowboys chase Indians on the desert). . . . But the nondiegetic voiceover is perceived as a narrative intrusion, and music is not. Furthermore, music very often crosses the boundary, even in the most conventional films.³²⁹

³²⁸ Ibid., 75.

³²⁹ Ibid., 3.

Annahid Kassabian provides another term, “source-scoring,” to refer to the way that music can cross boundaries.³³⁰ This type of approach is often intended to both represent the experience of the characters and the interpretation of the experience for the viewer.

Different relationships between source and non-source music in the Harry Potter films convey different dramatic messages about the landscape of each film. Each of the Harry Potter musical soundtracks exhibits a unique relationship between digesis and non-digesis, and likewise between invisibility and visibility. As Gorbman suggests in her discussion of *King Kong*, the effect of these relationships is two-fold. First, non-diegetic music often establishes emotion, while diegetic music often establishes time and place. Second, non-diegetic music tends to stimulate imagination, especially about the unknown, while diegetic music tends to relate to the familiar, known world. This is also the experience of the Harry Potter films. Those films that emphasize background music allow viewers to fill in the details of the landscape with their imagination, while those films that emphasize source music provide viewers with a more specific perspective of the landscape that directly relates to the known world. Another way to put it is this: when directors and composers choose to violate the principle of invisibility by using source music, it alerts us to some aspect of the landscape (temporal, geographical, or cultural) that the filmmakers believe is important for us to know about.

The following discussions elaborate the use of source (i.e., diegetic), background (i.e., non-diegetic), and source-scoring (boundary-crossing) music in the first five Harry Potter films. I show how some of the Harry Potter films (such as the first two, and also the fifth) use very little source music, thus allowing background (non-diegetic) music to establish all relationships between film texts and visuals. The effect often heightens the portrayal of fantasy in the magical narrative, in part by allowing viewers’ imaginations to

³³⁰Annahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (London: Routledge, 2001).

fill in the gaps, and by providing a sense of timelessness and nowhere-ness. The third Potter film includes several examples of source-scoring in which diegetic music is blended (in one way or another) with non-diegetic music. The effect helps to blur perceptions between reality and fantasy, while establishing both real and imagined landscapes. Significant among these landscapes are the juxtaposition of temporalities—from medieval times and Renaissance times, to mid twentieth-century times and modern day times. The fourth film includes the most examples of diegetic music of all the films discussed here, most of which directly relate to modern-day times. The effect helps to ground the narrative in familiarity, modernity, and thus also a sense of reality. The fifth film (though using few examples of diegetic music), often blends non-diegetic music with diegetic special effects sounds, and thus aids in blurring perceptions of reality and fantasy similar to the effect in the third film. However, much as in the fourth film (though in contrast to the third), the existing diegetic examples emphasize modernity.

The Principle of Invisibility: *Harry Potter and The Sorcerer's Stone*

In the first film (composer John Williams with director Chris Columbus), background music is used far more often and prominently than source music. Background music is almost always present, and the effect heightens the portrayal of fantasy in the narrative. The use of background music establishes both Harry's emotional world and his introduction to the magical world. There are only two examples of visible source music, and only a few additional examples where diegesis is very loosely implied. In other words, music is "invisible" far more often than it is visible. Furthermore, the examples of visible source music include elements of the supernatural, and therefore

reinforce a magical interpretation of the story as much as they ground the story in the familiar.

First, when students walk through the Hogwarts hallways during Christmas time, a group of caroling ghosts are briefly seen and heard singing a minor key carol with secular lyrics, a strophic, stepwise, diatonic melody, and a duple wassail rhythm (SS DVD 1:25:21). This example of a diegetic ghost choir is not part of Rowling's original narrative, though similar examples of supernatural Christmas music (e.g. sung by Peeves the Poltergeist and an enchanted helmet of armor) occur in Rowling's *The Chamber of Secrets* and *The Goblet of Fire*, both of which had been published prior to the release of the film version of *The Sorcerer's Stone*. Although carols relate to the known world, the singing ghosts reinforce the magical world.

Second, when students pass the gamekeeper's hut, Hagrid (the giant-sized gamekeeper) is briefly seen and heard playing the "Hedwig's Theme" melody on a recorder (SS DVD 1:50:24).³³¹ As I will show in the following chapter, "Hedwig's Theme" is an important leitmotif signifying both specific magical events and the overall magic atmosphere. Thus, while the visible performance may ground the scene in naturalness, the magically-large performer and the tune's magical association reinforce the fantastical landscape. Neither of these diegetic examples is crucial to the film narrative, and serves only to add referential cueing (discussed in a following section) regarding time, place, and atmosphere.

Along with these two clear diegetic representations of music, a few examples of non-diegetic music are heard as if characters might actually hear them, and serve to

³³¹ This example references a plot change between the original novel and the film. In the novel, Hagrid gives a recorder flute to Harry which he later uses to sooth a three-headed dog to sleep. In the film, Hagrid is seen playing the flute, but doesn't give it to Harry, and the scene with the three-headed dog is negotiated differently. This is discussed in more detail in Chapter VII.

reinforce the pageantry of the magical world. For instance, when Hagrid takes Harry to purchase his required school list in the Wizarding-world shopping district named Diagon Alley, the viewer hears a lively Elizabethan-style tune played by reed instruments and percussion (that is to say a “medieval” sounding ensemble of instruments that is markedly different from that used for the rest of the nondiegetic score³³²) when they enter the magical Leaky Cauldron pub and inn (SS DVD 18:54). The musical nod to Elizabethan aesthetics continues with full orchestra and tambourine when Hagrid and Harry enter the shopping district itself (SS DVD 20:50).³³³ Although no one is seen playing these instruments, it is easy enough to imagine that there might be street musicians there who might be heard by the characters.³³⁴

Similarly, when Hogwarts students leave the banquet in the Great Hall (i.e. a point in Rowling’s original narrative when students and faculty sing the school song) one hears a low brass ensemble play a tune Williams named “Hogwarts Forever” (SS DVD 47:59).³³⁵ While no brass ensemble is seen on screen, viewers familiar with Rowling’s narrative might imagine that Williams’s tune is the school song that characters sing in the book (though this is not shown in the film), and that the brass version that the viewer

³³² I use the term “medieval” loosely in this case and throughout this document to describe music containing signifiers of ancientness that help reflect the medieval, Gothic, or Renaissance elements of the narrative.

³³³ This theme is heard again with brass instruments, strings, and tambourine when students first enter the Great Hall at Hogwarts (SS DVD 41:29).

³³⁴ Other themes evoking the medieval are also heard as part of the non-diegetic score, often played by conventional orchestral instruments. For instance, a harp plays a modal melody over strings in open fifths as students leave the castle walls at night (SS DVD 1:42:28).

³³⁵ Although Williams’s title for this theme attaches it to Hogwarts, it might also be perceived as the Gryffindor house theme because it occurs earlier when the magical Sorting Hat announces that Harry will be a member of the Gryffindor house (SS DVD 45:47).

hears is a representation of what characters carry in their minds as they head to their dormitories.³³⁶

These two latter examples (“Diagon Alley” and “Hogwarts Forever”) are also not critical to the plot (as plausible examples of source music, that is), and serve mainly to enrich the narrative. In other words, just as the background music establishes a fantastical backdrop, so can the music develop the landscape into broader, richer terms. Film theorists John Huntley and Roger Manvell note that “music is frequently required to develop a period atmosphere or to build up the grandeur of some pageant or spectacle set in the past.”³³⁷ Although Harry Potter’s story is set in modern times, the magical world that Harry enters operates within an alternative and eclectic experience of time and era, and thus musical suggestions of era such as the former contribute to the overall perception of the timeless magical world. In short, the background music provides a fantastical backdrop, and the source music further informs the viewer that even Harry’s known world is fantastical.

The Principle of Invisibility: *Harry Potter and the Chamber of Secrets*

Music for the second Harry Potter film functions very similarly to the music for the first film in that all music for *The Chamber of Secrets* is non-diegetic. However, as in the first film, some musical examples hint at having a narrative source, and therefore may be categorized as source-scoring. For instance a cutaway of horsedrawn carriages in the snow (indicating a season change at Hogwarts) is accompanied by a simple, folk-like melody (i.e., a diatonic melody with a narrow range, and using simple duple rhythms)

³³⁶ This example will be discussed in greater detail in Chapters V and VII.

³³⁷ Roger Manvell and John Huntley, *The Technique of Film Music* (New York: Hastings House, 1975), 126.

with sleigh bells (CoS DVD 1:17:17). Although this musical cue uses orchestral instruments, as does all of the background music for the film, the style of the piece is distinct enough from the other cues and specific enough to this particular visual that it may function as source music even though no music-makers are visible aside from the horses who may wear sleigh bells. Similarly, when the ghost Nearly Headless Nick (who died during the Renaissance) is accompanied by a Renaissance-style melody (that is to say, a modal melody that is in contrast to the late-romantic vocabulary generally used in the film³³⁸), it is a casual form of source-scoring that serves to broaden the historical landscape of Hogwarts (CoS DVD 33:13). Furthermore, this provides an example of how source-scoring in the second film supports magical ideas—that is to say that while an allusion to the Renaissance era is normal, a talking ghost from the Renaissance is fantastic. A transcription is provided in Figure 3.1.³³⁹

Figure 3.1. Nearly Headless Nick's Renaissance tune



However, the modal Renaissance tune is still played on conventional orchestral instruments—which is certainly in line with the Classical Hollywood conventions. Kalinak explains that the classical score relies “not so much on actual imitation of music

³³⁸ Williams's supervising editor Ken Wannberg explained that Williams wrote much of the music in the first Harry Potter films using modal melodies and harmonies in order to evoke Britishness.

³³⁹ Transcriptions are my own unless otherwise noted.

indigenous to other cultures as on a more generic concept of exoticism.”³⁴⁰ As we will see, however, this is in contrast to the approach in the third film in which specialized ensembles play the music from distinct historic eras, thus creating a more varied musical landscape and a more interesting relationship between source music, background music, and source-scoring.

It is also useful to consider how this approach aligns with notions of the “heritage” approach to literature on screen—for remember, it was Columbus’s goal to be faithful to the narrative, and imbue the story with Britishness. Although I will show in chapters VI and VII that the first two films do not include all of the diegetic music events that are described in Rowling’s novels, the source music (and background music for that matter) does make reference to the elements that have come to represent all of the British Isles. According to Eckart Voigts-Virchow, these elements include “the stately mansion, the gentrified life-style of a neo-pastoral southern Englishness, . . . [the] norms of conduct. . . [and] identities derived from the gentry of the Augustan Age.”³⁴¹

The Principle of Invisibility: *Harry Potter and the Prisoner of Azkaban*

John Williams’s new collaboration with director Alfonso Cuarón on the third Potter film produced a new, provocatively complex relationship between source and background music. Unlike the first two films in which source music is rare, there are several examples of source music and implied source music in *The Prisoner of Azkaban*. Furthermore, most of the examples of source music cross the boundary into non-source

³⁴⁰ Kalinak, *Settling the Score*, 91.

³⁴¹ Eckart Voigts-Virchow, “Heritage and literature on screen,” in *The Cambridge Companion to Literature on Screen*, ed. Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 124-125.

music (and vice-versa), thus providing several intriguing examples of source-scoring. The new approach continually interweaves the concrete (i.e., time, place, and event) with the subjective (i.e., emotion and interpretation); and likewise regularly negotiates between reality and fantasy. Instead of simply “telling” the viewer that the landscape is magical (e.g., through an onslaught of background musical information), the new approach, while still saturating the film with music, allows viewers to experience the landscape as magical for themselves (e.g. by providing musical portals that carry viewers between the concrete and the imagined). Additionally, just as film critics noted how Cuarón developed and expanded the visual landscape of Hogwarts (as discussed in the previous chapter), so too, this musical approach develops and expands the aural landscape.

Among the sounds that newly expand the aural landscape in the third film are what Chion calls the “Elements of Auditory Setting” (E. A. S.).³⁴² As Chion defines, examples of the E. A. S. include “the faraway barking of a dog, or the ringing of a phone in the office next door, or a police car siren. The E. A. S. inhabits and defines a space, unlike a ‘permanent’ sound such as the continuous chirping of birds or the noise of ocean surf that is the space itself.”³⁴³ In contrast to the first two films, *The Prisoner of Azkaban* includes both permanent sounds and E. A. S., such as the doorbell at the Dursley house, the cawing of ravens near Hagrid’s hut, the tolling of the bells in the tower of Hogwarts, wandering carolers in Hogsmeade village, the chirping of a flock of bats in the enchanted forest, and the ticking of the time-turner watch. Often, these sounds occur as permanent sounds in one scene, then function as E. A. S. for another in order to define the spaces (and the relationship between spaces) of Hogwarts and Harry’s world.

³⁴² Michel Chion, *Audio-vision*, 54-55.

³⁴³ *Ibid.*

For the first time, the musical soundtrack includes vocal music performed prominently as both source and background music. For instance, in three places, characters have song-like dialogue: (1) Hagrid provides a vocal fanfare, “Da da-da Da!” when he introduces Buckbeak the Hippogriff to his students (PoA DVD 33:22), (2) the Fat Lady (in the portrait guarding the Gryffindor rooms) attempts to break a glass goblet with the resonance of her voice (PoA DVD 27:04), and (3) Sirius uses an ironic sing-song tone when he beckons Peter Pettigrew, the betrayer, to “come out and play” (PoA DVD 1:32:50). There are also examples of actual singing. When Harry and friends visit the snowy resort village of Hogsmeade, they pass a choir of carolers singing a rollicking minor-key carol, providing atmosphere to the street scene (music only PoA DVD 1:04:03; music and visuals PoA DVD 1:05:58). Like the changing seasons cut-aways from the previous films (e.g., the horse-drawn carriages with a sleighbell tune), the carol indicates that Christmas-time and the winter holiday from school are approaching. However, this time, the musical cue is incorporated into an active dramatic scene (rather than a tableau cut-away).³⁴⁴ This is an example of how Williams and Cuarón layer information within scenes in order to develop the narrative landscape.

One source music vocal piece, “Double Trouble,” is heard as both source and background music. This piece occurs as foreground source music when it is sung by a student choral group as a gesture of welcome to the Hogwarts school year (PoA DVD 24:13), and then is heard as background music several times over the course of the film. In fact, “Double Trouble” takes over for “Hedwig’s Theme” as the most often-heard leitmotif in the third movie—indicating its critical importance to the background

³⁴⁴ As mentioned earlier, the first film also includes ghost carolers who appear after the Christmas holiday has already been established by other visuals and dialogue. A specific examination of temporal transitions as they occur in each film will be discussed in the second section, regarding Gorbman’s fifth principle, the principle of continuity.

score.³⁴⁵ This is different from the first two Potter films in which source music has very little impact on the narrative or the background score.³⁴⁶

“Double Trouble” also provides an example of music that makes a visual shift between source music and non-source music—that is to say, source-scoring. At first, the viewer hears a non-visible (and therefore seemingly non-diegetic) choir sing a Shakespearean text³⁴⁷ while students travel from the Hogwarts Express Train to Hogwarts Castle (PoA DVD 23:54). Then, an image edit shows the Hogwarts school choir singing for students and faculty in the Hogwarts Great Hall (PoA DVD 24:13). Later, the tune returns non-diegetically as students leave the hall to go about their business at Hogwarts (PoA DVD 26:57). In other words, the music seems to be for the viewer only, then is revealed as part of the narrative, then returns to the background for the benefit of the viewer (or perhaps, as a memory in the minds of the students as they leave the hall). The music and text for “Double Trouble” will be explored some more in Chapter VI.

Gorbman points out that most so-called diegetic music is pre-recorded. Visuals that represent music making are either mimed in silence, or alternatively are audibly performed but not recorded. “Double Trouble” provides a notable example of this practical reality, and, like the natives scene in *King Kong*, includes other ambiguities in the degree to which it is truly source music. Unlike the majority of the *The Prisoner of*

³⁴⁵ The first section of Hedwig’s Theme is heard most often in the first film, while the second and third sections are heard most often in the second film. “Double Trouble” is melodically related to the third section of Hedwig’s Theme, but is expressed with different rhythms, meters, and orchestral timbres. I continue discussion of unifying themes such as these in Chapters V and VI. The theme “Double Trouble” is also discussed in Chapter VI.

³⁴⁶ Although one instance of source music in *The Sorcerer’s Stone* references “Hedwig’s Theme,” the theme is established as non-source music long before it is used briefly as source music. In contrast, the first time “Double Trouble” is heard is as source music, and then later becomes part of the non-diegetic score.

³⁴⁷ The text comes from the first act of Shakespeare’s *Macbeth*, in which it is spoken by the three witches.

Azkaban score which was composed after the completion of the filming, “Double Trouble” was composed and recorded before filming so that actors and actresses would be able to mime the performance. Although the visuals show a mixed gender choir, the audible version was pre-recorded by an all-boys choir.³⁴⁸ The performance also includes instruments—more than are represented by students playing recorders and frame drums to the side of the choir, and giant croaking toads—whose sounds would have to have been included in the digital studio rather than from the filming studio.

The third film is also the first in the series to include a specialized early music ensemble, a harpsichord, and a jazz ensemble, in addition to conventional orchestral instruments, and sometimes these instruments play a role in source music and source-scoring (as in the “Double Trouble” example with recorders and frame drums). For instance, when the ghosts of the headless horsemen crash through the windows at Hogwarts in another example of source-scoring, the viewer hears an ensemble of reeds, horns, and percussion instruments playing a tune akin to Renaissance dance music which refers to the notion of medieval pageantry at Hogwarts (PoA DVD 38:43). Although no ensemble is visible, the music occurs when the horsemen visually emerge, and dissipates when the horsemen are out of sight—as if ghostly musicians follow on the heels of the horsemen. This example seems more like source music than the Renaissance tune used for Nearly-Headless Nick in the second film because the specialized instruments stand apart more from the conventional orchestral timbres. This provides another example of how source-scoring serves to develop and expand the landscape (in this case, the landscape of time and history—what Voigts-Virchow calls “Deep England”³⁴⁹), and

³⁴⁸ The gendered aspects of this example will be discussed further in Chapter VII, regarding music and gender in Harry Potter films.

³⁴⁹ Voigts-Virchow, “Heritage and literature on screen,” 125.

also how source-scoring reinforces the magical backdrop (i.e., horsemen are familiar, but ghosts of headless horsemen are fantastic).

Case Study: The Egyptian Oboe in the Leaky Cauldron Inn

The source-scoring in the third film serves another important purpose aside from broadening the landscape and reinforcing magic. The device of crossing boundaries with sound relates to a major narrative theme in *The Prisoner of Azkaban*—that circumstances are not always what they seem.³⁵⁰ For instance, when Harry meets up with friends Ron Weasley and Hermione Granger at the Leaky Cauldron Inn, Ron is eager to show Harry a vacation photograph of his family’s trip to Egypt. As Harry and the viewer sees the sepia-toned moving image of the Weasleys waving from a desert landscape (photos are animated in Rowling’s wizarding world), one hears what seems to be a middle-eastern oboe playing a middle-eastern sounding melody (PoA DVD 16:48).³⁵¹ The music, barely audible, is certainly subordinate to the dialogue and one might initially guess that it is simply a background referential cue to the Weasley’s summer travels. However, when the scope of the camera shot expands (PoA DVD 17:00), one clearly sees a dark-skinned boy wizard sitting at the table beyond Ron, playing a folk oboe while his father and mother look on, helping him to conjure a rope from a basket like a snake charmer. Although the dark-skinned family does not fill any further narrative role, their presence in

³⁵⁰ Certainly, the previous example of the shape-shifting Boggart (from the same movie) also belongs within this narrative theme. In general, the narrative theme that circumstances are not always what they seem runs throughout the Harry Potter saga. However, this theme is particularly emphasized in the third movie, *The Prisoner of Azkaban*, and the fifth movie, *The Order of the Phoenix*. I will discuss later and in following chapters how the soundtrack for *The Order of the Phoenix* represents this narrative element through boundary crossing between sound-effects and the orchestral score.

³⁵¹ The melody ascends then descends through the first five degrees of a middle-eastern scale sometimes known as *hicz*, with characteristic lowered second and raised third scale degrees.

this scene as a diegetic source and explanation for the middle-eastern music heard during the focus on the photo provides an early clue that not all is as it originally seems.

Indeed, the scope of the camera widens to reveal the oboe player (then moves in closer toward him) just before a point in the dialogue that specifically relates to the symbolism I have suggested. When the concerned Mr. Weasley takes Harry aside, warning him not to go looking for the escaped convict Sirius Black, the grey hues of the Leaky Cauldron pub and the actors' moving placement between areas of shadow and light alert the audience that he is divulging similarly shadowy and ominous information (PoA DVD 17:25). The visual inclusion of the dark-skinned boy playing the double-reed in the unfocused and dim background (PoA DVD 17:46) serves as a liaison between the current and previous camera shots (in which Ron Weasley is showing off his vacation photograph), and also serves as a symbolic parallel to the narrative clue about Sirius Black.

Let us explore this further. The double-reed music seems to explain the photo at first from outside of the narrative, then the visual of the rope charmer explains the music that is heard from inside the narrative—which is to say that it turns out that the visual reality is different from what we might expect from the first, aural perspective alone. Similarly, Mr. Weasley warns Harry not to go looking for the dangerous outsider Sirius Black, but it is later revealed that Black is truly Harry's guardian and protector—an insider to Harry's family and history. That is to say, it turns out that the reality is different from what we might expect by hearing Mr. Weasley's perspective alone, just as the reality of the music (as source music or source-scoring) is different from what we expect from the first hearing alone.

The Principle of Invisibility: *Harry Potter and the Goblet of Fire*

There are more examples of source music in the fourth Potter film (composer Patrick Doyle and director Mike Newell) than in the preceding three or the subsequent fifth or sixth movies, and these examples make a significant impact on the representation of reality vs. fantasy in this film. The quantity of source music examples is surely due in part to the significant examples of musical events in Rowling's original narrative for the fourth Harry Potter novel of the same name, though all of the first four films add and subtract narrative music (from Rowling's original novels) to suit the cinematic form of the story. As well, Patrick Doyle's background music for the *The Goblet of Fire* is applied more conservatively than music for the other films. First, it enters less frequently, and second, the edited volume of the music is much softer in comparison to dialogue and other narrative sounds. A reasonable explanation for both the uniquely liberal application of source music and the conservative application of background music in *The Goblet of Fire* is director Mike Newell's stated desire to bring more immediacy and realism to the project, as we observe in his statements of intent provided in the previous chapter. The result of this approach in music is that concrete, familiar, realistic events are emphasized more than subjective, fantastic, magical events.

Likewise, the new musical approach is in line with director Newell's interest in depicting British-Irish culture from a British perspective. In other words, source music with specific modern British-Irish associations helps to establish a more realistic British-Irish landscape. British folk instruments and brass bands are included among specialized ensembles, but early music instruments are excluded. This is in contrast to Williams's first approach which casts the landscape with musical suggestions of "Merrie Olde

England” or “Deep England.”³⁵² Irish-sounding folk music is heard at the campground outside of the Quidditch World Cup stadium (GoF DVD 6:10). Characters Fred and George Weasley continue to sing their team’s Irish theme song after the event (GoF DVD 9:48). Hagrid and Hermione are heard singing a bit of the Hogwarts school song in the distance as Harry walks through the woods (GoF DVD 1:41:10). A visible school pep band plays the “Hogwarts March” and students visibly chant cheers in the bleachers at the third competition of the Tri-Wizard Tournament (GoF DVD 1:50:11). Members of real-life British alternative rock bands Radiohead and Pulp are presented as wizard-world rockers at the Hogwarts Yule Ball (GoF DVD 1:19:15).

These examples are presented as plainly in the editing mix as any dialogue or other incidental narrative sound. Furthermore, in contrast to examples from the previous film which crossed boundaries between diegesis and non-diegesis, source music examples from the fourth Potter film never slip back and forth into non-diegetic aural space, as they often do in the previous film.³⁵³ Moreover, none of these examples reinforce the presence of magic.

Additionally, there are several more formal examples of source music performed non-diegetically though with an implied visual source. Sports team fanfares and theme songs sound when athletes and their mascots take the field at the Quidditch World Cup (GoF DVD 54:02). Sound producers are not visible, but characters respond to the music as if it is present. Similarly, when visiting students at Hogwarts present choreographed

³⁵² Kathryn Kalinak, in *Settling the Score* argues that the historical Classical Hollywood composers tended to essentialize and exoticise the music of other cultures, while Annahid Kassabian, in *Hearing Film*, argues that contemporary films sometimes include more authentic sounding source music as a form of promoting national cultures.

³⁵³ I mean to say that the music is always presented as if from the characters’ perspective. The one possible exception to this statement is the visual montage following the scene in which students practice waltzing to a phonograph. However, the students’ behaviors suggest that they are still hearing the tune in their minds.

performances as a form of introduction, the viewer doesn't see a music source, but does see that characters respond to the music in their choreography (GoF DVD 17:34).

In some cases, the sound source is visible, but the sound quality is heightened beyond normative narrative sound. Students practice dancing to music from a Wizard world phonograph that starts with characteristic pops and hisses, then shifts into smooth sound (GoF DVD 1:08:25).³⁵⁴ Students attend a formal dance that begins with a visible student orchestra, though the sound of the music does not necessarily match the maturity of the players and the volume of the music is edited to allow for character dialogue (GoF DVD 1:18:01). Fanfares with an orchestral brass timbre sound for the competitions in the Tri-Wizard Tournament although a school-level band is visible later on (e.g., compare GoF DVD 54:02, 1:17:20, and 1:50:20). Many of these examples contribute more directly to the narrative, significantly affect the visual focus and interpretation of the scene, and will be discussed in greater detail in following chapters.

Although both Gorbman and Kalinak focus on the use of background (i.e., non-diegetic) music in their discussions of the Classical Hollywood model, Kalinak reminds that “the most common practice” in early Hollywood films “restricted music to diegetic use, where its presence was occasioned by dialogue cues (‘Just listen to that music’) or visual reference (the appearance of on-screen musicians, for instance, or the presence of radios or phonographs).”³⁵⁵ As such, some historical films in the Classical Hollywood style used very little background music, while other films went to “absurd lengths to redefine [non-diegetic] music as diegetic.”³⁵⁶ In other words, even though Williams’s

³⁵⁴ This is a unique exception to my previous statement that source music does not cross into non-diegetic space. The sound of the waltz continues non-diegetically as students begin planning for the upcoming dance. The implication, however, is that the characters continue to hear the waltz in their minds as they anticipate the waltz event.

³⁵⁵ Kalinak, *Settling the Score*, 67.

³⁵⁶ Kalinak, *Settling the Score*, 69.

precedents are saturated with background music and Doyle's score is saturated with source music, both alternatives follow the conventions established in the era of Classical Hollywood film.

The quantity of source music events in the fourth film makes the story seem more familiar. The seemingly distinct separation between source music and background music makes the landscape more rational (as opposed to the regular slippage between source and background music in the previous film that supported the experience of fantasy). As well, the inclusion of folk, vernacular, and formal ensembles such as Irish harp and drums, a brass band, a rock band, and school orchestra—without reference to early music ensembles or early music, makes the story more modern. Moreover, in contrast to the third film which expanded the geographic and temporal landscape through the use of source music, the fourth film uses modern, vernacular source music to focus on the social landscape of British boarding school life. Much as Steiner naturalized the mystery of Skull Island in *King Kong* by authorizing the presence of music with the native drumbeats, so too, Doyle naturalizes the mystery of Harry's magical world by authorizing the presence of music with diegetic fanfares and band performances.³⁵⁷

The Principle of Invisibility: *Harry Potter and the Order of the Phoenix*

The music for the fifth film (by Nicholas Hooper, with director David Yates) returns to the principle and pattern of invisibility, but with an important twist regarding the source-scoring of music with sound-effects. The majority of the music is in the background, and there are only two examples of source music in the normal way the term is applied. First, a radio announcer is heard along with piano music during opening

³⁵⁷ Ibid., 72.

visuals of the Dursley's neighborhood in Little Whinging (OotP DVD :50), and second, Hogwarts students listen to rock music on Wizard Radio while Fred and George Weasley sell magical candy to their student colleagues (OotP DVD 40:18). All other music is played by a studio orchestra and is in the background.

While the brief excerpt of rock music on Wizard Radio is performed by the English indie band The Ordinary Boys, neither British-Irish folk music, nor British popular music, nor British historical genres are brought to the fore over the course of the film. This is in contrast to Williams's scores, which includes theatrical and historical depictions of Britishness, and Doyle's score, which includes modern popular and folk depictions of Britishness. Indeed, even Hooper's background score includes very few specific signifiers of Britishness (a brief accordion excerpt provides one example, as does the general use of symphonic strings), and instead, includes other instruments (such as electric guitar and taiko drums) signifying global traditions.

Significantly, however, the orchestral timbres and textures of background music are frequently paired with heightened sounds from the narrative such that it is often difficult to tell where sound-effects stop and the parallel sounds from the orchestral score and MIDI samples begin—for instance, when squeaky lights sputter in the underpass (OotP DVD 3:07), when doors whoosh open or closed (OotP DVD 12:45), or when the fire rumbles in Ministry judicial hearing room (before and after OotP DVD 21:00). The blurred lines defining narrative sound-effects from background music in *The Order of the Phoenix* may significantly reflect for the viewer the way Harry has difficulty distinguishing his own reality when Voldemort is influencing his thoughts through magical telepathy and eventual possession—one major thread of the story, and a focus of my discussion in Chapter V.³⁵⁸

³⁵⁸ This is clearly related to the way that relationships between source and background music in the third film are also blurred, and serve as a clue about how circumstances are not always as they seem.

Some examples, such as those just mentioned, are experienced as sound effects, though close listening suggests that Hooper's score works as an accomplice. Other examples clearly sound like orchestral instruments, though they function as an aural representation for a visual source. For instance, when the malevolent, soul-sucking Dementors attack Harry and his cousin Dudley in an underpass in Little Whinging, a high-pitched violin slides slowly, descending only a half-step interval above the rest of the orchestral texture. Though clearly played by an orchestral instrument, the sound may reference the vocal scream Harry hears in his nightmares—of his mother screaming his name, “Harry” as she died defending him from the adversary Voldemort (OotP DVD 3:48). Indeed, readers of the novels know that Harry relives the moment of his parents' death each time he is attacked by Dementors. A similarly pulsed two-note scream is produced vocally with heightened volume in *The Prisoner of Azkaban* (two films earlier, PoA DVD 22:25) when the Dementors attack Harry for the first time on the train to Hogwarts.³⁵⁹ In other words, this is an example in which an instrument takes over for narrative sound. As well, sometimes synthetic orchestral sounds are played in reverse (after being recorded normally) in order to function as sound effects.

In another example of source-scoring, the music accompanying Harry's first exposure to the Ministry of Magic building represents the experience of the magical space itself. Different families of orchestral instruments play different melodic contours in a three-part texture. Each layer of the texture aligns with visual mechanisms in the building in a way that implies diegesis.³⁶⁰ A more detailed description of this scene and the accompanying music follows in the case study below.

³⁵⁹ Additionally, this two-note motif is played by violins later in the *Prisoner of Azkaban* soundtrack when Harry experiences the depressing effects of the Dementors. In other words, Hooper's two-note motif follows the precedent of both the original narrative source sound and the subsequent violin imitations.

³⁶⁰ This is similar to the musical/visual alignment in Gottfried Huppertz's original score for Fritz Lang's *Metropolis* (1927), especially in scenes showing the underworld of the workers.

Case Study: The Ministry of Magic

At the beginning of *The Order of the Phoenix*, Harry is summoned to a hearing after being charged with practicing under-age magic. Although it is a tense experience for Harry because of the high stakes involved, the trip to the Ministry of Magic is also full of wonder because, as director David Yates states,

He's in a part of the Potter world that we as an audience and he as a character has never experienced before. . . . Suddenly [he's] in this parallel universe which is kind of the wizarding equivalent of commuting to work, and all the wizards instead of getting off trains come by these lovely floo powder chimneys.³⁶¹

When Harry enters the Ministry of Magic, an ostinato pattern crowned with a majestic descant and sprinkled with glockenspiel in the orchestral score builds in volume as Harry's eyes travel from different pockets of activity in the bustling institution to the large and opulent atrium with its grand edifices of power, then decreases in volume and changes to a less coherent, more subordinate theme when Harry approaches, then enters an elevator (OotP DVD 18:45—19:35).

Although there are no visible music-makers in the Ministry of Magic building, each layer of the orchestral theme is symbolically representative of something Harry sees and/or experiences as he traverses the space. Additionally, because music has signified magic (to some degree) throughout the Harry Potter film series, a good audience member (i.e. by Gorbman's definition, one who allows the hypnosis of film music to lower

³⁶¹ Originally from an interview on MTV.com, found on LeakyCauldron.org, retrieved February 16, 2009. The same scene I describe is shown during filming as David Yates comments in the same video interview. However, actors are listening to different music than what ends up in the final film while they mark the scene. The music used for filming seems to depict the tension of the event while the music used in the final film represents the wondrous aspects of the magical Ministry building. This provides an example of the thorough collaboration between Hooper and Yates that was described in the previous chapter.

thresholds of belief³⁶²) might interpret the score as an effortless aural aspect of the magical institution itself. For instance, the turning-figure ostinato in the strings suggests the turning sound of the wheels of business and industry (dozens of actual wheels are shown turning like ceiling fans in the windows of the ministry's atrium); the twinkle of the glockenspiel imitates the visual sparkle of architectural ornaments, golden statues, and glossy glass panes of the atrium; and the descant melody played by low brass parallels the din of human voices and activity heard within the cathedral-esque space.

The viewer hears this music from the perspective of Harry's visual experience—that is, the theme begins when Harry enters the space, becomes louder when Harry sees grander and more magical aspects of the Ministry, then becomes softer and changes course when Harry leaves the main floor of the building by elevator. It is as if the magical building exudes music itself. This source-scoring approach by Nicholas Hooper marries Williams's first approach (for films I and II) in which the music “tells” the viewer about scenes with background music, and Williams's second approach (for film III) in which the music allows the viewer to experience the magic with slippage between source and background music.

Summary

While each one of the first five films follows Gorbman's principle of invisibility in that the majority of music is in the background, each composer/director team follows the principle differently. One measure of the degree of adherence to Gorbman's principle is revealed by each team's inclusion of source music and source-scoring. Because we know better how the collaborators chose to make music visible and to what degree the

³⁶² Gorbman, *Unheard Melodies*, 5.

visible music relates to the foreground visuals, we can better perceive the story they wished to tell about Harry's world. In other words, when we examine the inclusion of source music in each film, we are able to clearly see the aspects of the landscape (geographic, temporal, cultural, and social) that the filmmakers wished to emphasize.

In some circumstances, the application of source music emphasizes familiarity and reality, while in other circumstances, the source music emphasizes familiarity mixed with fantasy. Furthermore, the cultural landscape of so-called Britishness is depicted in varied ways by each collaboration. In Table 2.1, I summarize the most significant findings discussed in paragraphs above; including the relative quantity of source music and source-scoring examples, and the relevance and effects of these examples to and on the plot.

Table 3.1. The inclusion of source music and source-scoring in Harry Potter films as an indicator of adherence to Gorbman's principle of invisibility, including the relevance to each film's plot and effects on the musical landscape

<u>Film</u>	<u>Source Music</u>	<u>Source-scoring</u>	<u>Plot Relevance</u>	<u>Effects on the Landscape</u>
<i>The Sorcerer's Stone</i>	two	few	little relevance	folk culture and magic
<i>The Chamber of Secrets</i>	none	few	little relevance	folk and medieval culture
<i>The Prisoner of Azkaban</i>	several	several	some relevance	multiple historic eras
<i>The Goblet of Fire</i>	several	several	much relevance	modernity and realism
<i>The Order of the Phoenix</i>	two	several	some relevance	modernity and magic

From left to right, this chart shows relative quantities of source music, source-scoring, and boundary crossing between source and non-diegetic music in each of the Harry Potter films. It also addresses the degree to which source music examples relate to the main plot (as portrayed by foreground visuals), and the effect that these musical examples have upon viewer perception of Harry's world. From top to bottom, this chart allows for comparison between the five films with regard to the use and application of source music.

As summarized in Table 3.1, John Williams's collaboration with Chris Columbus on *The Sorcerer's Stone* and *The Chamber of Secrets* produced musical soundtracks that

are mainly non-diegetic. The few source music examples (implied or explicit) are not critical to the narrative and only serve to enrich the folk-like, medieval atmosphere in an otherwise magically non-diegetic landscape. Sometimes source-scoring examples, such as the Renaissance-style tune heard in the Diagon Alley scene, serve to reinforce a historic perception of Britishness that is sometimes referred to as “Merrie Olde England.”

In contrast, John Williams’s collaboration with Alfonso Cuarón on *The Prisoner of Azkaban* produced a score with several examples of source music and source-scoring, some of which are critical to the visual narrative—that is to say they are a visual focus. Sometimes, the diegetic music in this film expands the temporal landscape by evoking some form of historic music, either through song text, instrumentation, or melodic allusion. Most of these temporal suggestions also reinforce a historic cultural depiction of Britishness. Moreover, some of the examples cleverly cross boundaries between perceived diegesis and non-diegesis, perhaps as a representation of the narrative theme that not all is as it seems.

In contrast, Patrick Doyle’s collaboration with director Mike Newell for the fourth film, *The Goblet of Fire*, produced a musical soundtrack that seems to actively contrast boundaries of diegesis with non-diegesis in the way source music is prominently displayed in the visual narrative and in the way that background music is used less pervasively than it is used in the three previous Potter films. Two explanations for the marked increase in source music in this film include the significant number of musical events in Rowling’s novel of the same name, and the director’s interest in reflecting the realistic elements of Harry’s British social environment. Moreover, the diegetic music used in this film reflects familiarity with contemporary genres (e.g., music from the Celtic folk revival, ritual vernacular, and rock music). Furthermore, British-Irish music culture is framed in modern British terms, rather than in historical or theatrical terms.

Finally, Nicholas Hooper's collaboration with director David Yates produced a score that returns to the pattern of musical invisibility in the traditional sense that there is little source music. Furthermore, there are very few musical indicators specific to the notion of Britishness, even when taking the background music into account (which, indeed, often includes instrumental signifiers of global culture).³⁶³ However, Hooper maintains some of the ambiguity between diegesis and non-diegesis by matching instrumental timbres and textures with implied source sound effects, and by using music as an aural representation of visual space. This approach to the music recalls the ambiguities developed by Williams and Cuarón for the third film, although specific examples of source music are more modern sounding, much as in the fourth film.

I have shown how all of these soundtracks function in traditional ways (both in the way they follow the principle of invisibility, and in the way they violate the principle), and have examined how the variations among the approaches create significant differences in effect. The differences between the first two films (with few, source music examples representing folk music) and the fourth film (with several, contemporary source music examples) is apparent. The two former films emphasize magic and folk culture, while the latter emphasizes realism and modernity. Both the third and fifth films amplify the narrative notion of uncertainty by blending non-diegetic music with either diegetic music or sound, but also achieve different ends. The blended styles of source music for the third film (including Renaissance and mid-twentieth-century jazz music) heighten the viewer's awareness of historic space and time (or timelessness), while the blended source sounds for the fifth film (including sound effects for objects and events) heighten the viewer's awareness of the immediate. Furthermore, in both the third

³⁶³ The inclusion of global instruments and idioms could naturally also signify modern, cosmopolitan British culture, though this is not overtly conveyed with Hooper's score.

and fifth films, the blurred perceptions between diegesis and non-diegesis reflect the related narrative theme that truth is sometimes hard to distinguish from fiction or fantasy.

Gorbman's Second Principle: Inaudibility

As we saw in the first section, the examination of Gorbman's principle of musical invisibility leads us to a greater understanding of the landscapes and dimensions that filmmakers want viewers to register in the Harry Potter films. But once registered, how are these landscapes experienced in the course of watching the film? How do the different approaches connect and/or disconnect viewers from the visuals? What is the relationship between each musical approach and the perspective allowed for the viewer? Gorbman argues that in order for viewers to be properly inducted into the landscape of a film, the music itself must not register as an intrusion—it must be so to speak “inaudible.”

In discussing the so-called inaudibility of film music, Gorbman explains that the evolution of “a set of conventional practices (discursive practices and viewing/listening habits)” has resulted in “the spectator not normally hearing [film music] or attending to it consciously.”³⁶⁴ The reason that music must be subordinate to the film narrative in this way is exactly because audiences attend the cinema to watch a story, not hear a concert.³⁶⁵ Gorbman further explains four practical ways that music makes way for the film narrative: (1) musical form follows narrative form, (2) music never takes priority over dialogue or other sounds that are significant to the narrative, (3) musical entrances and exits must serve the narrative, often occurring alongside a visual movement, though

³⁶⁴ Gorbman, *Unheard Melodies: Narrative Film Music*, 76.

³⁶⁵ *Ibid.*

rarely occurring alongside the entrance of dialogue, and (4) music must set a tone that reinforces the mood or tempo of the story.

Gorbman points out that music usually follows the form of scenes and action—especially with regard to duration, explaining that composers often use things such as sequences and short musical phrases to easily extend or shorten the score in order to fit with editing. Film music writer Sabaneev prescriptively encouraged composers to “have small pieces of neutral music ready for any emergency—sustained notes on various instruments, rolls on the drum or the cymbals, string pizzicati, chords of a recitativo type.”³⁶⁶ This type of music is also called elastic or extensile music.³⁶⁷ As we will see, some of the Harry Potter films use extensile music to follow form, while others tend to use leitmotifs and longer themes.

Because music must be subordinate to dialogue and other important diegetic sounds, the placement and dynamic presence of music follows the patterns of dialogue and diegetic sounds. There are different points of view regarding whether music should support dialogue softly, or whether music should cease completely during dialogue. Sabaneev, in 1934, advises the cessation of music when dialogue is present, while Hollywood practice of the same era had moved toward lowering the volume of music behind dialogue. Ernest Gold describes how these decisions sometimes happen after the composition process is finished, and how these decisions are sometimes made by others beside the composer.

What fiendish tortures await the composer at [dubbing] sessions! That tender cello solo, his favourite part of the entire score, lies completely

³⁶⁶ Leonid Sabaneev, *Music for the Films: A Handbook for Composers and Conductors*, trans. S. W. Pring (London: Pitman, 1935), 44-45.

³⁶⁷ Leonid Sabaneev, *Music for the Films: A Handbook for Composers and Conductors*, 22.

obliterated by a siren which the director decided was necessary at that exact spot in order to properly motivate the reaction on the hero's face! Or that splendid orchestral climax . . . held down to a soft *pp* because of a line of narration that had to be added at the last moment in order to clarify an important story point.³⁶⁸

This statement reveals some of the tensions between music and film visuals, and may be negotiated in different ways through varied collaborative methods, as was discussed in the previous chapter. As we will see, some of the Harry Potter films include music under dialogue, while others do not. This choice affects how much dramatic information the viewer receives at one time, and conversely, how much individual interpretation is required of the viewer. Moreover, we will examine how music in the fifth film is sometimes edited out to accommodate visuals, and likewise, how music sometimes takes precedence over source sounds in order to make a dramatic point.

Similarly, musicians, composers, and soundmen debate the issue of instrumentation behind dialogue. Historically, strings were preferred because the sound did not compete with the human voice as woodwinds did. It was also preferred that orchestral ranges provided contrast to the character's voice—that is, low instruments behind high voices and high instruments behind low.³⁶⁹ This is in contrast to other historical musical codes for drama which prescribe pairing instruments based on character type and situational context—for instance, low-range, heavy-timbred instruments for evil-doers and tense circumstances, and high-range, lighter timbred instruments for heroes and satisfying circumstances. As we will see, the difference between these approaches in the Harry Potter films makes a difference in the degrees to which viewers are engaged in the cinematic landscape. That is to say, when too much

³⁶⁸ Quoted in Tony Thomas, *Music for the Movies* (New York: A. S. Barnes, 1973), 30.

³⁶⁹ Gorbman, *Unheard Melodies*, 78.

dramatic information is provided for the viewer, it can be just as disengaging as too little information.

When it comes to the entrance and exit of music within a scene, some points are more effective than others.³⁷⁰ Often music entrances and exits are timed to occur with specific actions or sound events. Music can also unobtrusively creep in or out under dialogue, or occur as a signal or reflection of a narrative change of course.³⁷¹ Music entrances are considered more conspicuous than exits, and therefore rarely parallel the onset of dialogue, since music might cover the words.³⁷²

As Gorbman explains, effective use of music enhances a viewer's involvement in the narrative by creating a parallel in the music that reinforces the mood or tempo.³⁷³ In contrast, music that goes against the implied mood or tempo of the visuals risks distracting viewers, drawing attention to the music and away from the narrative. For instance, lively music might accompany fast-paced action while slow music might reflect a character's grief or sadness. When music is paired with the narrative in seemingly incongruent ways it is often for comedic or self-reflexive modernist effect.³⁷⁴ Likewise, the degree to which the music in Harry Potter films follows the mood or tempo of the visuals is directly proportionate to the level of viewer involvement in the visuals.

Furthermore, as part of this matter of keeping music "inaudible," a "musical idiom must be thoroughly familiar, its connotations virtually reflexive knowledge, for it

³⁷⁰ Ibid., 78.

³⁷¹ Ibid.

³⁷² Ibid.

³⁷³ Ibid.

³⁷⁴ Ibid.

to serve ‘correctly,’ invisibly, in classical filmic discourse.”³⁷⁵ As such, tonal, orchestral music employing nineteenth-century Romantic principles (as well as neo-romantic principles, or nineteenth-century approaches as they were transformed in the 20th and 21st century) has predominated in the Classical Hollywood score. Other familiar genres such as jazz and popular music have been used in films since the 1950s. As we will see, the many musical genres that serve as source music in the Harry Potter films (as discussed in the previous section on the principle of invisibility) also play a role in the degree to which the Harry Potter music is “inaudible.”

As explained above, an important measure of the inaudibility of the background music is the degree to which the music follows the form of the visual narrative—for we will recall that if the music follows form it is less likely to register as an intrusion. Differences in the ways the composers choose to follow the form of the visual narrative result in different effects regarding the level of interpretation provided by the soundtrack and expected of the viewer. As Annabel Cohen argues in her discussion of the emotional psychology of film music, “when music is combined with other media, the music readily finds an object.”³⁷⁶ Thus, when music follows the form of movement and dialogue, it draws attention to these elements in order to interpret for viewers where to direct their focus. Conversely, when music does not follow the form of the movement and dialogue (either through absence or incongruency), the viewer plays a more active role in interpreting the visuals.

In the following paragraphs, I will show how the inaudibility principle is enacted in the five films by exploring how each of the musical soundtracks follow the forms of action and dialogue within scenes. I will also provide brief information on the other

³⁷⁵ Ibid.

³⁷⁶ Annabel J. Cohen, “Music as a Source of Emotion in Film,” in *Music and Emotion*, ed. Patrik Juslin and John Sloboda (Oxford: Oxford University Press, 2001), 263.

elements of Gorbman's principle: the relationship of volume between music and dialogue, music entrances and exits, and the degree to which music sets a mood or tone. As I explain, there are several differences in the ways music follows form in the films that run the gamut of possibilities—from following form very closely to following form very loosely; and from following form with leitmotifs, with extensile melodic gestures, and with atmospheric harmonic cadences.

The music for the first two films enters often, stays long, parallels action by alternating leitmotifs, and parallels the contours and sentiments of dialogue with extensile music. The music for the third film follows suit with the exception that action and dialogue is often paralleled with longer (rather than shorter, alternating) themes. In contrast, music for the fourth film enters much less often, stays less long, supports dialogue only infrequently, follows action with extensile music (rather than with musical themes), and tends to complement visuals rather than reinforce them. As if following a Kantian model of contrast and mediation, music for the fifth film includes a combination of the former approaches. These differences in approach play a significant role in how each film engages the viewer—by allowing the viewer to observe vs. to experience the narrative, and by engaging with the viewer's reason vs. intuition vs. emotion.

The Principle of Inaudibility: *Harry Potter and the Sorcerer's Stone*

John Williams's music for the Harry Potter films follows narrative form closely, reduces in volume to make way for dialogue, effectively enters without distraction, and consistently works to set mood and tempo—and in this way, reflects Gorbman's principle of inaudibility. From another point of view, Williams's score is almost always contributing music to the visual narrative, and the music is almost always distinct in its

instrumentation, and clear in its volume—and in this way, is very audible. This aspect of audibility in Williams’s work has been criticized by some, such as Kirk Honeycutt (quoted in the previous chapter), who marked the first Harry Potter score as “a great clanging, banging music box that simply will not shut up.”³⁷⁷ In contrast, Williams’s own statements of intent reveal a desire to seamlessly align music with visuals in order to be inaudible.

In *The Sorcerer’s Stone*, John Williams often strings together sections of different leitmotifs in order to follow the form of a scene or parallel a point of narrative transition. The music is full volume when it accompanies action (without dialogue) and softer when it accompanies dialogue (though still clearly distinguishable). If starting from silence, music fades in under dialogue or with the onset of action. Likewise, leitmotifs often begin or change with an onset of action or change in the narrative. Instrumentation is usually chosen to set the mood for the scene, and keys are chosen to fit the ranges of instruments used, according to Ken Wannberg who worked as music editor for *The Sorcerer’s Stone* (as well as *The Prisoner of Azkaban*).³⁷⁸ Moods and tempos of scenes are also indicated rhythmically and through melodies that adhere to musical-cultural codes for drama.

For instance, at the first Quidditch game (Wizard sport) of the season³⁷⁹, phrases from two leitmotifs are strung together with additional sustained notes and melodic

³⁷⁷ Kirk Honeycutt, "Harry Potter and the Sorcerer's Stone," *The Hollywood Reporter*, November 9, 2001. (accessed September 21, 2007). Restricted access news source cited in “Harry Potter and the Philosopher’s Stone (film)” *Wikipedia*. [http://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_\(film\)#cite_note-69](http://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_(film)#cite_note-69) (accessed September 21, 2007).

³⁷⁸ This information is from my conversation with Ken Wannberg, Williams’s orchestrator for the first and third Potter movies.

³⁷⁹ As you will remember from the previous chapter, the Quidditch scene received high praise from viewers and critics, and its success played an important role in the perceived success of the film’s special effects.

gestures to accompany the action between the time when the two teams (Gryffindor and Slytherin) fly onto the field and the Quidditch game commences. The first theme, “Quidditch fanfare,” consists of a starting pitch followed by a turning figure that returns to the beginning pitch three more times (SS DVD 1:16:11). The theme features trumpets and tambourine, and is a simplified representation of a longer fanfare heard while the athletes mentally prepare for the game (SS DVD 1:16:01). A transcription of this motif is provided in Figure 3.2.³⁸⁰

Figure 3.2. “Quidditch Fanfare”



The second theme, “Hogwarts Forever!,” (previously mentioned) emphasizes F horns and low brass, and is associated (through motivic repetition in the film) with the honor and pride at Hogwarts School of Witchcraft and Wizardry (SS DVD 1:16:21).³⁸¹ A transcription for “Hogwarts Forever!” in G major follows in Figure 3.3.³⁸²

³⁸⁰ I use the key of Gail Lew’s piano arrangement (“Quidditch,” mm. 8-11) but have modified the alignment of the rhythm with the meter to reflect the main pulse expressed by the music in the context of the film. John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001), 10.

³⁸¹ These titles are congruent with those used in published materials.

³⁸² The melody is as presented by Gail Lew (“Hogwarts Forever!,” mm. 1-10). John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001), 8-9.

Figure 3.3. “Hogwarts Forever!”

Key: G I Imaj7 vi7 IV #vidim7 I IV I I IV V/V I/V

I #iv vi #vidim7 I bV9 ivdim I bII ivdim7 I7 bVI

IV I iv IV I

The first theme, “Quidditch fanfare” begins on the pitch E when Gryffindor team members fly with broomsticks out of their dugout onto the playing field (SS DVD 1:16:11). The same theme repeats a whole step higher (beginning on F#) as the competing team (Slytherin) enters the playing field and both teams fly around the stadium (SS DVD 1:16:17). The key change creates a musical tension just as the arrival of the opposing team creates a visual tension. The music alternates to the “Hogwarts Forever” theme (beginning on A) at a low volume when the Hogwarts student emcee, Lee Jordan, announces the teams (SS DVD 1:16:22). The second phrase of “Hogwarts Forever” begins a minor third higher (on C, and still stated in major) as the camera focuses on cheering Hogwarts students from the Gryffindor and Slytherin school houses (SS DVD 1:16:30). This second phrase is longer than the first, and seems to imitate the idea of cheering three times for Hogwarts (as if following the words “Three cheers for

Hogwarts,” beginning SS DVD 1:16:33).³⁸³ The second key change, like the first, creates more musical tension as the crowd (and the viewer) waits for the game to begin.

The final measure of the “Hogwarts Forever” theme is extended (through sustained notes, and time-filling melodic gestures) for an extra ten quick beats (equal in pulse to the previous phrase), after which the “Quidditch fanfare” theme returns for one statement (again starting on F#) while players fly toward their starting positions (SS DVD 1:16:45). Another ten-beat transition passage accompanies the continued movement of players, then “Hogwarts Forever” returns (beginning on Eb) as the camera focuses on Harry taking and holding his starting position (as if marking Harry as the subjective champion of Hogwarts, with the theme beginning at SS DVD 1:16:55). Let me state that again: when “Hogwarts Forever” is heard during the visual of Harry, it marks Harry as the champion of tournament, and foreshadows that his team will win the match. In this way, Williams’s music not only follows the form of the action, it also follows the form of what will occur later on. This final statement of “Hogwarts Forever” does not finish, fading instead into an extensile sustained passage while the referee addresses each team and starts the game. Table 3.2 summarizes the alignment of alternating leitmotifs with film visuals.

This example shows how Williams matches music with narrative form in *The Sorcerer’s Stone*, diminishes the volume of the music to make way for dialogue (though it does not disappear completely), aligns entrances of themes with visual focus on narrative elements, and sets a mood and tempo appropriate to the action. This example also shows how Williams chose to foreshadow the conclusion to the match as a whole by aligning the Hogwarts victory song with the visual of Harry on his broom. This approach illustrates and clarifies the visuals in a way that makes it easy for viewers to follow the

³⁸³ For a visual of the “Three cheers for Hogwarts” section, see measures 7-9 of Figure 3.3.

drama (even for those who have not previously read Rowling’s novels). However, when Williams’s music tells viewers who will win the match even before the game begins (and likewise, foreshadows other events throughout the film), it can diminish the engaging element of suspense.

Table 3.2 The alternation of leitmotifs with extensile music for the Quidditch match scene in *The Sorcerer’s Stone* as an example of music following form

Leitmotif Name	Starting Pitch	Visuals
Quidditch fanfare	E	Gryffindor team members enter field
Quidditch fanfare	F#	Slytherin team members enter field
Hogwarts Forever!	A	Emcee announces the teams
Hogwarts Forever!	C	Hogwarts students cheer from the bleachers
<i>10-beat extension</i>		“ “ “ “ “ “
Quidditch fanfare	F#	Teams fly toward starting positions
<i>10-beat extension</i>		“ “ “ “ “ “
Hogwarts Forever!	Eb	Harry takes his starting position
<i>Fade</i>		Referee addresses teams

From left to right this chart shows how phrases of leitmotifs align with specific film gestures. From top to bottom, this chart shows how leitmotifs are alternated in order to attach interpretative meaning to the visuals. As a whole, one can see that music follows the form of the scene with alternating leitmotifs.

The Principle of Inaudibility: *Harry Potter and the Chamber of Secrets*

As I have argued for the previous film, music for *The Chamber of Secrets* is also “inaudible” in the ways that it closely parallels visual form, and yet is also very audible by way of Williams’s distinct, ever-present leitmotifs that William Ross adapted for the edited film. Music disappears abruptly from the film landscape only to make a narrative point, while at most other times slips into every scene and almost all dialogue. For

instance, when three of the Weasley brothers rescue Harry from the Dursley’s house in a flying Ford Anglia, their buoyant approach to his second floor bedroom window is supported by motifs signifying anticipation (especially magical anticipation, CoS DVD 8:19). When they tell Harry that they have come to rescue Harry, we hear the third section of “Hedwig’s Theme” (CoS DVD 9:09, which tends to signify magical mischief as much as it signifies magic alone). A transcription of this third section follows in Figure 3.4.³⁸⁴

Figure 3.4. “Hedwig’s Theme”: third section



When they successfully break the bars off of Harry’s bedroom window, we hear a theme for personal victory (“Victory,” CoS DVD 9:25).³⁸⁵ A transcription of this theme is provided in Figure 3.5.

³⁸⁴ Adapted from Gail Lew’s arrangement (“Hedwig’s Theme,” mm. 35-42). John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001), 4.

³⁸⁵ This theme is called “Nimbus 2000” in published materials, but does not always align with visuals of the Nimbus broom, or with Harry flying on a broom. It does, however, tend to align with visuals depicting a personal victory in Harry’s life.

Figure 3.5. “Victory”



Then, as they fly away with Harry in tow, we hear the “Friendship” theme which signifies the relationships Harry builds and experiences with colleagues at Hogwarts (CoS DVD 10:09). Ron wishes Harry a “happy birthday,” then the “Friendship” theme repeats again. A transcription is provided in Figure 3.6.

Figure 3.6. “Friendship”



While I will discuss many of them in greater detail in the course of other chapters, the important matter here is that Williams chooses to follow each section of this scene with identifiable motifs that give us a narrative perspective on each set of actions. Table 3.3 summarizes the alignment of the sequence of leitmotifs with the sequence of visuals and dialogue.

Later, when the boys arrive at the Weasley’s magical home, the music changes to a theme signifying (among other things to be discussed later) Harry’s experience of feeling loved (CoS DVD 11:16). This theme continues to waft pleasantly as Harry observes the magical aspects of the Weasley’s cozy home (e.g. pans that scrub

Table 3.3 The alternation of leitmotifs for the rescue-from-the-Dursley house scene in *The Chamber of Secrets* as an example of music following form

Music	DVD Time	Visuals and/or Dialogue
“Magic afoot”	8:19	Flying Ford Anglia approaches window
“Hedwig’s Theme” (part 3)	9:09	Weasleys explain their rescue intentions
“Victory”	9:25	Weasleys successfully break metal bars
“Friendship”	10:09	Harry and friends escape in the Ford Anglia
“Friendship” (repeat)		Ron wishes Harry a “Happy Birthday”

From left to right this chart shows how phrases of leitmotifs align with specific film visuals and dialogue. From top to bottom, this chart shows how leitmotifs occur in sequence in order to attach interpretative meaning to the visuals. As a whole, one can see that music follows the form of the scene with sequential leitmotifs.

themselves, a clock that tells where family members are, knitting needles that operate on their own, and so on), then stops abruptly when the camera focuses on Mrs. Weasley who scolds her sons soundly for taking the car without permission (CoS DVD 11:35). In other words, not only are the leitmotifs entirely “audible” throughout the magically mischievous scenes of escape in the Ford Anglia (i.e., through their foreground volume), they are also abruptly and audibly silenced to accompany Mrs. Weasley’s stern words.³⁸⁶

This provides an example of how Williams sets viewer expectation that leitmotifs will follow form, then disrupts this expectation for humorous ends. The application of the previously described leitmotifs during Harry’s escape from the Dursley home transports the viewer into the magical landscape and reinforces the idealized expectation of Harry’s complete satisfaction in the wizard world. Then, the disruption to the music likewise disrupts the idyllic landscape that the music creates. The disruption of expectation (musical and otherwise) can be a form of humor—a topic that I will address in Chapter VI.

³⁸⁶I use this example again in the discussion of humor in Chapter VI.

The Principle of Inaudibility: *Harry Potter and the Prisoner of Azkaban*

In collaboration with director Alfonso Cuarón on *The Prisoner of Azkaban*, composer John Williams calmed his widespread use of leitmotifs such that many action scenes use only one theme to parallel the form rather than using different leitmotifs to align with different sections of the scene (as is the case in the Quidditch Match scene for the first film, and the flying Ford Anglia scene in the second film). This approach focuses on the here-and-now rather than on making connections (as leitmotifs do) with what has already happened and what is yet to come. Moreover, the approach tends to facilitate viewer experience of the circumstances rather than mere observation of the events.

For instance, only one theme (newly written for the third movie) accompanies the action of the third-year Quidditch game in which Harry is pulled off his broom by the powerful Dementors (while the musical cue begins at PoA DVD 54:00, the main motif within the set-piece occurs first at PoA DVD 54:20).³⁸⁷ A transcription of the main motif of the theme is given in Figure 3.7.

Figure 3.7. The main motif for the Quidditch match in *The Prisoner of Azkaban*



³⁸⁷

This theme is also borrowed by Nicholas Hooper for the Quidditch game in the sixth film, *The Half-Blood Prince*.

The tolling bell-like minor melody and the strong, agitated rhythm in the four-measure motif accurately reflect the tension of the potentially violent wizard sporting match that continues in spite of a dark, rainy, thunderstorm. The agitated music may spark viewers' intuitions that something bad may happen, but no specific musical gesture foreshadows how the game will end. Indeed, something bad does happen, but Harry is rescued before suffering too much physical damage.

How does Williams use just one theme (rather than many) to follow the form of a scene? In order to fit the length and changing camera angles of the scene, the motif is repeated with changing instrumentation, played in ascending melodic sequence, extended through static repetition of accompanying harmonies, and varied at its beginning and end to accommodate following and preceding sections of music. The theme changes only briefly (to an alternating note ostinato played on harp) when Harry perceives the ominous shape of a black dog in the clouds ahead of him.³⁸⁸ Diegetic sounds such as wind, thunder, breathing, and so on, continue to be audible alongside the music. The music fades somewhat to expose the immediacy of the Dementors' sucking breath as they close in on Harry, then fades entirely when Professor Dumbledore casts a spell (complete with vocal reverb) that saves Harry from his subsequent fall to the ground.

Similarly, just one theme (named "Buckbeak's Flight" on published scores) follows the form of Harry's flying ride on the back of Buckbeak the Hippogriff (PoA DVD 35:56). The theme enters as the ride begins, and phrases change to show delineations in the form of visual focus. As well, the theme sets a mood for the scene that mimetically follows the visuals in a way that allows the viewer to experience the ride as Harry might. It is easy to hear how the changing rhythms and orchestral textures in "Buckbeak's Flight" represent the changing details of the flight, but it may be less easy to

³⁸⁸ The ominous black dog is a recurring visual motif in the film, and only indirectly relates to the Quidditch game and its outcome.

discern that even Williams's harmonic progressions for the theme suggest a directional pattern of flight. This theme is very special among the themes of the film (and indeed among all the films) because it both follows the details of the drama at length and with complexity, and is also aesthetically beautiful. This is in contrast to Williams's leitmotifs for the first two films, which follow the drama in alternation and with simplicity. Moreover, while the musical "inaudibility" in the first two films allows the viewer to observe through illustration and clarification, the musical "inaudibility" in the third film allows the viewer to experience by amplifying visual ideas with the music and integrating them together. The following case study examines in more detail how the music for Buckbeak's flight follows form.

Case Study: Buckbeak's Flight

Rowling's Hippogriff named Buckbeak is a magical beast combining features of horses and eagles. In Cuarón's movie, Buckbeak has the head and wings of a dappled grey eagle and the body of a similarly grey horse. During the first class of Hagrid's "Care of Magical Creatures" course, Harry accidentally volunteers to be the first to meet and ride on the powerful, flying beast.

Following a pounding rhythmic cadence played by timpani drums that reflects the power of Buckbeak's beating hooves prior to takeoff (PoA DVD 35:56), orchestral strings launch a motif that represents Buckbeak's smooth, soaring, majestic flight (PoA DVD 36:07). While the melodic contour in triple meter suggests turning (like the circular beating of wings), the simple texture—in which a steady melody is supported by sustained harmonies that change every two measures in a non-cadential way—suggests

the smoothness of the powerful, yet gentle beast's flight.³⁸⁹ Williams uses ascending sequences, sustains, and variation within the theme to reflect the changing altitude and landscape in the visual narrative.

Then, Buckbeak's musical theme changes to a new, contrasting section with more frequent melodic, harmonic, and rhythmic events as the camera changes focus from the overall smoothness of the flight to Buckbeak's ruffling feathers, Harry's wind-beaten hair, and their view of the swiftly passing landscape (PoA DVD 36:39).

Diegetic sounds such as Buckbeak's "caw" (PoA DVD 36:55) and Harry's shout of exhilaration (PoA DVD 37:00) are easily heard against the music. The theme recapitulates to the soaring sequences motif (PoA 36:58) then includes musical gestures of descent, then eventually fades only when Buckbeak returns Harry to the place of their original departure (PoA DVD 37:33).

A harmonic analysis of "Buckbeak's Flight" reveals that even the harmonic progressions mimetically reflect the form of the course of flight. At first, two harmonies alternate as if to suggest how the flight gets a running start (measures 1-10). Then, a higher pitched set of harmonies alternate as Buckbeak and Harry gain altitude (measures 11-8). These harmonies "take flight" in parsimonious (i.e., intervallically parallel) progressions that seem to defy or suspend tonal gravity just as Buckbeak and Harry defy earth's gravity.³⁹⁰ The sequence of new tonal centers (measures 19-38) metaphorically represents how the Buckbeak's flight carries Harry farther and farther away from their

³⁸⁹ This is different from the textural formula often used for Hedwig's Theme (to be discussed in greater detail in Chapter VI) in which a medium-speed melody is supported by a less frequently changing harmony, but also rhythmically buoyed by a third layer of running passages and arpeggios.

³⁹⁰ Theorists Felix Salzer and Carl Schachter explain how intervallic progressions with diatonic indeterminacy seem to suspend tonal gravity. Felix Salzer and Carl Schachter, *Counterpoint in Composition* (New York: McGraw-Hill, 1969), 215. The notion of suspended gravity as a metaphor for tonal indeterminacy also relates to Larson's work on the metaphors of musical forces.

starting part. The return of the A theme (measures 39-55) support their return to Hagrid's class, but the ending tonic (B major, a fifth higher than the original tonic) seems to suggest that emotions are more uplifted than when the journey began. A traditional chord analysis is provided below, based on the published piano reduction of the piece.³⁹¹ Because the tonal centers change frequently, I indicate major changes in the left column, and indicate changes within each section with underlines.

While the Roman numeral analysis shows how the harmonic progressions may appear nonsensical when using traditional functionality (which relates each harmony to the tonic), the Riemannian style Tonnetzen analysis provided in the appendix visually plots the patterns of harmonic relations, and coherence within sections of the piece as well as the piece as a whole by relating harmonies to those which come before and after. As one can see from this chart, the harmonies rotate around a nexus, then expand in one direction; generate from the nexus again, then take flight in the opposite direction. This mimetically parallels Buckbeak's take-off and flight away from Hogwarts, his touch down on the water, then return flight to Hogwarts again.

To summarize, John Williams applies a new musical approach to the third film, in which he uses longer themes with more extensile music to follow the form of action and set-pieces. Instead of merely using sequences leitmotifs to inform viewer perception of film visuals, he more frequently uses melodic gestures and harmonic patterns to support the drama and action. We here this is the various extensile melodic gestures used for the stormy Quidditch match scene, and in the harmonic progressions of "Buckbeak's Theme" that seem to "take flight" much as Harry and Buckbeak take flight.

³⁹¹ The original written score is not published nor is it available for purchase in any way, and published orchestral suites do not include a full representation of "Buckbeak's Flight."

Table 3.4. Buckbeak's Flight: traditional Roman numeral analysis

<u>Introduction</u>										
Mm.	1	2	3	4	5	6	7	8	9	10
(Fm)	Fm	C	Fm	C		C	Ab-Db-Ab	Fm	Fm-Gm-C	Fm-Bbm
	i	V	i	V		V	III-VI-III	i	i-ii-V	i-iv

<u>Section A</u>										
Mm.	11	12	13	14	15	16	17	18		
(Fm)	Fm		Db		Fm		Db			
	i		VI		i		VI (II/nat. IV)			
	19	20		21	22	23	24		25	26
(Bm)	Bm	G7		Cm	Ab7	Db	G#°7		Db	G#°7
	i	V7/nat. ii		i	V7/bii	I	V°7 (enh.)		I	ii°7/iv (enh.)

<u>Section B</u>										
Mm.	27	28	29	30	31	32	33			
(F#m)	F#m	C#m	G#m	E	Fm	E	Db			
	i	v	ii	VII/vii	i	VII	V(enh.)			
	34	35	36	37	38					
	Eb°7	D	Am	F	Am-F-B7					
	Ii°7/V	I (IV/v)	i	VI	i-VI-IV7/v					

<u>Section A1</u>										
Mm.	39	40	41	42	43	44	45	46		
(Em)	Em	C	Em	C	C-am	C-F#m	B	F#°-Am-F#°		
	i	VI	i	VI	VI-iv	VI-v/V	I	v°-vii-v°		
	47	48		49	50	51	52	53	54	55
(B)	B	F#°-Am-F#°		B	F#°7	C7-Am	B		F#°7	
	I	v°-vii-v°		I	v°7	II7-vii	I		v°7	

<u>Coda</u>										
Mm.	56	57	58	59						
(B)	B-D7-B	D7-B	B	(B)						
	I-III7-I	III7-I	I	I						

As mentioned previously in the section concerning Gorbman's principle of invisibility, Williams sometimes incorporates Renaissance and jazz style music for certain scenes in the third Potter film (employing Renaissance and jazz ensemble

instruments respectively to play the music), in addition to using the familiar romantic orchestral vocabularies found in the previous Potter films (and the majority of Williams's previous scores in general). Although these eclectic, historic styles are in contrast to the traditional neo-romantic orchestral score, they are still familiar to audiences in the way they are easily understood to symbolize narrative ideas (e.g. representing medieval times or urban culture). However, because these styles are so different from the rest of the score, they are more audible, and sometimes imply diegesis.

The Principle of Inaudibility: *Harry Potter and the Goblet of Fire*

Patrick Doyle's background music for the fourth Potter film, *The Goblet of Fire*, is perhaps the most inaudible of all the current Potter scores. Music rarely accompanies dialogue unless source music is present in the scene—though even then, the music volume is reduced significantly to make way for narrative speech. This is in contrast to the other films which tend to include low-volume background music with dialogue. On the few occasions in the fourth film when background music does accompany speech, it does so by creeping in under the dialogue (often later rather than earlier in the scene) and sustaining a low volume such that distinguishing all elements of the music is difficult even with close listening (e.g., music at GoF DVD 52:00—54:00 is much softer than in preceding films). However, the music neither parallels movement nor follows the form of action closely.

While some diegetic music (e.g. music used for the performances by foreign visitors, the dance lesson, and the formal Yule ball) corresponds with choreographed dance movement, the excessive use of parallels between music and movement, or “Mickey-Mousing,” is generally absent even in these circumstances. One exceptional

use of Mickey-Mousing does occur during the opening waltz at the Yule Ball when Mad-Eye Moody takes a swig from his hip flask—a movement that is accompanied by a swift descending scale played brightly by a flute (GoF DVD 1:15:58). At a surface level, the parallel gesture is humorous. As it turns out, however, Moody’s mysterious hip flask provides a clue to the story’s conclusion.³⁹² While other visual opportunities to draw focus to the hip flask are left unaccompanied, this instance allows for a musical parallel gesture because source music is already present. In general, however, the alignment between movement and music in scenes—such as the choreographed performances by foreign visitors, the dance lesson, and the Yule Ball—is representative of choreographed movement following pre-composed music and not vice-versa.³⁹³

Still, music follows narrative form (in broad strokes) in *The Goblet of Fire*, though it does so in much more subtle, complementary ways than in the previous films. Music enters when there is action and supports critical movements (for instance when Harry escapes a dragon on his broomstick, GoF DVD 58:30), but does not often aid in the anticipation of action (for instance when Harry has not yet figured out how to outsmart/escape the dragon, GoF DVD 58:00—59:30). This is in contrast to the way Williams’s music spells out the situation of the Quidditch match in the first film even before the game begins. In other words, Doyle’s music provides much less information for the viewer—an approach which can heighten suspense, but can also be confusing in some circumstances. Furthermore, instrumental timbres, textures, and ranges often complement the mood set by visuals and sound effects rather than setting the tone alone. This is in contrast to Williams’s music for the stormy Quidditch game in the third film

³⁹² In contrast, another clue about Moody’s true identity (a nervous tick that occurs with his tongue) is sometimes accompanied by a sound-effect, and sometimes is not accompanied at all.

³⁹³ As stated in the discussion of production history, most music for *The Goblet of Fire* was composed after editing, however the dance music was composed before filming in order to give actors something to respond to.

which establishes the dark tone of the circumstances in parallel with the dark hue of the sky. In other words, the information that Doyle's music provides may alert the viewer to unseen matters rather than exhibiting a musical parallel with what is seen—an approach which can be more stimulating, but can also be distracting. The ways that Doyle's approach to following form differs from Williams's approaches (for Columbus and Cuarón) are varied and significant, and warrant further examination, which is provided below.

Case Study: The Dragon Competition

When Harry must steal a golden egg from a dragon during the first task of the Tri-Wizard tournament, all previous music ceases when Harry enters the arena (GoF DVD 58:00). Source sounds (such as those made by his movements and crowd responses) are brought to the foreground as Harry tries different approaches of defense against the spiny, fire-breathing beast. This approach emphasizes the here-and-now, and neither provides a framework of expectation nor foreshadows what will happen. A theme signifying victory is briefly heard when Harry magically summons his broomstick to aid him (GoF DVD 59:30), but the theme is immediately swallowed up in the diegetic sounds of the roaring crowd. This fleeting marker of success affirms that Harry has made a right decision, but is so swiftly extinguished by diegetic sounds that it does not effectively foreshadow his ultimate success.

Music continues as Harry escapes the dragon arena on his broom, but isn't clearly heard until both Harry and the dragon have flown beyond the confines of the crowded stadium (GoF DVD 1:00:01). For nearly twenty-five seconds, the melody races and trills, provides gestures of ascent and descent (that do not necessarily align with visuals

of ascent and descent), and alludes to the “Harry Victorious” theme in fragmented variation, yet never clearly states the motif in its pure, uncorrupted form. This is much different from Williams’s music for the first two Potter films which often uses strings of leitmotifs during action scenes, and different from Williams’s music for the third Potter film which often uses a single, longer theme for action-based narrative events.

Also different is the way the high-pitched, brightly-timbred, swiftly swirling melodic contours do not parallel the movements of the bulky, slow-beating flight of the winged dragon at Harry’s heels (GoF DVD 1:00:01—1:00:35). While Williams paralleled the heavy hooves and smooth flight of Buckbeak the hippogriff in *The Prisoner of Azkaban* (i.e. by using a timpani cadence followed by symphonic strings), the related physical characteristics of the bulky, dangerous dragon in *The Goblet of Fire* are not represented musically. Instead, the dragon’s characteristics are represented visually (e.g. in the way the building bricks crumble away with the dragon’s power and weight) and with source sounds (e.g. the prominent rumbly sound of the dragon’s roar). Indeed, Doyle’s music for the dragon’s pursuit of Harry illustrates Harry and his rush of adrenaline more than it represents the dragon.

When Harry and the dragon continue their conflict on the steep rooftops of Hogwarts, the theme stops to allow for the immediacy of anticipation (GoF DVD 1:00:36), and starts again only when Harry has remounted his broom (GoF DVD 1:01:36—1:02:04, though extensile musical gestures begin at GoF DVD 1:01:00). Again, the music is composed of gestural fragments (some of which are related to the “Harry Victorious” theme only in the same loose way that a second viola part might relate to a main violin melody) that continue for another thirty seconds until Harry successfully captures the golden egg (GoF DVD 1:02:29—1:02:54). The “Harry Victorious” theme finally sounds as Harry holds the golden egg in his hands. Yet, as the

camera widens its focus from the egg, one realizes that the scene has changed to an informal victory gathering in Harry's dormitory. In other words, the delayed gratification of hearing the victory theme also serves as a scene transition, contributing to the film's continuity (to be discussed in a following section).³⁹⁴ Notably, the scene change itself effectively delays gratification further because it functions as the beginning of a new crisis (that of discovering the egg's secret) rather than allowing Harry (and the viewer) to enjoy the satisfaction of the victorious resolution to the previous crisis.

In consideration of the scene as a whole, it is clear that Doyle uses his motivic theme conservatively in an endeavor to support form and mood (rather than to support specific movements or the scene's conclusion). All musical allusions to the "Harry Victorious" theme used during the course of the dragon confrontation suggest that victory is a goal within reach, yet Doyle does not reward the viewer's ears with the pure victory theme until Harry is actually victorious.³⁹⁵ This is different from the way that Williams uses alternating leitmotifs to represent contrasting narrative ideas (e.g. confrontation with conflict vs. victory itself), and different from the way that Williams represents Harry as a hero in his first Quidditch game by anointing the visual of Harry with the Hogwarts alma mater theme even before the game begins.

The effect of Doyle's approach is also different from the effect of Williams's approach on the previous films. When Doyle leaves dialogue and some narrative action unaccompanied, it brings more immediacy and realism to the cinematic experience than what more widespread use of music tends to do. The approach also more readily allows viewers to construct their own interpretations of a scene.

³⁹⁴ As I will show in the section concerning Gorbman's principle of continuity, this smooth transition from one scene to the next is much less frequent in *The Goblet of Fire* than in the previous or following films.

³⁹⁵ I continue the discussion of significant musical aspects of the "Harry Victorious" theme in Chapter V.

However, Doyle's musical approach to the dragon scene may distance viewers from the narrative in ways that Williams's approach to Buckbeak's flight does not. For instance, Williams's tempo and instrumentation accompanying Buckbeak's flight effectively represents (through musical codes and metaphors) the visuals that viewers see. Because the music and visuals are congruent, the music reinforces rather than distracts. Furthermore, because the music represents Buckbeak, the viewer experiences Buckbeak's flight as Harry does—smooth, soaring, and majestic—and in this way, the viewer may be able to identify more deeply with the the main character. In contrast, Doyle's fast tempo and high-timbred instrumentation accompanying Harry's escape from the dragon represents how Harry feels, rather than what viewers see. Because the music and visuals are not congruent, the music risks distracting viewers. Furthermore, because the music represents the terrified Harry (rather than the terrifying dragon), Harry becomes the object of the viewers subjective experience, thus distancing the viewer from identifying with his experience as closely as they might if the music represented the terrifying dragon (which would give the viewer the same perspective as Harry).

The Principle of Inaudibility: *Harry Potter and the Order of the Phoenix*

Nicholas Hooper's music for the fifth movie also observes Gorbman's principle of inaudibility by following the form of both visuals and mood, and shares some similarities with the approaches of the previous composers. Like Williams's approach for the third film (*The Prisoner of Azkaban*), Hooper's musical phrases tend to correspond with the visual foreground, and provide a mood that is congruent with the visual narrative. Like Doyle's approach for the fourth film (*The Goblet of Fire*),

Hooper's background music is often more atmospheric than lyric, and rarely parallels specific gestures.

Many scenes are built around a model of growing narrative tension resolving in release. As such, music and/or sound effects often begin as a wash of low volume dissonance that increases in volume before resolving with one or more major chords that feel like a tonic resolution even though no key has been previously established. An alternate version of the same model begins with an aurally out-of-focus melody or polyphony (that may be atonal, disjointed, or angular) that grows in volume then resolves with a major chord, again feeling like a tonic resolution despite a lack of harmonic cadence. A common building block in both of these variations is ostinato, which is most often heard in melodic or rhythmic components of a scene, though only sometimes harmonically (since this model, in general, is not driven by harmonic cadences). These are some ways that music follows the atmospheric form of a scene without mimicking specific gestures with parallel melodic gestures.

For instance, when the oddball character Luna Lovegood talks with Harry about making efforts to connect with others in spite of feelings of isolation, the orchestral score provides a low-volume slightly dissonant background with an atonal ostinato played on a celeste (OotP DVD 42:45). At the end of the scene, Luna illustrates her outlook by cheerfully tossing a chunk of meat to a hungry Thestral foal³⁹⁶ while a satisfying consonant chord swells from the background musical textures and pervades the sound experience (OotP DVD 44:45). In this case, the music not only follows the tension and resolution of the scene, it also mimetically reflects the ideas of the scene by using pitches that seem unrelated while Luna discusses feeling isolated, and using pitches with a clear harmonic relationship when she emphasizes her practice of building personal

³⁹⁶ Thestrals are skeletal, winged horses that are only visible to those who have witnessed death (as have Luna and Harry).

relationships. In this case, the music participates in the dramatic conversation, allowing the viewer to experience the information as well as to see Harry and Luna enact it, and hear Luna talk about it.

Some scenes include more than one of the variations for musical tension and release. For instance, in Harry's court appearance scene,³⁹⁷ music includes washes of harmonic dissonance, disjointed melodies, ostinati, and occasional parallel gestures, eventually resolving in harmonic consonance. These approaches establish a mood for the entire tense scene, and also establish significant sections within the form of the scene as a whole. The different musical sections help to clarify the dramatic sections, which might otherwise be ambiguous to follow because the scene includes mainly dialogue, and no significant action. A detailed examination of how music establishes form in the scene of Harry's Court Appearance follows below.

Case Study: Harry's Court Appearance

When Harry appears before the Wizengamut (the wizard court) at his hearing for performing under-age magic, the initially low-volume dissonant rumble mimics the roaring fire behind the judges, and also reflects the tension of the occasion (OotP DVD 20:50).³⁹⁸ A melodic ostinato ending on sequentially higher pitches (though beginning at the same pitch) rises in volume while the charges against Harry are read (OotP DVD 21:27). The melody reaches its highest point, and the volume its peak when Harry

³⁹⁷ This scene directly follows Harry's first exposure to the Ministry of Magic building, the music for which is discussed in the previous section on Gorbman's principle of invisibility.

³⁹⁸ It is not clear on all sound systems whether the rumble comes from orchestral instruments or digital sound effects.

defends himself, stating that he only used magic because he was attacked by Dementors (OotP DVD 21:55).

The volume subsides, then a similar melodic ostinato with minor inflections begins to rise again while the Minister of Magic cross-examines Harry (OotP DVD 22:00). High-pitched strings provide a sigh of relief when a witness (Mrs. Figg) is produced in Harry's defense (OotP DVD 22:26). There is no music while she gives her testimony, though the low rumble continues faintly. When Professor Dumbledore argues Harry's case, a low-pitched horn emerges from the texture (OotP DVD 24:20). Although the orchestral backdrop seems harmonically consonant, the volume in the mix is too low for audiences to experience any harmonic function.

As the leader of the jury requests a show of hands indicating those "in favor of a conviction," the low-pitched background rumble returns with a high-pitched ostinato alternating between Ab and Gb (OotP DVD 24:50)—which continues with added punctuation by a plucked bass to emphasize hands raised "in favor of clearing charges" (OotP DVD 25:05). When the Minister pronounces Harry "cleared" of all charges, the orchestra supports the pronouncement with a warm-toned, resonant, Ab major chord that reflects the satisfying resolution of this early hurdle in *The Order of the Phoenix* movie narrative (OotP DVD 25:19). However, unlike other scenes that simply end with the major chord, this one shifts to an Eb major chord unexpectedly when Dumbledore strangely disregards Harry's request for his attention (OotP DVD 25:25). Thus, while Hooper's music follows the form of the tense scene (like Williams's approach), it also serves as an atmospheric transition from the end of one crisis (i.e., Harry's acquittal) to the beginning of another (i.e., Dumbledore's uncharacteristic snub). Table 3.4 summarizes the sequence of musical and visual events.

Table 3.5. The sequence of atmospheric music and sound for the court appearance scene in *The Order of the Phoenix* as an example of music following form

<u>Music/Sound</u>	<u>DVD Time</u>	<u>Visuals and/or Dialogue</u>
Low rumble	20:50	Roaring fire and the tense atmosphere
Rising ostinato	21:27	Charges against Harry are read
Ostinato reaches peak	21:55	Harry attempts to defend himself
Rising ostinato (var.)	22:00	Minister cross-examines Harry
Strings sigh	22:26	A witness is produced in Harry's defense
Horn melody	24:20	Dumbledore argues Harry's case
Low rumble, high ostinato	24:50	Judges are asked to vote
Plucked bass	25:05	Hands raise in favor of clearing charges
Ab chord	25:19	Minister pronounces Harry "cleared"
Eb chord	25:25	Dumbledore ignores Harry

From left to right this table shows how atmospheric music and sound align with specific film visuals and dialogue. From top to bottom, this table shows how music and sound occur in sequence in order to attach interpretative meaning to the visuals. As a whole, one can see that music follows the form of the scene with a sequence of music events.

In addition to following the form of each scene, the model of dissonance (or unresolved consonance) resolving with a consonant harmony also follows a major narrative theme of organization and order in the fifth film, aptly titled *The Order of the Phoenix*.³⁹⁹ In this narrative—in which Harry builds stronger relationships with colleagues (extending beyond his best friends Ron and Hermione), learns of the organized resistance against Voldemort, and establishes his own organized resistance training group—Hooper's system of creating order from chaos in the soundtrack on a scenic level establishes an order of its own that replicates Harry's journey of focus, organization, and order amid the chaotic circumstances of his life in the often disorderly magical world.

³⁹⁹ The title of the film directly relates to the group of individuals who fight against Voldemort and his Death Eaters, but more broadly relates the theme of organization.

However, the tension of the film and of the film music does not always resolve with consonant, orderly release—sometimes order resolves with chaos. Such is the case when the Weasley twins, Fred and George, can no longer withstand the tension caused by Professor Umbridge’s tightly ordered inquisition, decide to leave school before graduating, and mark the occasion by setting off fireworks, creating chaos during the end-of-year exams. The music for the scene (discussed below in more detail) follows a pattern in which phrases have three orderly, identical measures of melody followed by a fourth that is incongruent. This serves as a metaphor for how students observe strict rules of behavior for the majority of film under Umbridge’s leadership, then rebel against the strict expectations at the end of the film. Furthermore, the musical phrases align with visuals at first, then the piece breaks down into a polyrhythmic orgy as the twins’ (as well as the viewers’) need for release is played out in the subversive fireworks display and the havoc it causes in Umbridge’s classroom. Although the music for this scene progresses from order to chaos (in contrast to other music in the film which progresses from chaos to order) it does so exactly in order to follow the form of the scene—which visually progresses deeper and deeper into chaos. Additionally this case study provides an example of music that is edited out of the final film in order to make way for dialogue.

Case Study: Fireworks

The set-piece “Fireworks” supports the dramatic action when the Weasley twins (Fred and George, who are fed up with the Ministry’s corrupt leadership of Hogwarts) play their final Hogwarts prank by setting off magical fireworks in the halls of Hogwarts during the O.W.L. exams (Ordinary Wizarding Level exam) as they make their escape

from the school.⁴⁰⁰ While most of Hooper's score leads to some point of order or logic between music and visuals, the example of music from the fireworks scene leads from order to chaos. There is a significant difference between the music as represented on the CD and as represented in the film, and therefore I address both.

On the CD, the track begins with a repeated, orderly eight-beat phrase that is presented as a theme and variation by orchestral instruments throughout the piece (e.g. AABBCDD). On the DVD, this same sequence accompanies Professor Umbridge's discovery of the twins and their fireworks in the hallway, the twins's flight into the examination hall, and the whirling of magical fireworks around students in the hall (OotP DVD 1:35:55).⁴⁰¹

The phrase lengths, tempo, and rhythmic accents of the theme loosely align with visual events. On a few occasions, the music directly aligns with movement. For instance, the following events all align with the first beat of musical phrases: (1) the Weasley twins fly into the examination hall, (2) the twins toss fireworks into the air, (3) a flying firework skims the top of Professor Umbridge's head, and (4) a firework leaves a trace imprint of Draco Malfoy's terrified expression on the woodwork behind him (OotP DVD 1:36:05, 1:36:14, and 1:36:24, respectively). The orderly alignment between these musical and visual events reinforces the humor as the Weasley's enact a relatively harmless revenge, and irritating and malevolent characters receive a comeuppance for

⁴⁰⁰

This musical theme is also used to support visuals of the Weasley twins' joke shop in the sixth film, *Harry Potter and the Half-Blood Prince*. However, the *The Half-Blood Prince* CD includes a track called "Wizard Wheezes" which may have originally been intended instead. This provides an example of how filmmakers chose musical continuity over innovation.

⁴⁰¹ The B phrase begins at OotP DVD 1:36:04; the C phrase begins at OotP DVD 1:36:14; and the D phrase begins at 1:36:24. Phrases B, C, and D are all variations on the A phrase.

their previous behavior.⁴⁰² Furthermore, the energetic tempo and bright, clear instrumentation reflects the lighthearted mood of the clearly subversive act.

However, after the statement of the theme and three variations (i.e., AABBCDD), another variation featuring un-pitched percussion continues for thirty-two beats (OotP DVD 1:36:34). The new variation emphasizes polyrhythms, and as such, has a less orderly rhythm in the conventional sense. In the film, this music accompanies a gigantic Chinese dragon-shaped firework that pursues Professor Umbridge as if trying to swallow her. Indeed, both the way that the visual of the dragon invades the space of the screen (and swallows up Umbridge) and the way that the polyrhythmic percussion takes over the background music show how the chaos of the irrational realm is overcoming the order of the rational realm.

Then, (heard on the CD only) an electric guitar emerges from the texture to play an unmeasured melodic passage with distortion (approximately the length of two phrases). The ascending contour of the guitar melody, the use of electric guitar, and the distortion combine as a musical phallic symbol and serve as a metaphor for the rude middle finger gesture much as the Weasley twins figuratively give the finger to Umbridge and her leadership by setting the disruptive fireworks in the wake of their early departure. Though not heard in the film, this passage from the CD version makes clear that the Weasleys' subversive act has conveyed its message and left its mark.

In the film, however, diegetic noise takes over as a wall of plaques (stating Umbridge's new Hogwarts ordinances) plummets to the floor, shattering (OotP DVD 1:36:48), and the main theme begins again when students and professors take refuge outside and watch the Weasley twins fly away (OotP DVD 1:37:05). That is to say, the guitar solo is never heard. Even so, the visuals of the shattered wall of Umbridge's rules

⁴⁰² Chapter VI will include a more detailed examination of humor in the Harry Potter films.

makes clear that chaos has won the day. The first theme of the piece returns (in both the CD and the DVD versions), perhaps signifying a victory of sorts, followed by instrumental variations until the change of scene.

While the music follows the same order on both the CD and DVD versions, the film scene omits the guitar solo. It is not clear whether the guitar solo was always a part of the cue or whether it was added for the benefit of the CD only.⁴⁰³ In either case, the expressive, connotative guitar solo was certainly an option for the film that was not used in final editing in order to favor other narrative sounds.

As mentioned in the introduction, there are two special examples of music and the matter of inaudibility in the fifth film in which music is either usurped completely by source sounds, or conversely, music usurps source sounds completely. In the first example (explored in the casestudy above), an electric guitar solo that occurs in “Fireworks” on the CD version of the soundtrack does not occur during the same music on the DVD. This provides an example of how music may be edited out of the soundtrack in order to make way for narrative sequence of dialogue and other source sounds—that is to say, to follow the form of the drama. Second, when Harry witnesses Sirius Black’s murder at the end of the film, the background music takes over the aural sphere such that we see that characters are mouthing words, but we only hear music (OotP DVD 1:56:46). This is an example of an opposite phenomenon, in which first dialogue then source sounds are edited out in order to make way for the emotional power of the music. The latter example will be explored further in the discussion of Harry’s emotional world in Chapter V.

⁴⁰³ The guitar solo is also heard in the recapitulation of the piece during the ending credits.

Summary

There are several ways that the Harry Potter collaborators follow Gorbman's principle of inaudibility, though each film exhibits a variation within that principle. Although Gorbman points out four ways that music should be inaudible in film—relating to entrances and exits within scenes, the relationship of volume with dialogue and source sounds, the relationship between music and the form of the narrative, and the relationship between music and the mood of the narrative—I have focused on the question of how music follows form for my exploration of the Harry Potter films. As I have shown, music for each of the films follows the narrative form of individual scenes, although each composer/director team approached the task differently, and these different approaches affect the ways that viewers engage with the narrative landscape.

Williams (in collaboration with director Chris Columbus) follows form by alternating leitmotifs that support images, ideas, and narrative subjectivity (as was described regarding scenes of the first Quidditch match, and the first flight in the Ford Anglia). Additionally, music occurs to support both action and dialogue. While music enters surreptitiously and follows the form of visuals relatively closely (i.e., both patterns that contribute to inaudibility), the duration, frequency, and volume of musical cues contributes to the audibility of the score, even if not intended. A significant effect of this approach, however, is that sequences of leitmotifs not only connect the dots for the scene at hand, but also make connections between what has happened in previous scenes and what may happen in future scenes—in other words, following and contributing to the form of the film as a whole.

With director Alfonso Cuarón, Williams's approach changed so that some longer action scenes in *The Prisoner of Azkaban* (such as the third-year Quidditch scene and Buckbeak's flight) receive unique themes with unique treatment (such as the new

Quidditch musical theme and the “Buckbeak’s Flight” theme). One effect of the new approach is a greater emphasis on the here-and-now (rather than an effect that emphasizes how the visual relates to past and future). The music continues to parallel action within scenes through the matching of phrases, timbres, textures, tempo, and even harmonic progressions (as in the mimetic musical representation of Buckbeak’s flight). While Williams uses some alternate music genres in the third film (e.g. jazz and Renaissance style) that provide contrast to the traditional orchestral palette, these genres still fall within parameters of the familiar, and therefore are still considered inaudible according to Gorbman’s principle (although the nature of their contrast risks audibility).

Doyle’s music for *The Goblet of Fire* rarely occurs under dialogue, and sometimes does not even occur during action sequences (such as during portions of Harry’s conflict with the dragon). This approach brings an even greater sense of immediacy to the viewer, but can also contribute to confusion (rather than clarity) for the viewer. When music does support longer action sequences (such as the flying portions of Harry’s conflict with the dragon), it creates a mood to follow the form of the scene. However, Doyle resists using leitmotifs explicitly until the conclusion of the scene, thus promoting a greater sense of anticipation about the outcome of the scene. Furthermore, music tends to complement images rather than parallel them—as witnessed in the dragon scene when music represents Harry’s unseen adrenaline rather than representing the bulky, threatening dragon already presented with visuals and sound effects. This approach provides a richer expression of the narrative than paralleling visuals alone, but risks distracting viewers and distancing them from close identification with the protagonist’s experience.

Hooper marries approaches from the third and fourth films (with music by Williams and Doyle respectively) in his score for the fifth film, *The Order of the*

Phoenix. Atmospheric music occurs under both dialogue and action, but is much softer under dialogue than Williams's music is for the earlier Potter films. While many dramatic scenes (such as Harry's court appearance) use dissonance, ostinati, and disjointed melodies to depict tension followed by harmonic resolution to emphasize an orderly release, some extended action scenes (such as the fireworks scene) receive unique themes with unique treatments that emphasize a chaotic release (from the super-imposed order of Umbridge's authority). Much of Hooper's music parallels narrative moods and loosely parallels actions (as witnessed in the regular, but not insistent alignment between musical and visual events in the fireworks scene). Additionally, a comparison between the DVD and CD soundtracks shows how some significant music in Hooper's score is not heard in the film in order to make way for dialogue, while other significant music was edited to have an increased volume that overpowers dialogue to achieve an emotional effect.

These variations in approach help to explain why the films feel different from one another. Just as differences in approaches to Gorbman's principle of invisibility significantly influence the landscape of the story (e.g., with regard to time, history, and culture), the differences in approaches to Gorbman's principle of inaudibility affect the immediacy of the story and the relationship between the viewer and the visual landscape. That is to say, the application of Williams's leitmotifs tends to interpret the story for the viewer, while Doyle's and Hooper's often less thematic music tends to expect more individual interpretation from the viewer. As well, Williams's approach (with Cuarón) and Hooper's approach allow viewers to experience what Harry experiences, while Doyle's approach allows viewers to experience Harry's emotional responses to the landscape.

When Williams applies music pervasively, and alternates shorter musical themes to reflect changing narrative elements, the approach functionally clarifies and interprets the narrative for the viewer. When Williams applies longer musical themes to scenes and ideas (as he does in the third film), it allows the viewer to invest more deeply in experience and the emotional signification of the scene, and perhaps facilitates more personal interpretation for the viewer. In contrast, when Doyle does not apply music to dialogue and does not apply specific musical themes to action, the approach facilitates immediacy and allows for a broad range of viewer interpretation. Additionally, however, Doyle's approach may distance the viewers from the landscape when background music follows the form of Harry's experience (e.g., his rush of adrenalin in the dragon competition)—making him the object, rather than following the form of what Harry experiences (e.g., the powerful dragon), and thus allowing the viewer to experience the same circumstance. When Hooper applies longer musical themes to major narrative ideas that do not necessarily align with every gesture, he alerts audiences to the significance of a mood or idea, but allows room for viewers to interpret the details. Similarly, when Hooper uses a model of relative atmospheric dissonance resolving to consonance within a scene, it allows audiences to experience the significance of the narrative resolution without interpreting each detail of the scene for the viewer.

Gorbman's Third Principle: Music as a Signifier of Emotion: the Representation of the Irrational, Romantic, or Intuitive Dimension

In the first and second sections of this chapter, we explored the different landscapes that are musically represented in the Harry Potter films, and investigated how viewers are inducted into these landscapes in the course of watching the films. I argued

that the different musical approaches had a significant impact on how viewers experience the films (i.e., as either observers or participants). Assuming the perspective that the music in each film does indeed induct the viewer into the landscape of each film, are viewers transported into a world of fantasy or just a parallel reality? In considering the many landscapes that music establishes (and that have already been discussed, such as geographic, temporal, and social landscapes), what is the relationship between music and the fantasy dimension? How does music establish the world of wizards and witches in a series in which the narrative seems contingent upon a magical dimension?

According to Gorbman, music is a signifier of emotion, bringing an “emotional, irrational, romantic, or intuitive dimension” to the more objective elements of film (e.g. image, dialogue, and sound-effects).⁴⁰⁴ While music can heighten perceptions of specific emotions such as excitement, romantic love, fear, and so on, “music itself signifies emotion, depth, [and]the obverse of logic.”⁴⁰⁵ For this section, I focus on music as a signifier for the irrational dimension—a main subcategory of the emotional dimension that Gorbman has pointed out.

In Gorbman’s discussion of “music and representation of the irrational,” she again provides an example of Max Steiner’s score for *King Kong* in which music is conspicuously absent from the film (following the opening titles) until the main characters approach the mysterious, mist-enshrouded Skull Island by ship. When music enters the soundtrack at this point (described by Gorbman as “a harp in low register plunk[ing]a tonally vague, repetitious motif, over sustained chords of a string orchestra”) it brings the viewer into the world of fantasy, hypnotically dismantling defenses of logic

⁴⁰⁴ Gorbman, *Unheard Melodies*, 79.

⁴⁰⁵ *Ibid.*, 79.

and reason.⁴⁰⁶ Accordingly, the “association of music and the irrational” functions as a “catalyst in the textual process of slipping in and out of the discourse of realism” in the fantasy genre.⁴⁰⁷

However, Gorbman warns that “strictly aligning music (or its absence)” in order to convey emotion risks “emphasiz[ing] discontinuity which runs counter to classical sound-track construction.”⁴⁰⁸ In other words, these transitions need to be made smoothly or else they will disrupt the flow of the film. If, for instance, a scene alternates between images of something here and something there, or between the past and present, the background music signifying one idea cannot simply appear then abruptly disappear with each alternation without drawing awkward attention. It can, however, slip in and out over a period of time, or segue smoothly from one style of music to another. As we will see, the background music in many of the Harry Potter films follows a similar model of alternation that represents normality/reality with one kind of music (or its absence) and the irrational or fantasy dimension with another kind of music.

Now let us consider how each of the Harry Potter films uses music as a signifier of emotional and irrational dimensions. In general, music in the Harry Potter films is used in the traditional role of emotional signification, but is used to address specific emotions—and subcategories of the emotional dimension—in different ways by each director/composer collaboration. For the purposes of this chapter (which takes account of the palette of tools each composer uses and how he chooses to use them), I focus my inquiry on the ways that the collaborators use music as a signifier of the fantastic—which is a subcategory of the emotional dimension, according to Gorbman’s principle.

⁴⁰⁶ *Ibid.*, 79.

⁴⁰⁷ *Ibid.*, 79.

⁴⁰⁸ *Ibid.*, 90.

Although I sometimes provide accounts of the relationship between music and the broader range of emotions in each film as a whole, a closer examination of the nuanced changes in Harry's emotional world will follow in the Chapter V.

While all of the films use music as a signifier of the fantastic at some level, each collaboration distinguishes the fantastical dimension in a different way. The first two movies alternate background music and silence to distinguish the magical realm from the non-magical realm. The third film uses consonant music to signify mischievous magic and dissonant music to signify fantasy situations within the magical realm. The fourth film does not generally employ background music to signify the magical realm, but relies heavily on background music to support the rise of evil. As I have argued in two previous sections, the fifth film combines approaches from the previous films, in this case using different kinds of music to distinguish benevolent and malevolent magic.

The effect of these differing approaches is that some of the films feel more magical than others. As we learned from an exploration of Gorbman's first principle (invisibility), each Harry Potter musical soundtrack establishes a landscape, either geographical, temporal, cultural, or social. As we learned from the examination of Gorbman's second principle (inaudibility), each musical soundtrack allows the viewer to relate to the landscape in a different way—most often as either an observer of or a participant in the interpretation. As we will see from the following analysis of Gorbman's third principle, each musical soundtrack convinces the viewer to varying degrees that the Harry Potter landscapes are part of the fantasy dimension.

The Representation of the Irrational Dimension: *Harry Potter and the Sorcerer's Stone*
and *Harry Potter and the Chamber of Secrets*

Gorbman's description of the way the presence of music alerts the viewer to the fantastical presence of the mysterious island in *King Kong* is very similar to the technique used in the first Harry Potter film in which the association between non-diegetic music and narrative magic creates a system for the viewer in which music-equals-magic. I provided a detailed account of this alternation in the introductory chapter, and therefore, will simply summarize the situation here. In short, music is only present at the beginning of the first film when magical events are happening or when magical people are present. When the wizards deliver the infant Harry to the Dursley house, there is music; but after the wizards leave, there is no music. When the child Harry unknowingly exhibits his magical talents by talking to a snake, there is music; but when the Dursleys regain non-magical authority, there is no music. Similarly, there is an alternation between music and the absence of music as dozens of owls gradually deliver hundreds of magical letters to Harry. As was argued in the introductory chapter, when the inevitability of Harry receiving one of the magical letters becomes clearer, the music of "Hedwig's Theme" returns louder and with fewer interruptions until it completely fills the aural space. Likewise, the musical soundtrack persists in gaining the attention of the listener (thus subverting the silence of realism) just as the magical letters persist in subverting the Dursleys' denial of magic.

Because a precedent is set early on in this film that music accompanies magical events and characters (while non-magical characters are not supported by music), music in general becomes a signifier for the fantastic. That is to say, we know when something is magical in the film because the music tells us so. Furthermore, the pattern of applying

background music (sometimes as long as a theme, sometimes as brief as a few notes) to magical events in the narrative continues throughout the first two Harry Potter films.⁴⁰⁹

Case Study: Hagrid's tears

Other musical gestures that are not tied to specific leitmotifs are also used to parallel emotion and action at a detailed level. For instance a series of melodic gestures follow the dialogue during the prologue of *The Sorcerer's Stone* when magical leaders from Hogwarts School of Witchcraft and Wizardry leave baby Harry Potter on the doorstep of his muggle relatives. Hagrid, the Hogwarts gamekeeper, is saddened by leaving Harry there, and, though the camera focuses on Professor Dumbledore placing Harry on the doorstep, the viewer hears Hagrid sniff back a tear (SS DVD 3:27).

How is it that the viewer knows that the sniff holds a tear (i.e. and not just a response to cold weather or a virus) when Hagrid is only heard and not seen? One cannot hear tears, only see them. Williams's score adds the aural equivalent of the falling tear (or at least of sad emotions) when a flute mimetically cascades through an E minor triad, passing again through the fifth degree then landing on the raised fourth degree. While the final note is sustained, Professor Dumbledore responds to Hagrid's emotion, saying, "There, there, Hagrid, it isn't really goodbye, after all." The music responds to Dumbledore's assurance by ascending through the E natural-minor scale (SS DVD 3:33), pushing through the upper tonic to the second scale degree in preparation for the next musical phrase—a return of the "Hedwig's Theme" leitmotif (a signifier that something magical is in the works).

⁴⁰⁹ Although music is not entirely absent from Dursley's non-magical home in the second film, *The Chamber of Secrets*, the pattern is generally the same—that scenes without magical events also do not include background music, while scenes with magical events (and scenes in the magical world) include background music.

This example shows how Williams's non-leitmotivic music supports emotions conveyed by dialogue. As well, it supports my claim that Williams's music responds to narrative emotions at a detailed level (e.g. during dialogue) similar to the way his leitmotifs responds to emotions conveyed in visual form at a broader level (e.g. such as when leitmotifs alternate during action scenes to depict different perspectives). Furthermore, it shows how Williams signifies specific emotions at the same time that the general presence of music in the scene signifies the fantasy dimension.

John Williams's music for the second film follows the same model used in the first film (as well as Steiner's model used in *King Kong*) in which music itself is a signifier of the irrational, fantasy elements of the narrative. As such, there is very little music in the non-magical world, while the Wizard world is quite saturated with background music. As in *The Sorcerer's Stone*, different musical sections from "Hedwig's Theme" play a key role in establishing the pervasiveness of magic in the narrative for *The Chamber of Secrets*. For instance, Hedwig's Theme is used as a whole or in sections over two dozen times throughout each of the first two movies.⁴¹⁰ The uses and evolving roles of these different musical sections will be discussed in greater detail in Chapter VI. Additionally, other leitmotifs from the first film are carried into the second to signify emotions from Harry's perspective, such as feelings of love, friendship, and belonging. These musical examples have been discussed briefly in previous sections, and will be addressed in greater detail in Chapter V. Also like music from *The Sorcerer's Stone*, other musical gestures that are not tied to specific leitmotifs often parallel emotions implied by visuals and dialogue (such as is shown in the case study of Hagrid's tears).

⁴¹⁰ I only include complete phrases in this number. If one were to include implied quotations and incomplete melodic gestures the number would be much higher.

As you will remember from the previous chapter, this approach aligns with statements made by director Chris Columbus, who sought to make a clear difference between the muggle and magical worlds by using drab, subdued colors in the Dursley home, and bright, rich colors at the Hogwarts School, respectively.⁴¹¹ The director's goal was reflected by Williams's score in which music is absent from the muggle world (except when magical events take place there) and music is fully used to support scenes of the magical world—infusing Columbus's version of Rowling's Wizarding world with orchestral colors and vitality. Thus, the wizarding world is portrayed as both highly magical and highly appealing.

Likewise, when music and visuals collaboratively indicate the fantasy dimension, the effect is magical for many viewers. As you will remember from the previous chapter on history and reception, many viewers favor the first two films because these films seem to represent the magical world as readers imagined it would be, based on Rowling's novels. Just as Rowling's words tell readers what the magical world is like, so too, Columbus's visuals and Williams's music illustrate and clarify for viewers what the magical world is like. However, in contrast, you will remember also that some critics found the first two movies un-magical because the films merely transferred Rowling's words without expanding the vocabulary of the fantasy dimension to include those elements that are possible in film. In other words, these critics complained that Columbus's and Williams's approaches told a magical story, but did not provide a magical experience.

⁴¹¹ Jeff Jensen and Daniel Fierman. "Inside Harry Potter," *Entertainment Weekly*, September 14, 2001. <http://www.ew.com/ew/article/0,,254808,00.html> (accessed September 17, 2007).

The Representation of the Irrational Dimension: *Harry Potter and the Prisoner of Azkaban*

The pattern of relating background music to magical events also continues in varied form in the third film (under the direction of Alfonso Cuarón, with composer John Williams), and the new varied approach allows viewers to experience some of the magic of the fantasy dimension instead of just witnessing it. First, the relationship between presence of music and the presence of the fantastical dimension is maintained, but varies the established dichotomy (i.e. between music for magical world, and no music for the muggle world) with the introduction of source music. As in the first two Potter films, the first scenes take place at the Dursley house in the muggle world, and only include background (non-diegetic) music when something magical happens. In contrast to the previous two films (in which there was no music in the muggle world unless magic was afoot), the Dursley family keeps the television on during dinner which provides ambient noise and sometimes music. The addition of source music does not really change the paradigm, it just adds complexity (i.e. muggles now have source music, but still no background music). I explore the use of music and sound at the Dursleys in greater detail in my discussion of rhythmic continuity (in the following chapter).

Second, however, there is a shift in the relationship between source music, background music, and the notion of fantasy while characters inhabit the fantasy dimension. In short, one scene establishes how consonant source music at Hogwarts signifies reality in the fantasy dimension; while dissonant background music at Hogwarts signifies fantasy in the fantasy dimension. In other words, this new shift establishes that the magical world itself consists of both real and fantasy realms. A detailed account of the alternation between the two kinds of music follows in the case study below.

Case Study: Lupin's Jazz Record and the Shape-shifting Boggart

The example of source music (a jazz record) alternating with background music in order to indicate levels of reality and fantasy within the fantasy realm comes from the scene when Professor Lupin teaches students how to confound and dispense a shape-shifting Boggart (PoA DVD 40:04). Lupin explains that Boggarts appear in the shape of one's deepest fear but are defeated by the sound of laughter. As such, students should use the spell "Ridikulus" to change the Boggart from the shape of something frightening into the shape of something laughable. He tests this principle with student Neville Longbottom, asking him to identify his greatest fear (the wrath of Professor Snape), then to imagine his greatest fear in his grandmother's antiquated garments. The Boggart is set free from a previously locked armoire (PoA DVD 42:18), emerges as the formidably stern Professor Snape (to the tension-filled score of low brass and strings), and is swiftly transformed by the "Ridikulus" spell into the same professor in a wool suit dress, carrying a red handbag and wearing a large hat with a stuffed vulture adorning the top—much to the amusement of all of the students.

Following Neville's example, Professor Lupin asks students to line up to try their wands at the Boggart, then turns to a phonograph. He places its victrola-style needle onto a record of a light-hearted, mid-twentieth century style swing tune (composed by John Williams, though recalling pieces such as "Sing, Sing, Sing," and the jazz ensembles that played them), complete with characteristic phonograph ticks and hisses (PoA 42:52). This record becomes the source-music soundtrack while the students practice their defensive spell against the Boggart.

Gorbman points out how a musical theme can become "an index of strongly subjective point of view," such as when diegetic music transforms into an altered

nondiegetic theme in order to convey a character's perceptions of surroundings or circumstances.⁴¹² The application of the dissonant orchestral music when the Boggart emerges as Professor Snape (Neville's greatest fear), establishes this type of music as a signifier for subjective feelings of fear. When Professor Lupin starts the swing tune record (after the frightening image of Snape has been transformed into something funny), it establishes swing music as a signifier for normalcy, a lack of fear, and perhaps joy. However, this alternation does not merely describe how students feel. Instead, this approach describes the image, and prescribes how viewers should feel as well. The subsequent alternation between these two types and genres of music (i.e. non-diegetic, dissonant orchestral music and diegetic, consonant jazz) throughout the rest of the scene conveys a subjective perspective on the changing reality, and in so doing, also follows the responses of students to the shapeshifting Boggart.

Each time the Boggart becomes something scary, the music is orchestral. Each time the Boggart becomes something funny, the music is the swing tune. In this way, the contrast between between source music and non-source music produces the same dichotomy between reality and fantasy that is produced in Steiner's *King Kong* and in the first two Harry Potter films when silence (equating non-magic) is contrasted with non-diegetic sound (equating magic). The chart below shows how dissonant, non-diegetic orchestral music and lighthearted, diegetic swing music are alternated to musically support subjective responses to frightening and funny images in the entire scene. Following Table 3.6, I will show how the subjective point of view shifts with the visuals for the rest of the scene.

⁴¹² Ibid., 84.

Table 3.6. The alternation of non-diegetic orchestral music and diegetic swing music in Professor Lupin's classroom scene as a representation of subjectivity

	<u>Dissonant Orchestra for Frightening Images</u>	<u>Lupin's Swing Tune for Funny Images</u>
1	Boggart appears as Prof. Snape*	
2		Prof. Lupin starts the swing record*
3	Boggart appears as a spider	
4		Spider stumbles wearing roller skates
5	Boggart appears as a cobra	
6		Cobra becomes a Jack-in-the-box clown
7a	Boggart appears as a Dementor/	
7b	(then) appears as a full moon	
8		Full moon becomes a deflating balloon

This table shows how dissonant, non-diegetic orchestral music accompanies frightening images of the shape-shifting Boggart while diegetic swing music accompanies humorous images of the shape-shifting Boggart, and therefore illustrates how music aids in representing the subjective responses (of students in Prof. Lupin's classroom, and thus also viewers) to these images.

**These two events occur before the main alternating sequence, but are included in the chart to show how each genre of music is established as a signifier of subjectivity.*

As discussed above and represented in the chart, when Neville Longbottom faces the Boggart in the shape of Professor Snape the viewer hears dissonant orchestral music that dissipates when students laugh at Snape in Grandmother Longbottom's clothing. When Professor Lupin starts the record, both characters and viewers hear a jazz ensemble swing tune. When Ron Weasley faces the Boggart (still appearing as Professor Snape in Grandmother Longbottom's clothing), the shape-shifter changes into an enormous black spider and the music changes also—the contour of a trumpet phrase in the swing tune continues in lower brass instruments over a standard string orchestra texture with discordant harmonies. When Ron performs the “Ridikulus” spell, Lupin's swing music returns (without the pops from the victrola), and the spider falters clumsily and humorously while trying to negotiate the four pairs of roller skates that Ron's spell has given him. Similar alternations between the jazz and orchestral genres occur when

Parvati Patil transforms the Boggart-as-cobra into a Jack-in-the-box, and when Lupin himself (who troubleshoots a potentially dangerous confrontation between Harry and the Boggart-as-”dementor”) turns the Boggart-as-full-moon into a deflating balloon.

The swing tune is heard for as long as students are not fearful. When the shapeshifting Boggart turns into a frightening image from their irrational subconscious, the music transforms into dissonant orchestral music. Much like the alternation between music for magical events and silence for non-magical events as seen in the first scenes of *The Sorcerer’s Stone*, the alternation in this case between diegetic swing music (for subjectively happy emotions) and non-diegetic orchestral music (for the students’s subjectively fearful emotions) is distinct. The effect is also just as clear—the visible music represents the objective, rational world, while the invisible music represents the subjective, irrational world.

In each of the shifts (shown in the chart above), melodic gestures from the swing tune continue into orchestral sections. Because of this, it seems as if the music is constant, though Hogwarts students (and therefore viewers) experience the music differently when confronted with images that cause irrational fear. Not only does the music provide an emotional foundation for the scene, it also provides a subjective perspective on the atmosphere created by the fearful and funny images. Moreover, the tone of the music is congruent with the visuals we see as viewers, and therefore we react to the images with either anxiety or relief just as the students react to them. These subjective responses allow viewers to share in the experiences that characters encounter, rather than just witness them.⁴¹³ Following suit, viewers are able to experience aspects of the fantasy dimension, rather than just observe it.

⁴¹³ This is also different from experiencing the scene through the individual emotions of the students. When the sound of a musical cue is symbolically congruent with the visuals we see, the effect is prescriptive—that is to say, we interpret the visuals as the composer wishes us to interpret them, and our emotions follow accordingly. When the music is symbolically congruent with a character’s emotions, the

The Representation of the Irrational Dimension: *Harry Potter and the Goblet of Fire*

In the fourth film, the relationship between music and the fantastical is almost non-existent. The fourth film is the only movie that does not begin at the Dursley house (i.e. in the muggle world), and therefore, no musical contrast is established between the muggle and magical world. As well, the fourth film includes the least conspicuous examples of background music and the most conspicuous examples of source music (including tournament fanfares, folk music, school songs and hymns, and music for different dances—none of which include magical effects), which grounds the narrative in the familiar, rather than in the fantastic. As such, music does not often parallel magical gestures or magical events except when source music is already present. Similar to the third movie, source music is used regularly. However, source music in the fourth movie never aids in blurring boundaries between diegesis and non-diegesis as it did in the third movie. Furthermore, much of the source music in the fourth movie establishes a link with the contemporary muggle world—in contrast to source music in the third movie which often establishes links with historical times or other-worlds.⁴¹⁴

effect is more descriptive—that is to say, we may interpret the character’s emotions as the composer wishes us to interpret them, but there may no clear prescription for how we should respond to the information. In written story-telling, this is the difference between suggesting that “the Boggart is a terrifying creature” (a statement which implicitly argues that we should respond with fear) and stating that “students were frightened of the Boggart” (to which we may or may not respond with fear or concern for the children depending on whether we observe that the situation actually warrants it). Certainly, there is an aspect of prescription and description in both cases, but the dramatic tension is created more directly when the musical focus is on the Boggart (and the tense atmosphere created by the Boggart) than it might have been if the music were to focus only on the student responses.

⁴¹⁴ For instance, source music at Hogwarts in the fourth movie relates to contemporary rock music, contemporary (albeit nostalgic) ballroom music, and contemporary (albeit stereotyped) expressions of European folk music. In contrast, source music at Hogwarts in the third movie relates to perceptions of medieval and non-western music.

That being said, background music is used prominently to signify dark magic in the lengthy scene depicting the physical regeneration of the adversary Lord Voldemort and the reorganization of malevolent magical forces around him in a mysterious graveyard.⁴¹⁵ The length of this scene is 9 minutes 53 seconds, and background music is heard for 9 minutes 38 seconds of it. The duration and prominence of background music in the scene is unlike any other in *The Goblet of Fire*. Additionally, the soundscape changes in this latter section to highlight brass instruments and special effects sounds that contrast the with symphonic string sound that is most prevalent in the previous non-diegetic music in the film.⁴¹⁶ The effect of this contrast is that Harry's magical world seems more normal, while only the rise of evil is represented as truly fantastical. Although certainly a standard mode of cinema (and not, for instance, a propaganda statement in favor of evil), the musical emphasis on the rise of evil magic adds to its appeal and spectacle similar to the way that the musical emphasis on benevolent magic in the earlier films adds to the appeal of the fantasy world in general. A case study of this example follows below, after which I will also provide more general comments concerning the relationship between music and emotion in the fourth film.

Case Study: Voldemort's Physical Regeneration

A brief description of the alternation of silence and background music in the scene depicting Voldemort's physical regeneration shows how malevolent magic (as well as emotion) is emphasized with music, but regular (i.e. benevolent) magic is not. Indeed,

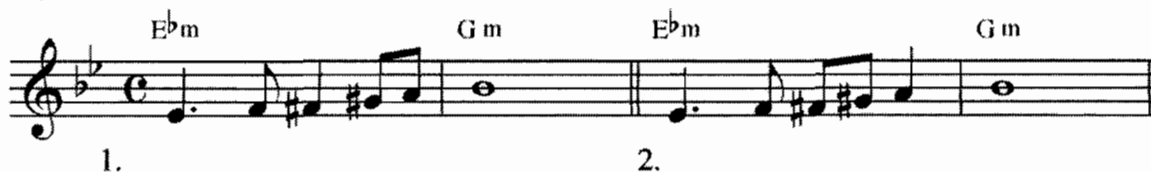
⁴¹⁵ Certainly, background music accompanies other exciting, action-oriented scenes (such as when Harry outwits a dragon), but in these cases, the background music stops for periods of time to make way for other source sounds.

⁴¹⁶ This is different from Williams's orchestration which includes brass and wind instruments in non-diegetic music throughout the narrative.

what we see is not so much an alternation of music and silence, but instead the nearly uninterrupted use of music in the scene. This is different from all other dramatic scenes in the film.

At the end of the third task in the Tri-Wizard competition, Harry and his competitor Cedric run neck-and-neck through a maze in order to reach the trophy cup. Ultimately, they touch the cup at the same time, a sound effect accompanies, and the boys are magically transported to a mysterious graveyard (without background music, GoF DVD 1:59:03). Once Harry realizes that he has seen the mysterious location in his nightmares, and Cedric acknowledges that the trophy is really a portkey, an ascending chromatic leitmotif signifying the adversary Voldemort and the rise of evil enters the soundtrack (GoF DVD 1:59:32). A transcription of two variations of the “Evil/Voldemort” motif is provided in Figure 3.8.

Figure 3.8. Two variations of the “Evil/Voldemort” motif



Although atmospheric music and sounds continue throughout the scene, here are some conventions that occur that follow the form of the drama. Dissonant and blistering brass accompany as Wormtail (one of Voldemort’s minions) kills Cedric (GoF DVD 2:00:02—2:00:13). A potion is made on behalf of Voldemort to the pulse of timpani, slicing and trilling violins, and sustained bass strings (GoF DVD 2:00:14—2:01:30). Background music continues (including several statements of Voldemort’s leitmotif) as Voldemort regenerates into physical form (GoF DVD 2:01:30) and beckons his minions (i.e., the Death Eaters, GoF DVD 2:03:00). When Voldemort chastises his minions for

their lack of faith that he would return, the musical melodies subside, but the atmospheric sounds do not (GoF DVD 2:03:30). Melodic and rhythmic gestures return when Voldemort addresses Harry, who has been held captive during the preceding events (GoF DVD 2:05:04). Ostinati of swirling winds and pulsing strings over a timpani pulse accompany as Voldemort explains that the enchantment of love that had spared Harry's life in the past is no longer viable against his renewed powers, and that he will kill Harry as proof (GoF DVD 2:05:37—2:06:08). First, he tortures Harry with his touch then with a curse (to swelling orchestral dissonances, GoF DVD 2:06:09—2:07:00), then he challenges him to a wand duel (accompanied by a timpani gallow cadence, GoF DVD 2:08:03).

When Harry casts a defensive spell, his wand locks with Voldemort's—holding him at bay with the brass fanfares—and a sequence of ascending scales and shimmering wind chimes marks the materialization of the spirits of those murdered by Voldemort's wand (beginning GoF DVD 2:08:53). The spirits (including Harry's dead parents) advise Harry to loose the magical hold between Voldemort's wand and his own, and escape before the spirits disappear again. As they speak to him, the viewer hears a lyrical, diatonic, treble strings theme that reflects Harry's inner emotions (the same theme heard while he ponders his affections for Cho Chang, GoF DVD 2:09:16). The occurrence of this theme provides an example of how the musical portrayal of Voldemort and the rise of malevolent magic is interrupted only for the musical portrayal of emotion (but is not interrupted by silence). Notice however, that while windchimes are initially used as a way to musically express benevolent magic within a malevolent magical circumstance, choral voices (as well as harp and celeste) are not brought to the fore to indicate the otherworldly realm as had been indicated in the previous films when Harry experienced

supernatural connections with his dead parents. This illustrates how Doyle musically emphasizes the familiarity of emotions over the supernatural elements of magic.

Harry breaks his hold between the two wands, runs to Cedric's lifeless body, summons the trophy portkey and all three disappear. Dissonant background music (including a final statement of Voldemort's theme) continues during further visuals of the graveyard as Voldemort realizes that he has been defeated and yells out in frustration (GoF DVD 2:09:46). The next shot shows Harry, the body of Cedric, and the trophy portkey appearing back at Hogwarts tournament arena. There is no background music because there is no immediate malevolent magic at hand (GoF DVD 2:09:53). Source music draws attention to the lack of background music when the school band strikes up a victory march a moment later (not realizing that a student has been killed).

The following table summarizes how malevolent magic (as well as emotion) is emphasized with music in the graveyard scene, but regular (i.e. benevolent) magic is not, and illustrates the striking difference between the use of background music in *The Goblet of Fire* compared with the preceding three Potter films. Instead of alternating background music with specific images (as was done in the preceding films), background music is applied without break to the many events that occur during the roughly ten-minute long graveyard scene. While there is no background music present before or after malevolent magic is immediately at hand, there is non-stop background music and atmospheric sound throughout the rise of Voldemort and the gathering of his evil forces.

While the majority of this background music is built on dissonance and statements of Voldemort's motif, the exception occurs when visuals of benevolent magic (numbers 16-18) are accompanied by a leitmotif signifying Harry's inner emotions (but not signifying magic).⁴¹⁷ In other words, the music privileges emotion and heightens the rise

⁴¹⁷ This leitmotif is called "Harry in Winter" on the CD soundtrack.

of evil, but does not generally acknowledge magic or fantasy. Ultimately, the music for the fourth film makes the story dramatic and “real,” but not necessarily magical.

Table 3.7. The alternation of silence and background music in the graveyard scene as a representation of regular (i.e., benevolent) and malevolent magical circumstances

Visuals without Background Music	Visuals with Background Music and Sound
1. A portkey transports boys from Hogwarts to a graveyard	
2. Harry and Cedric wonder where they are	
3.	Harry recognizes the mysterious graveyard
4.	Cedric acknowledges the role of the portkey
5.	Wormtail arrives and kills Cedric
6.	A potion is made on behalf of Voldemort
7.	Voldemort regenerates in physical form
8.	Voldemort beckons his minions (Death Eaters)
9.	Voldemort chastises his minions
10.	Voldemort addresses Harry
11.	Voldemort explains Harry’s protective magic
12.	Voldemort claims supremacy over Harry
13.	Voldemort tortures Harry
14.	Voldemort challenges Harry to a duel
15.	Harry’s wand locks with Voldemort’s wand
16.	Voldemort’s murder victims emerge as spirits
17.	The spirits give protective advice to Harry
18.	Harry releases his wand lock with Voldemort
19.	Harry escapes by way of the portkey
20.	Voldemort expresses frustration at his failure
21. Harry (with Cedric’s body) returns to Hogwarts	
22. The school band begins to play a victory march	

Horizontally, this chart shows how background music is applied to images in which malevolent magical events occur, while images with normal (i.e. benevolent) magical circumstances do not include background music. Vertically, this chart shows how images that include malevolent magical events (and thus also include background music) are clumped together between images that do not include malevolent magical events.

Although Patrick Doyle’s score for Mike Newell’s *The Goblet of Fire* tends not to emphasize the irrational realm (with the exception of the case study above), I do not deny that the score supports the emotional realm. By the same token, while Doyle’s score certainly provides emotion in the larger sense that music itself signifies emotion, it tends

not to address emotion at the level of the specific. As previously mentioned, music rarely accompanies dialogue, and when it does, often enters late in the scene and at a significantly lower volume than the dialogue, such that it is difficult to perceive. Additionally, sometimes the mood of the music is difficult to interpret even when the volume is high enough to hear. For instance, when contestants for the Tri-Wizard Championship place their names into the Goblet of Fire, the viewer hears non-diegetic music that does not seem to have a specific emotional intent (GoF DVD 28:57—29:28). Perhaps this music represents gravity, honor, danger, the passing of time, or something else completely different. In other words, Doyle's music for this scene seems to contribute an appropriate atmosphere (if I interpret the scene correctly as a serious moment in the drama), but does not illustrate or clarify the drama with subjectivity as Williams's music tends to do for the previous films.

Additionally, Doyle's music does not tend to parallel actions with specificity such that audiences might interpret actors's gestures as being significant. For instance, when Filch (the Hogwarts caretaker) jogs into the Hogwarts Great Hall with oddly large, prancing steps (GoF DVD 16:35), no music is present to help establish his motivation—is he in a hurry? does he have a rash in a sensitive area? is he simply an oddball character with goofy mannerisms? His movements are probably meant to be funny, but without interpretive help from the soundtrack, it may be difficult for some viewers to know how to respond emotionally to the scene.

One diegetic and one non-diegetic example that do effectively signify specific emotions are worth noting. First, when Harry waits alone in the champions' tent as he prepares to face the Hungarian Horntail dragon, the viewer hears thickly scored music for brass and strings that more clearly represents the way that terrified Harry must stoically await the dangerous task that looms ahead (GoF DVD 57:23). The power of the

instruments supports the bravery and strength of skill expected of him while the slow tempo reflects the gravity of the circumstances. In contrast, the visual image—of Harry’s relatively small form waiting in isolation in the large, empty tent while the tournament continues outside—indicates his experience of smallness and separateness in the midst of obstacles of great magnitude beyond his control. In this example, the human element of the drama is emphasized more than the fantastical element of the dragon lays in wait for Harry. This provides another contrast to how music in the first three films tends to emphasize the fantastical elements of the story.

Second, at the close of the Yule Ball, song lyrics in the background add commentary on emotions implied by foreground images. When Hermione responds negatively to Ron Weasley’s snappish, insinuating comments about her relationship with Viktor Krum (her Yule Ball escort), the lyrics of the background rock song “Magic Works” come to the foreground, adding weight to her sadness and discouragement (even at the end of the glorious event, at which she has looked and felt like the belle of the ball) that Ron does not acknowledge her feminine identity and worth. “Ron, you spoiled everything!” she exclaims before the lyrics come to the foreground (GoF DVD 1:21:58):

*So dance, your final dance,
'Cause this is, your final chance.*

The music for this text was composed by contemporary rock musician Jarvis Cocker, though it includes a string section orchestrated by composer Patrick Doyle. The specific alignment between the melodramatic background lyrics and Hermione’s melodramatic foreground emotional perspective is not represented in Rowling’s original novel, but is characteristic of director Mike Newell’s approach (as witnessed in similar pairings between pop music lyrics and foreground emotion in Newell’s *Four Weddings and a Funeral*). According to Kassabian the inclusion of popular music into the musical

soundtrack is a way to make diegetic music (and non-diegetic music) not only immediate, but also more personal for viewers.⁴¹⁸ Much as in the previous example, the music in this example emphasizes the human experience of the event more than the fantasy dimension of the magnificent Yule Ball.

The Representation of the Fantasy Dimension: *Harry Potter and the Order of Phoenix*

The opening scene of the fifth film recalls the original relationship between silence in the rational muggle world and sound in the irrational magical world, though it does not follow the model rigorously, and succeeds at combining approaches from all of the previous collaborations. In fact, in the process of combining elements from the previous musical approaches to the opening scene, the fifth film exhibits a new approach. This approach incorporates diegetic music and sound, non-diegetic music and sound, background silence, and combinations of diegetic and non-diegetic sounds.

In the first scene, implied diegetic sounds (a weatherman announcing a heat wave and piano music) fade in from the orchestral, non-diegetic title music then fade out as the camera focuses in on the opening shot of Harry in a neighborhood park in Little Whinging. A wind instrument echoing the sound of cicadas (i.e. a hot weather insect) continues, then makes a transition to other normative diegetic sounds (such as squeaky playground equipment) before dialogue begins.⁴¹⁹ When Harry's cousin Dudley hurls insulting remarks about Harry's nightmares and dead mother, a few instruments enter softly on slowly changing pitches to reflect Harry's rising emotions, thus establishing low-volume non-diegetic music as a signifier of Harry's personal emotions (OotP DVD

⁴¹⁸ Kassabian, *Hearing Film*, 77.

⁴¹⁹ The cicada imitation begins at OotP DVD 1:00.

1:47). Fuller volume instruments along with sound effects enter as foreboding clouds encroach and the hot sky above them turns dark (OotP DVD 2:20—2:47). Only diegetic sounds continue as Harry and his cousin run for cover from the storm until the magical, malevolent Dementors (who by implication brought the summer storm) descend upon them in an underpass. At this point (OotP DVD 3:09), heightened diegetic sounds (e.g. a sputtering underpass light), dissonant orchestral strings, and a low-voiced choir enter the viewer's aural sphere to reflect the malevolent magical presence (much as Hedwig's theme entered the aural sphere to reflect a benevolent magical presence in the first films). Thus, full volume non-diegetic music is established as a signifier of magical events. Similar to the first two Potter films, the use of fuller volume, orchestral, non-diegetic music to signify magical events is in contrast to silence as a signifier of normal muggle life; similar to the third Potter film, diegetic sounds (including implied diegetic music) are used in the soundscape of both muggle and magical events; and similar to the fourth Potter film, non-diegetic music becomes a signifier for malevolent magic.

Like Williams's music for the first and second Potter films, Nicholas Hooper provides small segments of specific music unique to specific scenes (in addition to using leitmotifs that occur throughout the film to indicate continuous narrative themes). In contrast to Williams, who tends to use melodic gestures to cue emotion, Hooper tends to use harmonic progressions to support emotions (as was discussed in the previous section). For instance, emotions such as relief, release, and comfort are conveyed in the non-diegetic, sustained harmonies that support Harry's reunion with the Weasley family and his Godfather Sirius (OotP DVD 15:05—15:16). Later, in an adjacent scene, non-diegetic music conveys seriousness, danger, and perhaps also hope when members of *The Order of the Phoenix* (including the Weasleys and Sirius) share information with Harry

about the rise of their mutual adversary, Voldemort and Harry's role in the complex situation (beginning at OotP DVD 15:47).

The latter two examples are relatively short, and are related to one another in the way they appear in the context of the film, slipping under the dialogue and into the viewer's subconscious, before resolving harmonically and disappearing. In other words, much as in Williams's approaches for the first three films, Hooper's music for human emotion is much more inaudible than his music for representing the fantasy dimension. However, in contrast to Williams's approach, Hooper allows his emotional music cues to adapt to the drama of the scene at hand, rather than using leitmotifs with relatively static significations.

Summary and Conclusions

Music is used in the traditional role of emotional signification in each Harry Potter film, but is used to address specific emotions in different ways by each director/composer collaboration. Notably, music is used as an emotional signifier of the fantasy dimension in each of the films to different degrees through its presence and application. Table 3.8 shows how music (or the lack of music) normalizes some spheres of the narrative while making other spheres fantastical.

In collaboration with Chris Columbus, John Williams's score establishes a relationship between a logical, rational, non-magical world without background music, and an emotion-filled, irrational, magic world filled with music. Additionally, John Williams uses a combination of leitmotifs and melodic gestures to reflect how characters feel (e.g. Hagrid's tear) or to reflect a subjective point of view (e.g. that Harry is the viewer's hero at the Quidditch game). Much as Williams's leitmotifs illustrate and

clarify the story's landscape (as was discussed in the section on invisibility) and characters' dramatic relationship to the landscape (as was discussed in the section on inaudibility), so too, Williams's leitmotifs illustrate and clarify the distinctions between the realm of muggles and the realm of magic.

Table 3.8. The application of music as an emotional signifier for the irrational dimension in Harry Potter films

Film	Type of Music—Signification	Contrasting Music—Signification
Stone	no music—the muggle world	music—the magical world
Chamber	no music—the muggle world	music—the magical world
Prisoner	no music/diegetic music—the muggle world	diegetic/non-diegetic music—magic world
Goblet	no music/diegetic music—the magical world	non-diegetic music—malevolent magic
Order	no music/diegetic music—the muggle world	full volume, non-diegetic music—malevolent and benevolent magic

This chart summarizes how different types of music are contrasted to signify normal and fantastical spheres in the Harry Potter films.

In collaboration with Alfonso Cuarón, John Williams continues using leitmotifs and melodic gestures to indicate the fantasy dimension and subjective emotions, and also includes a handful of set-pieces that support the emotional realm of singular scenes. For instance, during the encounter with the shape-shifting Boggart, the music changes between Professor Lupin's diegetic jazz record (reflecting objective safety) and the dissonant non-diegetic orchestral music (reflecting subjective fear and danger). This relationship between objectivity and subjectivity (reflected in the use of the two music genres) parallels the previously established relationship between the non-magical and magical worlds (reflected in the alternation between background silence and music).

In other words, the absence of music continues to signify the muggle world, background music continues to signify the magical world, and source music newly signifies either. In contrast to Williams's approach with the first director (Columbus),

which establishes separation between the muggle and magical worlds, this new approach establishes a musical bridge between the two dimensions. This is similar to the way that other slippage between music and visuals occurs in the source-scoring for the third film (as was discussed in the invisibility section), allowing viewers to experience a slippage in perception between reality, imagination, and fantasy. This approach is also related to the way that the varied musical landscape of the third film (including Renaissance music and twentieth-century jazz, as was discussed in the sections on invisibility and inaudibility) creates bridges with other historical dimensions as well. As we will see in the second half of our exploration of Gorbman's principles, this type of slippage also plays a role in the approach to continuity in the third film when music and visuals are coordinated in creative ways to create segues and sutures between scenes, ideas, and realms.

In collaboration with director Mike Newell, Patrick Doyle does not continue the pattern of signification in which the presence of music indicates magic, and instead presents the magical world with tangible familiarity by using more source music and much less background music. Non-source music only becomes a clear signifier for the fantastic in the visually elaborate scene depicting the malevolent magic used for Voldemort's rebirth. As such, the magical world is experienced as rather normal until this critical scene—when malevolent magic is experienced as truly magical. Although Patrick Doyle tends not to apply emotionally significant music to most of the dialogue, I gave two examples in which music provides an insider perspective on a character's subjective experience—first, when non-diegetic music dramatically supports Harry's wait to compete in the dragon task, and second, when diegetic lyrics lend commentary to Hermione's sad frustration at the Yule Ball. In both of these cases, the music emphasizes the human emotional element rather than the characters's relationship to their irrational, magical surroundings.

In contrast to Williams's and Cuarón's approach of building musical bridges between different dimensions, Doyle and Newell focus on the here and now—as witnessed in the several kinds of modern vernacular musics used as source music, and the distinct separation between this source music and background music (as was discussed in the section on invisibility). Furthermore, in contrast to the first two films which use leitmotifs as way to connect characters and events with what has come before and what is still to come, Doyle uses leitmotifs sparingly, and thus background music (when present) is more uniquely related to the scene it accompanies (as was discussed in the section on inaudibility), and does not emphasize connections with what has come before and what is yet to come. The effect of this approach is that viewers may experience the narrative as more immediate and more personal, but viewers are less likely to feel transported into a new landscape or to experience that landscape as magical.

Nicholas Hooper (in collaboration with David Yates) combines approaches from his predecessors in a way that establishes a new approach for the fifth film. Hooper recalls Doyle's use of modern-sounding source music by using piano music and the voice-over of a weather report at the beginning of the film, and also recalls Williams's use of music as a signifier for magic during the first scene by not including full volume background music until the arrival of the magical Dementors. The bridge between reality and fantasy that is created by this approach directly relates to the approach in the third film, but represents an alternate message. While Williams and Cuarón articulate the dimension of reality within the fantasy realm by alternating source and background music in the Boggart scene, Hooper and Yates emphasize the slippage of the magical realm into the real world with the emphasis on background music when the Dementors attack.⁴²⁰

⁴²⁰ This is also clearly related to Rowling's intentions of gradually showing this slippage as Voldemort continues to gain power.

Additionally, Hooper combines the approaches from his predecessors by using some leitmotifs, and using some shorter melodic and harmonic gestures for dialogue (e.g. when Harry is reunited with loved ones and when Harry becomes privy to important information about Voldemort). In this way, Hooper balances the degree to which music establishes connections between characters and their landscape, with the degree to which music establishes the here and now. Similarly, this affects viewer involvement in the story's landscape. At times, Hooper's music allows the viewer to observe, while in other times, Hooper's music allows the viewer to experience.

In this chapter, I presented my findings from a comparison between the applications of music in the Harry Potter films using the Classical Hollywood style as a model (as outlined by Claudia Gorbman). I showed how each of the Potter films uses music in traditional ways, and how each of the films also exhibits variation within the tradition. The accumulation of variations at a detailed level—as seen through the examination of Gorbman's principles of invisibility, inaudibility, and the representation of the irrational dimension—results in significant differences between the approaches to music in each film as a whole.

The two most provocative approaches to the principal of invisibility are witnessed in the third movie—in which Williams and Cuarón blur the boundaries of diegesis—and in the fourth movie—in which Doyle and Newell rigorously contrast source and non-source music. As we saw, the inclusion of source music made a significant impact on the landscape that each team of filmmakers set out to establish. How do these approaches to source music relate to Rowling's original text and intentions? How do the approaches from the other films (which use far less source music) relate to Rowling's novels in which there are several examples of musical events? Although I have briefly mentioned that each collaborative team made choices to include or exclude musical events from

Rowling's descriptions (or indeed, to invent their own source music events), I provide a thorough examination of these musical events in Chapter VII. By comparing the musical events as described by Rowling with the same or similar events as represented in the films, we can better understand how the filmmakers either transferred or transformed Rowling's social landscape into the cinematic medium.

Differences in the approach to inaudibility are drawn along national lines—at least when one considers the literal volume of music in the films. While Williams's (American) music is always distinctly heard, Doyle's and Hooper's (both British) music is often much softer.⁴²¹ However, when considering how music follows the form of the drama (as an expression of the approach to inaudibility) there are at least three distinct approaches in the Harry Potter films, encompassing the use of musical gestures that parallel action, the use of atmospheric music to parallel mood, and combinations of the two. As we saw, the degree to which music follows form establish different relationships between the viewer and the landscape of the film. How does music follow the form of each film as a whole, or further, of the film series as a whole? While I limited my discussion of form in this section to individual scenes (and in so doing, showed how each film engages viewers into the story's landscape), I pursue further the matter of music and form in the next chapter—which uses Gorbman's remaining principles to explain how music ties the films together from beginning to end.

My examination of the connection between the presence of music and emotion showed how each successive collaboration chose to represent the irrational realm in a strikingly different way. As we saw, the presence and prominence of background music is a strong indicator of the relative emphasis on fantasy in each film. This matter speaks directly to the story filmmakers wished to tell, and deserves greater attention. I continue

⁴²¹ The directors who collaborated with Williams are both from North America, while the directors who collaborated with Doyle and Hooper are both from the UK.

my examination of the musical representation of the irrational realm in Chapter VI by exploring melodic motifs and instrumental timbres that are used to signify elements of magic. I also add to this examination the exploration of how music contributes to the spectacle of the films, which is another form of fantasy as escapism in cinema.

This chapter also touched on the relationship between background music and the more general realm of emotion. At the level of the specific, emotions are signified the most often by Williams (in the first three films), and are signified the least often by Doyle (in the fourth film). While Williams uses leitmotifs for nearly every film music role (including the representation of emotion), both Doyle and Hooper use more atmospheric music. How do these differing approaches affect the emotional threads that run the course of the film series? How do different approaches affect the representation of characters and situations? Chapter V addresses this matter in detail, focusing on the changing musical themes for love, loss and death, the rise of evil, and its conquest.

CHAPTER IV
APPLICATIONS OF CLASSICAL HOLLYWOOD STYLE IN HARRY POTTER
FILMS: THE ROLES OF MUSIC IN FILM, PART TWO:
FROM BEGINNING TO END

Introduction

This chapter continues my findings from a comparison between the applications of music in the Harry Potter films and the traditional approach to film music that Claudia Gorbman refers to as the Classical Hollywood style. As in the previous chapter, I argue that the accumulation of variations that the films exhibit within the tradition results in significant differences between the approaches to music in each film as a whole. This chapter continues the discussion by examining how Gorbman's remaining principles (numbers four through seven) play out in the five available film DVDs.

In the first part of this examination (found in the previous chapter), I showed how each of the musical soundtracks articulates the landscape of the story differently and engages the viewer with the landscape at different levels. I illustrated how examples of source music establish geographic, historic, and cultural atmospheres unique to each film, and how alternations between background music and either source music or silence distinguish the dimensions of fantasy in the story. Further, I explained how the degree to which music follows the form of action and drama within scenes plays an important role in establishing the viewer's relationship to the landscape—as either an observer or

participant. While these matters concern how music provides context for each of the films, I have yet to discuss how music aids in the linear progression of each film.

How does each film begin and end? How does music help introduce the story at each beginning and facilitate closure at each end? How does music provide continuity and unity as the film progresses? How does music help organize characters, events, and ideas that viewers must take account of in order to enjoy the narrative and appreciate the story that the filmmakers wish to tell? How does the music of each film relate to itself? How does the music of each film relate to the other films?

As we will see, an exploration of Gorbman's remaining principles shows us how film music facilitates the linear progression of each film. My examination of how Gorbman's principle of narrative cueing (principle IV) plays out in the Harry Potter films leads to an exploration of film beginnings and endings. This examination shows how the music at the limits of each film serves to sum up the main narrative points of each film, and how musical introductions and resolutions can be either congruent with or complementary to film visuals. The examination of formal and rhythmic continuity (principle V) reveals how major narrative transitions are negotiated with music, as well as how the music functions as a connective tissue in general. The final focus on the principle of unity (principle VI) takes account of musical elements that are woven within each of the films. As previously stated, Williams uses leitmotifs to weave the first two films together, but as we will see, later films are woven with different musical elements. A summary and conclusion will include an examination of Gorbman's seventh principle, which acknowledges how principles may be violated in order to serve other principles.

The differences in approach that we explored through an analysis of Gorbman's first principles continue to play out in the examination using Gorbman's remaining principles. In part one of this examination, I argued that Williams's music (in

collaboration with Columbus) saturates the first two films, and both illustrates and clarifies the magical world for the viewer. As we will see in part two, this approach provides congruent messages between film beginnings and endings, clear markers for temporal and geographical shifts, and musical cross-references that stitch the narrative together. In part one I argued that Williams's music (in collaboration with Cuarón) also saturates the third film, but with added complexity that amplifies (rather than clarifies) major narrative ideas. As we will see in this chapter, this approach creates a more linear progression between the film beginning and end, provides elaborate markers for temporal and geographical shifts, and braids (rather than stitches) the narrative together with juxtaposing musical material. In part one I argued that Doyle's music (in collaboration with Newell) deconstructed many of the illustrations and clarifications established by Williams's background music, and emphasized a more realistic socio-cultural landscape with source music instead. As we will see in part two, this approach produces a less congruent beginning and end (that also relates the least to the other films), provides few if any markers of temporal and geographical shifts, and staples the narrative together with atmospheric reminders of the narrative tensions. Finally, in part one I argued that Hooper's music (in collaboration with Yates) skillfully negotiates the approaches of the predecessors in order to suit the drama. As we will see in part two, this approach provides a largely congruent beginning and end, produces clear and sometimes creative markers for temporal and geographical transitions, and eases the narrative together with an atmospheric gel (often infused with energizing rhythms).

Gorbman's Fourth Principle: Narrative Cueing

According to Gorbman, the semiotic duties of classic Hollywood style film music can be classified in two ways: as referential cues and as connotative cues.⁴²² The first category, referential cueing, includes film beginnings (in which title music sets mood and genre, states a prominent theme or two that will be restated throughout the narrative, and defines the beginning of the narrative) and film endings (in which “musical recapitulation and closure reinforces the film’s narrative and formal closure”). As well, referential cueing can include demarcations of time, place, and stock characterizations (as I have explored in the previous sections on invisibility and inaudibility), and indications of a subjective point of view (as I discussed in previous sections as well).⁴²³

Sometimes the indication of a subjective point of view is displayed by association between a theme and a character on screen, repetition of a thematic association, orchestration of previously sung music, and reverberation.⁴²⁴ That is to say, the presence of a theme (separate from its specific musical qualities) can lead the viewer to a specific interpretation of the drama. Gorbman gives example of music for *Of Human Bondage* (score by Max Steiner) in which the male protagonist makes a statement about music heard at a restaurant where he dines with his love interest: “I love that music: it makes me think of you.”⁴²⁵ As such, the repetition of this theme as nondiegetic music signifies

⁴²² Kathryn Kalinak describes these conventions as making a musical parallel with that which is explicit and that which is implicit. Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film*, 84. Music may reference the explicit by drawing attention to particular characters, objects, places, or narrative ideas; and music may connotatively draw attention largely unseen narrative elements such as emotions and emotional relationships between characters.

⁴²³ Gorbman, *Unheard Melodies*, 83.

⁴²⁴ *Ibid.*, 83.

⁴²⁵ *Ibid.*, 84.

the protagonist thinking of his love interest. This is a very important matter in the Harry Potter film music soundtracks, as all of them are built on the idea of leitmotifs, at least in part. The majority of these leitmotifs will be discussed in the course of the following chapter, which explores how the leitmotifs and the subjective narrative ideas they represent evolve over the course of the films. As we shall also see, the inclusion of specific themes at the beginnings and endings of the Harry Potter films can lead viewers to specific interpretations of these films—a subject which will be examined in this section.

Above all, music as a signifier of emotion has an extraordinary capacity to influence specific moods and emotions through the second category, connotative cueing. Virtual and literal lexicons of musical connotation developed in nineteenth-century dramatic practice and twentieth-century prescription, codifying musical meaning for the classical Hollywood film.⁴²⁶ While connotations of meaning are imposed with the use of any of several musical elements including range, tempo, and rhythm, Gorbman suggests that two main musical elements, orchestration and melody, are most commonly effectively employed.⁴²⁷ This is certainly the case in the Harry Potter films, and will be included in the discussion here, as well as the one to follow in Chapter V.

Narrative film music, both referential and connotative, provides a foundation of meaning for the images it represents.⁴²⁸ As we have already learned, melodic, harmonic, rhythmic, and instrumental elements “imitate or illustrate physical events on screen,” set stages of mood, interpret narrative events, and “indicate moral/class/ethnic values of

⁴²⁶ For instance, Guisepppe Becce’s *Kinobibliothek* (1919) and Erno Rapee’s *Motion Picture Moods for Pianists and Organists: A Rapid Reference Collection of Selected Pieces Adapted to Fifty-Two Moods and Situations* (1924).

⁴²⁷ Gorbman, *Unheard Melodies*, 86.

⁴²⁸ *Ibid.*, 84.

characters.”⁴²⁹ In many cases, Gorbman points out, the music reinforces and makes clear the interpretations that have already been indicated by film visuals, dialogue, sound effects and other cinematic elements (lighting, color, tempo, and so on). How does music, both referential and connotative, provide a foundation for each of the Harry Potter films?

For this study, I focus on the music used for the beginnings and endings of each of the films in order to explore how the musical soundtracks reinforce interpretations that, as Gorbman’s suggests, may have already been indicated by other film elements such as visuals and dialogue. I include music that occurs during the film title and opening scene, and music at the story’s conclusion, including also the first themes heard during ending credits.⁴³⁰ This examination helps us to answer questions such as: what is each film really about? How does the music at the beginnings and endings of each film lead us to conclusions about what each film is about? Does the music point us toward one answer or many answers? Is the musical resolution to the film the same as the visual resolution to the film? Additionally, this exploration helps us identify how the films are organized as a sequence of episodes. For instance, does each film episode begin in the same way? Are there examples in which the ending of one film relates musically to the beginning of the next film? Are there ways in which each film uses music to either tie-up loose ends or leave them dangling suspensefully?

As we will see, the music at the beginning and ending of the first film shows us that the film is about magic and love. This musical interpretation is congruent with film visuals, and provides a tidy resolution (through musical symmetry) with satisfying

⁴²⁹ Ibid., 84.

⁴³⁰ Generally speaking, I consider the first half minute of credit music, but not the entire selection of themes used for the credits. The former is the music that plays as audiences leave the theater, and therefore provides a reliable indication of the narrative ideas that filmmakers want the audience members to leave with.

closure. Similarly, the music at the beginning and ending of the second film emphasizes the lesson of magic and love, though this is not entirely congruent with film visuals. Furthermore, the same music is used at the end of the first movie as is used at the beginning of the second, thus creating a strong link between the two. The music used at the end of the third film is congruent with visuals, yet is not the same as the music used for the first two. Instead, several motifs are used to paint a fuller and richer, but less tidy picture of the film's resolution and emotional closure—suggesting many themes inclusive of magic, love, mischief, self-discovery, freedom, and belonging. The music at the beginning and ending of the fourth film is the least symmetrical, and instead suggests complementary opposition. At first, music suggests that the film is about the rise of evil, then later suggests that the film is about choosing right from wrong with the support of a strong community. This is the only film that emphasizes narrative progress over themes of magic and love at the introduction and conclusion of the story. In yet a new variation, the music at the beginning and ending of the fifth film negotiates the approaches from the previous films in order to exhibit symmetry, congruency, and complementary opposition, as well as to emphasize magic, emotion, and narrative progress. Similar to, and yet different from the previous films, the fifth musical soundtrack tells us that the story is about magic, the power of loving friendships, and the empowerment of organization in the fight against evil.

Narrative Cueing: *Harry Potter and the Sorcerer's Stone*

As I have argued in previous sections, John Williams's music for Harry Potter films seems to "catch everything," much like Max Steiner's approach to golden age Hollywood films. Nearly every shift of camera focus and each turn of dialogue is treated

with musical commentary that clarifies the relationship between cinematic details and the overall narrative. This approach begins from the moment the first film begins. In *The Sorcerer's Stone*, the narrative begins with a prologue scene (in which characters such as the infant Harry and Hogwarts staff are introduced, along with some narrative clues to the plot), pauses to visually present the movie's title (*Harry Potter and the Sorcerer's Stone*) along with title music ("Hedwig's Theme"), and then begins the main body of the narrative (when Harry is nearly eleven years old). In other words, music initiates the atmosphere of magic, introduces the main characters, then launches the main story.

The prologue itself begins with a tableau of an owl sitting on a lamppost on a misty night, accompanied by a celeste leitmotif signifying "magic afoot" through its alignment with film visuals (SS DVD :17). Both the "magic afoot" motif and "Hedwig's Theme" (also heard during the prologue) include musical codes for magic such as (1) unexpected chromatic melody notes (which suggest the absence of natural laws)⁴³¹, and (2) the use of the celeste (which has historical dramatic associations with the benevolent spectrum of the supernatural). Additionally, the "magic afoot" theme includes unexpected rhythmic hesitations which subvert expectation. Furthermore, "Hedwig's Theme," (the film's main theme) is in triple meter which is culturally coded as less rational in the historical language of music for drama.⁴³² Viewers can gather from the misty visuals and the unusual melodies and instrument choices that the film will include mystery and magic. The high pitch of instruments (though with a gentle timbre) suggest the family-friendly nature of narrative. The choice of conventional orchestral instruments suggests a traditional narrative presentation style. When the title image reading "*Harry Potter and the Sorcerer's Stone*" interrupts the prologue accompanied by a louder, full

⁴³¹ This will be discussed later in greater detail in Chapters VI and VII.

⁴³² Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota, 1991).

orchestra version of “Hedwig’s Theme” resplendent with vocal chorus “aah” and sound-effect thunder, the grandeur of the increased texture and volume indicate the epic nature of the story while the chorus further implies mystery and otherworldliness (SS DVD 3:59).

Following the model in Rowling’s original novels, each of the Harry Potter films has two narrative resolutions: first a resolution to a trial Harry has faced (usually reflected in a conversation between Harry and an older male character), and second, a conclusion to each school year during which he is reunited with his friends before leaving Hogwarts for the summer holiday.⁴³³ In *The Sorcerer’s Stone*, the music used for the first resolution is the same as the music used for the concluding scene, and both instances of music are congruent with the film visuals. After Harry faces (and defeats) Voldemort while trying to protect the powerful Sorcerer’s Stone, he seeks an explanation of how he survived the events from headmaster Albus Dumbledore—who reveals to Harry that his mother placed a protective spell of love on him. During Dumbledore’s explanation of “love, Harry, love,” the viewer hears “Hedwig’s Theme” (SS DVD 2:16:06) followed by a leitmotif that signifies Harry’s reflection on his love for his parents and their love for him (SS DVD 2:16:36).⁴³⁴

Three scenes later, when Harry prepares to board the train leaving Hogwarts, Hagrid (the Hogwarts gamekeeper) presents him with a photo album with pictures of his

⁴³³ Using this rationale, each story may also have two beginnings: one at the start of the film, and the other when Harry arrives at Hogwarts. However, because of the stylistic precedent of the first film, I characterize Harry’s arrival at Hogwarts as a geographic transition (to be discussed in the next section) rather than a new narrative beginning. That being said, the music in the fourth film articulates Harry’s arrival at Hogwarts as a beginning to the story, as we will see in the following section on Gorbman’s principle of continuity.

⁴³⁴ The viewer knows that the “Love/Reflection” theme indicates Harry’s feelings of reflection and love because this referential association of subjectivity is established in a previous scene when Harry literally reflects on his long lost parents in the magical Mirror of Erised—a mirror that reflects one’s deepest desires. This theme will be discussed in greater detail in later chapters.

parents. From this point until the moment when the train departs, the music alternates between the “reflection/love” theme and “Hedwig’s Theme” (SS DVD 2:22:09)

The recapitulation of these two themes reinforces both the premise of the film (i.e. magic), the emotional resolution of the film (i.e. that Harry has found a world in which he experiences love) and the resolution of the narrative’s mystery (i.e. that Harry survived the un-survivable because of a magic spell of love). In this way, the music is entirely congruent with film visuals. Significantly, the recapitulation emphasizes magic and emotion. As we will see, this is different from the later films, which emphasize narrative progress and do not always emphasize magic.

Narrative Cueing: *Harry Potter and the Chamber of Secrets*

John Williams’s music for the second film, *The Chamber of Secrets*, also seems to “catch everything,” following Max Steiner’s illustrative model of narrative cueing.⁴³⁵ This movie begins with statements of “Hedwig’s Theme” and the “reflection/love” theme—that is to say, it begins with the same music that is at the end of the previous film—then reverts to silence and occasional “inaudible” music during opening scenes at the Dursley home. Music saturates the narrative once more when Harry returns to the Wizarding world and the narrative ultimately ends with the same themes with which the film began—“Hedwig’s Theme” and the “reflection/love” theme. By following the precedent set for musical beginnings and endings in the first film, Williams’s music provides considerable continuity between the first two films. As well, the message indicated at the musical boundaries of the second film is the same—the film is about magic and love.

⁴³⁵ Gorbman, *Unheard Melodies*, 87.

While these musical themes are generally congruent with film visuals, the ending music does not specifically reflect either the emotional ending or the resolution to the mystery of the narrative as it does in the first movie. When the first movie ends with the “reflection/love” theme, it appropriately reflects the emotional resolution of the film—that Harry has entered a world in which he can experience love; and appropriately reflects the resolution to the first mystery—that Harry was able to escape death at the hands of Voldemort through the power of his mother’s love. In contrast, the second film has a different emotional/moral resolution and a different answer to the mystery at hand.

In Harry’s meeting with Professor Dumbledore (i.e., the emotional resolution to the film), Dumbledore explains that Harry’s victory over the venomous Basilisk and the embodied memory of Voldemort in *The Chamber of Secrets* (located in the depths of Hogwarts) was due in large part to Harry’s loyalty (CoS DVD 2:18: 45).⁴³⁶ Indeed, Harry made a critical choice to stay loyal to Hogwarts as an institution of “good” when he argued that “Dumbledore will never be gone...” during his battle with the evils in the chamber. It is after this pronouncement that Dumbledore’s magical phoenix (named Fawkes) flies to him bringing him magical weapons, and ultimately saves him from death.

In *The Chamber of Secrets*, and indeed, throughout the film, Harry learns about many of the ways that he is similar to Voldemort. When Harry asks Dumbledore for affirmation of what separates him from Voldemort during their closing conversation in the film, Dumbledore responds that it is “our choices, not our abilities that make us who we are” (CoS DVD 2:20:35).⁴³⁷ When phrases from “Hedwig’s Theme” are interjected throughout this dialogue, it reflects the theme’s general association with magic

⁴³⁶ We hear “Hedwig’s Theme” under Dumbledore’s dialogue.

⁴³⁷ This is also a statement of moral resolution at the conclusion of *Sense and Sensibility* by Jane Austen (that is to say, an author for whom Rowling has stated great admiration).

(especially with benevolent magic) and with Hogwarts, but does not specifically reflect either the notion of loyalty or the idea of choice. Similarly, when the “reflection/love” theme is heard following an orchestral at the conclusion of the film (CoS DVD 2:30:31), it might signify the idea of love as a choice that separates Harry from Voldemort, or might generally reflect Harry’s developing, positive relationships with friends and colleagues, but does not specifically reflect the resolution to the mystery or the resolution of Harry’s personal emotional growth.

There are other possible musical choices from which the filmmakers might have chosen in order to better reinforce the narrative resolution. For instance, the “Hogwarts Forever” theme from the first film might have been used to represent Hogwarts, and “Fawkes the Phoenix” might have been used to represent loyalty (because this bird’s arrival during Harry’s crisis in *The Chamber of Secrets* signifies Harry’s loyalty to Dumbledore). However, no other theme specifically signifies the idea of choices. Furthermore, these alternate themes may not be able to establish the same kind of symmetry with the opening of the film as the use of “Hedwig’s Theme” and the “love/reflection” theme create, nor the emotional power that the recurrence of the title music exhibits. As it stands, it appears that the filmmakers valued the musical symmetry of the film and the continued message of magic and love over complete congruency with film visuals.

When I argue that themes are misaligned with narrative ideas, I am favoring my own interpretations above the choices of the composer and director. Gorbman reminds us that film music not only reflects interpretations, it also creates the interpretation. Thus, another reading of the aforementioned scenes suggests that the ideas of magic (as signified by Hedwig’s Theme) and love (as signified by the “love/reflection” theme) are always the most important resolutions to the mystery and the emotional conclusion of the

Harry Potter narratives, regardless of more specific variations on those themes. From this perspective, the ending music of the film is congruent with visuals because the music sets the interpretation, not the other way around.

Nonetheless, Williams's system of leitmotifs is used more diligently throughout the second film than in any of the other Potter films (including those using different systems of musical themes). For instance, there are several examples where the music responds correctly to the clues of the mystery in ways that the viewer might recognize only in hindsight. These examples and others will be the focus of my discussion of leitmotifs for mystery in Chapter V.

Narrative Cueing: *Harry Potter and the Prisoner of Azkaban*

John Williams's score for the third film also seems to "catch everything" in the Max Steiner style of narrative cueing and illustration—although Williams tends to use longer themes rather than shorter leitmotifs in the third film (as was discussed in the previous chapter). That is to say that Williams's approach to narrative cueing is similar to that for the first three Harry Potter films.⁴³⁸ As was argued in the previous chapter, one way that the third soundtrack differs from the previous two is with regard to referential cues for time and place. While the first two Potter film soundtracks use instrumentation to distinguish music for magic (e.g., the use of celeste in Hedwig's chromatic waltz theme) from music for emotion (e.g., the use of conventional instrumentation and melodies for other themes), the third Potter musical soundtrack additionally distinguishes multiple layers of time existing simultaneously. This is accomplished by incorporating twentieth-century jazz style music (played by swing

⁴³⁸ Adaptor Williams Ross may have had more direct control over narrative cueing in the second film, but followed Williams's model for the first film.

ensemble and orchestral jazz instruments) and Renaissance-like dance music (played by a period instrument ensemble), along with neo-romantic orchestral music. The intertwining of these instrumental ensembles allows the film to provide a richer musical text, but the result is less clear than in the first two films. As we will see, the approach of presenting multiple ideas at one time also relates to the music at the beginning and end of the third film. This is in contrast to the first two films which both have relatively tidy musical resolutions.

Like the first two Potter films, *The Prisoner of Azkaban* begins with a statement of “Hedwig’s Theme.” Unique to the third film, the opening visuals integrate the Warner Brothers logo, the title of film and the opening scene all together, and are all accompanied by “Hedwig’s Theme.” At first, the viewer sees a glowing light in the distance accompanied by a narrative sound (i.e., a sound representation of the glowing light). “Hedwig’s Theme” begins on the celeste and the glowing light gradually becomes closer, preceded by the Warner Brothers logo. The camera shot passes through the logo and through the bedroom window where Harry is practicing magic under his bed sheet. The implication of this visual shift is that the light from his wand is the source of the light first seen in his window. The melody pauses, though the accompaniment continues, when Harry’s Uncle Vernon opens the bedroom door. Harry pretends to be asleep and Uncle Vernon leaves. The “Hedwig’s Theme” melody returns with fuller instrumentation as Harry returns to his practice.⁴³⁹ The light from his wand fills the screen, after which the the film title appears, accompanied by the main melody played by F horns. The visuals travel again through Harry’s window, where Harry again pauses his magic practice in order to feign sleep when Uncle Vernon checks on him a second time.

⁴³⁹ This provides another example of how different elements of music are alternated in order contrast the magical world with the non-magical world.

“Hedwig’s Theme” concludes, and the music ultimately stops as the next (muggle) scene begins.

As in the two previous films, the use of “Hedwig’s Theme” at the beginning of the film signifies the magic of Harry’s specific actions as well as the general fantasy that viewers should expect in the unfolding story. As a tool for and approach to continuity, the theme also provides a Harry Potter pedigree for the third movie in the franchise. That is to say, the logo and title music tells the viewer to expect a continuation of the stories presented in the first two films, even though the third movie has a different director. The artful combination of production logo, film title, opening scene, and title music presented with signifiers of cinematic magic (e.g. the presentation of visuals not possible in real life) suggests that the film will amplify the idea of magic in clever ways.

Unlike any of the other films, *The Prisoner of Azkaban* does not explicitly include a conflict with the adversary Voldemort (though plenty of other dangerous confrontations occur), and furthermore is the only one of the Harry Potter films to provide emotional resolution in conversations with two (rather than one) adult male mentors—neither of whom is Professor Dumbledore.⁴⁴⁰ When Harry expresses frustration that his actions during the critical conflict did not make enough difference in the eventual outcome of events, his mentor Professor Lupin responds with moral advice, explaining that Harry’s actions made all the difference—he uncovered the truth, and an innocent life was spared (PoA DVD 2:07:19). No music is heard during the discussion, but one of Lupin’s swing records plays before the dialogue (i.e., as a referential cue of Lupin’s character, PoA DVD 2:06:08), and an oboe quotes Antonio Caldara’s aria “Sebben Crudele” as the two

⁴⁴⁰ This provides another example of how the landscape of Harry’s world expands in the third film. While Harry has only one adult male mentor in the first two films, the third film emphasizes that Harry now has three reliable mentors—perhaps even four, if one counts Mr. Weasley, who has a frank discussion with Harry at the beginning of the film.

leave the room (i.e., as a connotative cue of Lupin’s disposition, PoA DVD 2:08:17).⁴⁴¹ The unheard lyrics for this tune, which state the author’s intention to go on loving in spite of setbacks, may also serve as a musical reflection of Lupin’s advice for Harry—to go on making an effort, loving despite setbacks.⁴⁴²

In another, more significant discussion between Harry and his Godfather Sirius Black, Harry’s yet unrequited longing for family is realized through the historic, familial, emotional, and legal connection to Sirius Black (PoA DVD 2:03:38). Sirius affirms the emotional connection shared between them and with Harry’s parents when he states, “The ones that love us never really leave us, and they can always be found in [one’s heart]” The third film’s version of the “love/reflection” theme (“love/reflection/longing”) swells as he speaks (PoA DVD 2:04:06), and continues to swell until the end of the scene.⁴⁴³ In the final scene of the film, depicting the end of the school term, Harry flies off on a new broom (sent to him by Sirius Black) and the viewer hears a portions of “Hedwig’s Theme” (the main theme as well as another phrase with similarities to “Double Trouble”), “Victory”⁴⁴⁴ (a theme depicting personal successes, often involving flight), and then Hedwig’s Theme along with “Double Trouble” (signifying mischief) as the credits begin to roll (this sequence begins PoA DVD 2:09:20).

The latter selection of leitmotifs manages to encompass many aspects of the narrative conclusion. As such, the resolution is not as tidy as in the first two films, but

⁴⁴¹ Caldara’s aria tune from 1710 also serves as a referential cue signifying the historic past as a layer of time in the magic world.

⁴⁴² There may also be an allusion to the opera for which this aria was originally written, *La costanza in amor vince l’inganno* (Faithfulness in love conquers treachery).

⁴⁴³ This theme exhibits the same narrative signification and shares similar musical codes with the original “reflection/love” theme, but is a new theme with a new melody, harmony, rhythm, and so on.

⁴⁴⁴ As mentioned previously, this is called “Nimbus 2000” in published scores.

the emotional closure may be more satisfying. At the level of specific referential cueing, Harry's final broom flight is accompanied by music that often accompanies Harry's personal satisfaction and broom flight (i.e., "Victory"). At the level of general referential cueing, "Hedwig's Theme" signifies magic in both the final scene and in the end credits. At an emotional, connotative level, the "Victory" and "Double Trouble" themes (although they do not have the same significance as the "love/reflection" theme) are indirectly congruent with knowing loved ones in Harry's heart. Indeed, it is in this film that Harry learns that he, his godfather Sirius Black, and his mentor Professor Lupin (as well as Harry's father before him) have all been predisposed to mischief, and it is Sirius Black himself who sends Harry the new broomstick that provides him with the liberation of flight.⁴⁴⁵ The combination of these themes at the film's end speaks to the events that have occurred in the film, and also to Harry's growing awareness of his own identity and how this identity fits in the context of the magical world. Even more so, these themes reflect Harry's moment of exhilaration (i.e., more than they reflect narrative progress), and in so doing, emphasize the magic and emotion of the film, much as the music from the first two films accomplishes.

Narrative Cueing: *Harry Potter and the Goblet of Fire*

In contrast to the preceding approaches (i.e., that seem to "catch everything"), Patrick Doyle's score for the fourth film engages in very little referential cueing at the level of the specific. That being said, instrumental fanfares occur regularly to demark the

⁴⁴⁵ In Chapter V, I will continue my discussion of these themes, claiming that both the film's visuals and soundtrack amplify the idea of mischief as a major narrative thread. There is also a direct connection between the immediate broom flight and Harry's Godfather because Sirius sent him the broom on which he flies. Furthermore, these themes suggest Harry's independence, which is ironically only available to him at Hogwarts with the connection of legal guardianship.

beginnings of official events (such as the Quidditch World Cup, the tasks in the Tri-Wizard Tournament, and the grand entrance into the Yule Ball) and examples of diegetic music (such as school orchestra and band performances) reference time and place with connotations of familiar, contemporary experiences. As I have argued previously, these contemporary examples are in contrast to the neo-romantic soundtracks evoking timelessness in the first two films, and also in contrast to the third, mixed-genre soundtrack evoking multiple perspectives of time. Moreover, the emphasis on musical familiarity in the fourth film is in contrast to the efforts to represent the unfamiliar in the previous films.⁴⁴⁶ In other words, choices in the fourth film tend to disrupt the patterns of expectation set by the first three films. As such, the musical soundtrack makes distinctions between the realistic atmosphere and the emotional atmosphere, but does not distinguish a magical atmosphere or emphasize specific cued emotions.

There are also important differences in the way that music marks the beginning and end of the fourth film that break from the models of the previous films—in music, style, and message. As we will see, the fourth film is the first in the series to vary the music of “Hedwig’s Theme” from John Williams’s original (used in the first three films), is the first to leave out “Hedwig’s Theme” at the end of the film, and is the first to use new themes at the end of the film to indicate narrative progress, but not necessarily emotional closure. As a result, the music at the beginning and ending of this film tells us that this story is about the rise of evil and Harry’s trials in the Goblet of Fire tournament as a representation of the potential conquest of evil. The music is not entirely congruent with film visuals in the introductory and closing scenes of the film, but indeed reflects director Newell’s statements of intent that the rise of evil would be the spine of the story.

⁴⁴⁶ I will continue this discussion in the examination of musical codes for magic in Chapter V.

At the very beginning of the film, new music consisting of an orchestral crescendo pierced by two striking notes (played by strings and woodwinds, and akin to the famous slicing motif from *Psycho*) accompanies the the image of the Warner Brothers logo (GoF DVD :00—:19). The first scene, a prologue of sorts,⁴⁴⁷ follows with the visual of a snake slithering through a graveyard at night accompanied by repetitions of a snake-like musical motif (GoF DVD :20—:52). As a referential cue, this motif seems to signify the snake, but is used later to more generally signify that evil is on the move.

Then the film title, which emerges in the sky above the graveyard, is accompanied with a brief statement of “Hedwig’s Theme” (GoF DVD :53—1:10) The theme is played by conventional orchestral instruments (i.e., rather than celeste and harp), is no longer in triple meter, and has less frequent chromaticism. Patrick Doyle uses John Williams’s “Hedwig’s Theme” only twice during the fourth film, and makes significant musical changes to the melody, harmony, and rhythm; and also changes how the theme aligns with visuals—which shifts the signification of the theme. These changes alter the sound of “Hedwig’s Theme” considerably, represent an important example of musical continuity and change throughout the films, and will be investigated more thoroughly in the case study of “Hedwig’s Theme” in the Chapter VI.

When the camera focuses on a house beyond the graveyard, this music makes a transition back to the snake-like theme (GoF DVD 1:11—1:19), and adds another phrase which tends to signify Voldemort himself (GoF DVD 1:39—2:00), as well as another motif that tends to signify more general mystery (GoF DVD 2:01—2:07). The scene continues as a prologue exposition about how Voldemort and his minions are gathering resources for evil ends.

⁴⁴⁷ I say a prologue “of sorts” because as we will see, the background music suggests that all of the scenes leading up to the arrival at Hogwarts are part of long prologue to the school year.

To be clear, this is the first Potter film that does not begin at the Dursley house and does not begin with signifiers for benevolent magic. Instead, ominous visuals and the connotations of the new, chromatic music alert viewers that malevolent magic should be expected in the new installment. In fact, an important part of the film is about the rise of evil (as was shown in the discussion of Gorbman's third principle). This directly relates to director Newell's belief that Voldemort's physical rise to power is the spine of the story (as published statements established in Chapter II).

Now let us consider what the concluding scenes tell us. Toward the end of the narrative when Harry has a personal conversation with Dumbledore following the critical conflicts of the plot, Dumbledore gives him moral advice and affirmation, saying, "Dark and difficult times lie ahead. Soon we must all face the choice between what is right and what is easy. Remember this, you have friends here, you are not alone." Paradoxically, no music supports this crucial statement (GoF DVD 2:20:33—2:20:52). What kind of effect results from this approach? Connotatively, the emotions conveyed by the absence of music in the moment seem to contradict the dialogue. Either Harry still feels alone (following a motif of separation and isolation within the fourth film) or he really is alone (despite Dumbledore's suggestion to the contrary).

Music in the final scene and credits may indirectly answer to this contradiction. As students from Hogwarts and the visiting school delegations hug and wave goodbye, Harry, Ron, and Hermione meet up in an outside corridor. As students leave and the friends meet up, walking toward the exit together, orchestral music summarizes Harry's experiences during the year by alluding to leitmotifs such as the somber, and honorable "Hogwarts hymn," the two themes for the arrival of foreign visitors, and the tournament theme (GoF DVD 2:21:43—2:23:36).⁴⁴⁸ While these musical themes are only implied

⁴⁴⁸ In fact, the music begins at a very low volume prior to this when two melodic motifs allude to the round "Now the day is over," then Humpderdink's prayer from *Hansel and Gretel* occurs (GoF DVD

with melodic gestures and instrumentation in the musical cue for the final scene, they are explicitly presented in the end credits, which begin with the altered Hedwig's Theme, followed by "Foreign Visitors," and "Hogwarts Hymn" (GoF DVD 2:23:40, 2:24:07, and 2:24:21).⁴⁴⁹ These themes recapitulate for viewers how Harry has been successfully tried and tested as a representative of Hogwarts (i.e. as a tournament champion), that he belongs to an honorable association as a student at Hogwarts, and that he belongs to an extended association of cooperative witches and wizards around the globe. In other words, these musical themes indirectly reflect Dumbledore's assertion that Harry is not alone, and emphasize the importance of the extended supportive community of witches and wizards in which Harry exists. In this way, the music is reasonably congruent with film visuals and with the narrative content as a whole.

However these themes do not convincingly reflect an emotional closure to the film because each was previously used as a referential cue (rather than a connotative one). For instance, the "Hogwarts Hymn" is first heard during Dumbledore's speech about the trials of the Tri-wizard tournament; the themes for foreign visitors referentially mark their arrival; and the "Tournament" theme cues events in the tournament. In other words, none of the themes tells us that Harry experiences an emotional closure. Furthermore, none of these themes appears to speak directly to Dumbledore's assessment that the time for choosing between "what is right and what is easy" (i.e., between good and evil) is upon them. Indeed, Harry has many opportunities to choose between right and wrong during the course of the film, and while no one theme uniquely represents this, my discussion of the rise of evil and its conquest in the following chapter (Chapter V)

2:21:28, 21:35). These two allusions may serve as a way of defining the temporal length of the story in musical terms—although the film is two hours in length, the visuals and dialogue depict an entire school year, and yet the music suggests that the characters have come to the "end of the day."

⁴⁴⁹ These are the titles given in published materials.

will show how a set of related melodies represents this idea with a musical metaphor. As such, the re-capitulation of the musical themes at the end of the film emphasizes narrative progress, but does not reference magic or emphasize emotional closure.

Structurally, *The Goblet of Fire* is the first of the Harry Potter films to present the first and final scenes without statements of “Hedwig’s Theme.”⁴⁵⁰ Instead, other music is used for narrative cueing. Music signifying the rise of evil is used during the opening scene of the prologue, and music signifying the events of Harry’s school year is used during the final scene. As such, there is no direct symmetry between music used at the beginning and end of the film (as occurs in the previous films), nor are there strong links to music used at the beginnings and endings of the other films (with the exception of “Hedwig’s Theme,” which is only used as the musical marker for the franchise). Furthermore, unlike the previous film conclusions, the notion of magic (as signified by the presence of the Hedwig’s Theme) is not an implied aspect of the narrative resolution. Instead, the beginning and end of the film have a complementary relationship in which the opening scene musically depicts a crisis (i.e., the rise of evil) while the ending scene musically depicts the resolution to the crisis (i.e., solidarity against evil). This is different from the earlier films in which Harry experiences a lack of something at the beginning of the film (e.g., a lack of love) and a liquidation of the lack at the end of the film (e.g., gaining love).

⁴⁵⁰ The first scene includes the altered “Hedwig’s Theme” only as a signifier of the film title (which is integrated into the prologue scene), and does not connect it to first scene visuals. The end of the film uses Hedwig’s Theme only in the credits.

Narrative Cueing: *Harry Potter and the Order of the Phoenix*

As I have argued in the previous chapter, Hooper's approach tends to integrate the approaches of his predecessors. As such, the music at the beginning and ending of the fifth film is largely congruent with film visuals, and emphasizes magic and emotion, as well as narrative progress. Like Doyle's work for the fourth film, Nicholas Hooper's music for the fifth film provides narrative cueing for larger narrative ideas (as described previously for the representation of places like the Ministry of Magic) and like Williams's work on the third film, Hooper sometimes provides narrative cueing within a musical theme (such as when visual and musical events align in "Fireworks"). However, unlike Williams's work for the first two films, Hooper does not use the swift alternation of leitmotifs as a tool for cueing. Instead, Hooper's music is often both atmospheric and directly related to the narrative idea of the moment. The result of this approach at the introduction and closure of the story conveys to the viewer that this film is about magic, about the power of friendship, and about the empowerment of organized groups of individuals.

At the beginning of the film, the Warner Brothers logo and film title are presented with the visual of a dark, mysteriously cloudy sky before the narrative begins, and are both accompanied by John Williams's Hedwig's Theme as arranged by Nicholas Hooper. The opening narrative visuals pan across the roof tops of Little Whinging (emphasizing the yellowing of summer), then show a short montage of shots depicting hot summer weather (e.g. blue sky, tall yellow grasses, long shadows, and so on), before focusing on Harry as he sits on a swing by himself in a community playground. During these visuals (as I described in the previous section on the principle of emotion), the music makes a transition to include a weatherman announcing long days of heat ahead, and the sound of

a piano playing a minimalist-style melody. Other instruments imitate cicadas (i.e. a hot weather insect), then the music fades out altogether. In other words, Hooper (like Doyle) uses “Hedwig’s Theme” as a signifier of the franchise during the opening logo and title, but uses his own music (in this case signifying familiar modernity in an atmospheric way) as the first scene begins. Similar to Williams’s approach on the third film (with director Cuarón), Hooper’s music is integrated with the visuals in clever ways that heighten viewer experience of the scene. When the music stops, Harry is alone in a park, and the absence of music (with heightened diegetic sounds) helps to establish Harry’s experience of loneliness.

“Hedwig’s Theme” is also part of the closure at the end of the film. During Harry’s conversation with Dumbledore after the critical crisis has passed, viewers hear “Hedwig’s Theme” in the background as Harry expresses his realization that either he or Voldemort will perish in the end, and asks Dumbledore why he never told him (OotP DVD 2:05:05). Dumbledore explains that he had (perhaps mistakenly) protected Harry from this information because he cared too deeply for him, just as Harry and his friends care so deeply for one another. As the scene ends, the music for the next and final scene bleeds in—a cue called “Loved Ones and Leaving” on the CD, which functions as a referential cue from other events in the film and also as a connotative cue implying both the sadness and hopefulness of Harry’s longing for human relationships (OotP DVD 2:05:40). Most importantly, this theme represents the fact that Harry is not truly alone. Indeed, in the very final scene of the film, Harry is joined by his two best friends, Ron and Hermione, who affirm with him the value of their deep friendship—especially in the face of Voldemort and his destructive plans (OotP DVD 2:07:03). In other words, the music in the ending scenes emphasizes magic and emotion.

Structurally, the musical beginning and ending of this film are similar to those in the first three films (by John Williams)—which all included “Hedwig’s Theme” at the beginning (as a signifier of magic, though Hooper uses it only with title visuals), then “Hedwig’s Theme” plus another theme at the end to signify emotional resolution. However, unlike any of the previous Potter films, Hooper does not begin the credits with “Hedwig’s Theme.” Instead, he begins with a full statement of one of his own themes called “Dumbledore’s Army” on the CD (though used referentially as a cue when members of Dumbledore’s Army practice the Patronus charm). Like Doyle’s inclusion of Tournament themes at the end of the fourth film, Hooper’s “Dumbledore’s Army” theme re-capitulates the main point of narrative progress. Indeed, the theme not only references the specific organization of Dumbledore’s Army, but also by extension, Harry’s cooperative energies with his friends and with adult members in the Order of the Phoenix. In other words, this theme indirectly relates to Harry’s developing friendships (which recalls Williams’s use of a friendship theme at the end of previous films), but more directly suggests the empowerment that Harry and his colleagues experience through their cooperative organization.

Summary

As we saw through this exploration, John Williams’s music at the opening and closing of the first two films emphasizes the world of magic and the magic of love. His approach exhibits musical symmetry (by using the similar music at the beginning and end), and is congruent with film visuals (though the music is directly congruent with visuals for the first film, and only indirectly congruent with visuals for the second film).

In contrast to later approaches, Williams's ending music achieves closure by emphasizing atmosphere and emotion, but not the details of narrative progress.

John Williams's music for the third film also emphasizes the world of magic, yet even more, the creative integration of music with visuals in the opening scene amplifies the experience of the world of magic. Similarly, instead of simply emphasizing the magic of love (e.g. with the leitmotif for love), Williams's music expounds on the fruits of love in the ending scene—including Harry's feelings of freedom, belonging, and exhilaration. In this varied approach, the musical boundaries of the film are only somewhat symmetrical, but are still directly congruent with film visuals. Furthermore, while the resolution of the film clearly emphasizes atmosphere and emotion, the increased number of leitmotifs (from the body of the film) indirectly reminds the viewer of narrative progress.

Doyle's approach for the fourth film is much different. He only includes "Hedwig's Theme" as a marker of the franchise, but not as part of either the first or last scenes. Furthermore the music at the boundaries of the film is not symmetrical, and instead, consists of complementary opposites. The music in the opening scene emphasizes the rise of evil, while the music in the ending scene emphasizes the potential conquest over evil. Even so, the music at the resolution of the film is not clearly congruent with film visuals, and reveals instead the thoughts that are unseen—that is to say, the memories that Harry and his friends carry in their minds as they think back over their year at Hogwarts. In other words, the concluding music emphasizes narrative progress, with only indirect links to emotion, but no emphasis on magic.

Hooper's approach, which combines elements from the previous collaborations, is different still. The music at the beginning and ending of the film includes both symmetry (by including "Hedwig's Theme) and complementary opposites (by emphasizing

isolation at the beginning, and emphasizing the power of loving friendships at the end). Furthermore, the music is directly congruent with visuals at both ends of the film. While the music in the opening and ending scenes clearly emphasizes magic and emotion, the music at the beginning of the credits (as well as the relationship of complementary opposition, already mentioned) also recapitulates narrative progress.

Table 4.1 summarizes the music used at the film beginnings and endings with regard to the repeated use of the “Hedwig’s Theme” leitmotif and other musical themes. In the service of spacing, film titles have been abbreviated to the main noun for each. Likewise, “Hedwig’s Theme” is indicated as “H. T.” As one can see from the table, all of the films use “Hedwig’s Theme” to accompany each film title. Williams uses the theme throughout the main sections of the beginning and end of the first three films, while Doyle and Hooper use the theme more sparingly in the fourth and fifth films. Doyle uses the theme with the title image and the credits of *The Goblet of Fire*, but does not use it during the narrative scenes at the beginning or ending of the film. Hooper uses the theme for the sequence of the Warner Brothers logo and the film title, but also does not include the theme during the first scene (though he does include it in the penultimate scene). The first and second films exhibit unity as single films, and also as a pair of films. For instance, the first scene in the second film uses the same music as the last scene in the first film.

Both *The Prisoner of Azkaban* and *The Goblet of Fire* would appear more unified than they do on the table above if I were to have included Harry’s journey to Hogwarts as a significant point in each narrative’s beginning (even though the event takes place long after the beginning of each film). For, as we will see in the next section, both the third and fourth films include music for the train ride that is also heard at the end of the film.

Table 4.1. Musical themes and leitmotifs used during beginning and ending events in Harry Potter films

Film	WB Logo	Title	First Scene	Last Scenes	Credits (30 sec)
<i>Stone</i>	H.T.*	H.T.	“magic afoot” H.T.	“love/reflection” H.T.	H.T. “friendship”
<i>Chamber</i>	H.T. —	H.T.	“love/reflection” “friends”	H.T. “friendship” “love/reflection”	H.T. “friendship”
<i>Prisoner</i>	H.T. —	H.T.—	H.T.	H.T. H.T. section 3** “victory”	H.T. (motif only) “Double Trouble”
<i>Goblet</i>	ominous intro.	H.T.	“snake” “Voldermort”	alludes to: “foreign visitors” Hogwarts hymn” “tournament theme”	H.T. “foreign visitors” “Hogwarts hymn”
<i>Order</i>	sound f/x/H.T.—	H.T.	piano/radio	H.T. “loved ones”	“patronus”

* *Hedwig’s Theme*

** *closely related to Double Trouble*

From left to right, this chart lists the names of leitmotifs and musical themes that occur during beginning and ending events in each film. The information presented supports my argument that some of the films are unified by using similar leitmotifs at significant points of the film’s beginning and ending. For instance, all of the films use Hedwig’s Theme at some stage of the beginning, but not all use the theme at the end. From top to bottom, this chart compares how the different films applied Hedwig’s Theme as a way to unify the series of films as a whole. Em-dashes indicate when beginning events happen simultaneously.

In *The Prisoner of Azkaban*, the theme “Double Trouble” is first heard on the train ride and is last heard as the credits roll. Similarly in *The Goblet of Fire*, music signifying the Tri-Wizard Tournament is first heard on the journey to Hogwarts, then is recapitulated in the end scene and onset of the credits. Instead, I address each film’s version of the journey to Hogwarts in my discussion of the principle of rhythmic continuity (found below).

Although *The Order of the Phoenix* appears to be the least unified as a single film and as a chapter related to the series, further analysis mitigates this conclusion. For instance, relating it to the first two films, the fifth film uses music signifying love for the

ending scene. While some of the music for the beginning and end parallels music used in the other films (e.g. Hedwig's Theme and a theme about love), the other themes used at the beginning and end directly relate, in a complementary fashion, to the narrative at large: the sound effects at the beginning signify Voldemort's invasion of Harry's mind, while the "Patronus" theme used at the end credits signifies Harry's (and his friends') innate power and their empowerment to combat Voldemort's invasion.

Gorbman's Fifth Principle: Formal and Rhythmic Continuity

In the first section of this chapter, we examined the beginnings and endings of each film, exploring the musical and visual clues that tell us what each film is about, and by extension, which narrative ideas may light the way through the film as a whole. What about other guide posts aside from the beginning and ending of each film? Are there other guiding markers that occur in the course of the film? How do these other guide posts tie the film together, incorporating major narrative ideas in the process?

Film, as a visual medium, is full of privileged views, disjunct images, and lulls between visual action and narrative sound. One of the roles of music in film is to fill these holes and smooth these transitions (or "discontinuities" as Gorbman calls them)—to provide a context beyond the limitations of the screen, to carry viewers from one scene to the next, and to propel narrative ideas from action and dialogue events to the next events.⁴⁵¹ In the Classical Hollywood model, there is agreement that music "fills the tonal spaces and annihilates the silences without attracting special attention to itself."⁴⁵²

⁴⁵¹ Gorbman, *Unheard Melodies*, 89.

⁴⁵² Leonid Sabaneev, *Music for the Films: A Handbook for Composers and Conductors*, trans. S. W. Pring (London: Pitman, 1935), quoted in Claudia Gorbman, *Unheard Melodies*, 89.

Martin Marks explains that empty, soundless space (i.e. dead space) in early film gave a deathly effect for viewers, and thus one early role of music was to breathe life into an otherwise seemingly static and sterile medium.⁴⁵³ While the advent of talkies and narrative sound remedied much of the perceived stasis, music continues to breathe life into the structural and emotional animation of the narrative. Gorbman explains that music builds cohesion where it is lacking in visual edits and sequences because “as an auditory continuity it seems to mitigate visual, spatial, or temporal discontinuity.”⁴⁵⁴ For this reason, montages (i.e. sequences of alternate temporality that abrieviate the passage of time) are usually accompanied by music.⁴⁵⁵ Similarly, music fills the transitional gaps between scenes and segments. Gorbman states, “typically, music might begin shortly before the end of scene A and continue into scene B. Or perhaps, scene A’s music will modulate into a new key as scene B begins.”⁴⁵⁶

One measure of the various collaborative approaches to continuity in Harry Potter films can be found in the handling of Harry’s yearly travel to Hogwarts by train (i.e., a mitigation of a discontinuity of space) and the change of seasons during the Hogwarts school year (i.e., a mitigation of a discontinuity of time). Not only do these examples appear in some form for all of the films, they also tend to be representative of how each

⁴⁵³ Martin Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924* (New York: Oxford, 1997). Furthermore, music was used to cover up the sounds of film equipment after the advent of sound films.

⁴⁵⁴ Gorbman, *Unheard Melodies*, 89.

⁴⁵⁵ Ibid.

⁴⁵⁶ Ibid., 90.

collaborative team approaches continuity in general. I will give additional examples of musical approaches to continuity when useful or particularly interesting.⁴⁵⁷

As is my mode of argument throughout this dissertation, I claim that each collaboration approaches these transitions differently, a difference which either creates a unique effect in itself, or contributes to an overall effect that is unique to the particular film. Some of the films emphasize “Hedwig’s Theme” during Harry’s travel to Hogwarts (which references the Hogwarts location and heritage, and reinforces both the notion of magic and the overarching narrative of the series), while other films introduce other music at this transition as a way to present new narrative themes. Similarly, some of the films use “Hedwig’s Theme” during visuals of seasonal transitions, while others include music that is unique and specific to the visuals of seasonal change. Some other transitions are not supported with music at all. Moreover, in some films the transitions occur with straightforward cutaways, while in other films, the transitions occur in subtle, seamless layers. Most importantly, some of the visual transitions allow composers to represent with music the important overarching aspects of the narrative beyond the visual at hand.

Similar to what we have seen in the other examinations, Williams’s music for transitions in the first two films clarifies the narrative with leitmotifs, while reinforcing the narrative idea of magic, in straightforward terms. However, Williams’s musical transitions for the third film amplify the beauty, cleverness, and humor of the visuals, and reinforce the narrative idea that not all is as it seems. In contrast, there are very few special transitions in the fourth film, and instead shifts in visuals and/or music serve narrative progress alone. Combining approaches from the preceding films, transitions in the fifth film are sometimes straightforward, are sometimes elegantly negotiated with the

⁴⁵⁷ Chapter V is devoted to an analysis of continuity and unity between the five Potter films with regard to major narrative themes.

integration of music and visuals, and are sometimes made in the service of providing valuable narrative information (rather than merely establishing a new setting).

Continuity: Harry Potter and the Sorcerer's Stone

When Harry boards the Hogwarts train in his first year, “Hedwig’s Theme” accompanies the visuals of a birds-eye view of the train as it traverses the countryside (seemingly headed West by travelling from right to left, SS DVD 34:03). The volume of the music recedes to allow for visuals inside the train and dialogue among the students. When the visuals show the train pulling up at the station (now travelling left to right), “Hedwig’s Theme” begins again (SS DVD 37:50). This is an example of how Williams uses leitmotifs as agents of continuity when addressing spatial discontinuity. Each visual presents only one idea (e.g. either the train travelling, events on the train, or the train arriving), but the music facilitates continuity between otherwise disjunct tableaux. The effect is straightforward and clear, and reinforces the over-arching narrative idea of magic.

Leitmotifs are also used as agents of continuity when addressing the progression of time. Examples of time progression that represent changes in season are also presented as moving tableaux with accompanying music. When the camera pans down through the magically floating jack-o-lanterns in the Great Hall, a choir vocalizes the syllable “ah” to a transitional phrase in “Hedwig’s Theme,” then F horns and other low brass take over the the second section of “Hedwig’s Theme” when the visuals show the entirety of the Halloween feast (SS DVD 1:07:44). This example is somewhat different from the train example because the image stays relatively stationary, but the camera

moves through it, leading the viewer to the upcoming dialogue.⁴⁵⁸ This example is still similar to the train example because the visual establishes a new point in time while the music establishes continuity with the film as a whole.

The seasonal change to winter is presented more obtusely. A cut-away scene of Hagrid dragging a large pine tree through the snow to Hogwarts is inserted for a few seconds before the visuals change to the inside of Hogwarts on Christmas morning. Instead of using “Hedwig’s Theme,” a tune evoking Christmas (previously described, with a folk-like melody, simple harmony, and sleigh bells) facilitates the transition by continuing from the first scene to the next (SS DVD 1:25:05). As we will see, this tune plays a role in the continuity between the first and second films when it occurs again as the musical accompaniment for wintertime cut-away in the second film.

Continuity: Harry Potter and the Chamber of Secrets

Harry does not ride the train to Hogwarts in his second year because he and Ron encounter obstacles which cause them to miss their boarding time. Instead, they drive a bewitched, flying Ford Anglia to school, passing the Hogwarts train on the way (no music uniquely signifies the train). The car’s flight is accompanied by its own theme (called “The Flying Car” on the CD), which also includes portions of other leitmotifs (such as the “friends” theme). In contrast to the other films, the trip to Hogwarts itself is an action-packed adventure, and the music accompanies the entire journey and follows the contours of their path (CoS DVD 23:37).⁴⁵⁹ The music makes a transition to “Hedwig’s Theme” when Harry and Ron arrive at Hogwarts (CoS DVD 26:06). This is

⁴⁵⁸ This is in contrast to the visual of a moving train as seen through a seemingly stationary lens.

⁴⁵⁹ Because the journey is action-packed, there is very little dialogue. As such, music does not make way for dialogue as it does for the conversation on the train in the first film.

one example among many in which different leitmotifs and generic music contribute to a steady stream of musical information over the course of a transitional scene. It is also an example of how “Hedwig’s Theme” is used as a marker of Harry’s geographic transition from the muggle world into the magical world of Hogwarts.

When the season changes to winter in Harry’s second year, the temporal transition is presented similarly to temporal transitions in Harry’s first year. A brief, moving tableau of horse-drawn carriages travelling through a snowy day precedes images of Christmas day inside Hogwarts (CoS DVD 1:17:17). The same Christmas tune that was used in the first film is used again to facilitate a smooth transition between the disjunct images by beginning with the onset of action in the carriage tableau and continuing through the beginning of Christmas activities inside Hogwarts.

Continuity: Harry Potter and the Prisoner of Azkaban

The approach to geographic and temporal transitions in the third film are much more subtle and elaborate than in the preceding two films. In contrast to the transitions in the first two films, the new transitions favor cleverness over straightforwardness, and complexity over clarity. This approach expands the dimensional landscape of the wizarding world, and amplifies narrative ideas beyond the immediate visuals at hand.

When Harry boards the Hogwarts train with his friends in his third year at Hogwarts, the narrative focus is on their dialogue within the train, and does not include background music at first. Perhaps because the friends are pooling their information about recent events in the magical world, the scene does not require music to provide continuity between the muggle sphere and Hogwarts—that is to say, the dialogue introduces the transition instead (PoA DVD 19:05). At the end of the train ride, however,

the theme “Double Trouble” (a musical relation to Hedwig’s Theme) enters when the camera focuses on Harry’s reflection on the compartment window against a dark, rainy sky.⁴⁶⁰

An instrumental prelude to the theme (PoA DVD 23:55) begins just before the shadowy reflection of Harry’s face segues into the shadowy reflection of moonlight across a puddle of water as carriages transport students from the train to Hogwarts Castle (PoA DVD 23:57). When the camera shows students inside the Great Hall, the focus is on a school choir and instrumentalists performing “Double Trouble” at the front of the hall (PoA DVD 24:12). In other words, a few subtle transitions are woven together in order to convey a more important transition. The visual of Harry’s face makes a transition from Harry to his reflection, and then to the reflection of light in the puddle. The music makes a transition from apparent non-diegesis to a diegetic performance in the foreground. These elements are woven with the broader geographic transition (though it is less overtly represented in visuals): that of Harry’s transportation by train, then by carriage to the Hogwarts castle. Additionally, the manner of transition serves a broader theme of the story by showing that interpretations change as aural and visual perspectives shift. This example shows the cleverness and complexity that is characteristic of many of the geographic transitions in the third film.

The temporal changes in the third film are also more elaborate than those in the first two films. Director Alfonso Cuarón uses the motifs of trees and birds as harbingers of seasonal change during Harry’s third year. Each statement of these motifs serves as a unique vignette, and the collection of motifs exhibits visual and musical form. In the first seasonal change, a fast-paced flute melody accompanies the scene (over the tolling of

⁴⁶⁰ In fact, a brief musical pre-cursor of “Double Trouble” occurs when the visuals leave the friends’ conversation for a moment in order to present a wide-angle shot of the train curving around a loch (from left to right in this film, PoA DVD 19:37).

clock bells) as a bluebird flies happily through a warm fall day (PoA DVD 28:47), but then bursts into a puff of feathers after flying into a branch of the magical Whomping Willow tree (PoA DVD 29:04).⁴⁶¹ In the second seasonal change, Hedwig's Theme accompanies as Hedwig the owl takes flight in dry, fall weather (PoA DVD 58:23), then continues to fly across the Hogwarts landscape as the sky produces snowflakes, and the ground turns white with snow (end at PoA DVD 58:46).⁴⁶² In the third seasonal change, somber-sounding music continues from a previous scene (of Harry in the snow) to a transitional scene of butterfly touching down on a bulb flower, then to the Whomping Willow covered with melting snow (PoA DVD 1:07:03).⁴⁶³ The Willow shakes its branches, and snow splatters the camera lens (i.e., an obtuse and humorous violation of the invisibility of the camera apparatus, PoA DVD 1:07:12). The somber-sounding music continues until the next scene when Harry meets with Professor Lupin after the Christmas holidays. The fourth and final seasonal change recalls the first statement, when Hedwig's Theme once again accompanies the lighthearted flight of a songbird who is subsequently extinguished by the limbs of the Whomping Willow tree—which are now covered in spring leaves (PoA DVD 20:05:50).

Each statement of the visual motif shows off different special effects skills—all with computer-generated images, to be sure, but all attaining different effects. Likewise, music is applied differently to each statement of the motif. This is different from the

⁴⁶¹ Shortly after, the Whomping Willow shivers, then drops all of its leaves in one motion. This transition is unaccompanied.

⁴⁶² Notably, both the visuals and the music segue into the following scene. The flight of Hedwig leads the visuals to the clock tower where Harry stands, and the final note of Hedwig's theme becomes the first note of Harry's "love/reflection/longing" theme.

⁴⁶³ I call this somber-sounding music the "Betrayal" theme, and discuss it more fully in Chapter V. The end of the "Betrayal" theme also alludes to the "Love/Reflection/Longing" theme—also to be addressed in Chapter V.

way that the same tune is applied to the cut-away, tableau-style transitions for temporal and spatial discontinuities in the first two films.

As seen in the following chart, the visual form of the seasonal motifs includes a recapitulation when the songbird explodes in the fourth statement as it did in the first. As well, both the first and fourth statements include a bird and the tree, while the second and third statements include first a bird, then a tree, respectively (i.e., a delay of expectation). The musical form is regulated by using Hedwig's Theme for both the second and the fourth statements of the motif.

Table 4.2. Four temporal transitions using bird and tree motifs with musical accompaniment in *The Prisoner of Azkaban*

<u>Temporal Transition</u>	<u>Music</u>	<u>Visual</u>
1. Fall	fast-paced flute	A bluebird is extinguished by the Whomping Willow
2. Fall to falling snow	Hedwig's Theme	Hedwig flies from fall to winter
3. Melting snow	somber-sounding	The Whomping Willow shakes snow off its branches
4. Spring	Hedwig's Theme	A bluebird is extinguished by the Whomping Willow

This table summarizes the four temporal transitions that occur in the third film by listing the major narrative, musical, and visual components of each. As one can see above, the temporal transitions follow the progression of seasons, while the progression of musical themes follow an ABCB form. The form of the visuals (i.e., bird and tree motifs) includes an exposition, two variations, and a recapitulation. This provides another example of complexity in the approach to transitions in the third film.

As we will discuss in the next section, the use of smaller forms (such as is presented in the form of the temporal transitions above) within the larger form of the film helps to establish unity within the film.

In fact, the creativity, subtlety, and complexity exhibited in the transitions in *The Prisoner of Azkaban* go beyond the geographic and temporal transitions addressed above,

and so they warrant further discussion. The third Potter film provides an excellent example of how music and visuals can fill gaps with what Gorbman calls segues and sutures. When the musical soundtrack crosses boundaries between diegetic and nondiegetic space (as was discussed in the first section), it sometimes aids other cinematic elements such as rhythmic continuity in an endeavor to cross narrative boundaries of time, physical space, and idea. Gorbman describes this role as one of “suturing” in order to soften the edges of changing film angles, perceptions of time, and evolving emotional dimensions.

Music may act as a ‘suturing’ device, aiding the process of turning enunciation into fiction, lessening awareness of the technological nature of film discourse. Music gives a ‘for-me-ness’ to the soundtrack and to the cinenarrative complex. I hear (not very consciously) this music which the characters don’t hear; I exist in this bath or gel of affect; this is my story, my fantasy, unrolling before me and for me on the screen (and out of the loudspeakers).⁴⁶⁴

Just as in Gorbman’s description, John Williams’s music for the third film seeps like a gel or a flow of water from one scene, physical space, and idea into the next, collaborating with Alfonso Cuarón’s visuals in a way that allows the story to unroll seamlessly before the viewer.

Visually, Cuarón sutures scenes together with regular use of long travelling camera shots through physical spaces of Hogwarts castle (e.g., memorably panning up through the clock tower and down into the courtyard below), some of which also indicate temporal space (such as when the camera follows Hedwig as she circles the Hogwarts grounds from fall to winter). Musically, scenes are sutured with motifs that continue from one visual to another, and sometimes by using sound to precede visuals. For

⁴⁶⁴ Gorbman, *Unheard Melodies*, 5.

instance, early on in the film, one hears the sound of a doorbell and the voice of Petunia Dursley telling Harry to “open the door” against a blank, dark screen that precedes the image of Harry’s Aunt Marge coming through the Dursley’s front door (PoA DVD 1:37). Murch argues that this is a more natural or primal use of sound because it parallels our experiences in the womb—hearing, but not yet seeing.⁴⁶⁵

A particularly artistic and subtle sequence of sutures between collaborative visuals and sound occurs after Harry accidentally blows up his Aunt Marge (i.e., his aunt Petunia’s sister-in-law) to the size of a giant balloon. The sequence of segues and sutures uses the motif of dancing and dance music to show absurdity, then banality, and then great tenderness—all while making a transition from one scene to the next. The case study below investigates this sequence in detail.

Case Study: Segue and Suture: Aunt Marge’s Waltz, the Tango on the Television, and the Photo of Harry’s Parents

The sequence that precedes an artful suture begins after Aunt Marge insults Harry’s parents, causing Harry’s unchecked magical energies to blow her up like a balloon in retaliation (PoA DVD 4:18). At first, Aunt Marge’s physical inflation is accompanied by “Aunt Marge’s Waltz,” a humorous theme characterized by the neo-classic combination of conventional orchestral instrumentation and form, with absurd-sounding harmonies (reminiscent of Prokofiev).

I discuss this set-piece (that precedes the segue) in Chapter VI, and present only the main points here. During the main musical theme of “Aunt Marge’s Waltz,” the music alludes to the lunacy of Aunt Marge and the whole Dursley family through the

⁴⁶⁵ Walter Murch, forward to *Audio-Vision: Sound on Screen*, by Michel Chion (New York: Columbia, 1994), vii.

repeated chiming of the family cuckoo clock, musically emphasizes the events of Marge's expansion with accents and parallel gestures as her buttons pop from her clothes, and increases in volume as she inflates in size. All the while, the contrast between the propriety of the theme's symmetry and textural restraint (reflecting the so-called propriety of the Dursley family) and the preposterousness of the unfolding events (a bi-product of Harry's teenage wizard temperament, and represented in the humorously dissonant harmonies) creates a layer of dramatic irony for the whole scene. When Aunt Marge ascends fully inflated into the night sky, one hears the last strains of "Aunt Marge's Waltz" as it has transformed into a duple meter, dramatic, cadential fanfare in G major (PoA DVD 5:32).

Then a clever segue commences (5:58). The camera withdraws backwards inside the house, leaving Petunia and Vernon Dursley on the back lawn waving at Marge above them in sky, and passes Harry's unconcerned cousin Dudley who aloofly watches a tongue-in-cheek tango performed by a dancing woman and her inflatable-doll partner to the famous tango tune "La Cumparsita" (played in G harmonic-minor) on a variety show on television. In other words, there is a visual suture between the inflated Aunt Marge and the inflated dance partner, and a musical suture between the waltz-tempo G-major music accompanying Aunt Marge's and the G-minor tango tune accompanying the dancers on the television.

The sound of the tango continues as the camera follows Harry rushing upstairs (PoA DVD 6:11), and fades away when Harry enters his bedroom. Once inside, he sits on the bed, pausing a moment to reflect on the moving color photograph of his late parents on the nightstand (PoA DVD 6:20). In the picture, his father takes his mother's arms in a ballroom position and turns them both as if dancing together while fall leaves

drift around them. As Harry watches them turning together with smiles on their faces, the viewer hears a plaintive G (natural) minor melody in slow waltz time.⁴⁶⁶

In other words, there is another visual suture between watching the dancers on the television screen and watching Harry's parents dancing in the photograph behind glass, and likewise, another musical suture by following the diegetic tango tune (in G harmonic minor) with the non-diegetic plaintive waltz (in G natural minor). Importantly, these sutures carry the viewer from the absurdity of Aunt Marge, to the banality of Dudley's television obsession, and finally to the tenderness that Harry feels toward his parents.

The different applications of music through this transition signify different levels of reality and truth—for the viewer and for the characters. For instance, the music of “Aunt Marge's Waltz” makes real (for the viewer) the otherwise unbelievable visuals of Marge's expanding body. The verisimilitude of the television program (which has engaged Dudley's attention more than watching his Aunt float to the sky) adds a commentary on the level to which characters themselves accept the events as real. The diegetic television sound and visuals also lends naturalness to the next musical scene in which viewers are able to experience the inner truth of Harry's connection to his parents as he watches them through glass.

Furthermore, Dudley's fascination with the television (over the extraordinary events taking place around him) adds a reflexive layer of commentary on the use of music in cinema itself—that is to say, the same mesmerizing principles that keep viewers glued to the film also keep Dudley glued to the television within the film. As Gorbman points out, “music lessens defenses against the fantasy structures to which narrative provides access. It increases the spectator's susceptibility to suggestion. The cinema has

⁴⁶⁶ I call this the “Love/Reflection/Longing” theme. Later, I will discuss how this figuratively reflective theme mimetically represents physical reflection qualities and also relates to similarly reflective themes in movies I, II and V.

been compared to hypnosis, since both induce (at least in good subjects) a kind of trance.”⁴⁶⁷ In other words, it provides multi-layered humor when viewers see the banality of Dudley’s television trance because they, too, are under the spell of the movie’s musical trance.

Although these latter sutures perform an important function by easing the transition from one scene to another in the way that they cleverly reference similar dance contexts, more significantly, they artfully show the distinct contrasts between each context. In so doing, these sutures provide the viewer with a lot of important narrative information. When audiences are emotionally affected by the plaintive waltz melody illustrating the longing in Harry’s heart for his parents (whom he knows only through the photograph), the effect is amplified by having just experienced the folly of the Dursleys’s conduct (indirectly contributing to Aunt Marge’s inflation), and the vapidity of Harry’s life in their home (depicted through Dudley Dursley’s hypnotic attention to the television). In contrast, the viewer comes to understand that Harry’s love for his parents and the love they had for him is not only real, it is something that truly matters.

Continuity: Harry Potter and the Goblet of Fire

The geographic and temporal transitions are all but ignored in the fourth film. Instead of identifying these transitions with straightforward clarity (as in the first two films) or expanding the meaning of transitions with elegant complexity (as in the third film), the transitions in the fourth film tend to emphasize narrative progress alone. The main geographic transition of Harry’s journey to Hogwarts includes an audio-visual

⁴⁶⁷ Gorbman, *Unheard Melodies*, 5.

catalogue foreshadowing events to come, while temporal transitions are not emphasized; rather, they are only included in the background of scenes depicting narrative progress.

In the fourth film, the train ride to the magical world of Hogwarts is accompanied by ‘Hedwig’s Theme’ (which provides continuity with the other films) and also by a collection of other leitmotifs that serves as an overture introducing events that will occur during the main body of the film. In this way, this geographic transition seems to indicate that this is the true beginning of the story (rather than the opening scenes described in the previous section). Indeed, the music used in this transition scene creates symmetry and greater congruency with the music used in the ending scene than does the music used at the beginning of the film (as was discussed in the previous section).

As in the previous films, music (this time from a preceding scene) makes way for dialogue while Harry and his friends are on the train to Hogwarts, but then swells with “Hedwig’s Theme” (in an altered, more ominous-sounding form arranged by Patrick Doyle) when Hedwig flies from the train with a letter to Harry’s godfather, Sirius (GoF DVD 15:04). When the visuals return focus to the moving train, the music changes without a hitch to another leitmotif foreshadowing the Tri-Wizard Tournament (GoF DVD 15:24). As the visuals change again to a flying carriage led by white flying horses, the musical theme changes again to one that represents visiting students from the Beauxbatons Academy of Magic (GoF DVD 15:33).⁴⁶⁸ The visuals change yet again to an antique schooner with eagles on its flags (similar to both the Teutonic and the Russian Imperial Eagle crests) emerging from the Black Lake to a theme representing the visiting students from the Durmstrang Institute for Magical Study. The melody for this theme is closely related to the Russian folk song translated as “Meadowlands,” which further

⁴⁶⁸ However, this theme does not follow the subsequent appearances of the Beauxbatons students.

evokes the Russian provenance of the ship, and so also, the geographic transition that it may have made (GoF DVD 16:05).⁴⁶⁹

The sequence of visuals and musical themes discussed above for Harry's arrival at Hogwarts functions more like a narrative beginning than simply a geographic transition. As in the Classic Hollywood Style (as described by Gorbman), this sequence begins with the title theme (i.e. Hedwig's Theme) and also includes themes representing the main points of the upcoming narrative (i.e. themes representing the visiting students and the Tri-Wizard Tournament). As in an overture, the themes are spectacular in their full instrumentation, volume, and narrative cueing, and transition from one to the other in smooth succession. In addition to behaving like an overture (rather than a transition), this musical sequence is also not representative of the way most other transitions are handled in the fourth film—which do not include leitmotifs, or sometimes any music at all.⁴⁷⁰

Doyle's music for the fourth film does not fill gaps as thickly or as frequently as the previous musical soundtracks do. As such, transitions in *The Goblet of Fire* seem more disjunct than in the previous Potter movies, and rhythmic and formal continuity sometimes suffers for it. Many scenes begin with silence (without music from previous scene) and some end that way as well.⁴⁷¹ Although the music follows the Classical Hollywood model by creeping in softly before making a transition, or by beginning alongside a visual action or cutaway, it does so sparingly and conservatively (as stated in

⁴⁶⁹ This example also illustrates how Doyle uses real-world, familiar tunes to illustrate magical beings and events. This is different from Williams's quotation of Caldara's "Sebben Crudele" as an indicator of a specific emotion.

⁴⁷⁰ Furthermore, much of the music used in this sequence is recapitulated at the end, thus serving a unity between this point of the narrative and the conclusion.

⁴⁷¹ For instance, the beginning of Alistair Moody's class (GoF DVD 23:09) begins with a one-second bleed-over of the previous scene's ending chord, but does not include any of the previous scene's music *per se*. The scene transition at GoF DVD 49:04 has no music on either side of it. In contrast, two distinctly different musical cues are pasted (rather than threaded) together on either side of the visual transition at GoF DVD 41:29.

a previous section). This is to say that the music infrequently assists the continuity from scene to scene (doing so only with low volume), and even less frequently assists the rhythmic continuity within scenes themselves. Often, there is no music at all to bridge the gap between disjunct images.

For instance, there are no scenes that make a transition from one season to the next at Hogwarts. Following suit, no background or source music aids in the transition of temporality in this way. While there is one scene that follows the flight of an owl to the Hogwarts owlry (i.e., a geographic transition with possible temporal implications), and referential music representing the swirling, beating wings follows the flight, the music stops before the next scene begins, and so does not provide continuity as the music in the previous films do. Furthermore, while the transitional image of the owl traverses a short distance, it does not seem to traverse time as the seasonal changes in the previous films seem to. While another scene at the Hogwarts owlry includes snow (beginning at GoF DVD 1:12:08), neither the scene before nor the scene after (beginning at GoF DVD 1:13:43) includes snow or otherwise indicates the onset of winter with music or visuals. Instead, a musical theme depicting Harry's inner emotions (called "Harry in Winter" in published materials) begins with the onset of the snowy visuals, pauses for dialogue, then re-emerges at the end of the scene. As such, the seasonal change occurs only as a backdrop to a scene depicting narrative emotion and progress, but not as an indicator of temporal change itself. This abruptness is characteristic of the approach to continuity in the film as a whole.⁴⁷²

⁴⁷² While Doyle's music provides far fewer transitions than does Williams's, Doyle's music does mitigate visual, spatial, and temporal discontinuity in *The Goblet of Fire* in a single montage, to be discussed in Chapter VI.

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

As in the third Potter film (with Williams and Cuarón), the Yates and Hooper collaboration for the fifth film includes some clever sutures and segues in the representation of Harry's fifth year at Hogwarts.⁴⁷³ Also as in the third film, the transitions in the fifth film tend to include layers of narrative information. First, let us consider the geographic transition of Harry's journey to Hogwarts.

When Harry heads toward the train to Hogwarts in this film, he hears an eerie, whispering sound and sees Voldemort waiting for him by the train door (OotP DVD 27:17). When the visuals and music shift, Harry awakens as if from a nightmare while riding in one of the train's compartments (OotP DVD 27:34). Then, an ostinato (perhaps alluding to the train's wheels) leads into the first phrase of Hedwig's Theme, which swells then transforms into a variation with an imitative sequence (OotP DVD 27:41). As the changing tonality of the sequence carries the listener farther away from the original statement, so the visuals suggest that the train carries its passengers farther and farther away into the night. The same music continues until students prepare to board the carriages from the Hogwarts station to the Hogwarts castle (OotP DVD 28:11).

This approach is similar to the approach for the third film's train ride in that narrative information is presented in a way that is interpreted differently as the scene progresses. At first we believe that Harry sees the adversary, then later, we understand that he has only dreamt of the adversary. As well, two shifts happen at once: Harry

⁴⁷³ One of the most consistent visual markers of temporal transitions in the fifth film is the use of newspaper headlines, and newspaper montages. In these examples, the film visuals lead the viewer in and out of the moving photographs in the newspaper articles, thus making smooth visual transitions in and out of scenes, and also promoting the notion that not all is as it seems—perceptions are always shifting. Each of these temporal transitions uses different background music, appropriate to the drama in the moment. Because I choose to focus on Harry's train ride and the changing seasons as a comparative marker of transitions in the series, I do not address this other significant unifying motif that contributes to the continuity of the fifth film.

experiences a transition from his dream-world to reality, and in a provocative juxtaposition, the train carries Harry from the world of reality to the wizard world of fantasy. However, the approach is also similar to the approach for the fourth film in which “Hedwig’s Theme” is heard along with other themes foreshadowing important narrative developments. In this case, the important narrative development is Voldemort’s new-found ability to psychologically possess Harry as if in dreams—a development that is crucial to the plot, as is the general narrative theme of uncertain perceptions.

Temporal transitions in the fifth film are also well-sutured, and follow the models established in the first three films. For instance, in order to indicate that the weather is turning colder, the visuals fly from a Hogwarts window (like an owl in flight, though no owl is seen) through an emerging storm to the snow-covered village of Hogsmeade some distance away (OotP DVD 52:54). A statement of “Hedwig’s Theme” ends as the visual cue begins, then an allusion to either “Hedwig’s Theme” or “A Window from the Past” (from the third film) begins, carrying the listener into the next scene (OotP DVD 53:06). This provides an example of how Hooper creates segues and sutures—in this case by suturing one visual transition with musical segues at each end. This transition also recalls the season change in the third film in which Hedwig the owl flies from fall into winter, but newly also serves as a geographic transition from Hogwarts Castle to Hogsmeade Village. Similarly, a cutaway (more specifically, a fade-in cutaway) establishing the winter holiday begins outside of the Order headquarters at Grimmauld Place where young people are playing in the snow, then makes a transition to the Christmas celebration inside Grimmauld Place (OotP DVD 1:11:11). This transition recalls the tableau-style cutaways from the first two films in which the change of seasons was introduced by a brief outdoor snow scene.

The type and complexity of each transition may align with the level of magic present. The straightforward, less magical cut-away takes place in muggle territory (though the wizard hide-out is nearby), while the more visually complex, seemingly more magical transition of the flight to Hogsmeade takes place in the magical world. In this way, the musical and visual transitions in the fifth movie serve broader narrative themes in addition to smoothing the mechanics of scene changes.

Summary

In the first two films, Williams uses leitmotifs for continuity when addressing visuals depicting spatial and temporal discontinuity. Specifically, “Hedwig’s Theme” is used as a marker for geographic transitions such as Harry’s journey to Hogwarts (and sometimes for temporal transitions, such as Halloween), and a tune evoking Christmas is used for two winter cut-away shots. The approach that I have described aligns with Columbus’s intent to represent Harry’s magical world with clarity. When “Hedwig’s Theme” is used regularly as a marker of transition, it establishes and re-establishes the role of magic as an agent of continuity in the story. When the tune evoking Christmas is used for cut-away transitions, it establishes the change of seasons with simplicity and straightforwardness.

In the third film, Williams and Cuarón use layered segues and sutures (consisting of both music and visuals) that make subtle, elegant transitions that are packed with narrative information. For instance, when “Double Trouble” accompanies Harry’s arrival at Hogwarts, the layers of visual and musical transitions establish the geographic transition, smoothly carry the viewer into the next scene, and also foreshadow the narrative theme of changing perceptions. Similarly, the sequence of dance events

following Aunt Marge's inflation provides information about identities and relationships in addition to carrying the viewer from one shot to the next. Additionally, a suite of vignettes depicting seasonal changes exhibits a form of its own, and creates temporal continuity within the film. The evidence from this analysis aligns with Cuarón's intent to expand the dimensions of the magical world, as was discussed in the previous chapter. By creating segues and sutures between different geographies, temporalities, and ideas, Cuarón and Williams show how Harry's world is organized and fluidly connected.

Although Doyle includes "Hedwig's Theme" for the train ride in the fourth film, it is in an altered form, and the arrival at Hogwarts is treated more like a beginning to the story than a transition within the story, with the accompanying music functioning more like an overture, foreshadowing events to come.⁴⁷⁴ Having said that, the sequence of the musical themes follows the arrival of the Hogwarts train, the Beauxbaton carriage, and the Durmstrang schooner in order to depict the immediate geographic transition into the Hogwarts landscape, as well as broader geographic transitions (such as the musical reference that the Durmstrang ship has come from Russia). Other transitions in the film (geographic, temporal, and from scene to scene) are not approached with the same finesse, and frequently do not include music at all. In fact, there are no clear examples of temporal transitions at all. The approach to transitions in the fourth film exhibits contrast to the approach to transitions in the previous, third film. Indeed, the new approach aligns with director Mike Newell's intent to omit visual excess in order emphasize realistic social culture and narrative progress rather than to emphasize the landscape of the magical world (as was Cuarón's intent in the third film).

Hooper and Yates draw from the approaches of the first three films to indicate geographic and temporal transitions with leitmotifs, travelling camera work, and segues

⁴⁷⁴ This approach might be due to director Mike Newell's belief that the Harry Potter series is essentially a school story because each narrative is relative to one year at the Hogwarts school.

and sutures. As in the first two films, some transitions simply and clearly establish shifts in place or time (such as the wintertime transition), while other transitions (such as the train ride to Hogwarts) include more important narrative information (as occurs also in the third film). The relationship of each transition to the realm of magic may bear directly on the relative complexity of the visuals and music in the transition. As in all of the previous films, “Hedwig’s Theme” accompanies Harry’s journey to Hogwarts in the fifth film as a marker of the transition into the magical world. When the journey to Hogwarts includes the ominous dream about Voldemort accompanied by the hissing precursor to the “Possession” theme, it aligns with Yates’s intent to emphasize the psychological drama of the story. As well, Hooper alters Hedwig’s Theme such that it connotatively reflects traveling away (as opposed to Hedwig’s flight, Hogwarts, magic, or other significations). This is in contrast to Doyle’s more ambiguously interpreted alteration of Hedwig’s Theme for the journey to Hogwarts which connotatively implies yet unexplained dramatic tensions.

Gorbman’s Sixth Principle: Unity

So far in this chapter, we have addressed the main structural points of each film by examining beginning and ending scenes, and we have addressed the main geographic and temporal transitions of each film by examining Harry’s yearly journey to Hogwarts and the seasonal changes during the school year. What about the rest of the film? What musical elements connect the tissues of the film together between these main guide posts? How does music unify each Harry Potter film and/or the series as a whole?

According to Gorbman, some measures of a soundtrack’s ability to unify a film include (1) the relationship between music used at the beginning and ending of the film, (2) the relationship between keys used for music within the film, and (3) the relationship

between musical themes and narrative ideas. To these measures, I add the (1) relationship between instrument choices and timbres used for music within the film—a measure which indirectly relates to both key relationships and leitmotifs, and (2) the relationship of styles of music within the film. Because I have addressed these matters in the course of exploring the previous film-music principles, I use this section to summarize the main patterns that Gorbman’s principles have revealed, and in so doing, highlight the main musical elements that bind each film together.

The patterns of approach reveal yet again how Williams uses leitmotifs in the first two films to clarify the narrative and bind the story together; how Williams interweaves musical ideas together in the third film to make the narrative more complex and braid the story together; how Doyle deconstructs the magical world that Williams’s music established in order to emphasize reality and block the story together; and how Hooper negotiates the approaches of his predecessors in order to simultaneously clarify, complicate, and deconstruct the story, while also allowing the story to flow together.

Within the Harry Potter series, there are least two types of unity to address: the unity within each film (introduced above), and the unity among the films. As we have seen in the patterns already discussed for Gorbman’s other principles, the contour of approaches to music in the Harry Potter films follows a Kantian model of thesis (i.e., Williams’s approach), antithesis (i.e., Doyle’s approach), and synthesis (i.e., Hooper’s approach). This course is also akin to *sonata-allegro* form, in which Williams’s music for the first two films supplies the exposition, while Williams’s and Doyle’s music for the third and fourth films supplies the development and contrast (respectively), and Hooper’s work on the fifth film supplies the recapitulation. This suggests that the contour of approaches is not only something that occurs as filmmaker choice, but also as something that can be experienced by the viewer. Furthermore, Kalinak explains that *sonata-allegro*

form is often a model for opening title music in Classical Hollywood films.⁴⁷⁵ Thus, viewers may be able to experience on a grand scale that which is often intended at the beginning of films in limited form.

Unity: *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*

When we review what we have learned so far about Williams's approach to music in the first two films, we can clearly see how Williams's music presents the story with straightforward clarity. We can also see how this straightforward, clear approach unifies the film. When we considered Gorbman's first principle, invisibility, we saw how the Williams's first two musical scores are unified by their neo-romantic vocabulary and their conventional instrumentation (including instrumental signifiers for magic, such as harp, celeste, and the choral "aah"). When we considered the second principle, inaudibility, we saw how Williams's musical score exhibits a close alignment between music and visuals, especially by using leitmotifs that recur and bind the story together. Likewise, when we considered the representation of the irrational dimension (included in Gorbman's third principle) we saw how the frequent use of "Hedwig's Theme" and other musical markers for fantasy serve to reinforce the magical premise of the story from beginning to end. In fact, clear statements of "Hedwig's Theme" occur over thirty-five times over the course of the first film (though it is stated fewer times in the second film), making this theme the most recognized unifying factor in the first two films. Furthermore, when we explored narrative cueing (Gorbman's fourth principle) by examining the beginnings and endings of each film, we saw how the first two films are

⁴⁷⁵ Kalinak, *Settling the Score*, 99.

musically symmetrical, and that the music at each boundary is congruent with film visuals—thus drawing clear connections between the film beginnings and endings. Similarly, our examination of continuity (Gorbman’s fifth principle) revealed how musical transitions emphasize either the magical atmosphere, and/or provide clarity to the narrative.

Of these patterns, perhaps the most significant is the use of leitmotifs. John Williams constructs a system of leitmotifs that directly relate to narrative ideas, and adheres strictly to the system of signification throughout the films—recurring music is tied to recurring ideas, and vice-versa. As I have argued previously, these leitmotifs hold the films together—to unify them. Gorbman states that,

Based on the Wagnerian principles of motifs and leitmotifs, a theme in a film becomes associated with a character, a place, a situation, or an emotion. It may have a fixed and static designation, or it can evolve and contribute to the dynamic flow of the narrative by carrying its meaning into a new realm of signification.⁴⁷⁶

Furthermore, much of the so-called generic music in between statements of musical themes bears resemblance to the leitmotifs, and thus continues to reinforce the main unifying elements in both the musical soundtrack and the narrative (through which the soundtrack threads). The leitmotifs include variation through their instrumentation, and it is the instrumentation that determines the key of the passage, according to orchestrator Ken Wannberg. As such, the musical score for the first two films is unified by genre, instrumentation, and the system of leitmotifs, but not by key relationships.

⁴⁷⁶ Gorbman, *Unheard Melodies*, 3.

Unity: *Harry Potter and the Prisoner of Azkaban*

In collaboration with the director Alfonso Cuarón for the third film, John Williams elaborates on the approaches established in the first two films. Williams embeds his music more within the narrative than in the previous films, and also expands the narrative more with his music than in the previous films. This embedding is witnessed in the frequent examples of boundary-crossing between diegetic and non-diegetic music. The regular braiding and integration of the music with visuals unifies the film as a whole.

As we saw in the exploration of Gorbman's principle of invisibility, neo-romantic background music is braided together with folk music, Renaissance music, and jazz. As we saw in the examination of Gorbman's principle of inaudibility, the new approach balances a close alignment between music and visuals, and also the seamless integration of music and visuals—emulsifying the two together. My discussion of music and the irrational dimension (within Gorbman's third principle) revealed how the regular occurrence of both "Hedwig's Theme" and "Double Trouble" serves as a unifying reinforcement of the magical underpinnings of the story. While the exploration of the principle of narrative cueing (Gorbman's fourth principle) revealed that there is symmetry and music-to-visual congruency at the boundaries of the film, it also revealed that the combination of leitmotifs at the end of the story serves to expand and elaborate on the narrative themes established in the first two films. Furthermore, the examination of continuity (Gorbman's fifth principle) revealed how seasonal transitions are elaborately expanded beyond simple clarity in order to create another musical thread that is braided into the film as a whole.

While leitmotifs continue to play an important role in clarifying and interpreting the narrative (as they did in the previous films), other musical elements come to the fore as well—different instrumental pairings and music genres among them. Moreover, “Hedwig’s Theme” shares the spotlight with “Double Trouble” as unifying themes. Additionally, because most of the musical themes are longer than those in the previous films, and are presented in longer segments, the braiding of these leitmotifs occurs at a slower rate of periodicity than does the frequent alternation of leitmotifs in the previous films.

Unity: Harry Potter and the Goblet of Fire

Nearly all that is established with music in the first three films is deconstructed in the fourth. The approach disrupts the contour of film music in the series from one perspective, while simply providing contrast to the previous approaches when observing the pattern of all five films as a whole. As we learned from the examination of Gorbman’s principle of invisibility, all background music is neo-romantic and uses conventional orchestral instruments—though excluding any emphasis on celeste, harp, and choral “aah”s as well as other instrumental signifiers of magic. Additionally, several occurrences of source music include folk, vernacular, and modern genres and instrumentation, which provide contrast to the conventional background instrumentation. The transitions between source and non-source music tend to be exclusive—that is to say, confined within one sphere or the other rather than integrated together. My discussion of Gorbman’s principle of inaudibility revealed how leitmotifs do not follow the contours of physical action and drama, and when they do occur, their signification is not as clear or as strictly applied as in the preceding films. Instead, leitmotifs and other

background music tend to alert the viewer to what is unseen. Similarly, atmospheric music is only sometimes congruent with visuals, while at other times, background music expands the story to include unseen emotions. While the latter approach risks disruption of the film's unity by confusing the specificity of the dramaturgy, the close melodic relationships between many of the musical themes serves to unify the soundtrack through the repetition of similar melodic contours.⁴⁷⁷

As I noted in the discussion of Gorbman's third principle, "Hedwig's Theme" occurs only once in the body of the film, and therefore no longer serves as a regular marker for dramatic progress or reinforcement of the magical underpinnings of the story. Likewise, no other musical markers reinforce a magical landscape. In fact, the abundance of source-music examples seems to unify the story more than the background music through an emphasis on the realm of realism. Furthermore, no other musical themes or leitmotifs are carried over from the previous films, resulting in another clear break from the musical approaches to the previous films.

As we examined in the discussion of Gorbman's principle of narrative cueing, Doyle's Harry Potter score is the first to break the unity (and continuity) of using "Hedwig's Theme" at both the beginning and ending scenes of the film. Furthermore, Doyle's modified version of "Hedwig's Theme" alerts the viewer that there has been a break from the patterns of the earlier films. Indeed, instead of creating a beginning and ending that are symmetrical, the filmmakers established complementary opposition at the boundaries of the fourth film, and this asymmetrical, more linear progression helps to lead the viewer through onto the next episode. Even so, the transitions within the film itself are generally abrupt and block-like, as we discovered in the examination of Gorbman's principle of continuity.

⁴⁷⁷ I will discuss how the close relationship between major themes serves narrative cueing and the overall narrative ideology in *The Goblet of Fire* in Chapter V.

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

Hooper's approach to unity in the fifth film synthesizes and mediates the approaches of his predecessors. As we saw in the exploration of Gorbman's principle of invisibility, the background music is unified by neo-romantic (including minimalist) vocabularies, conventional orchestral instruments, and the inclusion of world instruments (such as accordion, electric guitar, and taiko drums) and instrumental signifiers for the fantastic (such as choral voices and windchimes). Furthermore, the regular integration of music with sound effects adheres the music to the visual images, unifying them, and by extension, unifying the film as a whole. As we discovered in the discussion of the principle of inaudibility, Hooper does not use as many leitmotifs as Williams uses, nor does he align them as closely or as frequently as Williams does, but he does align themes with visuals in clear, truthful ways (in contrast to Doyle, whose musical alignment is much less direct). In other cases when leitmotifs are not present, unity is promoted when music within scenes follows a recurring model of dissonance resolving to consonance.

As we learned from the examination of music and the realm of fantasy (in the section on Gorbman's third principle), Hooper chooses a middle ground regarding the frequency of using "Hedwig's Theme." In contrast to both Williams (who saturated the first two films with dozens of statements of "Hedwig's Theme") and Doyle (who used the theme solely as a marker of the franchise and pedigree of the story), Hooper uses "Hedwig's Theme" for the beginning and ending of the film, and for several key points of dramatic change or tension within the story. As well, Hooper unifies the film with other instrumental signifiers for fantasy (regularly, though not as conspicuously as Williams) that reinforce the magical underpinnings of the film—and the series—as a whole.

The film is further unified within itself and with the other films by the musical themes at the beginning and ending of the story, as we saw in the examination of Gorbman's principle of narrative cueing. For remember, the music at the beginning and ending of the fifth film exhibits both symmetry and complementary opposition, and therefore synthesizes the approaches established by Williams and Doyle. Similarly, our exploration of Gorbman's principle of continuity revealed how Hooper synthesized Williams's and Doyle's approaches to transitions, by using them to reinforce the magical atmosphere and provide clarity (as Williams's transitions do) and to foreshadow events yet to occur (as Doyle's music does).

Summary

Each of the films exhibits unity as a singular unit and relates to the unified series as a whole in a unique way. Williams's music for the first two films emphasizes clarity and symmetry with a well-constructed web of leitmotifs, while Williams's music for the third film fluidly expands and elaborates on the clarity previously established, braiding new ideas into the mix. Doyle's music for the fourth film deconstructs the clarity of the previous films, and provides a number of contrasts—between background and source music, the abruptness between changing scenes, and the discarding of old themes—that indicate a turning point in the progression of the series. Hooper's approach for the fifth film moderates the unifying principles of the previous films, by balancing unifying leitmotifs with unifying atmospheric music, by including both old and new musical themes, and by using music to clarify, to expand, and to deconstruct the narrative.

In the series thus far, the pattern of composers' approaches roughly parallels the Kantian model of thesis, antithesis, and synthesis. That is to say that Williams's music

for the first three films lays the groundwork that is contrasted by Doyle's approach in the fourth film, and then is synthesized by Hooper's approach in the fifth film. Additionally, the contour of approaches based on the different collaborations roughly follows the model of sonata-allegro form. From this perspective, Williams's music for the first two films (with director Columbus) serves as an exposition, Williams's music for the third film (with director Cuarón) serves as elaboration on the original theme, Doyle's music for the fourth film (with director Newell) serves as a contrasting theme, and Hooper's music for the fifth film (with director Yates) serves as a recapitulation of the former approaches. Although the music for each collaboration is different, each soundtrack fulfills a role in the larger form—whether intended as this form or not. Moreover, the contour of approaches can be experienced both as individual unified films and also a unified whole.

Gorbman's Seventh Principle: Breaking the Rules

In the last sections, as well as in the last chapter, I focused on the ways that each composer and/or collaboration chose to follow the principles of film music as laid out by Claudia Gorbman. From the patterns that emerged through this study, we are better able to see the kind of film that the filmmakers wished to make (e.g., through landscape, fantasy atmosphere, and viewer experience) and the kinds of stories they wished to tell through the film (e.g., the messages at the beginning and ending of the film, and the way each film is connected with itself and with the other films). However, the arguments that I have made thus far are based solely on the ways that each composer follows the principles of film music. What can we learn by investigating how and why each of the composers chooses to break the principles?

Gorbman's final principle points out that any one of her previously listed principles can be violated (and yet the score will still fall within the Classical Hollywood model) as long as the principle is violated in the service of fulfilling one of the other principles. This certainly applies to the music for the Harry Potter films to date. As I have shown in the previous sections, each of the composers breaks at least one of the rules some of the time. However, no two composer/director teams chose to apply this wild card in the same way. How does each team make exceptions that break one or more of Gorbman's rules in the service of another principle?

First, *The Sorcerer's Stone* and *The Chamber of Secrets* (composer John Williams with director Chris Columbus) frequently breaks the rule of inaudibility by bringing distinctive melodies to the foreground as a way to provide rich narrative cueing. Moreover, even at lower volumes, the music rarely disappears from the soundscape completely. Williams's music for Alfonso Cuarón's *The Prisoner of Azkaban* similarly risks audibility and also flirts with the principle of invisibility. The music bends (if not breaks) both rules through several instances of blurred boundaries between source and non-source music in order to illustrate (with segues and sutures through the principle of continuity) a larger narrative theme that the world and its circumstances are not always as they seem. In all circumstances of violation (e.g., the principles of invisibility and inaudibility), narrative cueing is both served and preserved

Patrick Doyle's score for Mike Newell's *The Goblet of Fire* deconstructs many of the approaches established by Williams, and in so doing, seems to bend or violate more of Gorbman's principles than Williams's approach does. When Doyle uses music conservatively by rarely placing music underneath dialogue (i.e., a contrast to Williams's approaches), the approach cultivates the realism of inaudibility but sacrifices rich

opportunities for referential and connotative cueing.⁴⁷⁸ In contrast, Doyle's score includes the most examples of source music, and thus regularly breaks the rule of invisibility in favor of referential cueing. That is to say, Doyle emphasizes inaudibility over narrative cueing, but favors narrative cueing over the principle of invisibility. Additionally, Doyle's Harry Potter soundtrack is the first to break unity between beginning and ending musical themes.⁴⁷⁹ This change alerts audiences through referential and connotative cueing that the narrative has taken a new turn.⁴⁸⁰ Furthermore, Doyle's music does not provide as much rhythmic continuity as is provided in the other films, and this may be experienced as a violation of this principle by those viewers whose expectations were formed by the previous films.

Nicholas Hooper's music for David Yates's *The Order of the Phoenix* follows all of the principles most of the time, and also violates most of the principles some of the time. The way that Hooper negotiates the different principles in variation throughout the film may be a product of his intentions to suit the drama—narrative cueing—as needed (rather than to use any one strict strategy), as well as a product of his close working relationship with Yates, who had significant influence over the music used in the final product. When instrumental music is very closely aligned with sound-effects for visible sound-makers, the approach flirts with the violation of invisibility. When instrumental music overwhelms the film's soundtrack (as it does during some action scenes and one highly emotional scene), it violates the principle of inaudibility. While rhythmic

⁴⁷⁸ In a post-modern sense, one could argue that the absence of music could be a form of connotative cueing itself.

⁴⁷⁹ Doyle also breaks the rule of unity through inconsistent and sometimes misleading uses of leitmotifs in favor of a unified sound to the score including a family tree of related motifs. This will be discussed further in Chapter V.

⁴⁸⁰ This is reflected in Hermione's rhetorical statement at the end of the film, "Everything's going to be different now, isn't it?"

continuity is generally upheld and most transitions are handled with elegance, a few occur without much musical treatment at all, which may feel like a disruption for the viewer. Like the fourth film, music for the fifth film is less unified at the boundaries of the film by ending with different music than that with which it began. Again, this violation serves the principle of narrative cueing by supporting the idea that the narrative has progressed from (not returned to) the point of departure.

The summary above illustrates three important findings. First, the examination of Gorbman's final principle shows how the music from each film violates different principles, thus supporting my claim that each film incorporates a different musical approach. Second, however, is that each film shares the commonality that principles were most often bent or broken in order to emphasize narrative cueing (that is to say, in service of the narrative). Third, music for the first three films broke fewer rules while music for the fourth and fifth films broke more rules. However, with consideration of the viewing experience as a whole, I amend this claim to state that early teams broke fewer rules more often while later teams broke more rules less often.

Summary and Conclusions

At the beginning of this chapter and throughout this dissertation, I make the claim that there are differences between the five Potter soundtracks with regard to how the music relates to the narrative and supports the drama. In this chapter, I have focused on measures of technique as described in Claudia Gorbman's list of seven principles for how film music functions within the classical Hollywood model. By illustrating how each film soundtrack exhibits variation within the traditional roles of music in film, I also show how different choices produce different results. Moreover, I argue that the

accumulation of small differences in technical approach add up to significant differences in effect.

Let us review some of the most significant patterns. Williams's soundtrack for *The Sorcerer's Stone* (for director Chris Columbus) includes very little source music, follows the principle of audibility (though erring on the side of heightened volume and frequency), signifies emotions on both broad and specific levels, emphasizes narrative cueing, and aids continuity and unity through the use of leitmotifs. Across the board, Williams's approach to the second film, *The Chamber of Secrets*, mirrors his approach to the first film. Reflecting a new collaboration with Cuarón for the third film, Williams's soundtrack for *The Prisoner of Azkaban* utilizes more source music, better facilitates continuity through segues and sutures, and aids in unity (rather than establishing it) as one aspect of a more elaborate braid of narrative ideas. Like music for the previous two films, Williams's third Potter soundtrack continues to signify emotions on both broad and specific levels, and to err on the side of heightened volume and persistence with regard to "inaudibility."

The complete change in leadership for the fourth film, *The Goblet of Fire*, however, establishes a distinctly different approach. Doyle's soundtrack for Mike Newell's film uses significant quantities of source music and highlights the contrast between source and non-source music. Non-source music is almost entirely inaudible, and specific narrative cueing occurs only infrequently. Many scene changes occur without the aid of music, and unity is challenged by the inconsistent use of leitmotifs and the decision to end the film with significantly different music than that with which it began.

Hooper's approach on the fifth film, *The Order of the Phoenix*, for director David Yates, seems to marry approaches from the third and fourth film soundtracks. Like

Williams, Hooper blurs the boundaries of diegesis by combining non-diegetic music with narrative sound, addresses emotions musically on broad and specific levels, and uses musical themes to support continuity. Like Doyle's soundtrack, Hooper's non-diegetic music is lower in volume during dialogue, eschews mickey-mousing (sometimes to the detriment of useful narrative cueing), and chooses to challenge unity by using fewer leitmotifs, and ending the narrative with different music than which it began.

Williams's Potter soundtracks provide the richest narrative cueing, sometimes at the risk of Mickey-Mousing and simplistic interpretation. Doyle's soundtrack provides very little narrative cueing, thus risking the main role of music as cinematic interpreter. In this area and many others, Hooper's soundtrack chooses a path in-between those of his predecessors.

The most complex approaches to continuity are witnessed in the third film, in which Williams and Cuarón artistically assemble musical/visual segues and sutures to draw the viewer into the narrative, and in the fifth film, in which Hooper and Yates similarly include significant narrative information in the process of depicting temporal and geographic transitions. Approaches to unity are also divided on national lines. True to Hollywood tradition, Williams's soundtracks strictly adhere to leitmotif signification and end with the music with which they began. Both Doyle and Hooper use leitmotifs more loosely (either with regard to adherence to signification or frequency of use), and choose to end the narratives with different music than that with which they began. When the Harry Potter composers violate film music principles, it is most often in the service of narrative cueing—in other words, exhibiting fidelity to the narrative.⁴⁸¹

The emphasis on music in Harry Potter films as a support to and reflection of the narrative through referential and connotative cueing deserves further exploration. Now

⁴⁸¹ Doyle seems to sacrifice narrative cueing by way of his musical approach in the fourth film. In Chapter Four I will show how his distinctly different approach serves some of the overall narrative goals.

that I have broadly compared and contrasted the technical film music approaches used by the four Harry Potter collaborative teams, I investigate in Chapters V and VI how each musical approach supports the major emotional and philosophical narrative themes of each film through referential and connotative cueing. Just as the discussion of narrative cueing in this chapter revealed the core messages that each filmmaker collaboration wanted to present and affirm at the beginning and ending of each film, so the discussion of narrative cueing in the next chapter reveals how music interprets the emotional threads that run the course of the films: love, loss and death, the rise of evil and its conquest, magic and fantasy, and humor. I address how each soundtrack supports the unique and unified emotional story of each film, and also how these emotional stories are linked in the continuity and unity of the series as a whole. In other words, the discussion in this chapter regarding approaches toward continuity and unity has only scratched the surface of how changing musical themes and leitmotifs reflect evolving narrative motifs in the film series. As well, the discussion of referential cueing is carried on in the examination of musical humor and spectacle in the Potter films, which follows in the next chapter.

CHAPTER V

HARRY'S EMOTIONAL AND PHILOSOPHICAL WORLD: MUSICAL APPROACHES TO NARRATIVE IN HARRY POTTER FILMS, PART ONE

Introduction

As is the frequently stated premise of this dissertation, an analysis of music for Harry Potter films provides a unique opportunity to compare the musical approaches of different composers and directors to a continuing narrative with the same characters. In the first chapter, I explored filmmaker statements of intent to show how each director/composer collaboration brought a new perspective to the series, and examined statements by fans and reviewers to show how each film was received differently by filmgoers. In the last two chapters, I argued that the aesthetic differences that viewers perceive between the films is due in large part to the varied musical approaches. The three Harry Potter composers use similar tools within the range of traditional dramatic music practices; yet the small differences between their approaches add up to much larger differences in effect. Now we will examine how these musical approaches affect and reflect some of the Harry Potter story's main narrative themes. Here, too, we will see how different musical messages about the narrative shape each film as a whole. This chapter considers how the individual and cumulative work of composers Williams, Doyle, and Hooper on the Harry Potter films guides the interpretation of important emotional threads that occur throughout the narrative, including love, loss and death, and

the rise of evil and its conquest. Furthermore, when we examine the aesthetic perspectives on the narrative that each composer contributes, we are able to see how the Harry Potter composers address the same questions concerning the representation of drama that have concerned musical dramatists over the past two hundred years (and longer).

In keeping with the groundwork that I established in the previous chapters III and IV, I show how Williams's music for Columbus's Potter films (films I and II) functions as another set of eyes: clarifying and explaining what we see through theatrical codes and leitmotifs. In contrast, Williams's music for Cuarón's film (film III) functions as a heart, or intuitive sense: preceding what we see, more actively molding how we perceive, and amplifying or exaggerating visuals in more abstract, nuanced (i.e., less melodramatic) ways that allow us to understand narrative concepts through experience, not just through witness. Doyle's music for Newell's film (IV) functions as a philosophical mind: distinguishing the concrete (e.g., events), but provocatively deconstructing the less concrete (e.g., ideas and emotions), thus providing commentary on what we perceive. Finally, Hooper's music for Yates's film (V) functions as skin and sensation: providing a network of musical metaphors that allows us to viscerally experience the feeling of what we see.

In addition to exploring each composer's individual musical contributions to the narrative, this study also shows how composers have incorporated some cumulative musical resources from the work of their predecessors, and have rejected others. Furthermore, the cumulative work of these composers for the Harry Potter films creates a whole which is different from the work of the individual composers. This cumulative whole is important to consider because most casual viewers of the Harry Potter films are not aware of who the film composers have been, much less that there have been different

composers for different Harry Potter films. In other words, for many, the Harry Potter soundtrack begins with *The Sorcerer's Stone* and continues through *The Order of the Phoenix* without boundaries or interruption—the music is all part of the same story. Moreover, as Chion argues, the music creates the story.

I address the musical representation of narrative themes that clearly occur in each film and evolve over the course of the series. In this chapter, part one of this topic, I limit my discussion to Harry's emotional and philosophical world, including musical representations of love (including familial, fraternal, and romantic love), loss and death, the rise of evil (including themes for mystery), and the conquest of evil (including themes for personal victory and solidarity). I continue the examination of music for the ongoing narrative in the following chapter, Chapter VI, by addressing the musical representation of pleasurable motifs such as magic, humor, and general spectacle. While each of the first five films includes these narrative threads, and likewise includes music to represent these threads, the music itself is different and the way the music aligns with visuals is different. Thus, we gain a new perspective on the narrative in each film. Furthermore, the cumulative experience of the series as a whole changes with the unique musical perspectives on the drama in each film.

For instance, musical themes for love occur in all of the films, but can be parsed out into many different facets of the kaleidoscope of this emotion. In most of the films, the music emphasizes Harry's loving relationships with others, while in one film, the music singles out Harry's feelings alone. In some of the films, the music represents Harry's love for the living, while in others, it represents Harry's non-viable relationships with the dead. Additionally, musical themes for love can be divided among those for family relationships, those for friendship, and those for romantic intrigue. Importantly, the musical themes depicting love start out simple and become more musically

complicated over the course of the films, just as Harry's emotional world becomes more complex.

While all of the films include examples of loss and death, the first two films do not include musical themes for these subjects, while later films collectively include several varied musical perspectives on loss and death. However, even the examination of musical themes for loss and death in the third, fourth, and fifth films reveals that the musical representation of this narrative thread is not directly proportionate to opportunities for representation. As we will see, one way that filmmakers negotiated difficult emotions such as grief was to alternate between the personal and the epic when representing loss and death.

Although musical themes for mystery are fairly similar throughout the films, some of the musical clues lead viewers truthfully while others lead viewers astray. Moreover, the face of evil changes over the course of the films. At first, evil is militant and distorted, then, evil is a privation of goodness and spirit, next, evil is a corrupt mutation of that which is potentially good, and last, evil is seductive. Similarly, although musical themes for personal victory share musical similarities over the course of the films, themes reflecting the conquest of evil show us that love, loyalty, truth and joy, righteousness, and emotional integrity are the true weapons against the adversary.

To a degree, the evolving approaches to the narrative naturally follow Harry's maturation (and likewise, the maturation of the young actors and actresses in the films), the increasing complexity of themes in Rowling's coming-of-age story, and the anticipated maturity of the intended audience. However, as I have shown in Chapter II (regarding the history and reception of the films), the evolution of the cinematic narrative was driven in large part by the aesthetic approaches brought by each director/composer collaboration, and thus it is much too simplistic to suggest that the

films and their accompanying soundtracks merely “grow up.” For instance, both older and younger viewers are attracted to the magic and fantasy of the story (which is always a part of Rowling’s novels), yet not all of the filmmakers emphasized the role of magic and fantasy equally (as we will see in part two of this discussion, in the next chapter). Likewise, the subsequent films are not necessarily geared toward increasingly mature audiences. For instance, the artistically complex third film (*The Prisoner of Azkaban*) appeals more to mature audiences, while the fourth film (*The Goblet of Fire*, which emphasizes teen-age vernacular culture) appeals more to younger audiences. Furthermore, not all of the films have garnered increasingly strong ratings (e.g. PG, PG13, R, and so on).

As I explained in Chapter II, Rowling’s increasingly long novels had to be condensed to standard film lengths, and film directors made individual decisions about how they would represent the essence of the narrative. That is to say, while each of Rowling’s original novels abundantly includes the themes listed above (love, loss, and death, and so on), filmmakers made choices about how to emphasize certain narrative ideas in order to drive home their individual interpretations. Thus, this exploration of the changing musical themes for important narrative themes reveals how the dramatic approaches to background music evolve to reflect filmmaker interpretation.

As we will see, these interpretive decisions directly relate to the major philosophical dilemmas that musical dramatists have encountered since the Classical era. That is to say, some of the major aesthetic trends witnessed in western music for drama over the past two hundred years are represented in five films from a series of our own era. Does one represent love as a simply a feeling or idea, or as an active exchange between characters? Does one reflect loss and death by showing the emotional impact on characters or the moral impact on society? Does one embody evil in the form of a

character or disembodied form of a force? Does the victory over evil come from physical power, spiritual power, or from the supernatural?

It is not unusual to see these questions answered differently among different eras of music for drama, as scholars know from studies of Meyerbeer, Wagner, and Verdi (and others). However, the examination of the first five Harry Potter films allows us to see how different aesthetic perspectives are conveyed in a modern-day drama to modern-day audiences. It is also not unusual to see varied perspectives among different composers, or among different dramatic works themselves (even all within the present era). However, it is rare to see such disparate perspectives within one series. Although other film series, such as the smaller, independent Twilight saga, are now following the Harry Potter model of changing filmmaker teams and aesthetic approaches, the Harry Potter film series is the first of such magnitude, success, and popularity to change directors and composers in the course of a continuing story.

How does music provide aesthetic perspectives on the narrative from film to film? How does the narrative change because of these perspectives? How does it stay the same, or follow a related course?

This chapter frequently discusses leitmotifs (as they are varied and transformed throughout the first five Potter films) and their changing symbolic reflection of narrative ideas. Although most of the films use leitmotifs to depict important narrative ideas, the music for these ideas is organized and applied to visuals differently in each film collaboration such that the interpretation(s) of the narrative ideas changes over the series. Additionally, some narrative themes are represented with very brief music, while the exposition of other narrative themes is accompanied by longer musical set-pieces.

Although my emphasis on some musical examples over others reflects some of my biases, to be sure, it is not my direct intention to elevate one approach over another.

Rather, I endeavor to point out how each approach reflects different interpretive goals, and how each interpretation adds to the understanding of the narrative. The degree to which each approach has satisfied viewers and listeners has already been well discussed by fans and critics, as I have shown in Chapter II. Additionally, I have already noted how some viewer opinions about the approaches have changed over time as subsequent interpretations were added to the mix. However, the success and effectiveness of each film-music approach is also measured in the potential to reach its audience, and thus another goal in this chapter is to show how the different musical approaches reflect specific narrative interpretations that, in turn, resonate with viewers in different ways and at different levels.

Music and Historical Drama

I choose to frame the Harry Potter music by Williams, Doyle, and Hooper in relation to dramatic aesthetics from the nineteenth century for a number of reasons. Recent interest in music for drama has produced detailed accounts of dramatic intent and effect in nineteenth-century opera and ballet. The research on nineteenth-century dramatic works focuses on dramaturgy in broader and more detailed musical terms than many film theorists have endeavored, often delving into the realm of the musically symbolic (rather than how music assists the visually symbolic)—that is to say, how the organization of music and musical pieces serve as rich musical symbols for narrative ideas. Furthermore, while studies of musical melodrama tend to focus on stylistic continuity and film music theorists tend to focus on commonalities when discussing the classical Hollywood style (both of which were addressed in the previous chapter),

research in nineteenth- and twentieth-century music for classical drama tends to focus on aesthetic change.

The topic of aesthetic change is an important matter in the Harry Potter films. Instead of endeavoring to make the films and film music the same (as was done in the *Star Wars* and Superman series), the filmmakers broadly advertised their intent to make the films different (as I showed in Chapter II), and indeed used varied approaches to the relationship between music and visuals (as I showed in Chapters III and IV). That is to say, as is witnessed in the evolution of formal styles of music for drama (such as opera and ballet) the Harry Potter filmmakers have been intentionally innovative.⁴⁸² As such, we can see a parallel with aesthetic shifts in nineteenth- and twentieth-century musical drama in the musical progression of one series in the twenty-first century: Harry Potter.

Although Shapiro and Marks have shown how twentieth-century practices for film music composition developed from melodrama practices from the previous century,⁴⁸³ Williams, Doyle, and Hooper (and other twenty-first century film composers) have been influenced as much by the codified classical composer-dramatists as they have by the vernacular traditions of melodrama.⁴⁸⁴ In fact, Williams, Doyle, and Hooper were all trained in western classical music and composition prior to their involvement in the film industry. Kalinak's argument about the creation of the Classical Hollywood style in the 1930s follows suit, explaining that,

⁴⁸² Anne Dhu Shapiro (now McLucas), "Action Music in American Pantomime and Melodrama, 1730–1913," in *American Music*, (Winter 1984), 49. Shapiro argues that opera composers valued innovation over convention, while composers for melodrama valued tradition and convention over innovation.

⁴⁸³ Anne Dhu Shapiro, "Action Music in American Pantomime and Melodrama, 1730–1913," 49. Martin Marks, *Music and the silent film: contexts and case studies, 1895-1924* (New York: Oxford, 1997).

⁴⁸⁴ I posit, as Michael Tenzer has argued in *Analytical Studies in World Music*, that modern, western musicians are influenced by a breadth and depth of music from around the world and from history, and not just by a singular musical lineage.

With the exception of American-born Alfred Newman, the development of the classical Hollywood film score in the crucial decade of the thirties was dominated by a group of composers displaced from the musical idiom in which they had been trained. It was in Hollywood that they were able to reconstitute what John Williams has called “the Vienna Opera House [in] the American West.”⁴⁸⁵

Moreover, Kalinak notes how the musical idiom of the nineteenth century influenced the symphonic medium that became the orchestral and harmonic convention for film, as well as the use of lyric melody—especially the leitmotif—as a main means of expression.⁴⁸⁶

As well, Williams’s, Doyle’s, and Hooper’s work is also perceived in terms of classical music. For instance, journalists and film scholars have linked Williams’s use of leitmotifs to Wagner as often as they have noted stylistic links with Korngold and Steiner. In liner notes for the third film’s CD, director Cuarón similarly notes how “John juggled these medieval motifs with a late 19th century Rossini-esque narrative, a delirious big band Jazz number, and 20th century music.” Likewise, music journalists regularly comment on Patrick Doyle’s ability to capture the essence of a historic era or classical genre in his soundtracks for heritage productions. Nicholas Hooper has stated that his compositional style was originally inspired by so-called minimalists such as Philip Glass (who has also written for live drama and film).⁴⁸⁷ Additionally, Nicholas Hooper’s and David Yates’s statements of their working relationship on the fifth Potter

⁴⁸⁵ Kalinak, *Settling the Score*, 100. John Williams quoted in Tony Thomas, “A Conversation with John Williams,” *Cue Sheet: The Journal of the Society for the Preservation of Film Music* 8, I (March 1991):12.

⁴⁸⁶ Kalinak, *Settling the Score*, 101.

⁴⁸⁷ Saul Pincus, “More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there,” *Film Score Monthly*. http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

film suggests a dramatic partnership journey (throughout filming) akin to that of composer Giuseppe Verdi and opera librettist Arrigo Boito rather than the typical film relationship in which the composer adds musical gloss after the visuals have been completed. Furthermore, the development of nineteenth and twentieth century classical drama was also influenced by nineteenth-century melodrama practices, and thus, modern film music composition is perhaps characterized as a close cousin, once or twice removed by generation. Some, such as Prendergast, posit a direct link between nineteenth-century opera and twentieth-century film music (in function, if not in lineage), making the claim that recitative is to dialogue as aria is to soundtrack.⁴⁸⁸

According to Petrobelli and De Van, the dramatic works of Verdi and Boito are superlative because of their ability to reveal both what is seen and what is unseen.⁴⁸⁹ Likewise, Smart shows how nineteenth-century composers such as Giacomo Meyerbeer (who wrote in a more conservative style than Verdi) were able to convey action, content, concept, and emotion with musical gestures, codes, and metaphors for what is seen and unseen.⁴⁹⁰ Congruent with the models of the great musical dramaticists of the nineteenth century, Murch and Chion argue that in film,

The most successful sounds seem not only to alter what the audience sees but to go further and trigger a kind of conceptual resonance between image and sound: the sound makes us see the image differently, and then this new image makes us hear the sound differently, which in turn makes

⁴⁸⁸ Roy M. Prendergast, *Film Music: a Neglected Art* (New York: Norton, 1992).

⁴⁸⁹ Pierluigi Petrobelli, *Music in the Theater* trans. Roger Parker (Princeton: Princeton University Press, 1994). Gilles De Van, *Verdi's Theater: Creating Drama Through Music* (Chicago: University of Chicago Press, 1998).

⁴⁹⁰ Mary Ann Smart, *Mimomania: Music and Gesture in Nineteenth-century Opera* (Berkeley: University of California Press, 2004).

us see something else in the image, which makes us hear different things
in the sound, and so on.⁴⁹¹

This speaks to the heart of representing Harry's emotional world with music—that is to say the realm of the unseen that informs the way we perceive the visual realm.

In slight contrast to Gorbman, who shows how music is an accomplice to the visual drama, Chion posits that music creates the story that would otherwise be unseen with visuals alone. “Despite all appearances, we do not see and hear a film, we hear/see it—what Chion calls Audio-vision.”⁴⁹² Simply put, Chion's notion of audio-vision dictates that “one perception influences the other and transforms it.”⁴⁹³ When the brain fuses perspectives of film visuals and sound, it makes it seem as though the fusion happens “out there,” in front of our eyes, rather than “in here” inside our minds.⁴⁹⁴ This is much like the fusion that happens in vision alone when we use both of our eyes to perceive rather than just one. However, unlike the distance between the perspectives of our eyes, which is fixed, the distance between the aural and visual perspectives of cinema are “continuously changing and flexible.”⁴⁹⁵ Ultimately, “we see something on the screen that exists only in our minds, and is in its finer details unique to each member of the audience.”⁴⁹⁶ However, as indicated previously, the fusion is a contract, not a

⁴⁹¹ Walter Murch, forward to *Audio-Vision: Sound on Screen*, by Michel Chion (New York: Columbia, 1994), xxii.

⁴⁹² Walter Murch, forward to *Audio-Vision: Sound on Screen*, by Michel Chion (New York: Columbia, 1994), xxi.

⁴⁹³ *Ibid.*, xxvi.

⁴⁹⁴ *Ibid.*

⁴⁹⁵ *Ibid.*, xxii.

⁴⁹⁶ *Ibid.*, xxi.

natural relationship. Although cinema tends to privilege visuals and the voice, the contractual fusion between these elements and music allows the music to bring about meaning, either all on its own or by the relationship between the music and the image, according to Chion.⁴⁹⁷ It is exactly the meaning of the film—that is to say, the main narrative messages—that we examine in this chapter and the next.

Music and Metaphor (Music As Metaphor)

The relationship between music, text, and visuals has been an important part of dramaturgy throughout the history of western music, because it is this relationship that determines the interpretation of the narrative. Although the matter of dramaturgy is a longstanding practice historically, the creation and maintenance of musical meaning has not been constant. As previously stated, customs followed by Harry Potter filmmakers evolved during the nineteenth century when composers for melodrama, opera, and ballet developed a dramatic musical language for creating meaning.

The idea of music as a language is a metaphor, and indeed, the way music creates meaning in film is often through metaphor. Film music theorist Walter Murch reminds us that “every successful metaphor—what Aristotle called ‘naming a thing with that which is not its name’—is seen initially and briefly as a mistake, but then suddenly as a deeper truth about the thing named and our relationship to it.”⁴⁹⁸ For the purposes of this research, I use the term metaphor to refer to the way that music is organized with textual and visual narratives in ways that mimetically support characters, their actions,

⁴⁹⁷ Michel Chion, *Audio-vision*, 5.

⁴⁹⁸ Walter Murch, forward to *Audio-Vision: Sound on Screen*, by Michel Chion (New York: Columbia, 1994), xx.

intentions, and scenarios. Some of these mimetic devices are among the stock theatrical codes that Gorbman and others note—for instance, consonance equating pleasantness; tessitura equating highness and lowness, timbre equating lightness and darkness, and so on. Other metaphors include symbolic relationships between music and image that are unique to an individual work of drama, or hinge on the way we tend to talk about the details of music in terms of movement. When we talk about the way a musical theme changes in its musical properties (i.e., comparing music to music) it may suggest an abstract way of perceiving how the accompanying visuals do or do not change—for instance, equating what McClary calls “musical excess” to notions of femininity, irrationality, or seduction.⁴⁹⁹

According to Johnson and Larson, “our most fundamental concepts of musical motion and space, used by laypeople and music theorists alike, are defined by conceptual metaphors that are based on our experience of physical motion.”⁵⁰⁰ For instance, we talk about how music moves up and down (or fast and slow), how it includes certain events here or there, or how it pulls us this way and that—though music does none of these things in a literally tangible sense. Further, Johnson and Larson argue that “our conceptualization of, discourse about, and even our experience of musical motion” depend on the logic of metaphors.⁵⁰¹ In other words, while Chion uses the theory of conceptual metaphor to link music with images of movement in cinema, Johnson and Larson complete the circle by showing how music itself is conceptualized in terms of perceived and experienced movement. This helps to explain how film music not only

⁴⁹⁹ Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota, 1991). See especially Chapters Three and Four.

⁵⁰⁰ Mark L. Johnson and Steve Larson, “‘Something in the Way She Moves’—Metaphors of Musical Motion,” in *Metaphor and Symbol*, 18(2):63-84, 2003.

⁵⁰¹ *Ibid.*

reflects ideas presented in the images of film, it also determines and/or creates the patterns of movement and ideas that we perceive when we see/hear film together.

Johnson and Larson's research brings to our awareness that when we talk about music using metaphors, these metaphors inform our interpretation of the music itself and the interpretation of any visuals aligning with the music. That is to say, when we experience music as movement, it moves us in turn. Over the course of this examination I will rely on both of these understandings of metaphor (i.e., those from Chion and Murch, and from Johnson and Larson). We will see how the more objective alignment of musical themes with film visuals in the Harry Potter films alerts us to the dramatic signification of the music, while conversely, the more subjective metaphors for movement in the themes themselves inform our interpretation of the visuals. Ultimately, the dialectic between musical and visual metaphors allows us to perceive greater narrative truths in each film as a whole.

Music and Dramatic Truth

Although I have thoroughly explored the varied technical approaches of the Potter composers in the previous chapter in terms of film theory, this chapter addresses the important dramatic effects of these varied approaches. What meaning or truth do these approaches bring to the interpretation of the narrative? According to musicologist Pierluigi Petrobelli, the function of music in drama is to "characterize in its own terms the elements of the dramatic discourse."⁵⁰² Similarly, musicologist Gilles De Van describes how Verdi "placed the truth of the drama above the beauty of the music and the literary

⁵⁰² Pierluigi Petrobelli, *Music in the Theater* trans. Roger Parker (Princeton: Princeton University Press, 1994), 118.

quality of the lines.”⁵⁰³ Moreover, in order for the drama to be effective, dramatic truth often superceded realistic truth in historical practice. That is to say, theatrical exaggeration was allowed for the purposes of representing reality. As we will see, the music for each Harry Potter film does indeed characterize the elements of the dramatic discourse in its own terms and negotiates for itself the interplay between dialogue, musical beauty, and dramatic truth.

However, even the aesthetics of Verdi’s own approach to drama evolved over the course of his lifetime. Within the realm of historical dramatic composition, production, and performance, there has been an ever-present concern for aesthetic variety and interest, as seen in the evolving styles of the nineteenth- and twentieth-century formal works.⁵⁰⁴ While an audience often attends the theater already knowing the story, the ways that composers/directors use cinematic conventions to tell the story becomes the surprising element for the observer. Likewise, many Harry Potter viewers attend the theater already knowing the story, but wondering how it will play out in cinematic interpretation.

Nevertheless, sometimes variety is accomplished at the expense of the narrative.⁵⁰⁵ While some fans and critics have argued that the disparate aesthetic approaches in the Harry Potter films risks the unity of the series, I argue that the disparate aesthetic approaches in the film music adds to the cumulative value of meaning over the evolution of the films. As we will see, the different Harry Potter composers also participate in a stylistic evolution over the course of the Potter films. Just as there is an aesthetic shift between the concrete and the invisible in drama during different eras, so

⁵⁰³ De Van, *Verdi’s Theater*, 39.

⁵⁰⁴ *Ibid.*

⁵⁰⁵ *Ibid.*

the accompanying music has been synchronized with movement and then aligned with more abstract ideas. Likewise, we see a shift from the concrete to the invisible in the drama in Harry Potter films, and likewise, a shift between direct music-to-visual parallels, to more abstract relationships. In other words, the aesthetic shifts I discuss are not new, but what is new is that such an evolution occurs within one narrative series:

Harry Potter.

A note about the title of themes: my study of Harry Potter DVDs, CDs, piano, and orchestral scores reveals several themes for each film. I label the themes based on their narrative functions. While some leitmotifs are named by the filmmakers on soundtrack CDs and published transcriptions, I often provide a different name that more specifically aligns with the use of the theme in the film. This is for two main reasons. First, the filmmakers' titles sometimes bear only a casual relationship to the theme's function or refer to only one but not all deployments of the music with film visuals, and second, the filmmakers' titles sometimes combine more than one leitmotif under the same name (i.e., the individual leitmotif has not been named by filmmakers). Although I often include both the filmmakers' titles as well as my own in the discussion of the music, my intent in providing an alternative analytic title is to alert and remind the reader that the theme functions in a certain way within the context of the film (or films) it serves.

Harry's Emotional World: Love and Friendship

As we saw in the examination of narrative cueing in the previous chapter, the beginnings and endings of most of the films tell us that the films are about love. Love is what Harry needs, it is what he seeks, and it is also often the key to either his physical or spiritual safety. As we will find in the discussion below, Harry's journey includes many

complex aspects of love. The different facets of Harry's capacity to love, to be loved, to desire love, and to manifest love are represented in different musical themes over the course of the series.

All of the five films have musical themes for Harry's emotional world, but the different themes sound different and reflect different levels of emotion and emotional connection with others through the use of musical codes and metaphors and through the alignment of the themes with film visuals. In the first and second films, two musical themes for Harry's emotions are sweetly simple, harmonically safe, and are straightforwardly connected with Harry's love for his dead parents and for his new friends, Ron and Hermione. In the third film, a new minor-mode, theme written in British-Irish folk style for Harry's emotions is more melodically and harmonically complex, metaphorically leads the listener to a deeper place, and aligns instrumentation with visuals in order to symbolize an evolving set of ideas, including Harry's reflection on his lost parents, his love and gratitude toward his parents' surviving friends, and the magical power within him as a result of both his love and grief. In the fourth film, a new classically lyric theme for Harry's emotions is more reserved and contained (and even stoically martial through its melodic and rhythmic relation to other march-like themes), and tends to reflect Harry's emotional isolation, disconnection, and emotional vulnerability through alignment with film visuals. In the fifth film, a new romantic, aria-like theme plaintively ascends (transcending the confines of rhythmic and metric expectation) to reflect Harry's loneliness and longing for companionship, then eventually descends with a harmonic companion to symbolize his renewed, strengthened connections with friends. The following discussion explores and explains the conclusions I have stated above.

Harry Potter and the Sorcerer’s Stone and *Harry Potter and the Chamber of Secrets*:
 “Love/Reflection,” and “Friendship”

The first two films (John Williams and Chris Columbus) share two leitmotifs for Harry’s inner emotions—one theme tends to align with visuals to support the idea of Harry’s love for and reflection on his deceased family (“Love/Reflection”)⁵⁰⁶ and the other theme aligns with visuals to support the joy of his new friendship with Ron and Hermione (“Friendship”).⁵⁰⁷ Notably, both themes represent connections with others (albeit sometimes with others who are no longer living). I will come back to this point in the discussion of other themes in which connections with others are not necessarily part of the emotional experience. Transcriptions of these themes are provided in Figures 5.1 and 5.2.

Figure 5.1. “Love/Reflection”



Figure 5.2. “Friendship”



⁵⁰⁶ This theme also seems to represent Harry’s longing for a family, and his love for those characters, such as Rubeus Hagrid, who provide him with a sense of family.

⁵⁰⁷ The two themes are included with other musical material in published versions as “Family Portrait” and “Harry’s Wondrous World” respectively.

Although the two themes support different ideas under an umbrella of the larger idea of Harry's emotional world, they have much in common. Both are in triple meter (performed at moderate tempi), have short, relatively simple melodies (mainly diatonic), have simple steady rhythms, are in major modes, and end in a way that melodically leads (through aural expectation, and sometimes through actual repetition) back to the tonic beginning. As I explained in Chapters III and IV, these musical attributes are consistent with the traditional theatrical music codes used by Williams throughout the first two films. Most of the themes from the first collaboration (between Williams and Chris Columbus) are in triple meter, especially those depicting both the irrational (i.e. fantastic) and the emotional. While themes for the fantastic usually include chromaticism, themes for familiar emotions tend to be diatonic. The relatively simple melodies and rhythms suggest the childlike nature and relative depth of the emotions Harry experiences, and the return to the tonic (or, in some cases, the implied return to the tonic) suggests the safety of these emotional experiences.⁵⁰⁸ Additionally, the themes repeat throughout the film without significant musical variation, adding to their feeling of stability.

There are also ways that each theme is specific to the idea it represents. As I have previously pointed out, Mary Ann Smart argues (as does Gorbman and others) that music can represent the internal thoughts of characters.⁵⁰⁹ The first foreground hearing of the “love/reflection” theme⁵¹⁰ occurs when Harry sees the magical Mirror of Erised—a

⁵⁰⁸ The return to the tonic shows on a smaller scale the symmetry and congruence observed on a larger scale by the same themes used at the beginning and end of the first two films.

⁵⁰⁹ Mary Ann Smart, *Mimomania: Music and Gesture in Nineteenth-century Opera* (Berkeley: University of California Press, 2004).

⁵¹⁰ The theme is heard once before when Harry draws a birthday greeting to himself in the dust because he doesn't have a proper family to extend their best wishes to him on his day; and later in the same scene when he leaves the family he knows (the horrible Dursleys) to follow Hagrid into the magical world. However, the first prominent example is the one I have discussed above.

mirror that shows one's deepest desire, rather than mirroring reality (SS DVD 1:33:11).⁵¹¹ When Harry looks into the mirror for the first time, he sees himself standing with his deceased parents and other family members. The “love/reflection” theme (heard prominently in the background) captures the idea of his love for his family and the mirror's reflection in at least two ways. As a metaphor for reflection, the melodic contour ascends then descends back using the same pitches, then ascends and descends (again) using different pitches. In other words, like the Mirror of Erised (which is like a mirror, yet isn't), the melody reflects back on itself (almost in mirror image, but not quite). No other musical theme in the first two films shares this attribute.⁵¹² I have included the transcription of the theme again below in order to illustrate how the visuals align with the music in order to reinforce the notion of reflection. The visual of Harry looking into the mirror aligns with the first two measures, while the visual of Harry's



Visuals: Harry looks into mirror; his mother looks back; her hand; his hand

mother looking back at him from inside the mirror aligns with the third and fourth measures—that is, the measures that are almost like a reflection of the first two measures.

⁵¹¹ “Erised” is the word “desire” spelled in reverse—or rather, in mirror image.

⁵¹² I spoke with John Williams's orchestrator, Ken Wannberg, about the creation and intention of these metaphors. He did not believe that Williams had intentionally created the musical metaphors at all, but instead had endeavored to write a “sweet” sounding melody. Williams himself was not available to comment. However, published statements from Williams, such as those used in my discussion of “the rise of evil,” suggest that Williams often thinks in terms of dramatic metaphors in his process of composing for film.

Similarly, her hand moves to rest on Harry's shoulder in the mirror's image at the beginning of measure five, and Harry's hand moves to his own shoulder during the similar musical gesture in measure seven.

As a metaphor for emotion, the combination of the major mode and the descending sequence (including minor harmonies) simultaneously suggests the pleasurable emotions of imagining his parents and wistful longings of realizing that he will never know them. The sequence ultimately leads the listener away from the tonic (and from the steady step-wise motion around the tonic) to the relatively far-reaching melodic intervals in the second half of the theme (perhaps implying a range or depth of emotion). As stated before, the theme sometimes repeats (or harmonically implies a return to the tonic), which metaphorically implies a safe return from the potential sorrows of more extreme emotions. This is different from themes from the later movies which carry the listener away to a different place—either lower or higher than the opening pitch.

The second theme, “friendship,” is not used until Harry builds bonds of friendship with Ron and Hermione, and then is heard regularly whenever they spend time together.⁵¹³ Unlike the “love/reflection” theme, which (at first) moves steadily in step-wise motion, the “friendship” theme is melodically buoyed by larger intervals, ascending from the start. The “friendship” theme also includes more energetic rhythms and major harmonies than the introspective “love/reflection” theme. Although the “friendship” theme also tends to repeat (or otherwise imply a return to the tonic), sometimes the melody returns via the tonic an octave higher—thus demonstrating an overall melodic ascent, and metaphorically implying an overall emotional lift.

⁵¹³ The theme is first heard when Harry gains the admiration of his friends by catching the Golden Snitch in his first Quidditch game, thus winning the game for his team and for his school house (SS DVD 1:23:17). It is heard more frequently in the second film than in the first because the friendship begins in the first film, and therefore is pre-established at the beginning of the second film.

Harry Potter and the Prisoner of Azkaban: "Love/Reflection/Longing"

The third film, *The Prisoner of Azkaban* (Williams and Alfonso Cuarón), has just one musical theme to reflect Harry's inner emotions and emotional connections with others, but this one theme suggests more emotional complexity than either of the two previous themes. Although the theme is called "A Window to the Past" in published materials, I categorize it as the "love/reflection/longing" theme because it takes over for the "love/reflection" theme from the first two films, but adds a more sombre component in its minor melody, which suggests Harry's sad longing for his parents.

One reviewer wrote, "'A Window to the Past' is the movie's major new theme and what a beauty it is. Sad and reflective, this tender melody will quickly become one of Williams' classic themes."⁵¹⁴ The description of the theme as both "beautiful" and "sad and reflective" illustrates how a theme can resonate with listeners at more than one level, yet how the overall feeling of the tune is sentimental. Like the first "love/reflection" theme (heard in the first two films), this new theme has a diatonic mirroring motif that repeats throughout, and appears with film visuals and dialogue relating to Harry's love for and reflection on his lost parents, and his longing for a connection that he might have had with them.

However, the theme overall is much more musically complex than either of the themes from the first films and also changes to minor mode—which implies greater emotional weight or sadness. The folk-style melody is much longer than the first themes

⁵¹⁴ Kevin McGann, "Harry Potter and the Prisoner of Azkaban," *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed October 10, 2007).

and travels more within a wider pitch range.⁵¹⁵ The more complex compound meter changes between 6/8 and 9/8, and includes many rhythmic inequalities (e.g. asymmetrical rhythms and duples within triple meter) and rhythmic variations (including grace note ornaments) within the meter. The greater complexity in the theme suggests that Harry’s feelings of love and connection (or longing for love and connection) are now more complex. Further emotional metaphors in the melody might be described as follows: the melody reaches down (e.g., as seen in the triplets) in order to extend up (e.g., as seen in the duplets), and the sequence pattern eventually leads the listener to a deeper place (i.e. harmonic sequence and melodic resolution as metaphors for emotion) than where it began. A transcription is provided in Figure 5.3.⁵¹⁶

Figure 5.3. “Love/Reflection/Longing”

The transcription shows two staves of music in G minor. The first staff has four measures with chord symbols G m, D m, G m, and D m above the notes, and iv, i, iv, and i below. The second staff has eight measures with chord symbols G m7, D m, A m, B^b, F m, G m, A m, and D m above the notes, and iv7, i iv/v, i/v, iv/v/v, i/v/v, iv, v, and i below.

⁵¹⁵ I categorize the theme as “folk-style” because of its step-wise, modal melody and lilting rhythm (as is common in British Isles folk tunes), and do not use the term perjoratively to imply that the theme is more simple or rustic than the other themes.

⁵¹⁶ Transcription adapted from published materials (“A Window to the Past”). John Williams, *Selected Themes from the Motion Picture Harry Potter and the Prisoner of Azkaban* (piano solos), arr. Bill Galliford, Ethan Neuburg, and Tod Edmondson (Warner-Barham, 2004), 25-26.

Although the melody does not change significantly between the several different occurrences of the theme in the film, the instrumentation and texture change to reflect meaning with film visuals in more specific ways, which adds to the layers of the theme's signification. (When the theme is played by early musical instruments, it includes the ornaments in measures two and four; when it is played by F horns, it does not). In other words, Williams allows the theme to evolve with the narrative by using different instrumentation for each statement. This is different from Williams's approach in the first two films in which the two leitmotifs for love remained fairly static in their instrumentation and signification.

The new theme establishes a parallel with the old "love/reflection" theme when it is first heard on celeste and sustained strings while Harry gazes at a moving photograph of his parents (dancing underneath falling leaves) while still at the Dursley house (PoA DVD 6:20).⁵¹⁷ Clearly, this introduction to the new theme alludes to the moment in the first film in which Harry gazes on the reflection of his parents in the Mirror of Erised. Similarly, the new audio-visual combination implies both Harry's longing for his lost parents and also his longing for his sense of belonging in the magical world (via the coded use of the celeste). The theme is heard next on recorder with a broken-chord harp accompaniment while Professor Remus Lupin and Harry have a heartfelt discussion on the footbridge about Lupin's friendship with Harry's parents (PoA DVD 45:30). While the minor-mode melody still signifies Harry's love and longing, the changed instrumentation reflects (Cuarón's vision of) the medieval, folkloric atmosphere of the magical world in which the conversation takes place. The theme is heard similarly on flute, harp, and strings while Harry and Lupin converse again while walking through the woods in a later scene (PoA DVD 57:27). Lupin eventually becomes Harry's private

⁵¹⁷ This statement of the theme is the only one in harmonic minor, which is noticed most in the first measure when the raised seventh degree is used as the neighbor tone to the tonic.

tutor in the defense against the dark arts (in addition to being an emotional mentor), and when Lupin teaches Harry how to conjure the protective Patronus charm (which appears for Harry as the shining white form of his father's animagus—a stag⁵¹⁸), the theme is heard again, this time played powerfully by horns over choral cluster chords (PoA DVD 1:10:32). This new instrumentation clearly implies how Harry's longing for love and belonging has turned into a powerful energy source.

The dialogue surrounding the visuals of the Patronus charm confirms the musical theme's association with Harry's reflections on his parents and provides evidence of the intention to present this emotional association with greater complexity. In order to attempt the Patronus charm in practice, Lupin asks Harry to think of his happiest memory. After trying a memory that fails to produce the desired effect, Harry offers, "There's another memory. It's not happy, exactly. Well it is—it's the happiest I've ever felt, but it's complicated" (PoA DVD 1:09:43). This memory works (i.e, it is powerful enough to produce the charm); Harry conjures the Patronus (with background accompaniment of the theme played by horns), and Lupin praises his magical skill, comparing him favorably to his father. As they sit together talking, Harry tells Lupin about his memory, and an oboe plays a sweetly nostalgic version of "love/reflection/longing," accompanied by an oboe, harp, and strings (PoA DVD 1:11:15). He says, "I was thinking of [my father] and Mum, seeing their faces. They were talking to me, just talking. That's the memory I chose. I don't even know if it's real, but it's the best I have." Later, during the crisis of the narrative, Harry conjures the Patronus to protect himself and others, and a full horn section plays the melody again, accompanied by sustained choral vowels (PoA DVD 20:01:06).⁵¹⁹ The narrative

⁵¹⁸ The visuals do not depict the charm as a stag in this visual, but do later on in the film.

⁵¹⁹ There are two sides to the perspective of this scene because Harry and Hermione travel back in time and experience the event again. In the real-time occurrence, Harry is saved by the Patronus stag and the

implication for the latter instrumentation and its alignment with the powerfully magic visual is clear: Harry's deep feelings of love which have often brought him so much sorrow are also a powerful, magical source to protect him from life's struggles.

Aside from the scenes depicting the powerful Patronus charm, perhaps the most emotionally satisfying occurrences of the new "love/reflection/longing" theme happen when Harry has two heartfelt conversations with another of his parents' trusted friends—Sirius Black,⁵²⁰ who is also revealed to be Harry's godfather. When Sirius tells of his love for and grief over Harry's parents, and extends his love and protection to Harry (first as they look toward Hogwarts castle, PoA DVD 1:38:00, and later, while they rest in the Hogwarts courtyard following the narrative crisis, PoA DVD 2:03:33),⁵²¹ the "love/reflection/longing" theme is heard in the background and thus confirms that Harry's longings for a family have been requited, and his desires for meaningful family connections have come to fruition. Indeed, on the last hearing, the melody ascends (rather than descending) so that the ending pitch is the same as the first (rather than an octave lower), which musically represents the important emotional resolution. Just as Sirius tells Harry that "The ones that love us never really leave us, and you can always find them here [in your heart]," so the music also returns to the original tonic, the true heart of the theme.

The alignments of this theme with film visuals and dialogue provide examples of how Williams, much like Verdi, is able to create a musical approach which both

viewer also hears choral cluster chords and horns playing generic music (DVD 1:44:10). In the back-in-time version, Harry produces the Patronus to save his parallel self (though it appears as a shield of light instead of as a stag), and the viewer hears choral cluster chords and the "Love/Reflection/Longing" theme played by horns.

⁵²⁰ Sirius is the "prisoner" described in the title, *The Prisoner of Azkaban*.

⁵²¹ The theme also plays in the background when Harry tells Hermione about how much the first conversation with Sirius means to him (DVD 1:57:30).

semanticizes the music and musicalizes the word. In other words, the way that the theme evolves over the course of the film suggests a text of its own. Likewise, the alignment of specific varied statements of the theme with dialogue explaining Harry's inner world creates a way for the film's texts to attain a direct musical parallel.

Harry Potter and the Goblet of Fire: "Inner Emotions"

The fourth film, *The Goblet of Fire* (Patrick Doyle with Mike Newell) also has only one theme that relates to Harry's emotional world. On the soundtrack CD and in published scores, this tune is named "Harry in Winter," but I characterize the theme as signifying Harry's "Inner Emotions." The most commonly heard motif of the "Inner Emotions" theme is transcribed in Figure 5.4.

Figure 5.4. "Inner Emotions"



This new theme is heard prominently in the film. One reviewer wrote, “. . .but for me, the standout track is ‘Harry in Winter,’ which easily stands alongside [Williams’s] ‘A Window to the Past’ from *The Prisoner of Azkaban* in terms of dramatic sweep and grandeur. Essentially, it’s ‘Harry’s Theme’ . . .”⁵²² While I agree that there is a musical and dramatic parallel between Doyle’s “Harry in Winter” (“Inner Emotions”) and

⁵²² Nick Joy review, “Harry Potter and the Goblet of Fire” *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

Williams's "A Window to the Past" ("Love/Reflection/Longing"), there are some important differences between the two musical themes and their application with film visuals that demonstrate differences in the emotions and emotional connections that they represent.

First, the musical structure of "Inner Emotions" metaphorically frames emotion in a more confined way than the previous theme does, and second, the theme's alignment with film visuals indicates Harry's inner world and vulnerabilities, but does not directly support relationships between Harry and other characters. In other words, the theme sometimes supports Harry's emotions for other characters, but does not support Harry's emotional relationships with other characters. That is to say, the new theme is all about Harry.

The new theme for "Inner Emotions" synthesizes some of the musical elements of the emotion themes from the first three movies, and also makes changes. The melodic contour is relatively short and simple (like the first two "Love" and "Friendship" themes), but the rhythm is more varied and complex (like the third "Love/Reflection/Longing" theme). Like the previous emotion themes, the new theme also includes a diatonic sequence that might carry the listener away to a new place—except that it regularly delivers the listener back to the safety of the starting pitch. The new theme is the first among the emotions themes to be presented in duple meter, which may be perceived as a more grounded, masculine meter, according to Susan McClary. Also, unlike the previous themes (in which the instrumentation often changes, but the melody generally stays the same), the different statements of the new "Inner Emotions" theme generally use the same instrumentation (emphasizing strings), but vary the melody and rhythm.

Let us consider three variations of the "Inner Emotions" theme. Transcriptions of these statements are provided in Figures 5.5, 5.6, and 5.7.

Figure 5.5. “Inner Emotions”: Harry and Cho at the owlry



Figure 5.6. “Inner Emotions”: Harry sees Cho at the Yule Ball



Figure 5.7. “Inner Emotions”: Harry sees Hermione at the Yule Ball



The first statement of the theme as it appears in the film (while Harry walks alone in the snow to the owlry, GoF DVD 1:12:08) is not presented as a full phrase, and it includes a strange rhythmic hitch in the film that sounds like an editing mistake.⁵²³ For this reason, let us begin with the second statement of the theme (Figure 5.5), which occurs as a full phrase shortly afterward (when Harry asks Cho to the ball and is kindly rejected, GoF DVD 1:13:05). The duple meter and simple derivative rhythms (e.g., straight-time

⁵²³ Between GoF DVD 1:12:21—1:12:22, a sustained note seems to be cut short by a beat as the theme relaunched into a repeat of the phrase. This is unlike any of the other statements, and does not serve the discussion here.

combinations of whole, half, quarter, eighth notes) within the melody convey a more orderly, stereotypically masculine framing of emotion than the themes depicting emotions from the previous films do. (These are all in triple meter, and have generally lilting rhythms.) The melody is simple and reserved, following classical expectations closely.⁵²⁴ Furthermore the melody poetically resolves exactly where it began, perhaps signifying that Harry is dwelling on or is stuck in a set of emotions, or perhaps suggesting (in contrast to Williams's previous complex theme) that Harry's emotions are either shallow or confined, leading neither to great depth nor height (the melodic resolution is heard at GoF DVD 1:13:17).

Any of the aforementioned metaphors may be applied to Newell's film presentation of *The Goblet of Fire*, which emphasizes Harry's maturity from child to teenager, his isolation from his friends, and his age-appropriate emotional self-involvement. Actor Daniel Radcliffe spoke to this matter in an interview when asked how Harry shows feelings for Cho in the fourth film. Radcliffe responded,

I like how Harry acts with girls. He's a fantastic hero, and he's brave and strong, loyal and trustworthy, and he's the greatest friend—he's everything you could wish for—but he's bad with girls. That separates him from becoming an all-conquering *Superman* kind of hero, and it makes him normal. He just can't think of the right things to say when he's with Cho, and that aspect of him is what everyone can identify with, because I think it happens to everyone at least once.⁵²⁵

In other words, Harry has not yet learned how to negotiate and express his emotions for the benefit of interacting with others. However unified as an audio-visual message, or

⁵²⁴ The melodic and phrasing symmetry is similar to practices of symmetry in late eighteenth-century and early nineteenth-century music for drama—customs that were abandoned by later dramatists such as Verdi who sought to convey the truth of the drama with the form of the music, according to De Van, 294.

⁵²⁵ Movie Magic, "Harry Potter: Hero of Hogwarts," *Life Story*, February 6, 2006, 13.

faithful to events in Rowling's narrative, this symbolism is much different than was used in the previous film. While the "love/reflection/longing" theme establishes that Harry's longings for connection are requited in the third movie, the new "inner emotions" theme suggests that Harry's longings for connection are now unrequited again.

The next statement/variation of the theme (Figure 5.6), which accompanies Harry's admiring gaze at Cho Chang (on the arm of Cedric Diggory at the Yule Ball), also follows melodic expectation, and includes a sequence that leads back to the same pitch as which it began (GoF DVD 1:16:40). The rhythms are more lilting (e.g. the triplets within a duple framework), perhaps to reflect Harry's softened emotions at seeing Cho dressed up for the ball. Although the melody is sweet, the minor tonality continues to reflect Harry's sadness and feelings of disconnection. Following a brief transition, the theme repeats as a variation (represented Figure 5.7) when Harry watches his true friend Hermione (who is usually plain-looking) descend the stairs to the ball in a romantic, flowing pink gown (GoF DVD 1:16:59). This time, the theme is presented with major harmonies, perhaps to reflect Harry's happiness for Hermione, and descends in graceful rhythms away from the original pitch because Hermione is descending the staircase gracefully. The melody ascends briefly at the end in parallel with the visuals of Hermione's escort, Viktor Krum, greeting her from below.⁵²⁶

Because the melody of Doyle's theme is never the same between two statements, it is harder to pin down as a musical idea or as a metaphorical idea for emotion than are Williams's more consistently stated leitmotifs. However, the subtle changes between statements of the new theme allow for more varied and evolving interpretations of what the theme symbolizes. At first, the theme signifies Harry's loneliness, then signifies the pain of his crush on Cho Chang, then signifies his admiration and unrequited affections at

⁵²⁶ This is one of few examples where Doyle's music parallels film visuals. As I have stated in other chapters, Doyle's music tends to complement rather than parallel film visuals.

seeing beautiful Cho at the Yule Ball, then reflects his even greater admiration and pleasure at seeing his true friend Hermione's beauty shine through as she descends the staircase.⁵²⁷ If the expression of Harry's emotional theme in these varied situations seems reserved or stunted in some way by the simple, elegantly circular melody, perhaps this can be explained by Harry's isolated, unguided experience toward maturity (the fourth film does not include a clear male mentor relationship as the third film does).

As mentioned above, this theme is about Harry, and not about his relationships with others—which is likely why filmmakers attached the title “Harry in Winter,” in published sources (also clearly relating to the visuals of Harry walking alone in the snow on his way to the Hogwarts owlry). The theme is not about his relationship with Cho Chang—his affection for her never reaches fruition in the fourth film. Similarly, the theme is not about Harry's relationship with Hermione—she is on her way to greet her date, Viktor, at the Yule Ball, and Harry and Hermione are not even visually engaging in their friendship connection at the moment when the theme is heard (e.g. through physical proximity, conversation, or even mutual eye-contact). Even when the theme is heard again when apparitions of the dead (including those of Harry's parents and his friend Cedric Diggory) erupt from Harry and Voldemort's locked wands (GoF DVD 2:09:15), and is heard finally (as a variation) when Cedric's father weeps over his son's body while Harry looks on (GoF DVD 2:10:28), these statements are also about Harry's emotional state. In each of these examples, the theme changes to reflect emotion from Harry's perspective, but does not actively indicate human connections. In other words, the theme reflects Harry's inner emotional world, especially his vulnerabilities, but is not used to reinforce Harry's relationships. This is different from the “friends” themes used in the

⁵²⁷ This approach is similar to Mozart's character construction, according to De Van, in which characters' emotions are conveyed with human subtlety (e.g. passionate love, prideful love, tender love) rather than as epic or universal truths without need of description. De Van, *Verdi's Theater*, 88-90.

first two movies and the “love/reflection/longing” theme used in the third. This is also different from the dramatic approach of the previous films. While the emotions themes from the previous films suggest evolutions in Harry’s emotional state with changes in instrumentation, Doyle’s “inner emotions” theme is the first to have melodic, rhythmic, and harmonic variations for each circumstance. This conveys a more nuanced picture of Harry’s emotions as he responds to different people in his life.

Furthermore, variations of the theme resemble other musical themes in the same film, such as those for the Tri-Wizard Tournament (a fanfare march), for “Harry Victorious,” and for the “Evil/Voldemort.”⁵²⁸ As we will see, this is different from how the narrative threads for love, victory, and the rise of evil are all represented with very different, contrasting music in the other films. The similarities between the musical themes in the fourth film alone provide an example of how Doyle’s score functions as a philosophical mind that deconstructs the separations and distinctions between Harry’s experiences that the other composers make.

For instance, while the themes for the Tri-Wizard Tournament and for “Harry Victorious” reflect the machismo of Harry’s outer world, the similarity between those and the theme for Harry’s “Inner Emotions” suggests the duality of Harry’s experience. That is to say that he must perform as a hero on the outside while on the inside he is quite lonely and vulnerable. The similarity between Harry’s “Inner Emotions” theme and the “Rise of Evil” theme in the same film may likewise reflect Harry’s evolving connection with Voldemort, or may reflect the weight of responsibility that Harry experiences at being the “chosen one” to defeat the adversary.⁵²⁹ The “Inner Emotions” theme is also

⁵²⁸ The transcriptions for these themes are provided and discussed in the second half of this chapter, concerning Harry’s philosophical world (i.e., the rise of evil and its conquest).

⁵²⁹ The narrative does not explicitly state that Harry is the “chosen one” until a later novel/film, but the notion has been repeatedly implied throughout the first four narratives.

very similar to the music signifying loss and death that is heard in the background when Harry brings Cedric's lifeless body back to Hogwarts after their encounter with Voldemort. I address this music specifically in the section on cumulative approaches to loss and death, but note here that the similarity between the music for Cedric's death and the music for Harry's "Inner Emotions" supports my claims that the variations collectively represent Harry's vulnerabilities—he is able to stay Voldemort's attack on himself, but he is not quick or able enough to save his colleague.

Harry Potter and the Order of the Phoenix: "Cho" and "Loved Ones"

In the fifth film (Nicholas Hooper and David Yates), there is one musical theme to represent Harry's emotional connection to loved ones (though other musical material is used to support his continued grief over the loss of his parents, discussed in the section on loss and death), and one musical theme to represent his romantic attraction to Cho Chang and their brief romantic relationship. The theme for Harry's connections to loved ones is called "Loved Ones and Leaving" on the soundtrack CD and in published transcriptions, but I characterize the theme as simply and directly representing Harry's now required longing for "loved ones." The theme for Harry's brief romance with Cho Chang is sometimes called "The Kiss," but because it also aligns with film visuals to symbolize Harry's attraction to Cho long before they kiss and also their eventual disconnection, I characterize the theme as representing Harry's relationship with Cho.⁵³⁰ The theme for "loved ones" is the most aria-like and emotionally expressive of all the emotional themes,

⁵³⁰ Hooper wrote new music to support the relationship between Harry and Ginny in the sixth film, *The Half-Blood Prince*. This new piece is called "Ginny" on the soundtrack CD, and features an acoustic guitar melody with an ostinato triplet rhythm.

and the theme “Cho” is the most magnetically visceral of all the themes. Therefore, these themes provide examples of how Hooper’s score functions like a skin that allows us to feel the sensations of the story.

“*Cho*”

In contrast to all of the other themes for emotion and emotional connection, Hooper’s music for Harry’s relationship with Cho is the first to rely on the magnetic pull of harmony without a distinct melodic motif. The primary effect of this approach helps the viewer to physically feel the relationship as Harry experiences it. The theme is stated in varied form each of the three times it occurs in the film: first to represent attraction, then to represent the consummation of mutual attraction with a kiss, and finally to represent the eventual break-up of the relationship. In other words, just as music establishes emotion (following Cohen’s law of “Control Precedence”), so can music change the nature of emotion (following Cohen’s “Law of Change”), and further, can dispel the appearance of certain emotions (following Cohen’s “Law of closure”).⁵³¹ In the first two examples, the harmonic progression follows the metaphors of tension and attraction. The harmonic tension created by the C half-dim. 7 chord and the harmonic release created by the following Bb major chord is much like the visceral pulse of romantic attraction which can also alternate between feelings of tension and pleasure for the bearer of such emotions. In the third example the harmonic progression starts with the tension of a C# half-dim. 7 chord, but then falls away, resolving to a B minor (rather than major) harmony, indicating the dissolution of the attraction. All three examples are

⁵³¹ Annabel J. Cohen, “Music as a Source of Emotion in Film,” in *Music and Emotion.*, edited by Patrik Juslin and John Sloboda (Oxford: Oxford University Press, 2001), 263-264.

included in Figure 5.8. Although the theme is presented as unmetered in all statements, I have normalized the rhythms in order to focus on the harmonic progressions.

Figure 5.8. Three statements of “Cho”

The musical notation shows three statements of the 'Cho' theme on a single staff. Statement 1 consists of two measures: Cø7 and Bb. Statement 2 consists of four measures: Cø7, Bb, Cø7, and Bb. Statement 3 consists of four measures: Eb+, Bbm, Ab, and Bb. The notation includes treble clefs, a common time signature, and various chord symbols above the notes.

Music supporting Harry’s attraction to Cho first occurs near the beginning of the film while Hogwarts students are transferring from the Hogwarts train to the carriages that will take them the rest of the way to the school (Example 1 of Figure 5.8; OotP DVD 28:33). As Harry catches a glimpse of Cho (who is also looking back at him as she rides ahead on one of the carriages), a repeating two-measure harmonic cadence (played by strings, with a celeste ostinato) alternates between a C half-dim.7 harmony and a Bb major harmony (ii half-dim7—I). The pulse of the harmonic tension followed by release supports Harry’s romantic gaze at Cho. The theme occurs again after a meeting of Dumbledore’s Army (students who secretly practice defensive spells), specifically when Harry and Cho converse alone in front of a mirror with the late Cedric Diggory’s picture pasted on it (Example 2 of Figure 5.8; OotP DVD 1:04:56). This time also, the theme begins with the repeated two-measure harmonic cadence (ii half-dim7—I) that reflects the alternation of tension and pleasure that romantic attraction often creates, then falls away from the pattern into minor chords (iv—i, in measures 5-6) when the two discuss

Cedric (Cho's boyfriend who had been killed the year before). When their attention returns to each other (and to the mistletoe magically descending above them), the harmonies ascend in major (Ab then Bb chords, VII—I, measures 7-8), then return to the original harmonic tension-release alternation, in increasingly sustained rhythms, as the two engage in a long kiss (which satisfyingly resolves to a broad tonic chord).

Later in the film their relationship comes to an end when, under magical duress, Cho betrays the secrecy of Dumbledore's Army to Professor Umbridge, and Harry and the other members of the organization are physically tortured in punishment (Example 3 of Figure 5.8).⁵³² Cho waits for Harry outside in a hallway in order to explain herself, still musically supported by the same harmonic alternation that characterized their original attraction to each other (though stated a half step higher, OotP DVD 1:26:59). Although Harry sees her, he walks passed her without acknowledgement, and the harmonies lose their magnetic hold by progressing to the (diatonic) II chord, then the (parallel minor) i chord, thus symbolizing the breakdown of their attraction, and ultimately, the end of their relationship.

"Loved Ones"

Although Cho's theme is somewhat specific to the viable relationship in this film alone, the theme for "Loved Ones" is more like the other musical themes for emotion in that it supports narrative ideas that continue throughout the films. However, while the new "loved ones" theme also shares some of the musical elements of the previous themes, the synthesis of previously used musical elements results in an entirely different sound. In contrast to the first "Love/Reflection" theme for the first two films (which is

⁵³² As fans will point out, this is different in the book. Cho is later vindicated in the film.

simple and sweet), the second “Love/Reflection/Longing” (which is in a folk style, yet is also more complex, as previously explained), and the third “Inner Emotions” theme (which is both reservedly lyric and rhythmically martial), Hooper’s “Loved Ones” theme is a plaintive aria that expressively reaches from the depths of Harry’s emotions to the light of day and requited human connections. A transcription is provided in Figure 5.9.⁵³³

Figure 5.9. “Loved Ones”

“Loved Ones” has a slow-moving major diatonic melody with a wide range of pitches. Both the melody and the accompanying harmonies have an ascending contour. The meter is duple, but the rhythm is sometimes obscured by several sustained pitches in the melody.⁵³⁴ The effect of the ascent from the tonic is like a recitative/aria,⁵³⁵ plea,

⁵³³ My melodic/harmonic transcription with rhythm/meter adapted from published materials. Nicholas Hooper, *Selections from Harry Potter and the Order of the Phoenix* (piano solos), arr. Dan Coates (Van Nuys: Warner Brothers: Alfred Publishing, 2007).

⁵³⁴ It is notable that only two major musical themes have such slow moving melodies in Hooper’s score. The other is the “Possession” theme, representing Voldemort’s growing telepathic and psychological control over Harry. All of the other major musical themes are energetically rhythmic.

⁵³⁵ Although these two terms mean different things in opera, I use them both here because the aria-like melody is also rhythmically speechlike (albeit very sustained), and the text of Harry’s letter establishes both narrative progress and his emotional state.

or even a prayer—just as Harry is extending himself out from the depth of his emotions in order to make a meaningful connection with others.⁵³⁶ The instrumentation (solo horn melody over homophonic strings) remains relatively similar between statements of the theme, but the melodic pitches as well as the rhythms sometimes include variations.

In the first statement of the theme (OotP DVD 41:44-42:43), Hedwig the owl flies over the forest away from Hogwarts, presumably carrying Harry's letter to his godfather, Sirius. Echoing the recitative/aria style of the melody,⁵³⁷ the viewer hears a voice-over of Harry verbalizing what he has written to his dearest and only "family" member:

Dear Padfoot [Sirius's nickname], I hope you're alright. It's starting to get colder here. Winter is definitely on the way. In spite of being back at Hogwarts, I feel more alone than ever. I know you, of all people, will understand.

As Hedwig flies out of sight, the camera focus drops to the visual of Harry walking alone, passing his friend Hagrid's empty hut, and walking through the forest as he and Lupin had done together the year before. Although the music helps bring out the emotional value of the dialogue and visuals, likewise, though in reverse, the dialogue and visuals provide the signification of the music as a theme depicting Harry's loneliness and his wish to feel less lonely.⁵³⁸

Much as the operatic tradition has fluctuated between the balance of text and melody (with consideration also for theatrical visuals), so film has also fluctuated

⁵³⁶ The contour of the first phrase is very similar to other dramatic musical prayers such as the aria "I had a dream" from *Les Misérables*, and the invocation to the *Holden Evening Prayer Vespers* by contemporary liturgist Marty Haugen.

⁵³⁷ The voice-over is like a recitative (though it includes both narrative progress and emotion), and the subsequent visuals support the idea of an aria (i.e. providing a visual representation of Harry's emotional state).

⁵³⁸ This, again, follows Cohen's "Law of Concern," in which music readily finds an object when combined with other media. Annabel J. Cohen, "Music as a Source of Emotion in Film," 263.

between the balance of text, visuals, and music. Following suit, the Harry Potter composers have negotiated the historic tension between following text and creating music of beauty. As De Van argues, nineteenth century opera composer and self-proclaimed “man of the theater” Guiseppe Verdi was an effective dramatist because of his ability to musicalize the word and semanticize the music. So too, the example of “Loved Ones” provides an example of how Hooper (with director Yates) was able to both musicalize the text of Harry’s letter while seeming also to semanticize the music. This is different from the way the clarity of Williams’s leitmotifs (with director Columbus) tends only to semanticize the music, and also different from how the ambiguity within Doyle’s family tree of themes for good and evil seems only to musicalize the subtext.

Although the film does not include Sirius’s response to Harry’s letter, the music tells us that Harry’s plea for human connection will somehow be answered. After a very long, sustained melodic ascent in the first phrase (eight measures) of the theme, the horn melody continues to ascend at the beginning of the second phrase, then, when it reaches its pinnacle it gathers another note (an upper harmony note suspension in the strings) that accompanies the horn melody on its descent back to the tonic (OotP DVD 41:44-42:43). In terms of emotional metaphor, the melody clearly rises up out the depth of emotion and away from the safety of the tonic, motivated by yearning rather than the confines of rhythm, measure, or phrase, until it finds a significant connection with which it returns, in harmony, back to the tonic. In other words, Harry’s longing for connection is aurally satisfied by the use of parallel thirds that return to the tonic together at the end of the theme. Harry’s longing for connection is visually satisfied in the following scene when he encounters Luna Lovegood feeding apples to the Thestrals in the woods, and receives

philosophical advice from her about the importance of making connections with others.⁵³⁹

While there are other themes in the body of the film that support Harry's experiences building connections with others (e.g. the themes accompanying his leadership of the student rebellion, Dumbledore's Army, discussed in the section on the conquest of evil) the "Loved Ones" theme is not heard again until the emotional closure of the film, following the crisis in the narrative. First, it is heard as the camera pans down across the gallery of paintings and shifting staircases at Hogwarts,⁵⁴⁰ and continues as Harry descends alone out into a corridor where other students are heading through at the close of the school year (OotP DVD 2:05:43). After the melody descends, while Harry and Luna converse in the hallway, the melody alternates between the ending tonic pitch (over a IV chord) and the supertonic (over a V chord) as Harry extends his help to Luna and she extends her compassion to him. In other words, the music metaphorically illustrates a dialogic give-and-take of friendship by alternating between the self (the tonic) and extending out from the self (the supertonic).⁵⁴¹ Instead of a harmonic resolution, the theme shifts to Luna Lovegood's flute and celeste ostinato motif (i.e. changing from Harry's theme to another character's theme, perhaps as another representation of Harry's ability to recognize and emotionally connect with others).

⁵³⁹ I discussed music for this scene in chapter III.

⁵⁴⁰ The visual of the gallery of paintings also symbolizes how order has returned to Hogwarts after the suspension of Professor Umbridge, who had had all of the paintings removed during her terror-filled time of leadership.

⁵⁴¹ This harmonic alternation is similar to, yet also different from, the one that occurs in the music for the "Cho" theme. While the toggle during Harry and Cho's scene reflects the transformation of anticipation into romantic satisfaction (by progressing from great harmonic tension to release), the toggle during Harry and Luna's scene anticipates the promise of friendship (by melodically extending up from the tonic, and harmonically alternating between subdominant and dominant). In short, the harmonic alternation between Harry and Luna feels good, while the harmonic alternation for Harry and Cho feels urgent.

Then, the “Loved Ones” theme resumes as students walk from the woods toward the Hogwarts train station, and Harry meets up with his dearest friends, Ron and Hermione (OotP DVD 2:07:01). As in the first statement of the theme, character dialogue further solidifies the coordination of the musical theme with film visuals when Harry delivers the last line of the film:

I’ve been thinking about something Dumbledore said to me. . . . that even though we’ve got a fight ahead of us, we’ve got one thing that Voldemort doesn’t have. . . something worth fighting for.

The implication of the statement is that their friendship makes all of their struggle worthwhile. As in the first statement of the theme, the melody reaches a pinnacle alone, then returns back to the tonic in the company of harmonic companions. In contrast to the first statement of the theme, the melody and harmony maintain a more regular rhythm, though still quite sustained. After Harry delivers the last line, the music swells with a timpani roll, and harp and strings energize the music with an ostinato that simultaneously represents the uplifted emotional invigoration and the presumed churning of the train axles as the camera rises above the forest for a last long shot tableau of Hogwarts castle. The rhythmic confidence of the new presentation confirms that Harry’s feelings of loneliness have been resolved and requited.

Summary

As we have seen, the different musical approaches to the representation of Harry’s emotional world reflect both the evolution of maturing themes in the narrative and also the aesthetics of the filmmakers. While all of the latter emotional ideas are present at some level in Rowling’s original novels, filmmakers made decisions about

which emotional elements to highlight and emphasize most. The exploration of these different approaches provides insight into why the films resonate with and emotionally impact viewers at different levels and to different degrees.

In the first two films (Williams and Columbus), the two themes for Harry's emotional world are childlike and innocent, and demonstrate his connections with others (his parents and his friends) without delving into deeper implications or meaning (e.g., by evolving musically over the course of the two films). In the third film (Williams and Cuarón), one new theme, like the first two, continues to idealize Harry's emotions through lilting triple meter rhythms and the nostalgia of the new folk style melody, but also metaphorically delves deeper into and reflects the complexity of Harry's emotions. Importantly, the use of different instrumentation for different statements of the music allows the theme to evolve with the narrative circumstances. The theme serves first as a signifier of Harry's love for and reflection on his lost parents, but later serves to support viable relationships with his living mentors, Professor Lupin and Sirius Black, and later still reveals the potential power of his inner emotional strength.

The new theme in the fourth film (Doyle and Newell) highlights the duality of Harry's inner emotional vulnerabilities and outer world façade through its relationship to other important musical themes, but it does not highlight Harry's relationships with other characters. This provides an example of Petrobelli's argument that music has the power to characterize the dramatic discourse on its own terms—that is to say, it is an example of how Doyle's music recontextualizes Harry's inner emotional world with his new musical approach.⁵⁴² Indeed, we will see how Doyle's music re-characterizes every thread of dramatic discourse as we examine musical themes for Harry's emotional and philosophical world. Although no less beautiful or meaningful than the others, the “inner

⁵⁴² Pierluigi Petrobelli, *Music in the Theater* trans. Roger Parker (Princeton: Princeton University Press, 1994).

emotions” theme does not include the lilting, more care-free rhythms of the first two themes, nor does it lead the listener to either greater emotional depth or height (like the “love/reflection/longing” or “loved ones” theme. Instead, the effect of Harry’s outer responsibilities on his experience of inner emotions is illustrated in seemingly gender-specific, masculine ways through its melodic control and confinement, and march-related rhythm. However, like the previous theme, this one too evolves to reflect different narrative circumstances (e.g. his loneliness, his unrequited affection, his admiration for a friend from a distance).

The new themes for the fifth film (Hooper and Yates) highlight Harry’s brief romantic relationship with Cho by using the physical pull of harmonic progressions, and represent Harry’s emotional world in general with the metaphor of the theme’s aria-like plea for the connection of “loved ones.” Instead of symbolically delving down into emotions or emphasizing his lost relationship with his parents (as in the third film), or getting stuck in an emotional loop (as in the fourth film), the new “Loved Ones” theme musically extends up (and metaphorically out from Harry’s inner emotions) to make viable connections with the living and reflect the satisfying results of his inner emotional strength. In contrast to the third film (in which his inner strength creates a powerful magic spell), Harry’s inner emotional strength in the fifth film creates friendships. The effect of Harry’s uplifted sense of well-being invigorates the end of the film in order to build anticipation for the next installment.

Although the themes are very different from one another—with some sounding more or less complex or major or minor, some representing emotions as more or less idealized or difficult through alignment with film visuals, and some which lead the listener to a deeper or an uplifted place—each one metaphorically represents a faithful interpretation (but not the only interpretation) of the narrative. For instance, the music in

the first two films emphasizes Harry's bonds of friendship with his peers, while the music in the third does not; the music in the fourth emphasizes Harry's isolation, and the music in the fifth reflects Harry's re-connection with friends. Although these are reasonable interpretations of the narrative, they are different from Rowling's books, in which Harry experiences isolation of some kind and positive relationships of some kind during each school year. In other words, each film-music interpretation (e.g. representing relationships or isolation) is faithful, but only emphasizes part of the picture. The combination and accumulation of these interpretations provides a richer understanding of Harry's emotional world than any one of the film-music approaches provides on its own. Moreover, the musical approaches in their sequence reflect a definitive narrative contour in which Harry's emotional world becomes more complex, includes the hardship of disconnection, then the satisfaction of reconnection with others, and experiences the depth of sorrow before being uplifted with inner strength.

Harry's Emotional World: Loss and Death

While love is often the answer in the Harry Potter stories, the matter of loss and death is the other side of the coin that returns again and again. According to Rowling, her books are "largely about death—They open with the death of Harry's parents; there is Voldemort's obsession with conquering death and his quest for immortality at any price, the goal of anyone with magic."⁵⁴³ Although the Harry Potter narrative addresses loss and death from the start (beginning with the premise that Harry's parents were murdered by Voldemort), and although death occurs (or is at least discussed) in each of the novels

⁵⁴³ Geordie Greig, "There would be so much to tell her...," *Daily Telegraph*, January 11, 2006. <http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2006/01/10/nrow1110.xml> (accessed April 4, 2007).

and films, the filmmakers chose not to emphasize death and other dramatic loss with film music until the third film, *The Prisoner of Azkaban*. That is to say, visual presentations of death are not accompanied by any prescription for emotion. Moreover, in choosing not to acknowledge loss and death with music in the first two films, the filmmakers essentially chose to protect viewers from the emotional ramifications of death.

In contrast, when significant loss and death are represented with music in the third, fourth, and fifth films, the organization of the music with film visuals leads viewers to different forms of emotional experience and immediacy. Indeed, though no character ultimately dies in the third film, the concept of loss is represented in several musical cues. Among these are themes representing the grief of betrayal, and the anticipation of an unjust execution. In contrast to the third film, several deaths occur in the fourth film, *The Goblet of Fire*, but only one is acknowledged musically. Even so, the music quickly shifts away from personal grief in order to objectify those characters who grieve. In contrast to the fourth film, music facilitates difficult emotions far more than it protects viewers from them in the fifth film. This film includes a motif representing Harry and Sirius's shared grief over lost loved ones, a musical cue representing the loss of dignity when characters are unjustly dismissed,⁵⁴⁴ and an important harmonically-driven meditation reflecting Harry's overwhelming emotions when Sirius is murdered in front of him.

In other words, the amount and quality of music reflecting loss and death in the films is not directly proportionate to the opportunities that Rowling's original novels provide. Instead, we see how each filmmaker team negotiates difficult emotions so as to tell a meaningful story without letting grief overwhelm the emotional experience of the

⁵⁴⁴ Trelawney is unfairly dismissed from her position as professor, and Harry believes that Dumbledore dismisses him by ignoring his pleas for conversation and mentoring.

film. The following discussion explores and explains the conclusions I have stated above for each film in sequence.

Harry Potter and the Sorcerer's Stone and *Harry Potter and the Chamber of Secrets*: No Themes for Loss and Death

In the first two films (John Williams and Chris Columbus), the “love/reflection” theme (discussed in the previous section) evokes Harry’s love for and reflection on his lost parents, but does not specifically signify grief. When characters die in the first two films (e.g., the unicorn, Professor Quirrell, the basilisk, and the embodied memory of Tom Riddle)⁵⁴⁵ music reflects the crisis of narrative (i.e., with referential cues such as parallel gestures), but does not prescribe an emotional response (i.e., with connotative cues). Thus, the deaths are experienced as part of the narrative progress, but not as part of the emotional fiber of the story.

To be fair, the basilisk and the embodied memory of Tom Riddle (i.e., two of the beings who die in the film) are malevolent characters in the narrative, and so it stands to reason that their destruction would bring more relief than grief. Nevertheless, I submit that the omission of emotional themes for their deaths represents an interpretive decision.⁵⁴⁶ Furthermore, other characters who die in the film might deserve grief. The murdered unicorn is an innocent character deserving of pity if not sadness (yet does not

⁵⁴⁵ Professor Quirrell crumbles to ashes without significant musical accompaniment (SS DVD 2:13:01). When Harry kills the basilisk, the music provides three tones, tolling bells, then a statement of “Voldemort” (CoS DVD 2:14:17). When the embodiment of Tom Riddle’s memory bursts apart, the musical accompaniment combines statements of “Something’s Odd” with “Voldemort” and mixed choral voices.

⁵⁴⁶ For instance, emotional background music might have signified Harry’s loss of innocence at having to kill another creature, even if the filmmakers did not wish to confuse viewer perception of the basilisk or Tom Riddle.

receive any background music),⁵⁴⁷ and Professor Quirrell, who had been possessed by Voldemort like so many before him, may deserve pity also (if only for the tragedy that his goodness was overcome by the adversary).⁵⁴⁸

Harry Potter and the Prisoner of Azkaban: “Betrayal,” “Lupin Resigns,” “Death Sentence,” and “Buckbeak’s Execution”

In contrast, the music in the third film (John Williams and Alfonso Cuarón) reflects a growing awareness of loss in Harry’s emotional world. In addition to the “love/reflection/longing” theme (which often represents Harry’s love for his lost parents), the third film also includes music specifically reflecting characters’ loss and death—even though no character ultimately dies in the film.⁵⁴⁹ The most significant of these cues are those representing betrayal and the anticipation of an unjust execution. Though the themes are significant for their prominence in relation to film visuals for loss and death, the cues tend to be fairly short (e.g., a phrase or two in length) in contrast to other themes in the film. Perhaps this is a way that filmmakers mitigate the emotional impact of the themes even while they clearly make an emotional statement by including the music to begin with. Additionally, the themes tend to be similar in that they emphasize string

⁵⁴⁷ Somber-sounding music accompanies the centaur’s explanation of the unicorn as it relates to the danger Voldemort presents (SS DVD 1:47:33), but the music does not directly support the death of the unicorn or grief over the unicorn’s death.

⁵⁴⁸ For instance, the music by Nicholas Hooper for the sixth film, *Harry Potter and the Half-Blood Prince*, frames Draco Malfoy’s apparent allegiance to Voldemort as a tragedy for both Malfoy’s victims and Malfoy himself.

⁵⁴⁹ Incidental deaths do occur in the animal kingdom, however, and are treated humorously with music, rather than emotionally. Examples such as Buckbeak’s ferret and bat snacks are addressed in the next chapter on humor.

instruments (as an instrumental code for emotion), and often include open fifth harmonies (perhaps as an allusion to medieval music).

“Betrayal”

The “Betrayal” theme reflects Harry’s deep emotional injury and loss of innocence upon learning that his parents were betrayed by their friend (resulting in their murder). When Harry first hears the information (while eavesdropping beneath his invisibility cloak in Rosmerta’s pub in Hogsmeade Village) he reacts by leaving the location in a hurry, accidentally pushing people over in his distraught emotional state (PoA DVD 1:05:43). Strings sigh and bells toll as he rushes away, adding an emotionally discordant layer to the Christmas carol sung by a source choir in the village street. That is to say, the music for emotion overpowers the source music heard in the background of the scene. This provides an example of how Williams uses music to show dramatic truth rather than beauty (i.e., as nineteenth-century musical dramatists such as Verdi are known to have done).

Then, the visuals show a woodsy knoll, where Harry, still under his Invisibility Cloak, has sat on a stump to cry. When Ron and Hermione rush to his side, Hermione carefully pulls off his cloak, and a musical theme commences on strings (DVD 1:06:35) to reveal Harry’s emotions and allow the viewer to feel as Harry feels. In the following transcription, one can see how the two melody lines struggle to reconcile—both rhythmically and harmonically (just as Harry struggles to reconcile his emotions with the new information), and how the often widely-spaced intervals between the two melody lines metaphorically leave a hole where the heart of the pitches ought to be. The music

stops to allow for Harry’s exclamation, “He was their friend!” then resumes. A transcription is provided in Figure 5.10.

Figure 5.10. “Betrayal”

The image shows a musical score for the scene 'Betrayal'. It consists of two systems of music. The first system is a piano accompaniment with a treble and bass clef. The melody in the treble clef has a fermata over the final note, and the lyrics 'He was their friend!' are written below the staff. The second system continues the piano accompaniment, with an *8va* marking above the treble clef staff, indicating an octave transposition. The music is in a 7/8 time signature.

This is the first music in the Harry Potter film series to truly acknowledge difficult emotions, and it does so in a dramatically effective way.

“Lupin Resigns”

As one can see from the following transcription (Figure 5.11), the first two measures of “Lupin Resigns” are closely related to the “Betrayal” theme.

Figure 5.11. “Lupin Resigns”

The image displays two staves of musical notation. The top staff is a grand staff with a treble clef on the upper line and a bass clef on the lower line. It contains two measures of music. The first measure features a treble clef with a whole note G4 and a bass clef with a whole note F3. The second measure features a treble clef with a whole note A4 and a bass clef with a whole note G3. The bottom staff is also a grand staff with a treble clef on the upper line and a bass clef on the lower line. It contains six measures of music. The first measure has a treble clef with a quarter note G4 and a bass clef with a whole rest. The second measure has a treble clef with a quarter note A4 and a bass clef with a whole rest. The third measure has a treble clef with a quarter note B4 and a bass clef with a whole rest. The fourth measure has a treble clef with a quarter note C5 and a bass clef with a whole rest. The fifth measure has a treble clef with a quarter note B4 and a bass clef with a whole rest. The sixth measure has a treble clef with a quarter note A4 and a bass clef with a whole rest. The text 'Sebben Crudele' is written below the first measure of the bottom staff, and 'Love/Reflection/Longing' is written below the fifth measure of the bottom staff.

When Harry finds Professor Lupin packing up his office (with a rhythmically buoyant, major key swing tune playing on a phonograph in the background), Lupin explains to him that someone “let slip” (i.e., “betrayed”) the secret that he is a werewolf (i.e., a wizard with a stigmatized medical condition), and so he decided to resign from his post rather than cause undue scandal for himself, Hogwarts, or Professor Dumbledore. Further, as one from his condition, he has come to expect such disappointments. When the music changes to the free-metered, background strings theme in minor mode transcribed above (PoA DVD 2:08:05), it suggests Lupin feelings of rejection in spite of outward statements.

Moreover, when the theme continues as an oboe quotation of Antonio Caldara’s aria “Sebben Crudele” (which states the singer’s intention to go on loving in spite of rejection) it suggest Lupin’s resignation to continue on in his life, in spite of disappointment and set-backs. In light of my previous argument (from Chapters III and IV, and from earlier in this chapter) that the alternation between Lupin’s source swing

music and background music suggests emotional control and lack of emotional control, respectively, the change from swing music to background music in Lupin's resignation scene seems to reflect Lupin's emotional vulnerability. Thus, the viewer is allowed an intimate look into Lupin's emotions just as Harry and Lupin have allowed each other to see their emotional vulnerabilities.

"Death Sentence" and "Buckbeak's Execution"

Two musical cues prescribe emotional responses to the sad news that Buckbeak the hippogriff has been sentenced to death, and to the troubled belief that the event has taken place. Neither of the cues is significant in length, perhaps because Buckbeak is ultimately rescued from the terrible fate, but still they provide examples of how Williams and Cuarón chose to address loss and death in emotional terms. When Hagrid explains to Harry, Ron, and Hermione that Buckbeak has been unjustly sentenced to death for injuring a Hogwarts student (PoA DVD 1:12:54), a brief background cue in minor mode with a descending melodic contour played by strings prescribes downtrodden emotions.⁵⁵⁰ When the time approaches for Buckbeak to be executed (PoA DVD 1:26:35), the viewer hears a death march cadence played by tolling bells, sustained horns and strings, and timpani implying sadness and impending doom. When the viewer hears the executioner's axe from off-screen, the theme pauses (PoA DVD 1:27:14), then resumes briefly as a slower, homophonic string, harp and timpani version of the same theme suggesting an emotional response to the completion of the tragic execution (PoA DVD 1:27:20).

⁵⁵⁰ This cue segues to the next scene with the addition of celeste, which suggests that there will be a magical conclusion to this conflict. Indeed, a magic time-turner allows Harry and Hermione to go back in time to save Buckbeak.

Harry Potter and the Goblet of Fire: “Cedric’s Death”

The fourth film (Patrick Doyle and Mike Newell) is the first in the series to visually show (even emphasize) a character’s death, and is the first to emotionally address a specific character’s death at length with music. Indeed, there are four murders committed on screen during the course of the film. However, the filmmakers did not choose to highlight the three deaths equally with musical themes. Moreover, filmmakers chose to align music and visuals in a way that distances viewers from the source of emotion, thus shielding viewers from a stronger emotional response.

The first death in the film occurs when Voldemort casts the killing curse (“Avadakedavra”) on an unsuspecting muggle grounds keeper who investigates a mysteriously lit room where Voldemort and his minions are meeting (GoF DVD 3:39). Though sound effects accompany the spell and a whistling teapot creates a tension-filled transition into the next scene, no music registers an emotional response to the murder (e.g., such as sadness, pity, or grief). In other words, while the sound effect and the loud, whistling tea-pot startle us, evoking fear at Voldemort’s terrifying power, no music registers how we should feel about the pitiful bloke who just got murdered.

The second death in the film occurs when Alistair Moody’s imposter (who we later learn is one of Voldemort’s minions) casts first a torture curse, then a killing curse on a clearly sentient spider as part of a classroom lesson. At first, the background music is rollicking (in counterpoint to the violence of his actions, GoF DVD 24:56) but then becomes somber—with mournful minor harmonies that reflect the reality of the spider’s impending doom (GoF DVD 25:31, and a dissonant variation again at 26:37). However, when the spider is ultimately killed (GoF DVD 27:20), there is no music to acknowledge either the grief or skepticism that students must feel at seeing the creature killed as part of

a classroom exercise. Instead, perhaps the lack of music reflects the emptiness that students (and viewers) experience after witnessing needless suffering.

The third death in the film (the second character death) occurs when Harry finds the lifeless body of Ministry official Barty Crouch Sr. in the woods, a scene accompanied by dissonant and sustained strings (GoF DVD 1:41:22). Much as with the first character death, this one occurs without any musical, emotional acknowledgement regarding the loss of human life. Indeed, barely a referential cue is heard in the scene prior, when shadowy visuals allude to the murder. It is more unusual that this death does not receive a musical acknowledgement because students (and viewers) have learned about the character Barty Crouch Sr. over the course of the film (i.e., in contrast to the muggle groundskeeper who is murdered, who we never formally meet in the film).

The fourth death in the film occurs when Voldemort's minion Peter Pettigrew casts a killing curse on the Hogwarts student, Cedric Diggory. While sound effects and music reflecting violence and tension accompany the moment of the murder (GoF DVD 2:00:09), background music does not register an emotional response until a later scene. Indeed, the mournful theme (named "Cedric's death" in published materials) does not occur until Harry brings Cedric's body back to Hogwarts and students and faculty there realize that he has died (GoF DVD 2:10:27). Musically, "Cedric's death" is the first among the themes for loss and death to emphasize tremolo strings and tertial harmonies (in contrast to lyric strings and open fifths in the third film), and is longer than the themes for loss and death in the previous film.

In contrast to the unique musical cues for loss in the previous film ("betrayal"), "Cedric's death" is melodically and harmonically related to other themes in the fourth film (such as the "Inner Emotions" theme and to the "Harry victorious" theme; see mm.

2-3, and 9-10 in Figure 5.11).⁵⁵¹ However, rather than leading the viewer toward a deeper emotional response to the death of a Hogwarts student hero, the music leads viewers away from the emotional immediacy of the event. Note, also, that this musical piece occurs roughly ten minutes later in the film than the moment of Cedric's actual death, which is another way to distance viewers from the immediacy of grief. Figure 5.12 provides a transcription of this musical cue.

As shown in the transcription, "Cedric's death" includes different kinds of rhythm and meter in the three main sections of the piece. These three sections align with visuals of three different physical proximities to Cedric, thus symbolically reflecting three levels of emotional immediacy in the grief over Cedric. In the first section (mm.1-3), the free rhythm and meter align with the tournament spectators' realization that Cedric is dead, and supports an immediate, sorrowful emotional reaction to this information (GoF DVD 2:10:27).⁵⁵² At the end of the first musical section, the visuals show Cedric's father descending from the grand stand (just as the melody descends). He calls out "That's my son! That's my boy!" (perhaps as an allusion to the famous emotional text of King David grieving for his son Absalom).

In the second section (mm. 4-12), with clearly metered, more formally organized rhythmic polyphony and Baroque flourishes, the visuals focus on Cedric's father's grief, and the shock and sadness of others who observe while Cedric's father grieves (GoF DVD 2:11:00). In other words, the focus is no longer on Cedric, nor even on Harry's grief over Cedric, but rather, is removed—focusing on those who observe others who grieve. Furthermore, the formality of the neo-Baroque music in this section suggests a

⁵⁵¹ The "Inner Emotions" theme also occurs softly in the background when Cedric's ghost (as well as the ghosts of Harry's parents, the grounds keeper, and others) emerges from Harry and Voldemort's locked wands, prior to Harry's retrieval of Cedric's body to Hogwarts.

⁵⁵² Although the viewer witnesses Cedric's murder in the middle of the crisis several minutes earlier, the music enters later when Harry and others are able to respond to the loss.

Figure 5.12. "Cedric's Death"

Amos Diggory:
"That's My Son!" "That's My Boy!"

"My Boy!"

rit. a tempo

A. Diggory: "*wail*"

wail

formal or ritualistic objectification of death and grief (though, in fairness, the rhythmic syncopation in measure five and the suspension resolving to a tri-tone in measure eight also reveal the vulnerable human response to difficult emotions). Indeed, the antiquated-sounding music itself may be enough to distance viewers from the emotional situation—because it does not sound like the music of our time, it may not feel like the grief is our own either. In the third section (mm. 13-18), with clear rhythm and homophony, the music aligns with visuals that ascend up from the tournament grounds to Hogwarts castle (just as the melody ascends), thus carrying the visuals and the music-as-emotion even farther away from the source of emotion (GoF DVD 2:11:23).

In an aesthetic move that further detaches viewers from the emotional impact of mortality, generic background music (e.g., sustained harmonies) accompanies Cedric's memorial service (GoF DVD 2:17:36). During this event, Professor Dumbledore's speech may reinforce a detachment from emotion when he recontextualizes Cedric's memorial as an opportunity for learning and morality training, as discerned from the text below.

Today we acknowledge a really terrible loss. . . . Now, the pain we all feel at this dreadful loss reminds me, reminds us that while we may come from different places and speak in different tongues, our hearts beat as one. In light of recent of events, the bonds of friendship we made this year will be more important than ever. Remember that, and Cedric Diggory will not have died in vain. You remember that, and we will celebrate a boy who was kind and honest and brave and true right to the very end.

In other words, the personal (i.e., Cedric's death) is transformed into the collective (i.e., the need for solidarity). As Dumbledore finishes his eulogy, both the camera and the melody ascend. The camera focus rests on light shining through the rafters of the hall while the music rests on a final minor chord. While the music certainly evokes sympathy for the loss of Cedric, the combination of music with visuals transforms the experience of

the personal to the experience of the communal or epic. This is significantly different from the more intimate portrayals of loss and death in the previous, third film, and, as we will see, in the following film (*The Order of the Phoenix*).

The approach described above was certainly not the only logical choice available to the filmmakers. Early on in the film, a theme evoking emotion (marketed as the “Hogwarts Hymn”) plays in the background score while Dumbledore describes how participation in the Tri-Wizard Tournament brings both great honor and the enormous peril to those involved (GoF DVD 33:02). Because Cedric died during his participation in the third task of this tournament, it might have been appropriate to use the same music to memorialize him—that is to say, to remind the viewer of Cedric’s valiant effort in an honorable pursuit, and of how his sacrifice will go down in history. There is no theme that follows Harry’s relationship with Cedric throughout the film, though filmmakers might have chosen to make one in order to allow viewers to see the death as a personal tragedy in Harry’s life. As previously stated, a version of Harry’s “Inner Emotions” theme is musically recontextualized for the response to Cedric’s death in the stadium, and may relate to Harry’s vulnerability, including his lack of ability to save Cedric. This theme, too, might have been restated at the memorial as a reminder of the emotional impact of Cedric’s death on those around him. With these, and perhaps other choices clearly available to the filmmakers, we must assume that they chose the less thematic music for Cedric’s memorial based on aesthetics rather than on necessity. Therefore, it is especially significant that the musical approach that the filmmakers chose emphasizes the public and epic rather than the personal.

Indeed, Doyle’s conservative approach to this film resembles the work of the grand opera composer Giacomo Meyerbeer. When Meyerbeer’s music defines space within the span of vision and beyond (much as the three sections of “Cedric’s death”

define space), it serves as a metaphor for the tactile space of the narrative. However, Meyerbeer's approach (much like Patrick Doyle's approach with director Mike Newell) uses broad strokes in his musical representation of drama (rather than, for instance, synchronization with movement, or anything approaching miming music, such as occurs in Daniel Francois Auber's 1828 opera, *La Muette de Portici*).⁵⁵³ Rather, for both Meyerbeer and Doyle, the music reflects the broad, the public, and the collective, rather than the personal or singular.

Harry Potter and the Order of the Phoenix: "Grieving the Past," "Loss of Dignity," and "Sirius's Death"

The music for the fifth film (composer Nicholas Hooper) includes three emotionally provocative music themes for circumstances of loss and death in the film. All three of these themes weigh heavily on the heart of the listener, and provide an example of how Hooper's music moves us in physical ways. In contrast to Doyle's music for the fourth film, which emphasizes the collective, Hooper's music for loss and death in the fifth film emphasizes the personal. Indeed, it is in the fifth film that Harry experiences his most personal loss since his parents were murdered—when his guardian Sirius Black is murdered in front of his eyes. The other music themes about grieving the past and losing dignity are also presented in more personal ways.

⁵⁵³ Smart, *Mimomania*, 109.

“Grieving the Past”

The first theme initially occurs when Sirius and Harry acknowledge and remember those who have died in the honorable fight against the adversary. As Harry prepares to take the train to Hogwarts at the beginning of the school year, Sirius shows him a picture of a group of members of *The Order of the Phoenix*—the organized rebellion against Voldemort—from before Harry was born (OotP DVD 26:31). Included in the picture are Harry’s parents James and Lily Potter, Sirius himself, Remus Lupin, and others who were either tortured or killed by Voldemort and his minions. A transcription is provided in Figure 5.13.

Figure 5.13. “Grieving the Past”



The musical theme that accompanies Sirius’s description of the photo has a palindromic quality to the harmonic progression (i.e., leading toward and away from the F and G chords, much as the previous reflection/love and longing themes have a palindromic component in their respective melodies),⁵⁵⁴ and a melodic contour that from the beginning seems crippled, like a broken wing that prohibits flight. Even when the melody begins again in the second full measure, it immediately snaps back to the tonic.

⁵⁵⁴ Unlike the “Love/Reflection” and “Love/Reflection/Longing” themes by Williams (which evoke feelings of love in spite of sadness), Hooper’s “Grieving the Past” theme evokes only the emotional injury of disconnection and grief.

The inability of the melody to escape its own narrow confines reflects the indelible injury caused by the loss of these people from Sirius's and Harry's lives. The last phrase of the melody (at the pick-up to the fourth full measure) includes an ascending sigh that gently, resignedly, returns to the tonic yet again, as if this is the only place that this melody—as a metaphor for the painful emotion—can go.

The same theme is heard later when Sirius reveals his personal grief at his disconnection with the Black family, and later still when he and Harry discuss how dark feelings affect one's inner being. This provides an example of how this theme evokes a similar feeling for more than one situation, showing a complexity in the landscape of Harry and Sirius's emotional world. For instance, when Sirius shows Harry the tapestry of the Black family tree (OotP DVD 1:13:59), pointing out where his mother blackened him out of the picture in retaliation for his defection from the dark side, he exhibits grief over broken relationships with those who fought for evil, not just those who fought for goodness. Later in the same scene (OotP DVD 1:15:24), the theme occurs again after Harry worries aloud that the anger and darkness that he feels inside himself is an indicator he has gone "bad."⁵⁵⁵ Sirius assures him, accompanied by the "Grieving the Past" theme, that all people have both dark and light inside of them. The musical theme itself emphasizes inner darkness through its inability to escape the minor tonic, and is in contrast to the theme for inner light, "Loved Ones," that reaches higher and higher up from the major tonic. Furthermore, as we will see, the philosophy that Sirius argues—that we each have light and darkness inside of us—is similar to the way the theme for rising evil in the film ("Possession") suggests that all are susceptible to the seduction of evil.

⁵⁵⁵ As we will see, this reflects the philosophy of evil represented musically in the previous fourth film in which the path of evil can deviate from a path that begins in righteousness.

“Loss of Dignity”

The second theme for loss occurs when Professor Trelawney unjustly loses her job and her Hogwarts home at the hands of the malevolent Professor Umbridge (OotP 48:44). This type of loss, in which characters feel powerless in a corrupt situation, reflects a broader theme in the film in which Harry loses his childhood idealisms. Harry observes behaviors in others—even among those that he loves—that do not seem fair or reasonable, and also observes and experiences how life’s unfairnesses can easily wound the spirit.

Speaking to this matter as one of Rowling’s main messages in the fifth novel, screenwriter Michael Goldenburg explains how he emphasized this message throughout the film.

It’s something I wanted to dramatize. . . . the moment when you see the authority figure you’ve either idealized or demonized revealed as more complicated. It’s an iconic moment when you realize your parents are normal, flawed human beings. That was a motif in the book, this revelation about James Potter being quite bullying and arrogant. And Snape was an outsider in the same way Harry was. It’s a motif that also plays out in Dumbledore’s last scene, where he finally shows his cards and goes from being the omniscient benevolent father figure he’s been throughout the series, to somebody who’s scared. He confesses to Harry that he’s made a strategic mistake by ignoring Harry all year. In my mind I saw [the story] as an ideological battle [as much as a conflict between Harry and Voldemort]. And while it was never the intent to make that explicit in the film, I do think it is in the book, that these are two very different ways of viewing the world.⁵⁵⁶

Similarly, when Professor Trelawney is fired and thrown out of Hogwarts by Dolores Umbridge, we witness through Harry’s eyes the humanity and vulnerability of a teacher

⁵⁵⁶ Rebecca Traister, “Harry Potter and the art of screenwriting,” Salon.com, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed July 7, 2008).

who is otherwise an authority figure. Moreover, we witness a small emotional death that is caused by someone who, though not one of Voldemort's minions, is still malevolent. Until this moment in the film, Umbridge's actions have seemed ridiculous, infuriating, and have even caused physical pain, but this scene represents a turning point in characters' (and likewise viewers') understanding that her influence is truly harmful. Figure 5.14 provides a transcription of the theme for Trelawney's dismissal, "Loss of Dignity."

Figure 5.14. "Loss of Dignity"



Indeed, the melodic allusion to "Dies Irae" (i.e., the medieval sequence for the day of wrath) that one can see and hear in the melody of "Loss of dignity" furthers the association of judgement, helplessness, and grief, and tells us that Trelawney experiences the event like a death (albeit spiritual rather than physical). The phrases of Trelawney's piece and the Dies Irae are not identical, but share melodic contours at the skeletal level such that they could be phrases of the same musical piece. Perhaps this similarity provides the intended allusion without stooping to the cliché of quotation (a practice against which film music critics Eisler and Adorno complained). Incidentally, Professor Trelawney's first name is Sybill, a word that appears in the first stanza of the Dies Irae. Perhaps the connection is purposeful.⁵⁵⁷

⁵⁵⁷ A similar musical association occurs when Professor Lupin resigns from Hogwarts at the conclusion of *The Prisoner of Azkaban*. As Lupin explains to Harry that he has chosen to leave rather than be forced

*Dies iræ! dies illa
Solvat saeculum in favilla
Teste David cum Sibylla!*

The phrases of Trelawney's theme continue even after she has been invited back into the castle by Professor Dumbledore, who says, "Professor McGonagall, might I ask you to escort Sybill back inside" (OotP DVD 50:00). The first phrase repeats a last time when Harry's attempts to gain Dumbledore's attention are ignored (i.e., a different kind of dismissal, OotP DVD 50:38), prompting Harry's own feelings of lost dignity (in response to Dumbledore's misguided strategy, as Goldenburg argued above).⁵⁵⁸ In this way, the same music serves two purposes within one scene. First it accompanies the painful circumstances of Trelawney's dismissal as Hogwarts students look on, then it accompanies Harry's own experience of dismissal when Dumbledore rectifies Trelawney's circumstances, but ignores Harry.

"Sirius's Death"

The third, and perhaps most significant theme, "Sirius's death" occurs when Sirius is murdered in front of Harry's eyes by Voldemort's minion, Bellatrix Lestrange (OotP DVD 1:57:00). This is the first death in the series that is presented visually and musically in very personal ways. It is the first and only musical theme in the first five films to completely usurp source sound, thus representing Harry's overwhelmed

out due to his stigmatized illness, Williams's accompanying music includes a quotation from the artsong "Sebben Crudele," the unquoted text of which declaims that the protagonist will continue to love in spite of being despised.

⁵⁵⁸ This final statement is actually a sequence of three consecutive, nearly overlapping statements of the first phrase.

emotional state. Furthermore, the slowly moving, gradually descending (and unraveling), three-part texture provides an emotional perspective of time that is in counterpoint to the disorienting, artificially represented speeds of the visual response to the murder (both slower and faster than real time). Much as the two rhythmically mis-aligned melodic lines of Williams's "Betrayal" theme for the third film musically depict how Harry tries to reconcile painful information (with Harry's own dialogue providing a third line to the texture), so too, the three-line texture of the "Sirius's Death" theme is at first rhythmically misaligned, then aligned as Harry comes to terms with a truth too difficult for words. A transcription of the theme follows in Figure 5.15.

Figure 5.15. "Sirius's Death"



The string melody of the theme seeps seamlessly into the background score as Sirius fades away beyond a curtain of death in the bowels of the Ministry of Magic. When the visuals return to Harry's shocked face, mouthing a scream of protest as Remus Lupin restrains him from acting irrationally, the background music covers all would-be dialogue.⁵⁵⁹ In other words, even though Harry cannot afford to act irrationally given the dangerous circumstances, the irrational use of audible music (making dialogue inaudible) tells the viewer how distorted Harry's emotions are in the face of such personal tragedy.

⁵⁵⁹

The music itself is similar to Williams's music the "Betrayal" theme in the third film. However, while the "Betrayal" theme subsides in order to make way for Harry's emotional dialogue, the "Sirius's Death" theme covers up Harry's dialogue in order to indicate Harry's overpowering emotions.

This is different from the way that music subsides during the “Betrayal” theme in the third film in order to make way for Harry’s dialogue. Only the voice of Sirius’s murderer, Bellatrix Lestrange, pierces through the background score (and metaphorically, Harry’s inner emotional state). Indeed, it is through Harry’s angry, passionate pursuit of Bellatrix that the music segues out of the painful theme.

Although a deep analysis of the sixth Harry Potter film, *The Half-Blood Prince*, is beyond the scope of this dissertation (as it has not yet been released to DVD at the time of submission), I would be remiss if I did not mention how composer Hooper continues to emphasize the narrative theme of loss and death with music in this new installment. A sentimental flute melody (in minor mode and triple meter) accompanies Professor Slughorn’s wistful remembrances of Harry’s mother Lily from her student days. The giant spider Aragog is eulogized to a hymn resembling “Comin’ Through the Rye” (though this is a somewhat funny application of music for death). Draco Malfoy’s demoralizing descent into underworld activities includes an audio-visual motif of songbirds—one of whom is killed, accompanied by music that frames the event with pity for both the bird and for Malfoy. Finally, music based on Hooper’s core choral theme “In Noctem” accompanies the death of Harry’s long-time mentor, Albus Dumbledore, and those who honor his passing.

Summary

As we saw in this examination of musical themes for loss and death in the Harry Potter films, the strategies for representing varied forms of grief with music are not directly proportional to the opportunities for depicting loss and death. We also saw how the decisions made by Harry Potter filmmakers are related to the decisions made by

nineteenth-century musical dramatists—especially with regard to representing the personal versus representing the collective. Indeed, the first films include a number of deaths, but no music reflects these losses in an emotionally significant way. In contrast, the third film does not include any deaths, but several musical cues reflect painful emotions about loss such as the grief of betrayal and the anticipation of an unjust punishment. While the fourth film is the first to explicitly represent four murders, only one of the deaths is acknowledged with music signifying grief. Even so, this music is applied in a way that distances the viewer from a more personal connection with the grief. Instead of emphasizing the personal, the music and visuals highlight the collective, epic quality of the situation, and the impact of the death on narrative progress. In contrast, music for loss and death in the fifth film emphasizes Harry's personal emotions over the epic. Certainly, Harry's most personal experience with death occurs when his guardian Sirius is murdered, however broader ideas of loss and grief are also represented in musical ways that bring the viewer closer in to the drama (rather than distance the viewer away from it).

Harry's Philosophical World: Mystery and the Rise of Evil

All five films have musical themes that cue mysterious events and indicate the rise or presence of evil, but each theme sounds different and also reflects varied kinds of information through the use of musical codes and metaphors and through the alignment of themes with film visuals.⁵⁶⁰ As a group, the themes for mystery tend to function similarly as (only somewhat connotative) referential cues for narrative intrigue, but differ

⁵⁶⁰ I include both leitmotifs for mystery and for the rise of evil in this discussion because the main mysteries in the Harry Potter narrative directly or indirectly revolve around the rise of evil in the past and present.

in the specific ways they negotiate mystery and truth in each film. That is to say, some themes “tell the truth” while other themes lead viewers astray.⁵⁶¹ In contrast, the themes for the rise of evil are both musically different from one another and also connotatively emphasize different philosophical aspects of the nature of evil—militant, alarming, deviant, and seductive.

In the course of this particular examination, I am informed by Cone’s prescriptive advice for appreciating approaches to mystery in three readings (or viewings/listenings, in this case): the first time for enjoyment, the second time for attention to craft, and a third time for a synthesized understanding of enjoyment and craft.⁵⁶² When useful, I comment on how the musical approaches to mystery may be perceived on a first viewing, versus how the same approaches may be perceived during subsequent viewings. As we will see, Williams’s leitmotifs for mystery are especially effective at providing clues for the first-time viewing that still ring true with subsequent analysis.

In the first and second films, the alignment of leitmotifs with film visuals never “lies,” and the themes for the adversary, Voldemort, are rhythmically martial, chromatically distorted, and melodically flamboyant—reflecting the clear-cut, distinct, and perverse nature of evil. In the third film, the placement of one mystery leitmotif is always truthful, while the placement of another mystery leitmotif endeavors to lead the viewer astray. There are no themes for Voldemort because he does not appear in the narrative, though two other musical themes sound an alarm to represent imminent physical and spiritual danger. In the fourth film, leitmotifs for mystery and the rise of evil are aligned with film visuals in more ambiguous ways (i.e., that do not always seem

⁵⁶¹ I am informed by Justin London’s discussion of how leitmotifs can “tell the truth” even when visuals and dialogue are less forthcoming. Justin London, “Leitmotifs and Musical Reference in the Classical Film Score” in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer (Hanover: Wesleyan University Press, 2000), 85-98.

⁵⁶² Edward T. Cone, *Music: A View from Delft* (Chicago: University of Chicago, 1989).

“truthful”), and the melodic contour indicating Voldemort and the rise of evil is remarkably similar to Harry’s theme for victory and the conquest of evil—thus reflecting the relatively small deviations between the paths of goodness and evil. In the fifth film, narrative cues for mystery are indicated with sound-effects, and the theme for Voldemort is unmetered, diatonic, and seductively smooth—reflecting the notion of evil as a malleable state of being. The varied philosophies about the nature of evil that are represented by the different musical metaphors and alignments with visuals are also representative of the aesthetic and philosophical questions that nineteenth-century dramatists addressed in varied ways.

*Harry Potter and The Sorcerer’s Stone: “Something’s Odd,” “Evil Rising,” and
“Voldemort”*

There are three leitmotifs for mystery and the rise of evil in the first film (John Williams and Chris Columbus). As a group, these themes are musically similar. All three themes are in duple meter, are performed at moderate tempi, have overtly chromatic melodies, and are relatively short (two to four measures long). As well, all three include dotted rhythms (although “Something’s Odd” includes only one). Furthermore, the rhythm of “This is Evil Rising” emphasizes the militaristic Scottish snap. The musical similarities between the themes for mystery and evil are significant because none of the themes for benevolent magic or for emotion (which tend to use triple meter, lilting rhythms, and moderate chromaticism) share these musical attributes. Moreover, all of the themes are applied “truthfully” to the visuals, and therefore indicate clear contrasts between goodness and evil through their alignment with film visuals.

“Something’s Odd”

The theme for the central mystery, “Something’s Odd” (also used in the second film) cues the viewer to visual and dialogue cues that may be either directly or indirectly related to evil, but are always directly related to the mystery at hand. The melody is clearly recognizable by its repetition of an augmented second interval. Indeed, many of the themes depicting mystery in the series include a repetition of an unusual (i.e., non-diatonic) interval. The insistent repetition of the “Something’s Odd” theme functions as a musical form of dripping water torture. A transcription is provided in figure 5.16.⁵⁶³

Figure 5.16. “Something’s Odd”

The musical score for "Something's Odd" is presented in a grand staff with treble and bass clefs. Above the staff, the chord progression is indicated as G m, F+, G m, F+, G m, F+ sus, G m, F+. The melody in the treble clef consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass line provides harmonic support with chords: G4-B3, F4-A3, G4-B3, F4-A3, G4-B3, F4-A3, G4-B3, F4-A3. The piece is in a minor key and features a prominent augmented second interval between A4 and B4.

In the first film, the story generally focuses on the mystery of how Harry survived Voldemort’s killing curse as an infant, but focuses more specifically on the mystery of *The Sorcerer’s Stone*—an alchemist’s magical stone with the ability to extend life that Voldemort is trying to steal. While the general mystery of Harry’s history is narratively cued with “Hedwig’s Theme” and the “love/reflection” theme (discussed in other

⁵⁶³

Adapted from published materials. John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001), 28.

sections), the more specific mystery of *The Sorcerer's Stone* is highlighted with the “Something's Odd” motif.

As such, “Something's Odd” aligns with visuals relating to *The Sorcerer's Stone* in order to cue the viewer to the clues. Sometimes the musical cue is the only indicator in the scene to distinguish moments of dramatic concern. For instance, when the Harry, Ron, and Hermione receive a warning from Hagrid not to go looking any deeper into the matter of Nicholas Flamel (number four on the following chart), only the the music tells the audience that a mysterious and ominous clue has been revealed. In contrast, the visuals of the scene, including lighting, color, camera angle and dialogue between friends, are cheerful and friendly. Only the “Something's Odd” theme (i.e., a motif to which the viewer is being conditioned) alerts the viewer to the clue that Flamel will play a role in the narrative resolution.

Sometimes the musical cue influences one interpretation in the moment, and suggests other interpretations in hindsight. The notion of mental rumination is represented musically in the way the three-note motif turns over and over again, sometimes adding new information (i.e., new pitches and rhythms) in the third measure. The repetition of the three note figure also functions as a melodic ostinato, which creates tension “through sheer accumulation,” like “Chinese water torture,” according to Kalinak.⁵⁶⁴ In Table 5.1, I list nine occurrences of “Something's Odd,” and show how many of the alignments with visuals may resonate conceptually in more than one way—some realized in the moment, and some realized later on.

⁵⁶⁴ Kathryn Kalinak, *Settling the Score*, 93. “Chinese water torture” is the popular term for dripping water torture which is not historically related to Chinese cultural groups or governments.

Table 5.1. Visuals aligning with statements of the musical theme “Something’s Odd” in *The Sorcerer’s Stone* and resulting conceptual resonances

1. Harry views his pile of gold at Gringotts Wizard Bank (SS DVD 23:42):
 - (A) cues viewer to the hidden treasures in Gringotts
 - (B) corresponds with the yet unknown fact that The Sorcerer’s Stone had been stored at Gringotts
2. Harry, Ron, and Hermione arrive at the third floor corridor (SS DVD 1:01:30)
 - (A) reminds the viewer that this is a place students have been warned not to go
 - (B) implies trouble ahead, before the friends stumble upon a monstrous three-headed dog
 - (C) corresponds with the yet unknown fact that The Sorcerer’s Stone is hidden there
3. After Professor Snape limps into the Great Hall, Harry voices suspicions (SS DVD 1:14:20)
 - (A) at first suggests that Professor Snape tried to get passed the three-headed dog
 - (B) corresponds with the yet unknown fact that Snape thwarted Professor Quirrell’s attempts to get passed the dog on behalf of Voldemort
4. Hagrid lets slip the name “Nicholas Flamel,” then warns the friends against further investigation (SS DVD 1:24:36)
 - (A) marks the information that Flamel knows what is being harbored beneath the dog.
 - (B) corresponds with the yet unknown fact that Flamel is the only known maker of The Sorcerer’s Stone
5. Hermione reads to Harry and Ron about Flamel and The Sorcerer’s Stone (SS DVD 1:37:56)
 - (A) marks their realization that the Stone is that which has been guarded by the three-headed dog
6. Hermione states, “As long as Dumbledore is around, we’ll be safe.” (SS DVD 1:49:42)
 - (A) calls into question whether the they (and the Stone) will be safe (even) under Dumbledore’s watch
 - (B) corresponds with the yet unknown fact that Dumbledore is away from Hogwarts on business
7. The friends go to warn Professor McGonagall that someone is trying to steal the stone (SS DVD 1:51:57)
 - (A) reinforces the significance of the stone in relation to the central mystery
8. Harry hears a disembodied voice in the chamber with him and Professor Quirrell (SS DVD 2:08:33)
 - (A) registers the incongruity of visuals and dialogue
 - (B) marks the following realization that Voldemort is parasitically attached to Quirrell
9. Harry sees himself with the stone as he looks into the Mirror of Erised (SS DVD 2:09:35)
 - (A) reinforces the significance of the visual in relation to the central mystery
 - (B) suggests that the mystery has come to a resolution

In this chart, each number describes the visuals that occur with the theme for mystery (“something’s odd”), while the letters that follow provide multiple (yet still truthful) interpretations of the audio-visual alignment.

“Evil Rising” and “Voldemort”

The themes “Evil Rising” and “Voldemort” are often linked together. However, while the “Evil Rising” theme tends to align with indirect references to and the imminent presence of the adversary Voldemort, the “Voldemort” theme itself aligns with direct

visual or dialogue references to Voldemort.⁵⁶⁵ For instance, the “Evil Rising” theme is heard when the disembodied voice of Voldemort tells Quirrell to let him speak with Harry directly (SS DVD 2:09:47), while the Voldemort’s own theme aligns with the visual of his parasitic face on the back of Quirrell’s head (SS DVD (2:10:17). Therefore, the presence of the leitmotif bears a direct relationship to musical embodiment of Voldemort. That is to say, the music tells us when Voldemort is present in physical form even though the dialogue of the first film (and second film also) makes it clear that Voldemort has not yet regained a complete physical form. Williams’s approach clarifies the presence of Voldemort in important ways, and I do not mean to suggest that a leitmotif suggesting embodiment is out of line. I do suggest that this provides an example of dramatic license in the music, and that, as we will see, later films deal with this matter differently. Figures 5.17 and 5.18 provide transcriptions of these two motifs.⁵⁶⁶

Figure 5.17. “Evil Rising”



⁵⁶⁵ In other words, the three themes are always aligned truthfully with film visuals, and operate in a hierarchy in which “Something’s Odd” is the most general and “Voldemort” is the most specific.

⁵⁶⁶ Adapted from published materials. John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001), 29.

Figure 5.18. “Voldemort”



The following chart lists occurrences of the “Voldemort” theme with film visuals, and shows how (much as the “Something’s Odd” theme) the leitmotif is always “truthful,” yet sometimes (such as in alignment number 2 in the table below) influences the interpretation of a scene in an immediate way that is different from the overall interpretation. As we can see from Table 5.2, the theme is stated a number of times, and reflects something important about the narrative at each statement.

Table 5.2. Visuals aligning with statements of the musical theme “Voldemort” in *The Sorcerer’s Stone* and the resulting conceptual resonances

-
1. Hagrid explains that Harry is the only one to have survived Voldemort’s attack (SS DVD 29:47)
 - (A) reinforces the leitmotif as a signifier for Voldemort (during flashback visuals)
 - (B) reinforces the distorted nature of Voldemort through musical codes (in combination with dialogue)
 2. Harry’s broom is jinxed while playing Quidditch, seemingly at the hand of Professor Snape (SS DVD 1:20:42)
 - (A) suggests that Snape is a servant of Voldemort
 - (B) corresponds with yet unknown information that Quirrell had cast the jinx (and Snape countered it)
 - (C) corresponds with yet unknown information that Quirrell is a servant of Voldemort
 3. Harry’s scar hurts after seeing a shadowy figure in the woods (SS DVD 1:47:03)
 - (A) suggests that Harry’s scar hurts because of Voldemort
 - (B) suggests that Harry has seen (or been in the presence of) Voldemort
 4. With the help of a centaur, Harry deduces that the shadowy figure was Voldemort (SS DVD 1:48:15)
 - (A) affirms that Harry had been in the presence of Voldemort
 - (B) affirms that Harry’s scar hurts because of the presence of Voldemort
 5. Harry sees Voldemort’s parasitic face on the back of Quirrell’s head (SS DVD 2:10:17)
 - (A) reinforces (and resolves) the connection between the leitmotif and the presence of Voldemort
 - (B) affirms that Quirrell is one of Voldemort’s minions
 - (C) dialogue that follows affirms that Voldemort has been behind all mysterious events in the film

In this chart, each number describes the visuals that occur with the theme for evil (“Voldemort”), while the letters that follow provide multiple (yet still truthful) interpretations of the audio-visual alignment.

Musically, the “Voldemort” theme includes martial dotted rhythms, an angular chromatic melody, and chromatically derived harmonies, the contour and aspects of which resemble Prokofiev’s depiction of the power hungry and manipulative Montagues and Capulets in the *pavane* (of the same name) in *Romeo and Juliet*. Whether intended or not, this association supports the notion that Voldemort is powerful, manipulative, and furthermore, evil. Although John Williams has not specifically spoken on the topic of Voldemort’s theme, the following interview excerpt regarding his approach to Darth Vader’s theme for *Star Wars* suggests that he followed a similar set of theatrical precepts when writing for the different fantasy series.

The melodic elements needed to have a strong imprint. In the case of [the adversary], brass suggests itself because of his military bearing and his authority and his ominous look. That would translate into a strong melody that’s military, that grabs you right away, that is, probably simplistically, in a minor mode because he’s threatening.⁵⁶⁷

The leitmotif “Voldemort” reinforces the interpretation of the distorted nature of Voldemort’s character (and by extension, the character of evil itself) through musical codes and through the combination of the leitmotif with film dialogue. Though other themes are in minor, no other theme in the film has such martial rhythms or such pervasive chromaticism as “Voldemort.” Likewise, no other themes emphasize brass and bass strings—which tend to dominate the statements of the theme. These characteristics can be musical codes for powerful malevolence, and also set the leitmotif apart from other themes signifying benevolent magic or emotions. Moreover, the first two statements of the leitmotif align with dialogue describing the terrible harm that Voldemort has caused to others (as noted in the first two examples on the chart above).

⁵⁶⁷ Craig L. Byrd, “John Williams: Interview by Craig L. Byrd,” *Film Score Monthly*. <http://www.filmscoremonthly.com/features/williams.asp> (accessed November 24, 2009).

Throughout the film, Voldemort (that is to say, the unspeakable “You-know-you”) is described as a terrifying heartless killer—the opposite of Harry’s loving, heroic parents, who saved him from Voldemort. In other words, just as the film dialogue creates a dichotomy between loving “good” and heartless “evil,” so does the music create a dichotomy between lilting, diatonic and harmlessly chromatic themes for “good;” and martial, overtly chromatic themes for “evil.” This philosophical interpretation of the nature of evil (as the opposite of good) is influenced (and in fact, emphasized) by Williams’s music in the first films (though it changes in the third, fourth, and fifth films). Furthermore, the dichotomous relationship between different-sounding music for good and evil unveils Voldemort’s lie that “there is no good and evil, there is only power.”⁵⁶⁸ This provides another interpretive layer in which the music is “truthful” about the film’s championing of one philosophical truth about the reality of good and evil.

Harry Potter and the Chamber of Secrets: “Chamber of Secrets,” and “Love/Reflection”

The second film (John Williams and Chris Columbus) includes the three leitmotifs discussed above, and also includes a new leitmotif to represent the mysterious Chamber of Secrets.⁵⁶⁹ As in the first film, all leitmotifs align with film visuals in a truthful way, and thus the “Chamber of Secrets” leitmotif is not heard unless the chamber itself is truthfully referenced in dialogue or visuals. For instance, the motif accompanies

⁵⁶⁸ J. K. Rowling, *Harry Potter and the Sorcerer’s Stone* (New York: Scholastic, 1997), 291.

⁵⁶⁹ The second film also includes a leitmotif that accompanies the mysterious exodus of spiders from Hogwarts castle. However, as the spiders are themselves the point of mystery, and the music merely mimics their scurrying movements, I do not include this theme in my discussion here.

Dumbledore’s statement that “The Chamber of Secrets indeed has been opened” (CoS DVD 1:03:05). A transcription is provided in figure 5.19.⁵⁷⁰

Figure 5.19. “Chamber of Secrets”



The new theme sounds different, but also shares some musical similarities with the previous themes. The short melody uses some chromaticism (but not a lot), and also uses dotted rhythms, but in a new, compound meter context. These changes (e.g., less chromatism and triple-related meter) may reflect how the Chamber of Secrets itself is a mysterious but not necessarily evil place, but has been manipulated by evildoers.

Following a similar hierarchy of narrative cueing from the most general to the most specific, the “Something’s Odd” theme is used on fourteen occasions during the course of the second film to indicate generally mysterious events (though it is often repeated a number of times for each occasion), while “Chamber of Secrets” is heard in only a handful of circumstances to directly indicate the chamber itself, and “Voldemort” is heard on only two occasions for the revelation of Voldemort’s hand at work. As in the previous film, the leitmotif for Voldemort seems to suggest the physical presence of Voldemort, although the film dialogue clarifies that it is really Voldemort’s embodied (or perhaps disembodied) memory of himself that appears as a shadow from Voldemort’s youthful diary, rather than Voldemort himself in physical form.

⁵⁷⁰

Adapted from published materials. John Williams, *Selected Themes from the Motion Picture Harry Potter and the Chamber of Secrets* (piano solos), arr. Dan Coates (Miami: Warner Brothers, 2003), 9.

Before we move on to a discussion of themes for the third film, let us briefly reconsider the use of the “Love/Reflection” theme in the second film. In other chapters, I have argued that John Williams’s music “catches everything,” much as Classical Hollywood composer Max Steiner’s music does. One scene in *Harry Potter and the Chamber of Secrets* provides a clever example of this principle, when the “Love/Reflection” theme supports the truth of a mystery in addition to Harry’s feelings of love.

In the discussion of the “Love/Reflection” theme as a leitmotif signifier of Harry’s emotional world, I explained that this leitmotif is prominently used to support the emotional idea Harry’s love for and reflection on his deceased parents. In fact, the first prominent use of the leitmotif occurs when Harry sees a magical reflection of his parents in the Mirror of Erised. As well, we saw in the transcription of this motif how the melody ascends then descends almost like a mirror image. However, while the “Love/Reflection” theme is generally associated with Harry’s parents, and the “Friendship” theme is associated with Harry’s friends Ron and Hermione, there is one exception that reinforces the mystery of the second film. When Harry and Ron go to visit Hermione in the infirmary after she has been mysteriously petrified, the viewer hears the “Love/Reflection” theme as the boys discover a crumpled note in her petrified hand. After studying the note, they realize that Hermione had solved an important part of the mystery about the Chamber of Secrets, and, fearing the possibility of petrification (or worse, death), she had thus carried a mirror with her to avoid the direct gaze of the Chamber’s deadly Basilisk serpent. In other words, much as the “Love/Reflection” theme is associated with the Mirror of Erised, so too, the theme functions in this scene to foreshadow the realization that Hermione had been holding a mirror. Of course, Harry and Ron have developed a love for Hermione in their friendship, but Williams already

employs a “Friendship” theme throughout the first two movies. As such, the most justifiable reason for using the “Love/Reflection” theme in this case is to remind the viewer of the original mirror association (i.e. a referential cue about a mirror, rather than a connotative cue about reflection and longing), which in this case is a clue to the conclusion of the mystery.⁵⁷¹

Harry Potter and the Prisoner of Azkaban: “Warning Sign,” “Peter Pettigrew,”
“Danger, Danger!” and “Dementors”

The third film (John Williams and Alfonso Cuarón) presents a special case in the series with regard to mystery and the rise of evil because the immediate mystery does not directly involve Voldemort, and Voldemort does not even appear in the film (or original book, for that matter). Although Voldemort’s name is used in the film, he does not appear, and because he does not appear, the “Voldemort” theme is not used. However, other circumstances and characters participate in a new puzzle, and thus there are new themes for mystery and for imminent danger.

In contrast to the musical representation of evil in the first two films (in which evil is the opposite of good), the musical representation of evil in the third film suggests that evil is what philosophers David and Catherine Deavel call a “privation, a lacking in what something is supposed to be. . . . a lacking of what is good.”⁵⁷² For instance, the unpleasantly dissonant orchestral music that accompanies the shape-shifting Boggart in

⁵⁷¹ When I spoke with orchestrator Ken Wannberg about this clever occurrence of the “Love/Reflection” theme, he disagreed with my hypothesis, claiming instead that Williams had merely intended to reflect the tender feelings with a sweet-sounding music.

⁵⁷² David and Catherine Deavel, “A Skewed Reflection: The Nature of Evil,” in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Baggett and Shawn E. Klein (Chicago: Open Court, 2004), 132.

Lupin’s classroom (discussed in the previous chapter) lacks the structure of tonality just as the shape-shifting Boggart itself lacks the structure of a true form. The four new themes discussed here share some musical similarities—brevity, for instance—but are more different from one another than the family of similar mystery/evil themes used in the previous two films, and thus I will address the musical attributes separately.

“Warning Sign”

At the beginning of the third film, dialogue suggests that the escaped convicted murderer Sirius Black is intending to find and harm Harry. The three-harmony “Warning Sign” motif, often played by low brass and accompanied with tolling bells, aligns with visuals of Sirius Black’s prison photo, and other ominous images of Harry’s implied impending doom—such as those of the “Grim” (a harbinger of death in the shape of a black dog). Each statement of this theme is different, but Figure 5.20 provides three examples of the variation style.

Figure 5.20. Three examples of the “Warning Sign” motif



As it turns out, Sirius Black is not a murderer, is not out to harm Harry, and the black dog is not a harbinger of Harry’s doom. Thus, unlike the leitmotifs for the first films which never “lie,” this leitmotif leads the viewer astray by following characters’ perceptions

around a fearful idea rather than cueing narrative “truth.” The following chart lists some of the occurrences of the theme in which a fearful perception is conveyed instead of narrative truth.

Table 5.3. Visuals aligning with the musical motif “Warning Sign” and the resulting conceptual resonances: examples of music indicating character perception, but not narrative truth

-
1. Mr. Weasley talks with Harry about the danger of Sirius Black (PoA DVD 18:12)
 - a). Suggests that Sirius Black may seek to harm Harry
 - b). Suggests that Harry may have reason to want revenge against Sirius Black
 2. The Hogwarts train comes to a sudden stop (PoA DVD 20:30)
 - a). Suggests that Sirius Black is attacking the train or trying to attack Harry
 - b). Reinforces the premise that Sirius Black is dangerous
 3. Dialogue reinforces Sirius Black’s danger to others as an escaped convict (PoA DVD 39:34)
 - a). Suggests that Black is an unstoppable force of evil
 - b). Reinforces the idea that Harry’s life is in danger
 4. Students read about Sirius Black in the newspaper (PoA DVD 39:44)
 - a). Suggests that Black is closing in to attack Harry
 - b). Reinforces the ideas that Black is dangerous and that Harry is in danger

The examples above show how the alignment of the mysterious musical theme with film visuals reinforce the errant character perception that Sirius Black is a force of evil seeking to harm Harry. Indeed, the truth that is later revealed is that Sirius Black is a force of good seeking to guard and protect Harry.

While the specific alignments of the motif with visuals support flawed information, the music of the theme itself reflects a larger truth in the film’s narrative that circumstances are not always as they seem.⁵⁷³ For instance, the motif is experienced as being the same on each occurrence, but the transcriptions I provide reveal how the motif is frequently varied—just as truth is often more complex than just one perspective allows. Furthermore, the dissonant intervals used in each statement make it hard to discern

⁵⁷³ The uncertainty of truthful perception as an idea is emphasized in film visuals as well, such as when the visuals seem to travel through the mirror of the wardrobe in Lupin’s classroom in a way that suggests the mirror image and the real image are the same, and not opposing reflections.

specific pitches, just as the fear around the idea of Black's escape makes it hard for characters to discern reality.

The alignment of the theme with film visuals reveals difference between the first and second collaborations. As I discussed in a previous section, the "Something's Odd" theme from *The Sorcerer's Stone* is sometimes the only cue to clarify the significance of an event—for instance, when lighting, camera angle, dialogue delivery, and so on, do not provide any specific emphasis when Hagrid delivers a warning to the three friends. In contrast, a similar warning in *The Prisoner of Azkaban* includes visual indicators of the significant narrative marker in addition to the "Warning Sign" motif. When the concerned Mr. Weasley warns Harry not to go looking for Sirius Black in *The Prisoner of Azkaban*, the grey hues of the Leaky Cauldron pub, the actors' moving placement between areas of shadow and light, and changing camera depths (along with the "Warning Sign" theme) alert the audience that mysteriously important information has just been divulged. The approach amplifies the effect (that either a musical or image cue would provide alone) by layering multiple symbols for mystery.⁵⁷⁴

"Peter Pettigrew"

In contrast, the second theme for mystery in *The Prisoner of Azkaban* never lies. After Ron's twin brothers, Fred and George Weasley, give Harry a map (the Marauder's Map) showing the location of everyone in Hogwarts, the viewer hears a brief melodic figure played on harpsichord as Harry notices the name "Peter Pettigrew"—a supposed impossibility, because Pettigrew reportedly died at the hands of Sirius Black (for

⁵⁷⁴ Remember also, from my description of this scene in Chapter III, that source-scoring oboe music (first non-diegetic, then revealed as diegetic music) also occurs during Mr. Weasley's warning, thus adding another, more abstract layer of mysterious perception.

“Danger, Danger!”

Two similar themes that sound the alarm that mystery and danger are at hand exhibit characteristic theatrical agitated rhythms, and include many of the same extensile gestures (e.g., ascending and descending gestures following the visuals of movement, and sustained dissonances to indicate tension). This provides an example of how Williams retains many of the traditional musical codes for drama even as he expands the musical vocabulary in for the third film. The first theme is heard during the Quidditch match when Harry faces the perils of a dangerous storm and even more dangerous Dementors (PoA DVD 54:00).⁵⁷⁵ This theme is transcribed below in Figure 5.22.

Figure 5.22. “Danger, Danger!”—the main motif accompanying the Quidditch match in *The Prisoner of Azkaban*



The second, similar “Danger” theme is heard when Harry, Ron, and Hermione are under attack by the Whomping Willow (PoA DVD 1:28:43). Figure 5.23 provides a transcription of the main motif.

Figure 5.23. A similar “Danger, Danger!” motif—the main motif accompanying the attack of the Whomping Willow in *The Prisoner of Azkaban*



⁵⁷⁵

As mentioned in a previous footnote, this theme is borrowed by Nicholas Hooper for the Quidditch match in the sixth film, *The Half-Blood Prince*, as well.

As each of the “Danger, Danger!” themes occur in only one scene, and each accompanies imminent physical peril, the application of the themes is truthful (whether or not characters indeed suffer physical harm or not).

“Dementors”

In contrast, the theme for the soul-sucking Dementors is the least traditional-sounding of Williams’s themes. The Dementors also represent a non-traditional form of evil, and the narrative role of the Dementors requires some explanation. Importantly, both the visual and musical representation of the Dementors supports a new idea in the series about the nature of evil: as a privation of that which is good (rather than a contrast to that which is good). As we will see, this theme also represents dramatic truth, rather than beauty, and therefore provides an example of how Williams’s music follows the drama as Verdi’s music often does.

In order to protect students from the supposedly dangerous escaped convict, Sirius Black, the Dementors (magical prison guards) are sent to guard Hogwarts. Unlike the ambiguous form of the shape-shifting Boggarts, Dementors have a stable, frightening form—albeit one lacking all markers of humanity. As Rowling describes, “Where there should have been eyes, there was only thin, gray scabbed skin, stretched blankly over empty sockets. But there was a mouth. . . a gaping, shapeless, hole, sucking the air with the sound of a death rattle.”⁵⁷⁶

Also in contrast to the way Boggarts relate to different individual fears, the Dementors affect everyone equally. As the character Mrs. Figg states in a later film, *The Order of the Phoenix*, “I felt them. Everything went cold and this was a warm summer’s

⁵⁷⁶ J. K. Rowling, *Harry Potter and the Prisoner of Azkaban* (New York: Scholastic, 1999), 384.

night, mark you. And I felt. . . as though all happiness had gone from the world. . . and I remembered dreadful things. . .”⁵⁷⁷ This dialogue further supports the notion of privation—the lacking of what is good. Although the presence of the Dementors is meant to serve Hogwarts, their indifferent malevolence ultimately causes potentially deadly disruption. While in general, the Dementors take away happiness (potentially resulting in a victim’s insanity), the most horrifying aspect of their powers is the ability to suck the soul from their victim with a “kiss” (resulting in a fate “worse than death”).⁵⁷⁸ Just as the presence of Dementors potentially results in a lack of happiness, a lack of health, or a lack of soul, so the dissonant music for the Dementors lacks a foundation of tonality in transcription A of Figure 5.24, and further lacks a voice of resonance in example B, which is played by *col legno* strings.⁵⁷⁹ Indeed, most of the music for the Dementors also lacks true pitch and rhythm, although these attributes are exhibited in the transcription below.

Figure 5.24. Two musical elements in the “Dementors” motif



The alignment of visuals with the accompanying musical motif contributes to a *frisson* effect (a loan-word from French), in which the violation of musical expectation

⁵⁷⁷ J. K. Rowling, *Harry Potter and the Order of the Phoenix* (New York: Scholastic, 2003), 145.

⁵⁷⁸ J. K. Rowling, *Harry Potter and the Prisoner of Azkaban* (New York: Scholastic, 1999), 247.

⁵⁷⁹ The Dementors also appear in the fifth movie. While the accompanying music is relatively similar in both films, one major difference is that a treble, female choir is included in some statements of the motif in the third film, while a deep male choral sound accompanies the only appearance of the Dementors in the fifth film.

causes a chilling sensation.⁵⁸⁰ For instance, Harry first encounters a Dementor while riding the train to Hogwarts (PoA DVD 20:25—22:18). During the course of one Dementor’s attack, we hear combinations of special effects sounds with tremolo strings, descending chromatic gestures played by *col legno* strings, slicing piccolo motifs, prepared piano, orchestral harmonic dissonance, and heightened diegetic sounds—especially the menacing sound of the Dementor’s sucking breath. Harry is attacked by a Dementor again during the Quidditch match (PoA DVD 55:58)⁵⁸¹, and again while trying to rescue Sirius (PoA DVD 1:42:35).

Thus, as in the nineteenth-century, the Harry Potter filmmakers also negotiate musical beauty versus musical truth. Verdi’s “notion of dramatic truth expands to include examples of realism that formerly seemed to be incompatible with ‘ideal beauty,’ moments where transcription into music inevitably entailed a rejection of the usual demands for balance and harmony.”⁵⁸² In other words, if the truth of the drama included ugliness (for instance, an evil character) then the music depicting the ugliness would be ugly as well. In the case of Verdi, his approach extended beyond mere theatrical conventions. The example of the “Dementors” theme above provides an example of how Williams’s approach with director Cuarón also extended beyond mere theatrical conventions. In contrast to Voldemort’s theme in the first two films (which is sinister-sounding, but still beautiful in broad terms), the Dementors’ theme is repulsive.

⁵⁸⁰ David Huron, *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge: Massachusetts Institute of Technology, 2006, 34.

⁵⁸¹ In this occurrence, the “Dementor” theme is integrated with the first “Danger, Danger!” theme.

⁵⁸² De Van, *Verdi’s Theater*, 41.

Harry Potter and the Goblet of Fire: “Here’s a Clue?,” “Evil is On-the-Move,” and
“Evil/Voldemort”

The themes for mystery and the rise of evil in the fourth film (composer Patrick Doyle and director Mike Newell) behave very differently from the themes in the previous films. First, the theme for mystery is not always truthful in its application to film visuals (in that there is not always a direct narrative correlation between the musical cue and visuals or dialogue), and second, the melodies for evil are closely related to other prominent motifs for goodness (making it difficult to perceive which theme is occurring until three or four pitches into the motif).⁵⁸³ While this approach appears to be paradoxical, it only seems so, as ultimately the music informs us through these symbolic relationships (between music and visuals, and between music and music) that mystery and evil are always afoot, and that the differences between goodness and evil are not as clear-cut as the previous filmmakers suggest. As such, the themes for evil are also not ugly, per se, as the dissonant theme for the Dementors is in the previous film. This shift marks an important divergence from the first two films in which a morally black and white text presents good and evil in simple terms and thus (following Cross’s arguments) misses opportunities to teach about the complexities of life.⁵⁸⁴

Director Mike Newell spoke to the matter of representing evil in an interview when asked, “When you’re dealing with an ultimate evil like Voldemort, is it difficult to walk the line that doesn’t allow you to slip into caricature?”⁵⁸⁵ Newell responded,

⁵⁸³ This is a main reason that I do not provide charts for the application of these leitmotifs as I did for the first film.

⁵⁸⁴ Julie Cross, “Frightening and Funny: Humour in Children’s Gothic Fiction.” in *The Gothic in Children’s Literature: Haunting the Borders*. edited by Anna Jackson, Karen Coats, and Roderick McGillis (New York: Routledge, 2008), 66.

⁵⁸⁵ Movie Magic, “Harry Potter: Hero of Hogwarts,” *Life Story*, February 6, 2006, 17.

It sure is. It's a very great challenge, you bet. . . . People ask me what it was like dealing with such a fantastic story. But it wasn't a fantastic story to me at all. It was absolutely real. Okay, it's got wands and stuff like that, but you could say this is what it was like living in Europe in the '30s [with the spread of Nazism]. There was something really bad out there, and people were either going to do something about it or weren't going to do something about it, but that really bad stuff was creeping ever absolutely remorselessly forward and it was getting worse.⁵⁸⁶

As we will see, composer Patrick Doyle created a musical parallel to Newell's idea that "people were either going to do something about[the rise of evil] or weren't going to do something about it" in the way that his musical themes for the rise of evil and the conquest of evil in the Harry Potter films share a common path that diverges—metaphorically choosing to follow either the path of good or the path of evil, but starting from the same point.

At a practical level, the ambiguous approach causes some problems. As music psychologist David Huron notes, "accurate expectation facilitates perception."⁵⁸⁷ Huron shows how mental processing increases in speed with increased exposure to familiar stimuli.⁵⁸⁸ In this way, there are two strikes against Doyle's score from the get-go: first, Doyle no longer uses the familiar, frequently stated themes from Williams's Harry Potter scores, and second, Doyle does not align his own themes with the same accuracy or frequency that viewers became accustomed to in the previous films. As such, perceptions of the conceptual resonances between Doyle's music and film visuals may come more slowly or less efficiently than for the other films. In other words, although Doyle

⁵⁸⁶ Ibid.

⁵⁸⁷ David Huron, *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge: Massachusetts Institute of Technology, 2006, 63.

⁵⁸⁸ Ibid.

potentially creates one of the most nuanced portraits of evil with his music, viewers just may not get it without focused analysis.

“Here’s a clue?”

The referential cue for mystery, “here’s a clue?” is musically similar to mystery motifs in the previous films: it has three melodic events with first a wide, then a smaller interval. However, the placement of the motif with film visuals and dialogue is different than in the previous films. The motif occurs frequently, but does not always align with visuals and dialogue that directly relate to the core mystery. Furthermore, visuals and dialogue that do relate to the core mystery are not always accompanied by the motif! A transcription is provided in Figure 5.25.

Figure 5.25. “Here’s a clue?”



One of the first occurrences of the theme establishes the narrative connection between the motif and the notion of mystery when Harry sees the first visually mysterious event: a man in the shadows casts a spell to the sky which results in a glowing skull and serpent—Voldemort’s “dark mark” (the spell is cast at GoF DVD 11:54, the motif is heard at GoF DVD 12:25—12:30). However, when the mysterious person arrives at Hogwarts in the guise of the new Hogwarts professor, the theme does not accompany (GoF DVD 19:12). Much later in the film, the theme occurs when Harry

speaks with Sirius through the fireplace (though they are speaking of evil rising only in general terms, GoF DVD 44:14), occurs later again after an aerial shot of Hogwarts when a bird lights down on Harry’s window sill (GoF DVD 1:22:48), and when Harry sees a magical memory of Igor Karkaroff standing trial (but before he incriminates Barty Crouch, GoF DVD 1:44:05). Only much later in the film does the theme re-align with visuals of the original mysterious man (i.e., Barty Crouch jr., GoF DVD 2:16:59). Depending on the viewer, the effect of the cue may be compromised by the many indirect alignments with visuals, or may be heightened by the subtle indication that mystery has enveloped Harry’s entire environment.

“Evil is On-the-Move”

This snake-like melody first occurs in the beginning of the movie as Voldemort’s pet snake, Nagini, slithers through the graveyard at night toward her master (GoF DVD :19). A transcription is provided in Figure 5.26.

Figure 5.26. “Evil is On-the-Move”



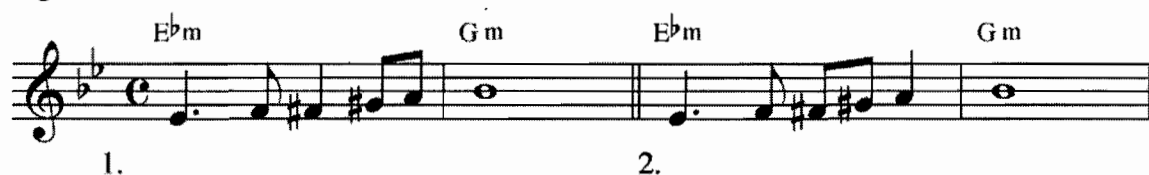
The collection of pitches, and the initial ascending contour followed by a chromatic deviation are musically related to the “Evil/Voldemort” motif. As well, it is easy to draw a connection between the slippery-sounding melody and the great slithering snake. However, like the “Here’s a clue?” theme, this theme is not always aligned regularly and

truthfully with visuals. For instance, the theme also accompanies (1) a rainy view of Hogwarts (GoF DVD 36:25), (2) the dialogue as Harry reads a letter from Sirius (GoF DVD 42:09), and (3) the congregation of student champions in the tournament tent (GoF DVD 54:33)—that is to say, all visuals with only a peripheral relationship to the rise of evil. Like the application of the previously discussed motif (“Here’s a clue?”), viewers may interpret the ambiguous alignment of this theme with visuals as either a distraction, or as a affirmation that the rise of evil has pervaded Harry’s environment.

“Evil/Voldemort”

The new motif for Voldemort first occurs with visuals suggesting the not-yet physical form Voldemort in the opening scene. In contrast to the ambiguous alignments of the latter two themes (“Here’s a clue?” and “Evil is on the move”), “Evil/Voldemort” occurs at several key points of the mystery when Voldemort’s plans are in motion (although the theme also occurs with several indirectly related visuals). For instance, the motif “truthfully” accompanies (1) two visuals of Voldemort’s “dark mark” in the sky (GoF DVD 13:33 and 2:03:09), (2) the visuals and dialogue after the imposter Mad-Eye Moody (Voldemort’s minion) casts the killing curse on the spider (GoF 27:24), (3) the malevolently bewitched Goblet of fire selecting names of champions (GoF DVD 31:51), (4) Harry’s dream about Voldemort’s minion Barty Crouch Jr. (GoF DVD 1:23:19), and of course, (5) the lengthy scene depicting Voldemort’s physical regeneration. Figure 5.27 provides a transcription of two rhythmic variants of the motif.

Figure 5.27. “Evil/Voldemort”



Yet, what can we discern from the more ambiguous, or even seemingly “untruthful” alignments of the “Evil/Voldemort” theme? For instance, the theme is heard when Dumbledore merely dims the lights in the Hogwarts hall, when visuals lead to Dumbledore’s window at night, and as Harry heads to the owlry and finds that he has a letter from Sirius there waiting. In these circumstance, there is no clear connection between the leitmotif and visuals. Film music researcher James Buhler explains that while leitmotifs generally function at “face value” in film, there is always the possibility of employing them as Wagner often did, as musical summaries that

arrest the flow of language in the dramas, dissolving the bond that otherwise obtains between the leitmotif as signifier and its signifies and giving this music a mythic substrate, a fluid semiosis that itself points to an intelligible realm beyond signification.⁵⁸⁹

In more practical terms, Buhler describes,

Sometimes a motif appears that cannot be directly related to the drama; sometimes it cannot be fixed securely to a signified at all. Often it is the linguistically constructed drama that yields to the music, as the action is suspended momentarily to allow the presentation of a summarizing musical statement that bears only tangentially on the scene.⁵⁹⁰

⁵⁸⁹ James Buhler, “*Star Wars*, Music, and Myth.” in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer (Hanover: Wesleyan University Press, 2000), 41.

⁵⁹⁰ *Ibid.* This is not necessarily to say that Williams’s deployments of leitmotifs are not in line with Wagner’s model. Williams, in contrast to Doyle, often strings a series of leitmotifs together in order to

In the case of Dumbledore's window and Harry's walk to the owlry, the music generally signifying the rise of evil interrupts the benign circumstances and reminds us that this film is about the rise of evil, and Harry's life is always at risk.

In contrast to the first two films (in which the music for Voldemort reflects the philosophy that evil is in clear-cut opposition to goodness), and in contrast to the third film (in which the music for malevolent creatures reflects the philosophy that evil is a privation of goodness) the music for Voldemort in the fourth film reflects the philosophy that evil is a deviant variation of goodness. By comparing Figure 5.27 ("Evil/Voldemort") with Figures 5.4, 5.34, and 5.35 ("Inner Emotions," "Harry victorious," and "Righteousness") one can see how all of these themes share an ascending contour, but the motif for Voldemort takes a chromatic deviation, a short-cut, while the themes for goodness (especially "Righteousness") stay on a diatonic path of righteousness.

According to philosopher Jennifer Hart Weed, the Harry Potter novels as a whole follow Boethius's characterization that "evil is 'parasitic' on goodness."⁵⁹¹ This is visually reflected with Voldemort's face as a parasite on the back of Professor Quirrell's head in the first film, but is not reflected in music until the fourth film. The notion of the parasitic or deviant aspects of evil are explained by Augustine, who suggests that evil actions are the result of "turning away from higher goods in favor of lower goods."⁵⁹² Just as Weed suggests that the character Voldemort provides an example of one who

create a musical summary of a visual or idea. In fact, Buhler argues that Williams's approach to leitmotif in *Star Wars* (which is much like his approach to Harry Potter) bears a strong resemblance to Wagner's.

⁵⁹¹ Jennifer Hart Weed, "Voldemort, Boethius, and the Destructive Effects of Evil" in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Bagget and Shawn E. Klein (Chicago: Open Court, 2004), 148.

⁵⁹² *Ibid.*, 150.

turns away from higher goods in favor of lower ones, so Doyle's musical theme for Voldemort falls shy of the higher resolving pitches of "Harry Victorious" and "Righteousness" and instead turns to a lower goal. According to Boethius, the higher goal is the "natural" goal, while the lower is unnatural and less human.⁵⁹³ Accordingly, "Harry Victorious" uses the natural, diatonic pitches, while "evil/Voldemort" turns from the path of naturalness in favor of less natural chromaticism.

In light of these philosophical perspectives, it may be especially significant that this is the film in which Voldemort regenerates himself into human form—although this new form is at once both less than human and super human. When Voldemort chooses the unnatural, inhuman path of molding his own immortality, so too does the music representing his embodiment reflect a less natural, less human path by following a chromatic rather than diatonic path. In contrast, we will see how Voldemort's theme in the following, fifth film emphasizes human qualities and frailties.

The matter of the embodiment of evil directly relates to the aesthetic decisions that historical music dramaticists have encountered. For Meyerbeer, the dramatic issue was that of embodiment: ". . . every thought incarnated and every word made flesh" was the opera critic Camille Bellaigue's 1896 characterization of Meyerbeer's style.⁵⁹⁴ He used this metaphor to show Meyerbeer's abilities to represent every movement and action with music (though not with miming gestures). Furthermore, Mary Ann Smart argues that Meyerbeer's musical setting shows examples of embodying, disembodying, and/or objectifying characters and situations through the manipulation of melodic and harmonic accompaniment. The recognition of embodiment adds a layer of meaning to the plot of Meyerbeer's *Les Huguenots* when one remembers that questions regarding the truly

⁵⁹³ Boethius, *Book IV*, Chapter 2.

⁵⁹⁴ Smart, *Mimomania*, 106. Many figures in *La Muette* are similar to those found in melodramas.

embodied holy sacrament divide the Protestant and Catholic faiths represented in conflict in the opera. Likewise, the matter of embodiment is specifically meaningful in the Harry Potter films in which the adversary Voldemort takes on various bodied and embodied forms in his rise to power.

For Meyerbeer, Verdi, and others, the representation of embodiment included the meaning of the embodiment. As such, the form of the music followed the attributes or function of the character. Verdi represents Violetta with waltz tunes in *La Traviata* to represent the truth of her courtesan lifestyle, though she never dances on stage, and likewise, Meyerbeer represents the protestant Marcel with the Lutheran anthem “A Mighty Fortress” in *Les Huguenots*. Following suit, Doyle’s representation of the embodiment of Voldemort also includes the meaning of the embodiment—that Voldemort has turned away from higher goods in favor of lower goods.

Furthermore, Smart argues how “Meyerbeer’s dramaturgy tends to proceed in reverse, moving from the idea to the individual and personifying emotions as characters.”⁵⁹⁵ Thus, Smart continues, “the element of the fantastic. . . takes on living form.”⁵⁹⁶ So too, Doyle’s theme begins with the idea of corruption, and aligns with the regenerated living form of Voldemort. Bellaigue concludes that Meyerbeer’s unique approach resides in his ability to portray “something concrete and solid, something that reassures us, grounds us, and saves us from menacing abstraction, not through realism, but through reality.”⁵⁹⁷ This is similar to Doyle’s approach, which elevates the concrete (e.g., the embodiment of evil magic), while simultaneously deconstructing the abstract (e.g., the notions of magic and evil).

⁵⁹⁵ Ibid.

⁵⁹⁶ Ibid.

⁵⁹⁷ Ibid.

Harry Potter and the Order of the Phoenix: “Surprise!,” and “Possession”

Although the rise of evil is even more insidious and sinister in the fifth film (e.g., after Voldemort’s physical regeneration in the fourth film, and leading up to a significant character death at the end of the fifth film), the music for the fifth film (Nicholas Hooper and David Yates) includes the most subtle, even delicate application of motifs for mystery and the rise of evil. There is no melodic leitmotif for mystery (though the a motif signifying startling surprise occurs at regular intervals), and the theme for Voldemort (“Possession”) is only heard definitively on a few occasions—and even in those occurrences is less definitive as a leitmotif because of the extremely sustained rhythm of the melody (perhaps one would even call it an anti-melody). In contrast to the musical themes for benevolent magic from the same film, which are typically presented with fuller volume, catchy rhythms, and concrete melodic material, the theme for Voldemort’s possession of Harry’s mind is hidden, shadowy, and seductive. Although there is also a prominent, boisterous musical theme for the malevolent character Professor Dolores Umbridge, the alignment of the theme with visuals emphasizes a humorous tension rather than evoking mystery or doom, and therefore I address her theme in the next chapter concerning magic, humor, and spectacle. Furthermore, Umbridge herself denies the existence of Voldemort (i.e., making the conceptual resonance between the musical theme and visuals more difficult to align with the notion of evil).

In the CD liner notes, Hooper discusses his new themes, indicating the importance of both the Umbridge theme and “Possession,” and describing the contrasts between the two:

In scoring the film a number of themes began to appear, most notably the Umbridge and Possession themes. Umbridge, the fluffy, mean, cruel, and increasingly mad witch from the Ministry of Magic who takes over Hogwarts has an insistent and slightly irritating tune that carries on oblivious to the harm it does. The Possession theme on the other hand is woven into the fabric of the film. Harry's possession by Voldemort is gradual and insidious and eventually results in Harry's belief that Voldemort has Sirius and is torturing him. Cues relating to Harry's desperate mission to rescue Sirius are based around this theme in a fast rhythmic version. But eventually the music underpinning Harry's successful struggle to evict Voldemort from inside him is slow and moving—the climax of the entire film.

In other words, one reason the “Possession” theme is hard to pin down in defining terms because Hooper allows the seductive theme to evolve and adapt to fit many circumstances, just as a seducer adapts in approach to groom an object of prey. But first, let us briefly examine the one theme used for mysterious circumstances.

“Surprise!”

While there is no musical theme that referentially cues mysterious events in the film, there is a musical motif of an abrupt orchestral crescendo that toys with viewer expectation when visuals indicate that mystery or danger might lurk around the corner. Although this motif is typically used for benign events (e.g., friends suddenly appearing), the effect makes one's skin jump. For instance, when Harry opens a door while exploring the murky old house that is the headquarters for *The Order of the Phoenix*, the motif occurs as a swift dissonant crescendo as Hermione rushes toward him (OotP DVD12:45). Later, a similar sound-effect crescendo occurs when the Weasley twins magically appear (i.e., “apparate” in wizard terms, OotP DVD 13:53 and 14:54). In both

of these circumstances and others, the visuals and crescendo motif heighten the general suspense, but also lead viewers astray at the level of the specific.

Music psychologist David Huron notes that surprising people for fun is a cross-cultural phenomenon that can be fun for those being surprised (i.e., the film viewers) as much as those doing the surprising (i.e., the Harry Potter filmmakers).⁵⁹⁸ In the case of the “surprise” motif in the fifth film, a tension response is created by the uncertainty about “what will happen, and uncertainty about when it will happen.”⁵⁹⁹ The fact that these initial surprising events turn out to have benevolent circumstances (i.e., Harry’s friends appearing) only serves to sustain the heightened arousal or attention as viewers to continue to wait for more malevolent events.⁶⁰⁰ Furthermore, loud abrupt sound is one of a relatively small number of categories in human audition that evoke an innate (rather than learned) auditory response: the startle response.⁶⁰¹ This provides a specific example of how Hooper’s music for the fifth film acts as skin or sensation, allowing the viewer to feel and experience the narrative rather than to intellectualize it.

“Possession”

The title of the “Possession” theme refers to the way that Voldemort is able to influence Harry’s thoughts through a mysterious connection between their two minds. At first, the mysterious connection (portrayed with dream-like visuals to reflect Harry’s vulnerability to the connection in dreams) is accompanied with sound effects that sound

⁵⁹⁸ Huron, *Sweet Anticipation*, 21.

⁵⁹⁹ *Ibid.*, 9.

⁶⁰⁰ *Ibid.*, 10.

⁶⁰¹ *Ibid.*, 62.

like wind, or rushing water—symbolically reflecting the current of information and emotion connecting Harry with the adversary. Sometimes the visions that Harry sees are frightening but only imagined (such as when he imagines that Voldemort waits to confront him at the trainstation), while at other times the visions reveal terrible truths (such as when Harry sees Mr. Weasley being attacked by Nagini the snake, beginning at OotP DVD 1:07:34).

From the novel, fans know that Voldemort does not recognize the connection between his mind and Harry's at first, but later realizes it and understands its usefulness for manipulating Harry's thoughts and actions—in other words, his possession of Harry. Though this is not explained in the film visuals or dialogue, the background music registers the change from the initial circumstantial connection between the two minds to Voldemort's deliberate manipulation of Harry with the addition of pitched music.⁶⁰² That is to say, when the mind connection happens without Voldemort's knowledge, there are sound-effects, but no music. Then, when Voldemort recognizes the connection, the musical theme is present. Indeed, the first definitive occurrence of the "Possession" melody aligns with Harry's vision that Sirius is being tortured by Voldemort and his minions—a vision that has been falsely placed in Harry's mind by Voldemort in order to effect an active retaliation (OotP DVD 1:37:00). A transcription is provided in Figure 5.28.

⁶⁰² It is reasonable to think of the "Possession" theme with sound effects as the un-pitched version (before Voldemort realizes the malevolent potential of their connection, and the same theme with melody as the pitched version (when Voldemort exercises his power mental power over Harry).

Figure 5.28. “Possession”



The extremely slow, vine-like melody starts low and gradually leads upward, sometimes delicately winding back upon itself before insidiously extending its reach further upward. I suggested in a previous paragraph that the theme is like an anti-melody, which is to say that the collection of pitches themselves follow normal melodic patterns, but the slowness of the melody makes it difficult for the ear to organize the pitches into a definitive group. This is clearly a symbol for the philosophy of evil represented in the fifth film, in which evil is seductive, slowly entangling its victim—even a victim devoted to goodness and righteousness, like Harry. This is different from the portrayal of evil as a distorted militant character in the first two films, different from the malevolent creatures lacking goodness in the third film, and different from the portrayal of evil in the fourth film as one who deviates from the path of goodness (i.e., a character who takes action to pursue lower goods). Rather, in the fifth film, evil is presented as a force (rather than a character) that can ensnare anyone through seduction and deceit.⁶⁰³

This relates to the story's role as a political allegory. Screenwriter Michael Goldenburg stated his opinion that the filmmakers were lucky to be making a Harry Potter movie, "because with a lesser-known quantity you could imagine a studio

⁶⁰³ For instance, the theme also accompanies Lucius Malfoy's seductive rhetoric that Harry should submit to evil for the sake of his friends (DVD 1:49:55), and Harry's reluctant transfer of the important magical prophesy into Lucius's hands (DVD 1:54:52).

repressing the political allegory. But certainly the minute you're aware of any sort of allegory as allegory, it loses its power. So we wanted it subordinated to the rest of the story. But it's right there in the book.”⁶⁰⁴ Goldenburg goes on to explain how director David Yates “describes it as a political movie with a small ‘p’.”⁶⁰⁵ Though some have believed that Rowling’s story alludes to the period between World Wars I and II, or to the period surrounding 9/11, Goldenburg asserts that that “stories are universal. They are about different kinds of power and ideological struggles. So while it’s not difficult to find parallels, we didn’t want it to be exclusively about any political situation.”⁶⁰⁶

Composer Nicholas Hooper describes the “Possession” theme slightly differently, in terms of passion rather than politics, explaining how the piece became the emotional core of the crisis in the film.

The central theme of Voldemort possessing Harry and the way he [Harry] throws him out through the fact that he has love in him is a very passionate idea. And the central theme for that is called the “Possession” theme. . . . it’s quite slow. I wrote [the piece]. . . a couple months before we scored and that’s one of the things that was always going well. And based on that passionate theme, I wrote the fast action music. It’s the same theme, but it’s all speeded up and it gave it a real energy and a real emotion. It’s an emotional film and it needed emotional music in it.⁶⁰⁷

⁶⁰⁴ Rebecca Traister, “Harry Potter and the art of screenwriting,” Salon.com, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed July 7, 2008).

⁶⁰⁵ Ibid.

⁶⁰⁶ Ibid.

⁶⁰⁷ Saul Pincus, “More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there,” *Film Score Monthly*. http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

This provides an example of how Hooper's music can engage viewers at many different levels: as a symbol for a philosophical perspective, as a representation of political circumstances, and as a metaphor for emotion. This also provides an example of how Hooper's "Possession" theme serves dramatic truth in addition to musical beauty.

Summary

As we saw in this examination, all five of the films address concepts of mystery and the rise of evil with musical themes, but the themes from each collaboration have different musical properties, and convey different kinds of information about the mysteries at hand. While the themes in the first two films are always applied "truthfully," the mystery becomes more complicated in the later films. For instance, one theme in the third film represents faulty character perception rather than narrative truth. In the fourth film, the themes for mystery are applied so ambiguously that it suggests that mystery pervades Harry's entire experience. In contrast, there are no themes that uniquely reinforce mystery in the fifth film.

More importantly, the different themes are used to express different philosophies about the nature of evil. In the first two films, the music for the adversary Voldemort is rhythmically militant, and chromatically distorted. Moreover, the distinction between music for malevolent and benevolent magic clarifies that evil is the opposite of goodness. In the third film, music for malevolent creatures (such as the soul-sucking Dementors) is alarming, and exhibits an absence of musical substance (e.g., melody, harmony, and even tone), which follows the philosophy that evil is that which lacks goodness. In the fourth film, the similarity between the melodic motif for Voldemort and other melodic motifs for benevolent characters and ideas acknowledges the philosophical interpretation that

those who are evil deviate from the path of goodness in order to pursue lower goods. Indeed, as we saw, the melody for evil diverges by taking a lower, chromatic path. In the fifth film, music for evil is no longer militant, or alarming, or deviant, but rather, is an insidiously seductive power. The melody for the “Possession” theme sneaks in under the radar, and is easily manipulated with other music and circumstances just as Voldemort manipulates Harry’s thoughts.

Harry’s Philosophical World: Victory, Solidarity, and the Conquest of Evil

Just as each of the films has musical themes for mystery and the rise of evil, so too, each of the films has musical themes for the conquest of evil. I also include musical themes for more personal victories and for solidarity in this category and in this discussion. Just as we saw many musical themes for mystery leading up to the various conflicts with Voldemort’s brand of evil, so too, we see many musical themes for victory and solidarity that provide a sense of accomplishment on the journey to the victory over evil.

Most of the motifs for personal victory in the five films (such as those for sporting events and tournaments) follow traditional theatrical codes and are similar to one another. For instance, these themes tend to have ascending melodic contours, fanfare rhythms, and stable, major harmonies aligned with visuals to evoke noble endeavors, even though they also have melodic and rhythmic differences, and are sometimes applied to visuals in slightly varied ways. Additionally, some of the films have music signifying solidarity against the rise of evil, such as the various themes for Hogwarts (e.g., its noble history, legacy, and good intent), and the Hogwarts affiliated militant orders: The Order of the Phoenix, and Dumbledore’s Army.

Notably, however, the themes for victory and solidarity (although indirectly relating to the good fight) are not the themes that ultimately accompany the main victory of each story—the conquest of evil. Just as the themes for evil convey messages about the nature of evil, so too, the themes for the conquest of evil convey messages about the qualities of goodness. Furthermore, while musical themes in the first films indicate a reliance on magic for the conquest of evil, musical themes for the later films indicate a strong reliance on moral fortitude. Throughout the films, the music makes plain that the conquest of evil does not take place with competitive strategy, wit, or physical force, but rather, evil forces are quelled with the powers of love, loyalty, truth, righteousness, discipline, and integrity.

Harry Potter and the Sorcerer's Stone: “Quidditch Fanfare,” “Hogwarts Forever,” and
“Victory”

Although there are three themes for victory and solidarity in the first film (John Williams and Chris Columbus), none of these themes are directly related to either Harry's successful battle with Voldemort, and are only indirectly related to the conquest of evil as a whole. Rather, these themes are hierarchically applied to Harry's localized conflicts at Hogwarts—from the most benign to the most troublesome. The sporting battle cry of the “Quidditch fanfare” referentially cues the start of the Quidditch competition, but does not take a side in the match. The alma mater march “Hogwarts Forever!” represents the righteousness of Hogwarts, and indicates that Harry is on the side of righteousness, but never implies that Harry vanquishes evil when he wins the game for his team. Similarly, the theme “victory” supports Harry's integrity in standing up to mischievous bullying peers (though this, again, is hardly comparable to the true conflict with evil). Instead, as

we will see, other leitmotifs representing love and magic are used to represent the conquest of evil.

“Quidditch Fanfare” and “Hogwarts Forever!”

The “Quidditch Fanfare” motif occurs at the onset of the quidditch match as players prepare for the game (as discussed in Chapter III). Following traditional theatrical codes for drama, the fanfare is energized by triplets and duplets within triple meter. The melody consists of an ascending contour, repeated three times. A transcription is provided in Figure 5.29.⁶⁰⁸

Figure 5.29. “Quidditch Fanfare”



In the first quidditch match of the year in *The Sorcerer's Stone* (recounted in Chapter III), this theme segues into a statement of “Hogwart’s Forever!”—a theme depicting the honorable Hogwarts school tradition (first heard on Harry’s first evening at Hogwarts). As previously discussed in Chapter III the alignment of “Hogwarts Forever!” with visuals of Harry before the quidditch match begins marks him as a champion, and therefore also serves as a victory theme. However, the theme also represents all of the student body (as seen by the alignment of the theme with visuals of all the Hogwarts

⁶⁰⁸

Adapted from published materials. John Williams, *Themes from Harry Potter and the Sorcerer's Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001).

students), and therefore, the use of the theme for Harry does not necessarily indicate a division between those students who are good and those who are evil.

“Victory”

This theme first occurs when Harry rescues Neville’s remembrall from the bully Draco Malfoy, who has stolen it (SS DVD 58:49).⁶⁰⁹ While Harry’s conflict is with one who is doing wrong, the conceptual resonance does not suggest that this is truly a battle of good and evil. Rather, the alignment of the music with film visuals emphasizes Harry’s personal successes in endeavors in which he has noble intentions. Much as the other two themes, the “Victory” theme also follows standard theatrical conventions (such as including ascending melodic lines and energizing rhythms), as shown in Figure 5.30.

Interviewer Craig Byrd spoke with composer John Williams about heroic themes for *Star Wars* in ways that relate to the approach Williams brought to the Potter films, and to the “Victory” theme in particular.

Interviewer CB: “And then also the hero. . . . what about his theme?”

JW: “Flourishes and upward reaching; idealistic and heroic, in a very different way than [the adversary] of course, and a very different tonality—a very uplifted kind of heraldic quality. Larger than he is. His idealism is more the subject than the character itself.”⁶¹⁰

⁶⁰⁹ This theme is not heard prominently again in the first film, but is used again at the conclusion of the third film, just before the credits.

⁶¹⁰ Craig L. Byrd, “John Williams: Interview by Craig L. Byrd,” *Film Score Monthly*. <http://www.filmscoremonthly.com/features/williams.asp> (accessed November 24, 2009).

As we will see in the following transcription (figure 5.30), Williams’s description for the hero’s motif in *Star Wars* also describes his hero’s motif for *Harry Potter*.

Figure 5.30. “Victory”



Harry’s “victory” theme is another type of fanfare with an ascending contour that is rhythmically and melodically propelled by the placement of ascending eighth notes in the second measure and by the sixteenth-note turns in the third measure. When the theme continues beyond the phrase given in transcription, the melody often begins on the last note of the previous statement, thus carrying the melody (and the listener’s spirits) higher and higher with the sequence.

However, none of the aforementioned themes occur to support the critical conquest of evil. Instead, “Hedwig’s Theme”—that is, the main theme for magic, supports Harry’s conquest over Voldemort in *The Sorcerer’s Stone*, and the “love/reflection” theme supports Dumbledore’s explanation to Harry of how he defeated Voldemort. In other words, the film music tells us that individualistic victory does not conquer evil magic, but rather, one needs benevolent magic, and the power of love. This is notably congruent with what we learned about the main message of the film from our examination of film beginnings and endings in the previous chapter. For remember, the film begins with “Hedwig’s Theme,” uses “Hedwig’s Theme” and “Love/Reflection” during the critical crisis of the story, then uses these two themes again at the end of the film, thus reinforcing how the story is about magic and love.

Harry Potter and the Chamber of Secrets: “Fawkes the Phoenix,” and “Fawkes’s Tears”

The second film continues to use the three aforementioned themes for victory and solidarity against the rise of evil (“Quidditch fanfare,” “Hogwarts Forever!,” and “Victory”), and also adds new music for the conquest of evil. One musical fragment and one musical theme directly relate to the conquest of evil at the level of the specific (Fawkes’s tears save Harry from death) and at the level of the philosophical (Fawkes comes to Harry’s aid because of his loyalty to Dumbledore and the goodness he teaches). This is different from the first film in which musical themes representing magic and love support the critical moments in the conquest of evil.⁶¹¹

“Fawkes the Phoenix”

This theme supports the conquest of evil in a broad, philosophical sense. The theme is first heard when Harry meets Dumbledore’s pet bird in his office (thus signifying a relationship between the music and the bird). Just as Harry takes notice of the aging bird (CoS DVD 1:14:52), it bursts into a pillar of flames, reduces to a pile of ashes, then emerges again as a chick from the egg (CoS DVD 1:15:49). Thus, the association of the music with the visuals not only connects the theme to Fawkes, but also to Fawkes’s magical ability to be resurrected.

The theme repeats later in the film after Harry swears his loyalty to Dumbledore while confronting Tom Riddle (i.e., Voldemort’s preserved, embodied memory) and the

⁶¹¹ Remember also, from the discussion of film beginnings and endings in the previous chapter, that this marks a difference from the unity established by music at the beginnings and ends of the first two films. The first film uses “Hedwig’s Theme” and the “Love/Reflection” theme to explain the conquest of evil and also uses these two themes for the emotional closure at the end of the film. In contrast, the second film uses “Fawkes’ the Phoenix” and “Fawkes’s tears” to explain the conquest of evil, but does not use these themes for closure at the end of the film, in favor of “Hedwig’s Theme” and “Love/Reflection.”

deadly basilisk in the Chamber of Secrets (CoS DVD 2:08:38). Fawkes soars onto the scene (in *Deus ex machina* style) bringing the sword of the brave and righteous Hogwarts founding father, Godric Gryffindor, for Harry to use in his conflict. As well, Fawkes gouges out the eyes of the basilisk with his beak so that Harry will not be suffer from the basilisk’s deadly gaze during the physical fight. In other words, Fawkes provides Harry with the tools and circumstances that he needs in order to defeat Voldemort and the snake in that moment. Fawkes’s theme accompanies these visuals as well.

Even though Harry’s predicament appears hopeless—a twelve year-old boy against a powerful dark wizard and a deadly gargantuan snake—the music for Fawkes’s Theme evokes hope. Indeed, the mythology of the phoenix tells of resurrection from the ashes, or, in other words, hope when all hope is lost. When Harry remains loyal to Dumbledore, loyal to Hogwarts, and true to himself, this hope comes to him to rescue him (and later resurrect him) from his deadly circumstances. Figure 5.31 provides an abbreviated transcription of the theme.⁶¹²

Figure 5.31. “Fawkes the Phoenix”

The image shows two staves of musical notation for the 'Fawkes the Phoenix' theme. The first staff contains the first nine notes of the melody, with chord symbols C, A, C, D, F, C, A m, and A m written above the staff. Below the staff, Roman numerals C:I, VI, I, II, IV, I, vi, and vi are aligned with the notes. The second staff contains the next nine notes of the melody, with chord symbols E m, E m, F, A m, A m, D, E m, F, and C written above the staff. Below the staff, Roman numerals iii, iii, IV, vi, vi, II, iii, IV, and I are aligned with the notes.

⁶¹²

Adapted from published materials. John Williams, *Selected Themes from the Motion Picture Harry Potter and the Chamber of Secrets* (piano solos), arr. Dan Coates (Miami: Warner Brothers, 2003).

Musically, the Fawkes’s theme is similar to Hedwig’s theme—both have moderate tempi and lilting triple meters symbolizing flight. It is also different from Hedwig’s theme in that Fawkes’s them has more even rhythms, and emphasizes diatonicism in the melody and harmony—evoking the honor of loyalty that the creature requires, rather than the peculiarities of magic that we hear in “Hedwig’s Theme.”

“Fawkes’s Tears”

This motif is as short as a magic charm (CoS DVD 2:17:04—2:17:10). Indeed, Fawkes’s tears act as a charm against deadly venom when Harry is wounded by the poisonous basilisk snake. The fragment occurs only once, as the healing tears fall on Harry’s wound. Thus, this theme symbolizes a victory over evil at a more specific level—the victory over an otherwise untimely death. Figure 5.32 provides a transcription.

Figure 5.32. “Fawkes’s Tears”



That is to say, at a specific level, Harry lives to tell about his conflict with the basilisk because Fawkes’s tears (represented in the motif with falling chords) resurrect him from

imminent death from the poison. However, at a broader level, this music reinforces the greater intent that Harry conquers evil because of his loyalty to goodness. Even so, we cannot dismiss the role of magic in Fawkes's *Deus ex machina* appearance or in Fawkes's magical, antidotal tears. In other words, just as the first film tells us that the magic of love conquers evil, the second film tells us that loyalty to benevolent magic conquers evil.

As we will see, the first two films are the only two in the series thus far that emphasize the role of magic in the conquest of evil. Although Williams's use of leitmotifs alludes to Wagner's approach, and Williams's melodic style resembles those of Rossini and others in the *bel canto* opera tradition, the important role of magic in the musical themes for resolution harkens back even farther to works of the eighteenth century. A shift begins in the third film in which Williams's music for the conquest of evil emphasizes naturally human rather than supernaturally magic qualities.

Harry Potter and the Prisoner of Azkaban: "Buckbeak's Flight"

Perhaps because Voldemort is not an immediate threat, the third film is not really about the conquest of evil, per se, but is rather about the conquest over human fears and sorrows—although, certainly, some philosophies draw a direct link between these matters and the phenomenon of the evil in human society. Some of the most prominent musical themes for the conquest of fears and sorrows have already been discussed in previous sections. For instance, the sorrow of Harry's "Love/Reflection/Longing" theme transforms into the power of Harry's patronus charm when he uses his "happy memory" to shield himself against the malevolent Boggarts and Dementors. Similarly, I have already discussed Lupin's classroom scene in which students' fears are represented with

dissonant orchestral music, while their conquest of their fears is supported with pleasing, joyful swing music. What exactly does this say about the conquest of evil (i.e., in the form of fear and potentially overwhelming sorrow)?

The music tells us that joy is the answer and the best defense against life's perils. Harry's minor key theme for emotion ("love/reflection/longing") turns jubilant and major when Harry transforms his pain into a joyful emotion for the patronus charm (PoA DVD 2:01:12). Likewise, students in Lupin's classroom transform their fears into joyful laughter, just as the music transforms from dissonance to consonance. There is one other significant theme depicting the cultivation of joy (i.e., the antidote to life's perils) that has not yet been mentioned in this chapter: Buckbeak's theme.

"Buckbeak's Flight"

In contrast to many of the motifs discussed in this chapter, this theme is very long (a set-piece, in fact), and follows the movements of a visually spectacular scene, as one will remember from my analysis in Chapter III. In the first of three musical sections, the harmonies alternate between parallel chords, then take flight through unexpected harmonic progressions, much as Buckbeak gets a running start, then takes flight, then soars to new vistas with Harry on his back. In the middle section, the texture is thicker and more rhythmic; aligning with the more active close-up visuals of Buckbeak's feathers ruffling, and Harry's hair flying in the wind. In all sections of the theme, the music and visuals align to emphasize Harry's exhilaration. Indeed, Harry's flight with Buckbeak is perhaps the only moment in the film when Harry is free of his fears and sadness.

Although Harry conquers the Dementor's with his Patronus charm (accompanied by a vibrant horn rendition of the "Love/Reflection/Longing" theme, indicating his ability

to pull joyful memories out of sad circumstances), he rescues Sirius from an evil end in the tower prison on the back of Buckbeak (accompanied by Buckbeak's theme, perhaps representing his uninhibited experience of joy, PoA DVD 2:02:42). Later, also, Sirius victoriously flies away to safety beyond Hogwarts on the back of Buckbeak (after years of emotionally depressing imprisonment with the Dementors), though this time "Love/Reflection/Longing" accompanies again, emphasizing the joy and freedom of love (PoA DVD 2:04:32). In fact, when Harry takes his joyous last broom flight at the end of the film, the Buckbeak connection is still there (in visuals, though not accompanied with Buckbeak's theme) because Harry's new broom features a collection of Buckbeak's feathers fastened to the handle (PoA DVD 2:09:06).

It is curious that many of the themes for the conquest of evil in the first three films embody this victory in the form of magical flying creatures. Although Hedwig is not present when Harry battles Voldemort for *The Sorcerer's Stone*, "Hedwig's Theme" accompanies his victory. In the second film, Fawkes the Phoenix embodies the loyalty that saves Harry. In the third film, Buckbeak embodies Harry's innate joy that relieves him of the burdens of evil. In contrast, Voldemort does not yet have a physical form in the first three films, as mentioned in the previous section on the rise of evil. As we will see, when Voldemort gets his body in the fourth film (i.e., becomes a truly embodied character), the musical theme for the conquest of evil no longer involves a bodied character. Instead, the musical themes for the conquest of the evil in both the fourth and fifth films are formed around Harry's inner abilities alone.

This trend also marks a turning point in the roles of magic and human capabilities in the conquest of evil, as noted in the discussion of the previous film. While the music in the first two films tells us that magic is an important component for the conquest of evil, and (as we will see) the music in the fourth and fifth films tells us that inner human

qualities are the important component for the conquest of evil, the third film includes both. In the first two films, the magic that saves Harry comes from outside of Harry—first the spell of his mother’s love, then the antidote of Fawkes’s tears. While magic is still part of the equation in the third film, the music tells us that the power of the magic comes from within Harry himself. When Harry conjures the protective Patronus charm, it is not the vision of the stag itself that saves Harry; rather this is just the form that Harry’s power takes. Similarly, the music tells us that Harry’s experience of joy while flying with Buckbeak comes from inside himself, not from any magical power on Buckbeak’s part. This aesthetic is more in line with nineteenth-century dramatic musical works in which magic may set the stage of dramatic circumstances but does not ultimately control the dramatic outcome.

Harry Potter and the Goblet of Fire: “Tournament fanfare,” “Hogwarts Hymn,”
 “Hogwarts March,” “Harry Victorious,” and “Righteousness”

The fourth film (Patrick Doyle and Mike Newell), includes four new themes for personal victory and solidarity, and one new theme for the conquest of evil. Although this film includes the most themes for victory in the series thus far, the first four themes are theatrically typical of the events each represents, and therefore function more as referential cues than as connotative cues. Only the fifth theme, “Righteousness,” specifically reveals how Harry battles against the forces of evil by staying the course of righteousness. This is different from the first film’s message that magical love conquers evil, different from the second film’s message that loyalty to benevolent magic conquers evil, and also different from the third film’s message that joy is the antidote to evil. As

other songs of solidarity, and therefore serve mainly as a referential cue, though it also connotes honor and righteousness to a degree. Like the previous theme, this one does not align with visuals to favor one contestant over another, or to provide contrast between those who are good and those who are evil. Rather, the significance of the theme is similar to Williams's "Hogwarts Forever" in that it is applied to all students at Hogwarts.

"Hogwarts March"

Another theme for both victory and solidarity, the Hogwarts sporting fight song, "Hogwarts march" is played as source music by the Hogwarts school pep band before and after the third Tri-Wizard event (GoF DVD 1:50:13 and 2:09:55). Similar to the examples above, this theme functions mainly as a referential cue. Although the theme suggests allegiance to Hogwarts (rather than to the foreign schools, Beauxbatons and Durmstrang), the theme never follows the journey of any one of the tri-wizard champions, and only serves to set the festive mood of the tournament.⁶¹³

"Harry Victorious"

The theme for Harry's personal victories is more specific than the preceding themes. The motif first occurs when Harry successfully completes the first Tri-Wizard event—a conflict involving a fire-breathing dragon (discussed in Chapter Two). The motif occurs again when Harry is awarded second place in the second event (GoF DVD 1:39:11). That is to say that the theme follows Harry specifically, and directly aligns

⁶¹³ I discuss this theme more fully in Chapter VII.

That is to say, this theme aligns with visuals to signify the act of moral, righteous choices, then shows how staying the path of righteousness is the key to conquering evil.⁶¹⁵ Notice in Figure 5.35 how the pitches from the “Harry Victorious” theme are also found in the melodic contour of Harry’s “Righteousness” theme. This provides an example of how Doyle’s themes for Harry’s personal successes and the conquest of evil are musically related (in contrast to Williams’s previous themes, which are not).

Figure 5.35. “Righteousness”



Moreover, as mentioned before, the “Righteousness” melody is also related to the theme for Voldemort, and metaphorically shows how the paths of good and evil may branch from the same stem. As well, this theme marks the first time in the series in which the theme for the conquest of evil is directly, musically related to the theme for evil. While the theme for Voldemort is chromatically crooked, the “Righteousness” theme stays the straight course of diatonicism.

The relationship between the “Evil/Voldemort” and the “Righteousness” theme tells us something important about the philosophy of good and evil that is presented in this film. As previously stated, Boethius proposed that goodness is rejecting lower goods in favor of higher goods (as the melody seems to do in the “Righteousness” theme) while

⁶¹⁵ For instance, a slow version of the motif is heard when Harry chooses to send up a rescue flare on behalf of Fleur during the maze event (GoF DVD 1:56:06). It is heard again in the maze when Harry stops Cedric from harming Victor (GoF DVD 1:57:02). It occurs in variation yet again when Harry chooses to rescue Cedric in the maze (GoF DVD 1:58:08). All of these examples support my argument that the theme indicates choices that are right instead of easy. As well, the theme is alluded to in the consonant harmonies and victorious brass timbres of Harry’s wand duel with Voldemort (GoF DVD 2:08:14).

conversely, evilness is turning away from higher goods in favor of lower goods (as the melody seems to do in the “Evil/Voldemort” theme). Indeed, Professor Dumbledore gives Harry moral advice at the end of the film that aligns with this philosophy.

Dumbledore explains that “dark and difficult times lie ahead,” and that the time to choose between “what is right and what is easy” will soon be upon them. In fact, viewers know that Harry has experienced dark and difficult times throughout the entire film, and his choices along the way have illustrated the differences between what is right and what is easy, as heard in his “Righteousness” theme.

Let us return to for a moment to consideration of how the “Righteousness” theme is musically related to the “Harry victorious” theme. This marks the first time in the series in which a musical correlation is made between Harry’s personal victories and Harry’s more epic victories. This provides another example of how Doyle’s approach blends the many facets of Harry’s experience rather than separating them out (i.e., as Williams’s distinctive leitmotifs tend to do). This may relate to director Newell’s desire to relate all aspects of the story to a central spine. As actor Daniel Radcliffe (who plays Harry in the films) explains, “[Newell] talked about [the story] having a central spine with these little offshoots, I guess you’d call them nerve-endings, coming off it. . . These little other strands that he kept reiterating, in which every scene had to push that central spine”⁶¹⁶ This is similar to the way that Doyle’s musical themes—“Inner emotions,” “Victory,” “Evil/Voldemort,” and “Righteousness”—are melodically related like branches of one musical family tree. Likewise, composer Patrick Doyle expressed the importance of aligning music with both the text and subtext of a film.

⁶¹⁶ The Associated Press, “British director tacks 'Goblet of Fire,’” *The Associated Press*, November 21, 2005. <http://www.cnn.com/2005/SHOWBIZ/Movies/11/21/mike.newell.ap/index.html> (accessed November 22, 2005).

In order for a score to do its job you have to understand the characters in a film and the storyline, not to mention the back-story. Sometimes I wonder if the people doing the job have actually watched the film. You have to really, really highlight the story and the narrative. Dialogue reigns supreme, what are they trying to say is what you should be trying to say in your score. That's what you have to focus on.⁶¹⁷

This is also the first time in the series that the conquest of evil theme does not have a musical relationship with a fantastic magical creature, or indeed with magic at all. Although magic is clearly involved in the wand duel between Harry and Voldemort in the critical crisis scene, the music emphasizes the human decisions that each makes—either holding on for higher goods, as Harry does, or turning away toward lower goods, as Voldemort does. This marks an important shift in the aesthetics of the drama. The emphasis on realistic human struggles (rather than magical solutions) aligns this dramatic musical approach with later nineteenth-century interests in realism and naturalism. Moreover, the close musical link between the themes for good and evil suggest a connection with modernist aesthetics which sought to deconstruct the divisions between good and evil.

Harry Potter and the Order of the Phoenix: “The Flight of the Order,” “The Room of Requirement,” “Patronus,” “Fireworks,” and “Harry’s Internal Struggle”

The new themes for victory, solidarity, and the conquest of evil in the fifth film (Hooper and Yates) are musically different from the themes in the previous film, and less musically predictable in general. That is to say, the themes are congruent with the drama, but tend not to include the theatrical tropes (such as hymns, tuneful marches, and

⁶¹⁷ Joe Utichi, “Composer Patrick Doyle: The RT Interview,” *Rotten Tomatoes*, December 19, 2007. http://www.rottentomatoes.com/m/harry_potter_and_the_goblet_of_fire/news/1698240/composer_patrick_doyle_the_rt_interview (accessed January 11, 2008).

fanfares) that Williams and Doyle use in the previous films. Furthermore, with the exception of “Harry’s internal struggle,” all of the themes are set-pieces. While none of the first four themes ultimately accompany Harry’s conquest over evil, they are all at least indirectly related to solidarity movements against evil, and therefore provide the foundation for the success of “Harry’s internal struggle” against Voldemort. These first four themes mark the first time that music signifying solidarity takes a side in the battle of good and evil. In contrast, there are no victory themes in the fifth movie that merely set the scene (as the previous fanfares and fight songs do) or signify a success not related to the battle between good and evil (as some of Harry’s previous victory themes do). The new theme for the conquest of evil itself, “Harry’s internal struggle,” follows the new trend in which inner strength, rather than magic, saves the day. However, unlike the fierce discipline to stay the path of righteousness required of Harry in the fourth film (as represented by the “Righteousness” theme), the new theme for the conquest of evil in the fifth film represents Harry’s determined internal struggle to stay true to himself.

“The Flight of the Order”

The first theme for solidarity is a short set-piece following the form of Harry’s broom flight with members of the Order of the Phoenix from the Dursley home to the Order headquarters (OotP DVD 9:22—10:16). The regular rhythmic cadences in the piece suggest a militaristic quality (although the piece is too fast to be considered a march), while the short melodic phrases align with film visuals to create a thrilling spectacle. In addition to signifying the militant organization against Voldemort and his minions, Hooper’s CD liner notes discuss how the theme reflects a sense of freedom—that is to say, Harry’s freedom from the malevolent control of the Dursleys. As such, the

shorter, more frequently changing melodic phrases may symbolically reflect this freedom. This provides an example of how Hooper’s music, like Verdi’s, may serve the drama as much as it serves beauty. The main theme of this set-piece is provided below in Figure 5.36. As one can see, the style of melody is march-like, but as one can hear in the film, the tempo is too fast to be a traditional march.⁶¹⁸

Figure 5.36. “The Flight of the Order”

The image shows a musical score for the piece "The Flight of the Order". It begins with a bass clef and a key signature of one sharp (F#), with a common time signature (C). The first section is labeled "Intro" and consists of a series of eighth notes. This is followed by a treble clef section. Above the staff, there is a tempo marking of 8^{va} (allegretto) and a dashed line indicating the tempo. The melody is accompanied by chords: A, Em, D, D, Em. Below the staff, Roman numerals are provided for each chord: IV, i, VII, VII, i.

“The Room of Requirement”

Another set-piece signifying solidarity occurs when Neville Longbottom finds a magical room where the underground student resistance organization (i.e., Dumbledore’s Army) can meet in secret (OotP DVD 58:40). The theme continues for the duration of a montage during which the student group uses the room to practice magic in the defense against the dark arts. Musically, the theme is a jig—that is to say, not a typical musical form for militant resistance. Instead, the music connotatively shows the joy students experience when learning skills in the company of kindred spirits—skills that really matter. In this way, the theme is as much about the students’ experiences in the room as

⁶¹⁸ Adapted from published materials. Nicholas Hooper, *Selections from Harry Potter and the Order of the Phoenix* (piano solos), arr. Dan Coates (Van Nuys: Warner Brothers: Alfred Publishing, 2007), 5.

much if not more than it is about the room itself. The main motif of this set-piece is provided in Figure 5.37.⁶¹⁹

Figure 5.37. “The Room of Requirement”



“Patronus”

Another set-piece occurs when students in Dumbledore’s Army learn how to conjure their own protective shields using the Patronus charm (OotP DVD 1:21:50—1:22:50). The melody ascends like a rocket, then cascades down in a sequence of thirds much as their magical spells are sent into the air and result in wispy images of animals leaping and bounding around the room. While neither the melodic gestures nor the underlying syncopated ostinato directly aligns with specific visual events (as the “Fireworks” set-piece does, for instance), the music is congruent with the mood and general speed of action. This provides an example of how Hooper’s music energizes the drama so that we can feel the excitement in the air much as the students feel it.

In other words, the melody mimetically represents the casting of the spell, and connotatively reflects the happiness that students focus on in order to create the patronus. Hooper notes how the “Patronus” theme (also known as “Dumbledore’s Army” in published materials) “carr[ies] the story of the children’s determination to learn to defend

⁶¹⁹ Adapted from published materials. Nicholas Hooper, *Selections from Harry Potter and the Order of the Phoenix* (piano solos), arr. Dan Coates (Van Nuys: Warner Brothers: Alfred Publishing, 2007), 28.

themselves in spite of Umbridge’s blocking their every move.”⁶²⁰ However, in contrast to the somber determination required of Harry by the “Righteousness” theme in the preceding film, the determination in the fifth film is about joy. The main motif of this set-piece is provided in Figure 5.38.⁶²¹

Figure 5.38. “Patronus”



“Fireworks”

The final set-piece signifying solidarity (of sorts) occurs when the Weasley twins decide to subvert the malevolent authority of Professor Umbridge by lighting fireworks during the end-of-year exams and abandoning their studies completely. A more thorough examination of this set-piece is included in Chapter III. The music mimetically reflects this rebellion through the use of unorthodox orchestral instruments (e.g., percussion instruments such as taiko drums, a gong, and lots of pitched and un-pitched percussion) and non-conforming rhythms (such as polyrhythms and hemiola). Although the

⁶²⁰ Hooper recontextualizes this piece in the sixth film, *The Half-Blood Prince*, for Ron’s Quidditch training. As in the original use, the rhythm of the piece aligns with visual events. The backdrop idea of the music also aligns with the notion of finding one’s inner spirit and succeeding—as Ron finds himself in the course of joining the Quidditch team.

⁶²¹ Adapted from published materials. Nicholas Hooper, *Selections from Harry Potter and the Order of the Phoenix* (piano solos), arr. Dan Coates (Van Nuys: Warner Brothers: Alfred Publishing, 2007), 10.

fireworks event is conceived and played out by the twins alone, the gesture may also represent the overall message that people must stand up against tyranny—and as the music tells us, do so with joy and exuberance rather than with hatred and anger. This provides another example of how Hooper’s musical themes both energize the atmosphere and also do not include tropes (such as those evoking hymns and marches) to support the notion of solidarity.

“Harry’s Internal Struggle”

Finally, there is one theme that directly aligns with visuals of Harry’s battle with Voldemort. “Harry’s internal struggle” is what I am calling the melodic descant and sequence above the “Possession” theme when Voldemort endeavors to inhabit Harry’s body and mind at the end of the confrontation in the Ministry of Magic. The contour of Harry’s melody descends at first, as if Harry is being dragged down into the seductive tentacles of Voldemort’s ascending “Possession” melody, but then slowly ascends from the potential abyss, seeming to struggle melodically upwards (through dissonance and rhythmic misalignments with the “Possession” theme) much as Harry struggles against Voldemort’s power, until it reaches a pinnacle, two octaves higher (as well as a consonant, F minor chord). As Harry struggles, the visual montage of his thoughts shows us that it is his experiences of love and joy in solidarity with others (such as the Order and Dumbledore’s Army) that give him the integrity to fight off Voldemort’s seduction. Rather than a transcription, I provide a timed account of the lengthy cue below.

Table 5.4. The alignment of the “Possession” and “Harry’s Internal Struggle” themes with film visuals and dialogue, and the musical relationship between the two themes in *Harry Potter and the Order of the Phoenix*

<u>DVD Time</u>	<u>Description of Music and Events</u>
2:00:33	tremolo strings in background as Voldemort prepares to enter Harry’s body
2:00:39	Harry gasps to indicate that Voldemort has entered his body
2:00:44	first bass note of “Possession” melody as Voldemort tries to possess Harry
2:01:07	first mid-range note occurs in the melody depicting Harry’s internal struggle
2:01:09	Harry’s melody starts to descend, losing ground in the struggle
2:01:25	first higher sequence occurs, perhaps reflecting Harry’s efforts (but not results)
2:01:29	Harry’s melody starts to ascend, gaining ground in the struggle
2:01:51	Voldemort’s theme (“Possession”) starts to descend and diminish in volume
2:02:13	Harry’s theme reaches a melodic pinnacle and a consonant Fm chord.
2:02:16	Harry addresses Voldemort, saying, “You’re the weak one, and you’ll never know love or friendship, and I feel sorry for you.”
2:02:29	reverse sound effects as Voldemort retaliates and is ejected from Harry
2:02:34	the F minor chord is pulled to an F diminished chord, but returns to F minor
2:02:47	the “Possession” theme begins softly behind Harry’s consonant F minor chord
2:02:53	Voldemort addresses Harry, saying, “You’re a fool, Harry Potter, and you will lose—everything.”

This timeline shows how both the “Possession” theme and the “Harry’s Internal Struggle” theme occur in the same scene at the same time to mimetically represent the largely unseen mental struggle between Voldemort and Harry in the critical crisis of the film.

Certainly, Harry’s struggle requires fierce determination. However, unlike his struggle in the fourth film, which required disciplined allegiance to the path of

righteousness (as depicted in the music), his struggle in the fifth film is fueled by his passionate emotions of love and joy, and his desire to stay true to himself.⁶²² Although the magical circumstances of Voldemort's possession of Harry cannot be denied, Harry's defeat of Voldemort is based on his human—rather than magical—abilities. As well, in contrast to all other preceding themes for the conquest of evil in the series, “Harry's Internal Struggle” is un-metered.

Summary

Much as was a concern among nineteenth-century dramatic composers, the Harry Potter composers also endeavored to balance the dramatic with the intimate in their musical depiction of the conquest of evil.⁶²³ While for Wagner the pursuit of balance meant elevating the epic drama, we see in the examination of the first two Harry Potter films how Williams's leitmotifs similarly depict a hierarchy of conflicts ranging from the competitions of opposing teams to the battle of opposing forces of good and evil. Even though the musical approach for the conquest of evil conveys a less nuanced message about the natures of goodness and evil, the other musical themes for victory and solidarity reminds us that not all conflict includes an evil side.

The role of magic is also very important in the conquest of evil in the first films as it had been in dramatic works prior to the nineteenth century. Indeed, the music for the conquest of evil in the first film includes the same magical theme, “Hedwig's Theme” that is used to establish Harry's magical world to begin with. Likewise, the musical theme “Fawkes the Phoenix” accompanies the *Deus ex machina* style arrival of the bird

⁶²² However, there is a similarity in the musical metaphor of endeavoring to attain higher goods (i.e., pitches) over lower goods (or pitches).

⁶²³ De Van, *Verdi's Theater*, 216.

who saves Harry (and by extension, the whole wizarding world) from doom in the second film. It may be hard to imagine that filmmakers had other choices for representing the story this way, given their commitment to fidelity to the novel. However, even these decisions were based on aesthetic preference rather than necessity. Music for Harry's confrontation with Voldemort in the first film might have emphasized the force of love over the force of magic as that which conquers the evil one. Likewise, music for the arrival of Fawkes the Phoenix might have emphasized Harry's loyalty above the notion of Fawkes's ability to resurrect himself and others.

For Verdi, balancing the dramatic with the intimate meant rejecting the war themes of his contemporaries in favor of developing his character's inner world. Similarly, the victory-over-evil themes in the third, fourth, and fifth Harry Potter films tell us about Harry's access to inner joy, love, and fortitude. Indeed, the shift away from magical saviors to human emotional strengths begins in the third film. Although "Buckbeak's theme" seems to embody the conquest of evil in the form of a magical flying creature (much as the previous themes seem to embody the conquest of evil in Hedwig and Fawkes), it is truly the joy that comes from within Harry—not from without—that provides Harry's power to conquer evil.

Often in Verdi's dramas, the inner world is only known by the audience and perhaps a few characters, but generally culminates in a public revelation on stage. Moreover Verdi's operas, like Rowling's novels, often show a rift between a character's private and public life, leading to complex relationships between personal plots relating to fewer characters, and public plots involving most or all characters. We see this also in the fourth Harry Potter film when the family tree of motifs alerts us to the slight divisions between the bravado that Harry is expected to exhibit in public and the isolation he feels inside, and between the choices he makes in the pursuit of goodness and the choices

Voldemort makes leading to a path of evil. We also see this in the fifth film when Harry's private inner struggle of trying to differentiate himself from Voldemort is played out in front of others when Voldemort publicly invades his mind. As Voldemort possesses his words and actions, causing Harry to writhe on the Ministry floor (accompanied by the entangling "Possession" theme), Harry must respond by both inwardly and publicly pushing Voldemort out (accompanied by his own, more powerful "Harry's inner struggle" theme).

The new emphasis on human integrity in the musical themes for victory-over-evil in the fourth and fifth films reflects a dramatic aesthetic that became important during the romantic era. In the later Harry Potter films, much as in the late nineteenth century, the musical dramatists shifted away from stories relying on divine intervention in favor of stories depicting realistic human struggles. Furthermore, in both the fourth and fifth films, the musical links between themes for good and evil allude to modernist drama in which the divisions between good and evil are called into question.

Conclusions

The examination of how musical themes reflect Harry's emotional world reveals how these narrative themes are approached very differently in each of the Harry Potter films. While Williams's music for the first two films clarifies emotions and relationships between characters, Williams's music for the third film develops and expands these emotions and relationships in nuanced ways. In contrast, Doyle's music for the fourth film tends to deconstruct the structures established by Williams, and represents emotions and relationships in more distanced and epic (rather than personal) ways. In further contrast (though following some patterns from the third film), Hooper's music for the

fifth film expands Harry's experiences of emotions and relationships into a network of feelings and sensations.

Music in the first two films (Williams and Columbus) functions as another set of eyes that clarify and explain what viewers see with standard theatrical codes and leitmotifs. That is to say, all emotions and all relationships between characters are made plain for the viewer. While Williams's use of leitmotifs harkens back to Wagner's model, Williams's melodies follow the *bel canto* models of composer dramatists such as Rossini.

For instance the alignment of the "Love/Reflection" and "Friendship" themes in the first two films indicate Harry's affectionate bonds with his lost parents and newly made friends at Hogwarts, but tell the viewer little else beyond the pleasantness of Harry's feelings of love. Indeed, the lilting, diatonic melodies are pleasant to hear, but neither moves to great heights or depths, nor do they move the listener to experience great heights or depths of emotion.. There are no themes that uniquely reflect loss or death in the first two films, which is perhaps a filmmaker strategy for shielding younger viewers from extreme emotions.

Williams's music for mystery, the rise of evil, and its conquest in the first two films also functions as another set of eyes. Themes for mystery always align with visuals in a way that leads the viewer to a correct conclusion, and are never aligned with visuals in order to lead the viewer astray. Likewise, the themes for the rise of evil are carefully aligned to specifically represent Voldemort and those circumstances and characters that are directly related to him. The clear distinctions between music for good and evil also clarify the visual relationships between characters and circumstances that are good and evil. Following suit, themes for victory and the conquest of evil define the heroes in archetypal rather than nuanced terms.

Music in the third film (Williams and Cuarón) functions as heart, or intuitive sense that allows the viewer to experience emotions and relationships through an expanded vocabulary of musical metaphors. In contrast to Williams's approach to the previous two films which favors musical beauty over dramatic truth, Williams's approach to the third film follows the Verdian model of balancing musical beauty with dramatic truth. Indeed, the musical themes tell us much more information about the drama through musical metaphors than simply alerting us to key characters or points of progress. For instance, a new theme for Harry's love, reflection, and longing for his parents is allowed to grow and evolve as Harry builds bonds with his mentor Remus Lupin and learns to harness his own power from his experiences of love and loss. Other themes specifically reflecting loss explore a spectrum of more painful emotions, including betrayal and the anticipation of unjust consequences. In the sphere of mystery, one theme maintains the pattern of "truthfulness" while another reflects the ambiguities of characters' own perceptions of the mysterious. Significantly, the defining feature of evil changes from being that which is the opposite of goodness to being that which has a privation or lack of goodness. The specific creatures such as Boggarts and Dementors who lack goodness are accompanied by less traditional leitmotifs that lack the musical elements at the heart of western music: melody, harmony, and resonant tone. In contrast, the themes for the conquest of evil are really about joy, and not about the archetypal hero's victory. Also unlike the music for archetypal victory themes, these joyful themes reflect Harry's nuanced experiences of exhilaration.

Music for the fourth film (Doyle and Newell) functions as a philosophical mind that distinguishes the concrete but provocatively deconstructs the sphere of emotions and relationships. At times, this approach follows the model of Meyerbeer's broad strokes for cueing the public rather than private aspects of characters' lives, while at other times

follows the model of modernist composers who used music to deconstruct previously held beliefs. For instance the new “Inner Emotions” theme reflects Harry’s inner world, but does not reflect Harry’s relationships with others. The variation of this theme that encompasses “Cedric’s Death” referentially and connotatively acknowledges Cedric’s death, then acts with the visuals to objectify the scene depicting grief rather than to subject viewers to the feeling of grief itself. In contrast to the previous films, musical themes for mystery and the rise of evil are more ambiguously aligned with visuals such that it seems like the threat of the mysterious and evil pervades Harry’s experience, whether acknowledged with visuals or not. A large part of this ambiguity is created by the musically similar family tree of themes relating to Harry’s inner world, loss, the rise of evil, and the victory over evil. Indeed, the close musical relationship between these themes with such disparate meanings indicates a new philosophy regarding the nature of good and evil in which both paths derive from the same trunk. While evil deviates from the path in favor of lower goods (and is accompanied by lower pitches, in the case of this film), goodness follows the path of righteousness to higher goods (and is accompanied by higher pitches in this case).

Music in the fifth film (Hooper and Yates) functions as skin and sensation in that it provides a network of musical metaphors that allows the viewer to viscerally experience the feeling of the visuals. While the approach follows the model of Verdi in the way Hooper balances beauty with dramatic truth, the music itself sometimes follows the sound of minimalist composers such as Philip Glass. For instance, the new “Loved Ones” theme is both beautiful and the most melodically expressive of all of the themes for Harry’s relationships with others (and therefore follows a model that Verdi might have chosen). Similarly, the new theme reflecting Harry’s brief romance with Cho allows the viewer to experience the tug and tension of infatuation and heartache by using

the tug and tension of a harmonically-driven motif (that is to say, as Glass might have written). Likewise, viewers experience the distortion of Harry's painful emotions over Sirius's death when the background music usurps all source sound. While no theme specifically represents mystery, the "surprise" theme plays with the tension of viewer's expectations that something bad will eventually happen. Unlike all previous themes for the rise of evil, the new "Possession" theme shows how all are susceptible to the seductions of evil. Just as Harry's human vulnerabilities are revealed when Voldemort manipulates his mind, so too, Voldemort's vulnerabilities are revealed when Harry's memories of love struggle and defeat Voldemort's power—a struggle that is musically represented by the competition between the "Possession" theme and the descant "Harry's internal struggle."

The accumulation of these different perspectives on Harry's emotional world create a progressive whole that is different from any individual piece of the series. For the viewer who watches the five films in sequence, nearly every part of Harry's emotional world becomes more complex—but there is more to the evolution than just complexity. Truly, part of the complexity that viewers may experience is due to the varied perspectives on Harry's emotional world themselves.

The series of musical themes for Harry's feelings of love begin simply with his love for his parents, then extends to love for his new friends at Hogwarts. Next, music tells us how Harry's love for his parents is also mixed with sadness and longing which contributes to his need for loving guidance from his father's friends, Remus Lupin and Sirius Black. Additionally, the music reveals how Harry's strong feelings of love manifest in a powerful magical strength when Harry conjures the Patronus charm. Although Harry's longings for connection seem requited at the end of the third film, the music in the fourth film shows us how Harry's longings feel unrequited again—no

themes represent his connections with his mentors or with his friends. Instead, the music tells us that Harry is isolated within his own emotional world. Answering to this lack, the music in the fifth film expresses Harry's endeavors to build relationships with others, including his first romantic relationship.

While loss and death occur in the first two films, the events are not supported by emotionally prescriptive musical themes. Although no character dies in the third film, the music expands the landscape of Harry's emotional world by alerting the viewer to the significant losses that Harry experiences and/or observes—losses such as betrayal and unfairness. In contrast, the fourth film includes many deaths, but the music limits the emotional impact rather than expanding the emotional landscape. The most truly moving collection of musical themes signifying loss and death occur in the fifth film when Harry shares his grief for his parents with Sirius, then loses Sirius as well. Because of these musical themes, the viewer is made well aware of the significance of Sirius in Harry's life and the significant grief that Sirius's death will cause Harry to experience.

While the representation of loss and death becomes more personalized over the contour of the films, so too does the representation of evil change from that which is an objectified Other to that which closely resembles human nature and the known. Evil is represented musically in the first two films as an objectified, militant, Other that exhibits the opposite metaphorical musical characteristics to goodness or humanity. In this way, the music tells us clearly what evil is, but may also make the clichéd evilness of Voldemort hard to accept as real. In the third film, the evil creatures (such as Boggarts and Dementors) are truly not human at all, and likewise, the music accompanying them similarly lacks those musical elements that make music sound familiar or recognizable. The metaphorical parallel between visuals and music make these creatures truly frightening to behold. In the fourth film, the visuals show us that evil has a concrete form

(i.e., in the regenerated Voldemort), but the music tells us more ambiguously that evil is a close cousin to good, but has deviated from the path of righteousness. This approach brings evil into focus in a way that relates to our known world. Similarly, the music in the fifth film shows how evil is a force, not just a concrete character, with seductive, manipulative powers that can affect anyone.

The various themes for the conquest of evil also make a shift from presenting objectified heroics to representing more realistic, internal struggles with the adversary. For instance, victory over evil in the first film is represented with the musical theme for magic, then later explained as a powerful magic spell of love. Similarly, in the second film, the conquest of evil is accomplished with the help of a magical bird, with its own musical theme (“Fawkes the Phoenix”). While other matters are also at play, such as Harry’s honorable choices, no musical themes represent these ideas. In the third film, the conquest of evil is accomplished with completely different means—the experience of joy. As is often the case in real life, Harry pushes away his oppressing thoughts and circumstances by focusing on his most important memories and experiences: those that bring him feelings of love, happiness, and joy. However, the conquest of evil returns to a more traditional archetype in the fourth film, in which the music tells us that victory over evil is achieved by staying the disciplined course of righteousness. In yet another perspective, the music from the fifth film tells us that the seduction of evil is conquered by pushing it away with the power of love—a perspective that is not unlike the magical power of love in the first film, except that the power of love now comes from within Harry himself.

The perspectives represented in each of the films are generally congruent with the perspectives garnered from reading the novels; certainly, none of the perspectives are illogical or unreasonable when compared with Rowling’s work. However, while the

length of the novels allows for many perspectives simultaneously (e.g., that Harry is both alone and not alone over the course of one novel), the films tend to guide a more singular interpretation (e.g., that Harry's longing for connection is requited in the third film, then unrequited again in the fourth film). Sometimes the choices the filmmakers make drive home a specific interpretation (e.g., the seduction of evil in the political allegory of the fifth film), while some choices call concrete interpretations into question (e.g., whether Voldemort is the embodiment of evil—as seen in the visuals of the fourth film, or whether evil is parasitic on goodness—as heard in the music of the fourth film).

As fan and critical responses showed us in the first chapter, some viewers preferred some interpretations over others, and some found that the changing narrative interpretations detracted from the enjoyment of the series as a whole. For instance, those who championed the simpler, more straightforward perspectives of the first two films were disappointed by the later approaches that seemed to muddy the waters of interpretation, and wished that Warner Brothers had found a way to continue the style that Williams and Columbus began. Others found that Williams and Columbus had not gotten the story quite right in the first two films, and looked to the later films for the interpretations that most resonated with their own readings of the story. As an alternative, I posit that the changing representations over the film series convey a richer, more complex and layered version of the story than any one film perspective is able to provide on its own (even the more complexly layered films in the series). Because of the layers of perspective that each film contributes, the series as a whole better reflects the multi-faceted story that Rowling tells in her original novels. Furthermore, the different perspectives in each of the films allow the story to resonate with more viewers than any one of the perspectives may have done.

In this chapter, part one of the changing narrative perspectives, I focused on some of the major philosophical, even ideological messages in the films. These include the important roles of love and other powerful emotions such as grief, the nature of evil, and the ways of being that resist the paths of evil. Truly, these narrative themes are represented in Rowling's books, and these are some of the messages that have made loyal fans out of many readers and viewers. However, these may not be the themes that initially draw readers and viewers in. The narrative motifs that seem to delight viewers the most are those of magic, humor, and spectacle—the topics to be addressed in the next chapter, part two of the changing narrative perspectives. Indeed, for some viewers, the real story is about magic, the topic I introduced in Chapter I. As we will see in Chapter VI, the nature of magic also changes over the course of the films, each film uses different genres of humor (which, similar to magic, constitutes different kinds of violations to the norm), and each film frames spectacle to serve its own perspective.

CHAPTER VI
HARRY'S MAGICAL AND HUMOROUS WORLD: MUSICAL APPROACHES TO
NARRATIVE IN HARRY POTTER FILMS, PART TWO

MAGIC. There's precious little of it in today's world. Most of us re-discovered magic in the pages of J. K. Rowling's "Harry Potter" books. As adults, we were transported back to a more innocent time in our lives, a time when we first discovered the promise of a better future and the possibility that good can overcome darkness and evil. . . . So . . . , sit back and dream. Dream of flight. Dream of defeating Dark Lords. Dream of winning a Quidditch match. But most importantly, dream of magic.
—Chris Columbus, London. September 21, 2001⁶²⁴

Harry's Magical World: Magic and Fantasy

Just as Mary Ann Smart argues that music can expand the physical space of drama beyond the boundaries of what is seen, so too can music expand the dimensions of the magical fantasy universe of the Harry Potter stories in film.⁶²⁵ Likewise, Petrobelli argues that when music characterizes the dramatic discourse in its own terms, it also establishes its own temporal and spatial dimensions.⁶²⁶ This matter is especially

⁶²⁴ From the CD liner notes, *Harry Potter and the Sorcerer's Stone*.

⁶²⁵ Mary Ann Smart, *Mimomania*. Gorbman (in *Unheard Melodies*) and Chion (in *Audio-vision*) also convey this point.

⁶²⁶ Pierluigi Petrobelli, *Music in the Theater*.

important in the Harry Potter film series because many viewers are drawn to the story as a work of fantasy. Much as music is linked from its first appearance to the production of myth in the well-known and well-studied film epic, *Star Wars*,⁶²⁷ so too is music linked from its first appearance to the production of magic in Harry Potter.

One of the first points I argued in the introduction to this dissertation is that the Harry Potter stories begin with the premise of magic, and that music is inextricably tied to the representation of magic in the films—at least the first film. Indeed, during the course of other examinations in Chapters II, III, and IV, I have pointed out ways that magic (including musical symbols for magic and fantasy) is not emphasized as much in some of the later films, even though a pastiche of magical, mythical, and fantastic acts and circumstances still play an integral role in the narrative progress of the series. In other words, even though magic is at the core of the original narrative, the film music reveals that magic is presented very differently in each of the films—with more or less emphasis to convey more or less importance. How does music represent magic and the fantasy realm over the course of the series? How does this representation change from film to film?

In Chapter II, I introduced some aesthetic changes that each collaboration brought to the production process and that fans and viewers perceived in the final films. One way we are able to discern aesthetic differences between the films is by interrogating the words that filmmakers and fans use to describe each of the films. When we examine these descriptive terms, we find that only some of the films are described in terms of magic. As you will remember, the first two Harry Potter films (with Columbus and Williams) are described as “faithful” and “classic” while the music for the first two films is described as “theatrical” and “magical.” The third film (with Cuarón and Williams) is

⁶²⁷ James Buhler, “*Star Wars*, Music, and Myth.” in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeier (Hanover: Wesleyan University Press, 2000), 37.

often called the “art-film,” and the accompanying music is described as “haunting” and “enchanted.” The fourth film (with Newell and Doyle) is considered a “realistic,” “action-packed thriller,” and the music has been described as “brooding” and “regal”—but not magical. Finally, the fifth film (with Yates and Hooper) is considered the “psychological drama” of the series, and the accompanying music is often called “dramatic,” “elegant,” and even “delicate,”—but not necessarily magical.

Further, we saw the importance of magic—especially when it is perceived to be missing—in the critical reviews for each film. For instance, over the course of the five film releases reviewers made assessments such as (1) “This movie about You-Know-Who is missing a sprinkle of you-know-what: what one dared to expect in a wizard's tale. This is a magic act performed by a Muggle,”⁶²⁸ (2) “[this] flick offers more magic, [but] feels less magical,”⁶²⁹ and (3) “there are several eye-catching moments But the magic—movie magic, that is—is mostly missing in this outing.”⁶³⁰

Why are some of the films perceived as more “magical” than others? What do these descriptive terms suggest about the underlying role of magic over the course of the films? What does this suggest about the role of music in conveying magic in the series? Are there measurable ways to assess the intended level of magic in each chapter of the narrative?

I have already established that the films feel different from one another in large part because of different director/composer collaborations. As such the franchise has

⁶²⁸ Richard Corliss, “Wizardry without Magic,” *Time*, November 19, 2001. <http://www.time.com/time/2001/harrypotter/review.html> (accessed July 9, 2007).

⁶²⁹ Owen Gleiberman, “Harry Potter and the Goblet of Fire Movie Review,” *Entertainment Weekly*, November 6, 2005. <http://www.ew.com/ew/article/0,,1131187,00.html> (accessed December 17, 2005).

⁶³⁰ Honeycutt, Kirk, “Harry Potter and the Order of the Phoenix,” *The Hollywood Reporter*, June 30, 2007. http://www.hollywoodreporter.com/hr/film/reviews/article_display.jsp?&rid=9447. (accessed July, 1, 2007).

experienced four completely different audio-visual collaborations over the course of the five films currently available on DVD.⁶³¹ As we will find, one marker of the aesthetic differences in the Harry Potter films is observed in the changing approaches to the musical representation of magic in the wizarding world. That is to say, when we examine how the element of magic and the fantasy realm is expressed with music in these five films, the divisions between different musical approaches to magic clearly align with the change in collaborative teams.⁶³² A guiding question is: How does each collaboration present the dramatic role of magic and fantasy in the narrative?

This examination adds to our understanding of Harry Potter films as works of fantasy and also contributes to research on music in fantasy film in general. According to I. Q. Hunter, the dominant genre of Hollywood blockbusters has been fantasy since the late 1970s, largely because these films appeals to “the crucial teenage demographic” and “encourage[s] fannish absorption in their expandable universes.”⁶³³ Moreover, Hunter explains, while scholars generally accept that fidelity to pre-existing texts is “a hopelessly fallacious measure of a given adaptation’s value because it is unattainable, undesirable, and theoretically impossible,” this theory works less surely in cases such as Harry Potter, in which fans demand that the films work within what Hunter calls a “discourse of fidelity” with Rowling’s original landscapes.⁶³⁴ As we will see, this may provide an explanation for the overt emphasis on magic and fantasy in some of the films.

⁶³¹ Yates and Hooper continue to collaborate for the remaining films. The sixth DVD installment, *The Half-Blood Prince*, is forthcoming in 2009, and the last chapter in the epic, *The Deathly Hallows*, will be split into two movies to be released in theaters in 2010 and 2011.

⁶³² As we will see, these divisions occur despite the use of “Hedwig’s Theme,” (i.e., the main musical signifier for magic) in all of the films.

⁶³³ I. Q. Hunter, “Post-classical fantasy cinema: *The Lord of the Rings*” in *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan (Cambridge: Cambridge University Press, 2007), 154.

⁶³⁴ *Ibid.*, 155.

This study of Harry Potter also contributes to the growing awareness of fantasy genres—including their stigmas—within scholarly studies. Hunter reminds us that many critics perceive the fantasy genre as “a deviation from the true path of modernism,” and fans of fantasy are often stigmatized as “infantile, nerdish, [or] irredeemably Other.”⁶³⁵ Furthermore, Hunter argues that fantasy film is often “demonized within ‘serious’ film culture” much as fantasy novels are criticized within literary circles.⁶³⁶ The perception of this stigma was reinforced by Peter Jackson, the director of *The Lord of the Rings* films, upon receiving the Oscar award for best picture at the 76th Academy Awards in 2003:

I'm so honored and touched and relieved that the Academy and members of the Academy have seen past the trolls and the wizards and the hobbits and are recognizing fantasy this year. Fantasy is an 'F' word that hopefully the five second delay won't do anything with.

Indeed, in 2001, 2002, 2003, *The Lord of the Rings* was up for several Academy Awards, encompassing nearly every category of nomination—including original score, directing, best picture, sound-editing, and so on. If I had chosen to research the most successful team for fantasy film (i.e., director Peter Jackson and composer Howard Shore), I might have chosen the powerhouse trilogy of *The Lord of the Rings* instead. However, my project is on varying approaches to film music and fantasy, and this is what is found in the also overwhelmingly popular Harry Potter cinematic series.

Also in contrast to *The Lord of the Rings* (which is commonly acknowledged to have a Christian subtext), the Harry Potter series has experienced criticism, conflict, and even literal demonization over the inclusion of magic and sorcery, and thus this study

⁶³⁵ Ibid., 156.

⁶³⁶ Ibid., 156.

also points out music's indirect role in this controversial matter. As we will see, only some of the film scores emphasize magic, thus showing how varied interpretations can arise from the same texts. Attesting to this controversy, the Harry Potter books were at the top of the "most challenged books" list from 1999-2001 according to the American Library Association's Office for Intellectual Freedom.⁶³⁷ As literary philosopher Suman Gupta points out, this is quite an achievement for a series first published in 1997! Religious leaders have included Harry Potter books in ceremonial book burnings, schools have banned the books from school libraries, and concerns about the use of sorcery in the narrative has led other church officials to make statements about the appropriateness of the books and films for religious children.⁶³⁸ For instance, The United States Conference of Catholic Bishops addressed the matter of the appropriateness of the first film, *The Sorcerer's Stone*, in this 2001 statement, "Parents concerned about the film's sorcery elements should know that it is unlikely to pose any threat to Catholic beliefs. Harry Potter is so obviously innocuous fantasy that its fiction is easily distinguishable from life."⁶³⁹ Clearly, many people have questioned the fundamental ideological messages conveyed by the narrative and its relationship to magic.⁶⁴⁰ Many, such as Conference of Catholic Bishops, have recognized that it is the element of fantasy (rather than the

⁶³⁷ Suman Gupta, *Re-reading Harry Potter* (New York: Palgrave Macmillan, 2003), 17-18; Also see Richard Abanes, *Harry Potter and the Bible* (Camp Hill, Penn.: Horsizon, 2001); Connie Neal, *What's a Christian to Do With Harry Potter?* (Colorado Springs: WaterBrook, 2001).

⁶³⁸ Suman Gupta, *Re-reading Harry Potter*, 17-18.

⁶³⁹ Quoted in Gupta, 19, from the website www.usccb.org.

⁶⁴⁰ Others have defended the ideological messages conveyed in the narrative. Several national literacy and literature organizations against censorship formed a coalition called Kidspeak to "fight attempts to restrict access to the Harry Potter books." Independent author John Granger wrote *The Hidden Key to Harry Potter* in order to argue that the narrative supports Christian ideology rather than negates it. John Granger, *The Hidden Key to Harry Potter* (Hadlock: Zossima, 2002).

practice of magic) that appeals to so many fans. As we will see, however, the relationship between fantasy and reality is presented in varied ways throughout the films.

As measures for discerning how each Harry Potter collaboration presents magic and fantasy in the drama, I begin with a brief perspective on the relationship between narrative music events and magic in Rowling's original novels, then discuss the relationship between background music and magic in the subsequent films—including the application of music to magical events in the narrative, the use of instruments as signifiers of the fantastic, and the use of musical (i.e. melodic, rhythmic, harmonic, etc.) elements to evoke the supernatural. Additionally, I explore changes in the Harry Potter main theme, “Hedwig's Theme” as a specific example of the changes occurring in the films as a whole. I show how there is a direct relationship between music and magical events in the first two films, that this relationship becomes more complicated and less direct in the third film, that the connection between music and magic is disrupted in the fourth film, and that the relationship is largely reinstated in the fifth film. In other words, the films are at first clearly magical, then complexly magical, then hardly magical, then subtly magical again in part because of the different approaches to the film music.

The musical differences between each film's approach to the portrayal of magic demonstrates how the films are different from one another, and provides a significant reason for why the films feel different from one another. Indeed, the matter of how the films feel different (and make viewers feel different when watching them) is somewhat different than the matter of how music conveys narrative messages about Harry's emotional and philosophical world, as examined in the previous sections. When music is used to emphasize magical events and fantastical landscapes (as it is in the first two Potter films), the film as a whole conveys the importance of imagination and escapism. When the connection between background music and magic is de-emphasized or

disrupted (as it is in the later films) in order to privilege emotional narrative themes, the film as a whole imparts greater value to realistic human struggles (in addition to or in spite of the fantastical backdrop of the story). The different sensibilities of the filmmakers are shared by fans and critics who individually find that some of the films resonate more than others. In other words, although millions of people enjoy the Harry Potter story in novels and films, not all interpret the story in the same way. Following suit, the films are considered both as a unified series, and as separate, unique interpretations. This is different from other series such as *Star Wars* and *Lord of the Rings* in which the role of fantasy is consistent throughout each series. As such, the Harry Potter film series as a whole may reach a wider audience by including different interpretive perspectives throughout the series. I argue that the changing dramatic relationship between background music and visual magic in the Harry Potter films guides the very different experiences of each film that, in turn, resonate with and influence filmgoers to different degrees.

A Literary Perspective: The Relationship between Music-making and Magic in Rowling's Harry Potter Novels

There are several examples of music in Rowling's narrative, and many of these are directly linked to magical activities, events, and power. One enchanting aspect of Rowling's storytelling style is her way of weaving information from several real-life academic disciplines (including language studies, botany, alchemy, astronomy and astrology, folklore and mythology, and so on) into her narrative about an unfamiliar realm (namely the topsy-turvy magical world). Although Rowling does not include the discipline of music as an official course of study at the Hogwarts School of Witchcraft

and Wizardry where Harry attends school, she frequently describes musical performances, events, and participation in them as a way to propel narrative progress and establish a colorful socio-cultural landscape in the magical world. I provide a thorough comparison of music events in Rowling's books to those represented in the films in the next chapter, but will briefly mention a few relevant examples here.

For instance, in Rowling's novels, music is performed formally and informally for school ceremonies and athletic events. Sometimes there is a magical component to even mundane music performances, such as when a suit of armor and a poltergeist sing Christmas carols,⁶⁴¹ when music sounding like "a thousand fingernails scraping an enormous blackboard" plays at Nearly-Headless Nick's deathday party,⁶⁴² and when winged cherubs deliver singing love-grams on Valentine's Day.⁶⁴³ Music is also used ritually for magical events and as part of magical transactions (e.g. incantations with rhyme and rhythmic lilt). However, in the film versions, most (source) musical events are normalized in order to minimize the relationship between music and magic.

As portrayed in the books, the relationship between music and magic is established early on in Harry's experience at Hogwarts, and the music/magic connection occurs regularly throughout the series. Upon his arrival as a first-year student, a magical singing wizard's hat sorts new students into four school houses with which the students will be affiliated for the duration of their education.⁶⁴⁴ Thus does a singing performance help to establish the hat's powerful authority as a magical judge of each

⁶⁴¹ J. K. Rowling, *Harry Potter and the Goblet of Fire*, 395.

⁶⁴² J. K. Rowling, *Harry Potter and the Chamber of Secrets*, 131. J. K. Rowling, *Harry Potter and the Goblet of Fire*, 365.

⁶⁴³ J. K. Rowling, *Harry Potter and the Chamber of Secrets*, 238.

⁶⁴⁴ J. K. Rowling, *Harry Potter and the Sorcerer's Stone*, chapter seven.

student's character.⁶⁴⁵ On the same evening, Hogwarts students and faculty alike sing the school song—all on the same words, but each individual choosing a favorite tune. When the song finishes, the Hogwarts Headmaster, Albus Dumbledore, wipes his eyes and exclaims, “Ah, music. A magic beyond all we do here! . . .”⁶⁴⁶ The performance of the song demonstrates an unusual level of tolerance for individuality in the social organization of Rowling's magical world, and Dumbledore's statement establishes that the performance of music has magical properties. Later in the same novel, Harry and his friend Hermione exhibit the mythical power of Orpheus (who controlled animals through song) by soothing a three-headed dog to sleep with flute music.⁶⁴⁷ This instance establishes a specific and time-honored way that music is used to serve magical ends.

None of these latter musical events appears in the first film, or in any of the other films. The hat sorts students, but does not sing. Hogwarts students and faculty likewise don't sing the school song, nor does Dumbledore make any statement regarding the power of music.⁶⁴⁸ Harry and his friends don't use flute music to magically soothe the three-headed dog to sleep because the dog is already asleep when they encounter it. Similarly, examples of music-making from the second novel are either eliminated in the film version, or negotiated differently such that magic is taken out of the music equation, and vice-versa.

⁶⁴⁵ I address this example and others from the novels in greater detail in Chapter VII.

⁶⁴⁶ J. K. Rowling, *Harry Potter and the Sorcerer's Stone*, 128.

⁶⁴⁷ J. K. Rowling, *Harry Potter and the Sorcerer's Stone*, 275–276.

⁶⁴⁸ However, an *alma-mater* march is heard in the musical soundtrack at the end of the same scene as it appears in the film. The words for the Hogwarts school song are performed with a unified melody in a deleted scene found on the “extra” part of the fourth film DVD.

The most abundant numbers of musical events in the books occur in Rowling's fourth novel, *The Goblet of Fire*, and many of these events have a magical component. For instance, (1) male spectators at the Quidditch World Cup tournament⁶⁴⁹ are mesmerized, to the point of bewitchment, by seductive dancing Veela (i.e. woodland sprites from European folklore),⁶⁵⁰ (2) spectators of all genders are bedazzled by the choreographed formations of a horde of tiny leprechauns,⁶⁵¹ and (3) an extremely hairy wizarding rock band sensation named The Weird Sisters plays music on an eclectic assortment of instruments (such as bagpipe, lute, guitar, and so on) at the Hogwarts school Yule Ball.⁶⁵² Additionally, Harry receives a magical clue to his task in the Tri-Wizard Tournament delivered in song by a chorus of Merpeople.⁶⁵³

Some of these events are represented in the film version of *The Goblet of Fire*, though the majority of them are normalized in order to represent the familiar rather than the fantastic. For instance, the dance of the leprechauns looks more like a glittery fireworks display than an act of musical magic. Likewise, the veela do not dance at all—though two gender-specific choreographies are performed by visiting foreign students to Hogwarts. These performances include magical maneuvers (e.g. when the boys make sparks with their staves, and when the girls conjure butterflies from their arms), but no magical consequence ensues.⁶⁵⁴ A band implied to be the Weird Sisters performs at the

⁶⁴⁹ Quidditch is the main wizard-world sport.

⁶⁵⁰ J. K. Rowling, *Harry Potter and the Goblet of Fire*, 103.

⁶⁵¹ *Ibid.*, 104.

⁶⁵² *Ibid.*, 419.

⁶⁵³ *Ibid.*, 365, 460.

⁶⁵⁴ Naturally, Hogwarts students are impressed by the foreign visitors, but there is no magical transaction similar to the way the dancing Veela bewitched the male spectators in the novel.

school dance, but they are neither “extremely hairy” nor are their instruments eclectic—aside from a bagpipe solo, the band plays standard rock on standard rock instruments (the characters themselves are played by familiar real-life rock performers). In other words, the representation of the band relates more closely to the real world than to Rowling’s descriptions of a topsy-turvy magical world in the books. Harry does receive the magical clue disguised in the mer song, but the performance of the song is normalized by using one lyric soprano singer (i.e. following the familiar folklore of a single siren’s song) rather than following Rowling’s more mysterious description of a mer “chorus of eerie voices.”⁶⁵⁵ Another musical ensemble that emphasizes the familiar is also added into the film version of *The Goblet of Fire*. Like the third film, which adds a Hogwarts school choir, the fourth film adds a Hogwarts school band with instruments appearing as Dr. Seuss might have drawn them, but sounding like a standard English brass band playing a normal tune, with no special magical effect.

Although I have pointed out some ways that the Harry Potter films differ from the Harry Potter books, it is not my intention to elevate one set of choices over another since literary fidelity need not be a measure for cinematic success. However, different choices create different effects that affect audiences in different ways. Rowling creates a direct connection between music and magic by showing how music-making is part of magical social organization and establishing that music-making in the wizarding world is a potential vehicle for magical power. In contrast, the Harry Potter film directors generally ignore (or at least dilute) the connection between source music and magic by omitting many of the examples of narrative music and by adapting those remaining such that their magical effect is minimized.

⁶⁵⁵ J. K. Rowling, *Goblet of Fire*, 460.

One reason for these different choices is that source music functions differently in literature than in film. The inclusion of music-making in a written text can breathe life into the story. In film, however, source music (i.e. diegetic music) is often less emotionally powerful and tends to ground the narrative in realism. This is exactly the experience of viewing music in the Harry Potter films, as we saw in Chapter III—the use of source music tends to emphasize connections with the familiar (e.g. by using a contemporary rock ensemble to represent a wizard rock group) and de-emphasize connections with the fantastic (e.g. by eliminating or bringing less attention to examples of music-making with magical effects). As an alternative, the Harry Potter films generally rely on background music (i.e. non-diegetic, non-source, music) to breathe magical life into film.

Examples from Cinema: The Relationship between Background Music and Magic in Harry Potter Films

Composing for [fantasy films] is a gift. The composer no longer has to deal with restrictions which he would probably have with a more realistic picture. The music is always present in the picture. The orchestra keeps playing and the ear of the listener can accept the bombardment of music even if what his eyes see doesn't agree with what his ears are listening to.

Music in these types of films plays a very important part because only music can make the audience believe what they see.

Only music can make fantasy, reality.⁶⁵⁶

—John Williams

Just as Rowling establishes a relationship between music-making and magic early in the Harry Potter novels, filmmakers establish a relationship between background music

⁶⁵⁶ Thanos Fourgiotis, "John Williams Interview," *Cinema Magazine*, 1992.
<http://www.cswu.cz/johnwilliams/interview/jw-cinema.html> (accessed June, 9, 2006).

and magic early in the Harry Potter films. As I described at the beginning of the introductory chapter, the presence of background music is used as a signifier of magical events in the first Harry Potter film when background music accompanies magical events, while muggle (i.e., non-magical) scenes are left unaccompanied. As I later showed (in the examination of music as a signifier for the irrational in Chapter III) the pattern of signification is altered in the following four films such that the relationship between background music and magic is made less direct, then disrupted, then reinstated. Likewise, the use of instrumental signifiers for magic changes over the course of the films. The first two films frequently employ several instrumental symbols for magic such as celeste, choral voices, and harp, while the third and fifth films employ only some, some of the time, and the fourth film employs very few, rarely in the service of signifying magic.

Let us review how the five films alternated the presence of background music with the absence of background music in order to reveal different aspects of the fantasy world, and further, how the five films use different instruments in the service of signifying magic.

At the beginning of the first Harry Potter film, *Harry Potter and The Sorcerer's Stone*, the presence of music aligns with the presence of magic while the absence of music aligns with the absence of magic. The most prominent alternation between background music and the lack of background music accompanies the arrival of magical owls bringing letters of acceptance from Hogwarts School of Witchcraft and Wizardry to Harry. In fact, composer Williams revealed that "The first great mail delivery" was his favorite scene in the film.⁶⁵⁷ When the visuals show the owls attempting to deliver their

⁶⁵⁷ Frank Kurtz, "Williams Talks Harry Potter Score," *USA Today*, November 13, 2001. http://www.mania.com/williams-talks-harry-potter-score_article_31031.html (accessed March 12, 2009).

letters to Harry, there is music. When the visuals show how the Dursley family bars the owls in their attempts to deny the existence of magic, there is no music. When it becomes clear that the owls will win out, the music of “Hedwig’s Theme” returns louder and with fewer interruptions until it completely subverts the Dursley’s denial of magic. As such, the alignment of “Hedwig’s Theme” with film visuals establishes the presence of magic in the narrative, and establishes that background music will be a marker of specific magical events in the visuals.

Because a precedent is set early on in this film that music accompanies magical events and characters (while non-magical characters are not supported by music), music in general becomes a signifier for the fantastic. Furthermore, the pattern of applying background music (sometimes as long as a theme, sometimes as brief as a few notes) to magical events in the narrative continues throughout the first two Harry Potter films.⁶⁵⁸ Indeed, as previously stated, “Hedwig’s Theme” alone is stated over two-dozen times in both *The Sorcerer’s Stone* and *The Chamber of Secrets*.

As we’ve also explored over the course of previous chapters, music saturates the soundtracks of the first two films, and the most-often deployed themes are in lilting, dance-tempo triple meters, include plenty of chromaticism, and employ unexpected harmonic progressions, which are all historic theatrical musical codes for the fantastic, and tend to mimic the topsy-turvy nature of the wizard world.⁶⁵⁹ Furthermore, these themes align with film visuals to support various fantastical aspects of the magical world. Because background music also conveys human emotion in the first two Potter films,

⁶⁵⁸ Although music is not entirely absent from Dursley’s non-magical home in the second film, *The Chamber of Secrets*, the pattern is generally the same—that scenes without magical events also do not include background music, while scenes with magical events (and scenes in the magical world) include background music.

⁶⁵⁹ Claudia Gorbman, *Unheard Melodies*, 18, 79, 86.

specific instruments sometimes serve as indicators of magic within the drama. The celeste often signals that general magic is afoot, while harp and unseen choral voices often signal otherworldly, supernatural, or mysterious events. Moreover, we saw how the use of “Hedwig’s Theme” during beginning and ending scenes summarizes the importance of magic to the story, and how the alignment of Hedwig’s Theme (as well as Fawkes’s Theme) with visuals during the critical conflicts of the first two films reveals how Harry conquers Voldemort through the power of magic.⁶⁶⁰

The pattern of relating background music to magical events also continues in varied form in the third film, *The Prisoner of Azkaban* (under the direction of Alfonso Cuarón, with composer John Williams). The varied form of Williams’s music reflects Cuarón’s intent to stay true to the spirit of the story (rather than to the letter, as Columbus intended).⁶⁶¹ As in the previous two films, music saturates the soundtrack and many of the prominent themes are in triple meter and/or use chromaticism. However, the relationship between background music and magic is complicated by the frequent inclusion and incorporation of source music—an ambiguity or slippage between source and background music that Kassabian refers to as “source scoring.”⁶⁶² That is to say, the presence of music tends to still represent magic while the absence of music tends to represent the absence of magic, but something new happens as well.

Because the source-scoring approach effectively confuses viewer perceptions about what is real and what is fantasy, it adds to the implicit dialogue about the role of

⁶⁶⁰ While music accompanies many important magic acts and events, there is no musical accompaniment for magical “parlor tricks” in the film, such as when Hagrid lights a fire with his umbrella, or when Hermione re-sets Harry’s broken glasses. Instead, this category of event is generally accompanied by sound-effects.

⁶⁶¹ Lizo Mzimba, “Alfonso Cuarón: the man behind the magic,” *BBC Newsround*, May 28, 2004. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_3758000/3758101.stm (accessed October 20, 2009).

⁶⁶² Kassabian, *Hearing Film*, 45.

magic in the narrative. Just as the application of the music to film visuals sutures the narrative together, the regular slippage between source and background music sutures the relationship between reality and the magical world. This marks a significant shift from the magic vs. non-magic dichotomy presented in the first two films.

In short, a new paradigm of the fantasy realm is established in the third film in which both fantasy and reality can exist within the world of magic. As was examined in Chapter III, this new approach is highlighted in one scene from the third movie, when source and background music alternate to signify reality in the magical world vs. fantasy in the magical world. During Professor Lupin's classroom lesson, students hear swing music on Lupin's phonograph when they are in control of their perceptions, and film viewers hear dissonant background music played by orchestral instruments when a shape-shifting Boggart challenges the students' control over their emotions. That is to say, when the students' emotions are irrational with fear, the dissonant orchestral music reflects the irrational dimension of the fantasy realm. In contrast, when the students' emotions are under control, the lighthearted swing music reflects the rational dimension of the fantasy realm.

Furthermore, some instruments are employed differently for the signification of magic in the third film, *The Prisoner of Azkaban*. Indeed, unseen choral voices and celeste (used less often) align with visuals of otherworldly occurrences (as they do in the previous films), and col legno strings and tolling bells are added as signifiers of malevolent magic. However, other instruments are emphasized as well—though not always in the service of magic. Early instruments, such as a Renaissance ensemble of woodwinds and tambourine, align with visuals to signify the exotically medieval (though not necessarily magical) qualities of the wizarding world. Similarly, a harpsichord leitmotif cues the audience to mysterious clues (often, though not always seen by way of

a magical map), but does not directly signify magic. Likewise, harp is used in the service of British-Irish folk style melodies as well as in the service of magical signification. In other words, the theatrical quality of magic established by celeste and choral voices is complicated by the inclusion of other instruments for the purpose of establishing a broader, more realistic cultural heritage. As such, it feels like magical-sounding music only occurs some of the time.

Moreover, music used at the beginning and ending of the film includes other themes along with “Hedwig’s Theme,” thus indicating the growing importance of narrative themes aside from magic. Similarly, while the “love/reflection/longing” theme that accompanies Harry’s main magical victory (i.e., his Patronus charm defense against the Dementors) is resplendent with choral voices evoking the otherworldly, the theme itself signifies Harry’s emotional tenor rather than the conquest of magic over evil. This is not to say that the filmmakers desired to subdue the importance of magic, but is to suggest that they strengthened the stature of other narrative themes aside from magic.

The relationship between music and magic is remarkably different in the fourth film, *The Goblet of Fire* (by composer Patrick Doyle and director Mike Newell). Overall, there is very little connection between music and magic. First, the pattern of representing magic with background music (and the lack of magic with the absence of music) is entirely disrupted—for remember, the film narrative does not begin at the Dursley’s home in the non-magical world (i.e. there is no clear visual contrast between muggle and magical realms). As well, the fourth film includes the least amount of background music and the most examples of source music (including tournament fanfares, folk music, school songs and hymns, and music for different dances—none of which include magical effects), which grounds the narrative sonically in the familiar,

rather than in the fantastic. As such, music does not often parallel magical gestures or magical events except when source music is already present.⁶⁶³

Furthermore, although Doyle uses harp in pastoral settings, he rarely uses instrumental signifiers for magic (such as harp, celeste and choral voices) in the service of cueing magical events. Additionally, most background musical themes are diatonic (with the exception of leitmotifs for Voldemort) and all background themes are in martial or hymn-like duple meter.⁶⁶⁴ According to convention, diatonicism and duple meters tend to provide an atmosphere of order and rationality, as opposed to an atmosphere of dis-order and irrationality (as is provided by the chromaticism and triple meter in Williams's scores). Ultimately, realistic familiarity is emphasized in the music more than magic or fantasy. In fact, the only scene to use background music extensively is the lengthy scene depicting Voldemort's dark magic physical regeneration. As you will remember, music continues for nearly all ten minutes of the scene, and the duration and prominence of background music in the scene are greater than in any other scene in the film. While the music in the previous film shows how reality and fantasy can both exist within the fantasy realm, the new approach in the fourth film seems to suggest that Harry's world is a realm of reality in which only dark magic is represented as irrational.⁶⁶⁵

⁶⁶³ For instance, when Professor Moody takes a swig from his hip-flask (later revealed to hold magic polyjuice potion) during the Hogwarts Yule Ball, a flute from the waltz orchestra descends with his physical gesture. However, when Professor Moody takes a swig from the flask in other scenes without source music, his physical gesture is not accompanied by any music at all. Two scenes with parallel musical gestures will be discussed in the next section on the topic of humor in the films.

⁶⁶⁴ Only source music dances are in dance-like triple meter. Otherwise, the music does not include codes for the fantastic.

⁶⁶⁵ Congruent with this assessment, you will remember, "Hedwig's Theme" (as a symbol for benevolent magic) is absent from both beginning and ending scenes in the fourth film, as well as from the scene depicting Harry's critical conflict with Voldemort.

Hooper and Yates successfully integrate many of the patterns of their Harry Potter predecessors into their own approach for the fifth film, *The Order of the Phoenix*. While the resulting approach is new, the effect of regular, subtle emphasis on magic is much like that found in the third film (with Williams and Cuarón). First, the pattern of equating background music with magic is largely reinstated. Likewise, the score includes several instrumental signifiers for the magical realm—including celeste, windchimes, harp, and treble choral voices for the benevolent magic, and col legno strings, prepared piano and bass choral voices for malevolent magic. The seamless integration of source-scoring with digital sound-effects both enriches and complicates the relationship between music and magic (much as the integration of source music and background music does in the third film). Furthermore, several examples of Hooper's source-scoring parallel Harry's visual experience of the wizarding world (such as his introduction to the Ministry of Magic building) in such a way that the magical world itself seems to exude music.⁶⁶⁶ This approach allows the viewer to experience the fantasy realm as the characters might, and increases the energy and the emotional appeal of magic. However, Hooper engages in only a little Mickey-Mousing for the purposes of emphasizing magical events.

While Hooper does not use "Hedwig's Theme" during the critical conflict with Voldemort in the fifth film, choosing instead to focus on the emotional matter of possession and resistance, he does include brief statements of this important magic symbol in the scenes depicting dramatic closure. However, much as Williams chose for the third film, other musical themes are also prominent at the ending for the fifth film. In contrast to Williams's approach for the third film, which seems to elevate other themes to the stature of "Hedwig's Theme," Hooper's approach for the fifth film endeavors to re-

⁶⁶⁶ This seems to be an inverse relationship to Rowling's novels, in which descriptions of music result in magic.

instate some stature for “Hedwig’s Theme” that had been lost in the process of the fourth film.

The assessments presented above provide a general picture of the relationship between music and magic in the first five films, but an important piece of the puzzle remains to be discussed. It is “Hedwig’s Theme,” which as I have suggested throughout this dissertation, is an important signifier of the magical realm in the Harry Potter films. An examination of the uses of music for magic in the films would be lacking without an analysis of the specific uses of and variations on “Hedwig’s Theme” in the films.⁶⁶⁷ How often is this well-known leitmotif heard in each of the films? When is the theme used to accompany narrative visuals? What instrumentation is used for the theme? What do the musical elements of the different variations of the theme tell us about the implicit metaphors of magic in the music itself? How does an examination of the uses of “Hedwig’s Theme” (i.e., the main theme for magic) compare with the assessments made above the suggested roles of magic in each film?

Case-Study: Applications of and Variations on John Williams’s “Hedwig’s Theme” Throughout the First Five Films

John Williams’s “Hedwig’s Theme” has become emblematic of the Harry Potter production series as a whole. Although all three composers have used the theme, each has molded the tune to fit the interpretation of the film at hand. An investigation of the changes to John Williams’s “Hedwig’s Theme” over the course of five films provides specific evidence of the changing dramatic relationship between music and magic. The

⁶⁶⁷ There are other notable themes signifying bewitched objects and magical experiences besides “Hedwig’s Theme” in films I, II, III, and V (but not IV). These include themes for quidditch, for Fluffy’s harp, the flying car, the Knight Bus, the Marauder’s Map, the Room of Requirement, and so on.

following analysis considers (1) the number of times the theme is used in each film, (2) the implied signification through alignment with film visuals, (3) the instrumentation used for the theme, and (4) the musical elements of the theme, including levels of melodic chromaticism, harmonic expectation, and meter. I show how the applications of and variations on “Hedwig’s Theme” follow the pattern I have posited: an emphasis on magic and fantasy in the first two films, a relaxed emphasis on magic and fantasy in the third film, an absence of magic and fantasy in the fourth film, and a relaxed reinstatement of magic and fantasy in the fifth film.

The first film, *The Sorcerer’s Stone*, includes over twenty-five separate statements of Hedwig’s Theme (at least a phrase in length).⁶⁶⁸ The melodies for the three sections of the theme are provided in Figures 6.1, 6.2, and 6.3 with often-employed harmonies.⁶⁶⁹ The first and second sections are heard most often, but all sections are aligned with visuals to signify the wonders, mysteries, and idiosyncracies of the magical world, and to identify key points in the narrative.

⁶⁶⁸ I count entrances of the theme at least a phrase in length, but not continuations of the theme. If one counts the occurrence of each of the three sections, regardless of whether another section has just been heard, there are over forty statements of the theme throughout the film.

⁶⁶⁹ Adapted from published materials. John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001), 2.

Figure 6.1. "Hedwig's Theme," section I

Em Am F#° Em B7 B° Em

Key: Em i iv6 ii° TT i V7 V° TT i

10 Em Gm G° Fm Am Am9 F#7 F#9 Em

i iii iii° TT bii iv iv9 II7 II9 i

Figure 6.2. "Hedwig's Theme," section II

Em Em Em C7 B Em C7 Cmaj7 Em

Key: Em i i i VI7 V i TT IV7 IVM7 i

10 Em Em Gm G° Fm Am Am9 F#7 B+ Em

i i iii iii° TT bii iv iv9 TT II7 V+ i

Figure 6.3. “Hedwig’s Theme,” section III



Many of the statements of the theme feature celeste, and sometimes include harp, and choral voices also. These instruments evoke the realm of fantasy and have been conventionally used as such for dramatic musical works since the nineteenth century. For instance, Tchaikovsky used harp in his fairy ballet, *Sleeping Beauty*, and used harp, celeste and choral voices in his fantasy ballet, *The Nutcracker*.⁶⁷⁰ As one can see from the transcriptions, the music itself evokes the fantastic by including triple meter with lilting rhythms (except Figure 6.3), melodic chromaticism, tri-tones, and unusual harmonic progressions.⁶⁷¹ Speaking of these musical conventions for magic, Williams explained,

⁶⁷⁰ The Parisian builder Auguste Mustel invented the celeste in 1880. The instrument followed in the footsteps of the *dulcitone*, invented by Auguste’s father Victor Mustel in 1860. Roland John Wiley, *Tchaikovsky’s Ballets*. See also, Thérèse Hurley, “Opening the door to a fairy-tale world: Tchaikovsky’s ballet music.”

⁶⁷¹ I include an examination of the musical elements of “Hedwig’s Theme” in the appendix, using Steve Larson’s theory of musical forces metaphors as a vehicle for explaining how the theme symbolizes magic and the realm of fantasy.

I wanted to capture the world of weightlessness and flight and sleight of hand and happy surprise. This caused the music to be a little more theatrical than most film scores would be. It sounds like music that you would hear in the theater rather than in film.⁶⁷²

Table 6.1 below lists some of the visuals that occur with each of the three phrases of the theme. As you will see, the theme is used to support both major narrative events and other magical circumstances that may have a strong bearing on the magical atmosphere.

Table 6.1. Film visuals suggesting magic that are reinforced by the three sections of “Hedwig’s Theme” in *Harry Potter and the Sorcerer’s Stone*

<u>Hedwig’s Theme, section I</u>	<u>Hedwig’s Theme, section II</u>	<u>Hedwig’s Theme, section III</u>
Opening visual	A letter from Hogwarts	A talking snake slithers
Flying motorcycle	Owls bring more letters	Neville floats/flies away
The Harry Potter emblem	Letters fly in through the fireplace	Draco steals Neville’s Remembrall
Dudley is magically encased	Harry learns he is “the boy who lived.”	Harry catches the Remembrall
Owls deliver letters	The boat to Hogwarts	A Quidditch game begins
Harry learns he is a wizard	A break-in at the magic bank	
Hagrid gives Dudley a tail	Draco steals Neville’s Remembrall	
The Hogwarts Express	A pumpkin-lit hall and sky	
The train arrives	Harry looks in a magic mirror	
The boat to Hogwarts	Harry and friends plan a rescue	
Hermione and the Sorting Hat	Harry learns how his mother saved him	
Owls deliver the post	Film credits	
Hedwig delivers a new broom		
Harry’s magic cloak		
The magical Mirror of Erised		
Harry sees the magic stone		
The train leaves Hogwarts		

Vertically, this table lists the chronological occurrence of film visuals with the three sections of Hedwig’s Theme in the first Harry Potter movie in order to support my claim that the theme is used for specific events to signify magic afoot, and is used broadly throughout the film to reinforce the overarching idea of magic in the narrative.. There is no direct horizontal relationship between the lists, other than the illustration that the first section of the theme is used most often, and the third section of the theme is used least often. A comparison of the three lists also reveals that some visuals are accompanied by more than one section of “Hedwig’s Theme” (e.g. Owls deliver letters, and Draco steals Neville’s Remembrall).

⁶⁷² Frank Kurtz, “Williams Talks Harry Potter Score,” *USA Today*, November 13, 2001.
http://www.mania.com/williams-talks-harry-potter-score_article_31031.html (accessed March 12, 2009).

Similarly, the second film, *The Chamber of Secrets*, includes twenty-three separate statements of “Hedwig’s Theme.” Again, three sections of the theme align with visuals to signify magical events and cue critical moments in the drama, though the third section (which is often used for action and mischief) is heard more often than it had been in the first film. As in the first film, the performance of the theme usually includes instrumental signifiers of the fantastic such as celeste, harp, and choral voices. The transcription provided in Figure 6.4 shows an alternative, more ominous sounding bass line and harmonic progression used in the second section (with sustained strings, during the opening titles) that reflects a darker tone in the second film.⁶⁷³ Otherwise, the music itself is the same, and continues to include musical codes for the fantastic.

Figure 6.4. “Hedwig’s Theme,” section II, with a more ominous-sounding bass line for *The Chamber of Secrets*

The image displays two systems of musical notation for 'Hedwig's Theme' section II. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in 3/8 time with a key signature of one sharp (F#). The melody is primarily in the treble clef, while the bass line is in the bass clef. Above and below the staff, guitar-style chord notation is provided for each measure. The first system includes chords: Em, Em, Em, C7, TT, Em, TT, C7, B, Em. The second system includes chords: Em, Em, Gm, G°, Am, Fm, Em, E°, F#7, B+, Em. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with articulation marks like slurs and accents.

⁶⁷³ My own transcriptions. Published materials include only Williams’s version of Hedwig’s theme for the first film.

The role of Hedwig's Theme is markedly reduced in the third film, *The Prisoner of Azkaban*, though it continues to cue important magical and dramatic events. Hedwig's Theme occurs only eight times (i.e., only six clear statements in the body of the film plus during both the opening title and ending credits), and is reduced to the first section (i.e., a reduction that the subsequent composers follow).⁶⁷⁴ The new deployments of the theme reinforce narrative progress and key dramatic points, but no longer tend to accompany atmospheric magical events. Nevertheless, the melody, harmony, and instrumentation remain the same as in the first films.

However, one new theme, "Double Trouble," is melodically related to the third section of Hedwig's Theme, aligns with film visuals to signify the absurd, medieval, and mischievous aspects of the magical world, and is heard seven times during the third film—that is, more often than "Hedwig's Theme." "Double Trouble" also includes chromaticism, unusual harmonies, and is performed on early wind instruments, to signify the medieval. The first phrase of this theme is provided in Figure 6.5.⁶⁷⁵

Although the duple meter of "Double Trouble" may feel less magical than triple, the melody is full of chromaticism, and the harmonies are often peculiar. Additionally, the eclectic sound-producers used in the various statements include harpsichord, tambourine, Renaissance flutes and reeds, source-music choral voices, and croaking toads. In the CD liner notes for *The Prisoner of Azkaban*, Cuarón states that the new theme became the "foundation stone for the rest of the film score. Its medieval color became the musical identity of the wizarding world. . ."⁶⁷⁶ The overall feel of the new

⁶⁷⁴ A portion of the third section is stated in the last narrative scene before the credits.

⁶⁷⁵ Adapted from published materials. John Williams, *Selected Themes from the Motion Picture Harry Potter and the Prisoner of Azkaban* (piano solos), arr. Bill Galliford, Ethan Neuburg, and Tod Edmondson (Warner-Barham, 2004), 17.

⁶⁷⁶ From the CD liner notes, *The Prisoner of Azkaban*.

Figure 6.5. “Double Trouble,” first phrase

Dou - ble, dou - ble, toil and trou-ble, fire ___ burn and caul-dron bub-ble.

Dou - ble, dou - ble, toil and trou - ble; some-thing wick - ed this way comes!

musical theme and its text may also reflect the dual nature of trouble (e.g. making mischief or trouble vs. getting into trouble) that Harry experiences in his third year. This is related to, but not the same as, the way “Hedwig’s Theme” represents both the wonder and mystery of the magical world in the first two films. However, the alignment of the theme with film visuals seems to emphasize some of Harry’s important emotional experiences of fun, curiosity, and joy, (rather than magic, itself) as shown in the following list.

The Alignment of Film Visuals with the theme “Double Trouble”

Harry (and other students) arrive at Hogwarts by carriage (segue)
 The Hogwarts school choir sings “Double Trouble” as a gesture of welcome
 Dumbledore suggests that “happiness can be found in the darkest of times.”
 Harry and others climb the shifting stairs in Hogwarts castle
 Harry and his friends play with magic and laugh in their dormitory
 Harry attends his friend Hagrid’s class on magical creatures
 Harry greets Buckbeak the Hippogriff, who will become his friend

Nevertheless, the “Love/Reflection/Longing” theme representing Harry’s emotional world (called “A Window to the Past” in published materials) is the most often heard theme in the third film, occurring eleven separate times, not counting repeats. In other words, “Hedwig’s Theme” shares the spotlight with two other themes that signify the medieval landscape and Harry’s emotional world. This supports my claim that the role of magic was relaxed in order to emphasize the emotional core of the film.

Striking changes occur to “Hedwig’s Theme” in the fourth film, *The Goblet of Fire*. The theme is only stated twice to cue important dramatic events beyond the opening titles: Harry’s journey by train to Hogwarts, and a transition scene showing owls flying around Hogwarts. Let me repeat that: aside from the opening titles, “Hedwig’s Theme” occurs only twice during the course of the film! In both cases, only the first section is used. The length of these musical cues (at approximately 0:15) is also much shorter than the similarly placed cues in the preceding films (which range from 0:40 to 2:20). Although the title statement includes shimmering cymbals, none of the statements includes celeste, harp, or choral voices.⁶⁷⁷ Moreover, composer Patrick Doyle made changes to Williams’s original melody and rhythm that resulted in duple (rather than triple) meter, less chromaticism, fewer tri-tones and more familiar (rather than unexpected) harmonic progressions. These changes suggest an emphasis on the familiar rather than on the fantastic. Even when Doyle employs triple meter for the statement of the theme for visuals of the train ride to Hogwarts, melody notes (and harmonies, following suit) are normalized to diatonic pitches rather than chromatic pitches. The transcriptions provided in Figures 6.6 and 6.7 show the melody and harmony for the occurrence in the titles and the occurrence for the train journey to

⁶⁷⁷ Celeste can be heard softly in the transition between the first statement of the theme and the next phrase of music, but is not in the foreground of sound, nor is it specifically used as a signifier for magic during the course of the film.

Hogwarts, with asterisks to indicate melodic pitches that are different from Williams's original.

Figure 6.6. "Hedwig's Theme," as heard during the opening title in *The Goblet of Fire*

Figure 6.6 shows the first four measures of "Hedwig's Theme" in C minor. The score is written in 3/4 time. The first measure features a Cm chord with a triplet of eighth notes (G4, A4, B4) and a bass note of C3. The second measure has a D chord with a sharp sign (#) above the staff and two asterisks (*) above the notes F#4 and G4. The third measure has Cm and Gm chords with a triplet of eighth notes (G4, A4, B4) and asterisks (*) above the notes G4 and A4. The fourth measure has a Cm chord with a dotted quarter note G4 and a half note F4. Fingerings (i, II, v) and pedal points are indicated below the bass staff.

Figure 6.7 shows the next four measures of "Hedwig's Theme" in C minor. The first measure is identical to the previous figure. The second measure has a D° chord with a natural sign (n) above the staff and two asterisks (*) above the notes F4 and G4. The third measure has Cm and Gm chords with a triplet of eighth notes (G4, A4, B4) and an asterisk (*) above the note G4. The fourth measure has a Cm chord with a dotted quarter note G4 and a half note F4. Fingerings (i, ii°, i6) and pedal points are indicated below the bass staff.

Figure 6.7. "Hedwig's Theme" as heard during the journey to Hogwarts in *The Goblet of Fire*

Figure 6.7 continues with the melody in the first staff, showing two asterisks (*) above the notes G4 and A4 in the second measure. The second staff begins at measure 9, marked with a '9' and an '8va' marking, indicating an octave transposition. A dashed line is drawn above the staff for the first few measures.

The effect of the new approach is that Hedwig's Theme signifies a continuity with the Harry Potter film series, and marks Harry's journey into the magical world of Hogwarts, but does not itself signify magic in either its application or use of instruments. In contrast to examples from the previous films, the theme does not accompany acts of magic, major narrative advances, or markers of Harry's emotional experience. Also in contrast to the preceding examples, this version of the theme includes melodic and harmonic changes that emphasize the natural over the supernatural.

No other musical theme takes over as a signifier of the fantastic. However, the most often heard leitmotif is one that signifies Voldemort and the rise of evil ("Evil/Voldemort," first heard at GoF DVD 1:39). This supports my argument that the relationship between background music and magic is disrupted, except for the portrayal of Voldemort's return to power.

Similar to the third film, the fifth film, *The Order of the Phoenix*, includes eight statements of Hedwig's Theme to signify magical events and to cue narrative progress. The following chart lists these deployments. As one can see, each deployment accompanies a key point in the drama, which may or may not include magic, but does not accompany magical events for that sake alone.

Visuals and Dialogue accompanied by "Hedwig's Theme" in
The Order of the Phoenix

Opening title
Mrs. Figg states Dumbledore's concern for Harry
Students ride the train to Hogwarts
Hermione states that the Ministry is interfering at Hogwarts
(theme continues through an aerial view of Hogwarts)
Hermione verbalizes the need for someone to teach students to defend themselves
Upon finding a magical room, Harry posits, "It's as if Hogwarts wants us to fight back."⁶⁷⁸

⁶⁷⁸ The magical, hidden room is known as "The Room of Requirement."

Harry holds a sphere containing a prophesy about his relationship to Voldemort. The voice of the prophesy states, “Neither one can live while the other survives.”

Some, but not all deployments of the theme use instrumental signifiers for the fantastic, such as celeste, harp, and windchimes.⁶⁷⁹ All of the occurrences use the first section (only) of Williams’s original melody (with chromaticism and triple meter), though Hooper sometimes concludes the theme with his own variation. As in the fourth film, the most prominent statements are heard during the opening film titles, and during Harry’s journey by train to Hogwarts. These two examples are provided in Figures 6.8 and 6.9. In Figure 6.8, the lack of harmonic rhythm in the first phrase of the section makes the melody sound dream-like, as does the gradual slowing and fading during the final pitches (which continue beyond the phrase to an allusion to the second section of Williams’s original theme). In other words, the music helps the viewer to enter Harry’s dream-like fantasy world, just as Harry will enter the world of magic in the film.⁶⁸⁰

In the second statement provided (Figure 6.9), the motor-rhythm ostinato imitates the movement of train wheels, while the call-and-response melody and harmonic sequence carries the listener away much as Harry is carried away to Hogwarts. Moreover, the echo quality of the call and response between the French horn and flute lines functions as a musical symbol for geographic distance. This provides another example of how Hooper uses musical movement to represent visual movement, and musical texture to represent space.

⁶⁷⁹ However, many other significant themes also include harp, celeste, windchimes, and/or choral voices. For instance, reviewer Daniel Champion describes “The Room of Requirement” theme as possibly the best theme written for the film, calling it “theatrical in the most traditional sense,” and comparing it to Tchaikovsky’s magical themes for *Swan Lake*, *The Nutcracker*, and *The Enchantress*. Daniel Champion, “Harry Potter and the Order of the Phoenix, review” *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

⁶⁸⁰ Fans of the film also know that dreams play an important role in the plot of *The Order of the Phoenix*.

No other single theme usurps “Hedwig’s Theme” in quantity of occurrences, but many of the new themes relate to Harry’s joyful, emotional, and magical experiences.⁶⁸¹ Some of Hooper’s statements of the theme include celeste and harp (like Williams’s versions) and windchimes (like Doyle’s version). The overall effect is one that balances the natural with the supernatural, by using musical signifiers for the fantastic, while simultaneously emphasizing dramatic progress over less significant magical events.

Figure 6.8. “Hedwig’s Theme,” as heard during the opening title in *The Order of the Phoenix*

The musical score for "Hedwig's Theme" is presented in two systems. The first system shows the melody in the treble clef and a single bass note in the bass clef. The second system shows the melody in the treble clef and a bass line in the bass clef, with Roman numeral chord symbols and figured bass notation below the notes.

Chord symbols and figured bass notation for the second system:

- Measure 1: Em (i)
- Measure 2: Gm (iii)
- Measure 3: Ab (IV)
- Measure 4: Cm 7 (vi)
- Measure 5: E° (i°/TT)
- Measure 6: Em (i)

⁶⁸¹ I include themes such as “The Flight of the Order,” “Dumbledore’s Army,” the Patronus theme, and “The Kiss” in this assessment.

Figure 6.9. “Hedwig’s Theme,” as heard during the journey to Hogwarts in *The Order of the Phoenix*

Key: Bm i

3 times ()

2

3 4 5

6 7 8 9 10 11 12 13

strgs. simile

V V V iv/iv/VII iv/VII VII i i

Summary

Gilles De Van discusses the “ambiguity of realism” in a clearly unreal convention (opera, for his research; film for these purposes). So, too, the Harry Potter filmmakers

have embraced fantasy vs. realism to varying degrees in the Harry Potter series. The quandry of where theater and reality meet aside, audiences during the nineteenth century turned away from the excesses and anachronisms of earlier opera. So, too, the Harry Potter filmmakers have negotiated the degree to which image supercedes music and vice-versa, such that narrative reality is either created by or disrupted by music. Much as we saw a sequence of approaches to Harry's emotional and philosophical world in Chapter V, we also see a sequence of approaches to Harry's fantasy world. Unique to the Harry Potter films, four different director/composer collaborations have guided these four very different sequential interpretations of the story. Moreover, the music from different Harry Potter films demonstrates different ways to represent magic and fantasy within a single fantasy film series.

While Rowling's novels establish a direct relationship between music-making and magic, the films do not, and instead, the filmmakers include varied relationships—from direct, to indirect, to complex relationships—between background music and magic. I have shown how this changing dramatic relationship illustrates and explains the significant aesthetic differences between the films. That is to say, although magic is at the core of Rowling's Harry Potter narrative, the films feel different from one another because each director/composer collaboration made decisions regarding the degree to which fantasy should drive the story. As we have seen, these decisions are reflected in the distinctly different musical soundtracks. While the film visuals and dialogue always include some magic (by nature of Rowling's original design), it is the Harry Potter film music that truly guides the imaginations and emotions of viewers in order to make the fantasy real—whatever degree of fantasy is represented, that is.

When the music from the first two films is organized to emphasize fantasy in traditional, theatrical ways, the approach elevates imagination and escapism, and portrays

the magical world as more different from and more appealing than our own. When the music from the third film enriches the fantasy with music that slips between source and background sound, and elevates new themes that highlight Harry's emotional world, the approach integrates real human struggles into the world of fantasy, and portrays the magical world as different from, but just as complex as our own. When the music from the fourth film emphasizes the familiar with source music, but does not emphasize magic (except for the rise of evil), the approach recontextualizes the fantasy realm as a realistic world in which human dramas play out, and in which evil is real and threatening. When the fifth film (much like the third) dramatizes the fantasy with sounds that slip between source and background music, and elevates new themes that highlight Harry's emotional experiences, the approach (re)recontextualizes the human drama into the fantastical realm and portrays the magical world as an appealing parallel landscape.

The examination of changing dramatic approaches to the musical representation of magic serves as a reminder of the ways that visuals are manipulated with the addition of music, and as a reminder of the malleability of musical meaning in general. To a degree, the interpretation of visuals and music is always in the eyes and ears of the beholder. Although the technical changes that I relay in my analysis may not be perceived in the same way or in as much detail by every filmgoer, these changes clearly account for some of the aesthetic differences that fans and critics have publicly stated in their discussions of the films as representations of Rowling's fantasy novels.

Furthermore, all cinema is fantasy to a degree, and thus, this study also reminds us that the world of film provides a way for viewers to play out the way they relate with others and the world they live in—either magical or muggle. Moreover, the traditional role of film music is to light the course of imagination, and reveal the emotion within the narrative. In the case of Harry Potter films, filmgoers are able to play out and respond to

different parts of their imaginations and emotions over the course of the series because each set of filmmakers used music to guide the interpretation of the fantasy world in a different way.

Harry's Humorous World: Styles of Humor, including Spectacle and Set-pieces

In addition to the appeal of magic, many fans and filmgoers are drawn to Harry Potter on the basis of humor. It is widely perceived that Rowling's narrative is humorous, and that Rowling's style of humor relates to people of many age groups, as witnessed by the multi-generational fan following. Indeed, the appeal of humor may shadow the appeal of magic because they both consist of violations of the norm. According to fansite discussions, many also find the Harry Potter films funny, though the movies only include a fraction of the humorous events found in Rowling's original novels. Furthermore, fans find some of the movies funnier than others. What makes the films funny? Which humorous events make it from Rowling's page to the screen version? What kinds of humorous events are newly added to the films? Which humorous events receive musical treatment? How does music support humorous situations, events, and dialogue in the different films? These are the questions that I will take up in this portion of the chapter.

According to literature historian Julie Cross, the Harry Potter literary series belongs to the recently growing trend of comic gothic fiction for young readers.⁶⁸² According to Cross, "many texts aimed at older junior readers (around ten years of age

⁶⁸² Julie Cross, "Frightening and Funny: Humour in Children's Gothic Fiction." in *The Gothic in Children's Literature: Haunting the Borders*. edited by Anna Jackson, Karen Coats, and Roderick McGillis (New York: Routledge, 2008), 57. According to Cross, comic gothic fiction has become prevalent over the past fifteen years.

and above), most part of a series or which have sequels, now incorporate the mix of ‘horror,’ ‘humour,’ and the Gothic.”⁶⁸³ Although these stories do not always have happy endings in the traditional sense, humor and comedy throughout the stories help to alleviate the tension of the otherwise depressing subject matter.

[It] is typical of the comic Gothic, which despite slapstick and farcical episodes, often contains elements of more serious, normally less palatable undertones of life’s unfairness, offering a bitter-sweet experience. Indeed, humour, and comedy in particular, have long been recognised as often containing serious themes.⁶⁸⁴

Indeed, Harry’s life, as portrayed in both the books and the films, is fraught with unfairness—he is introduced to readers/viewers as an orphan whose parents were murdered, he is raised by abusive caretakers, and he alone must face the malevolently powerful Lord Voldemort at the end of nearly every book and film episode. Furthermore, Harry endures many hardships and personal losses over the course of the series before ultimately vanquishing Voldemort’s power. In other words, when I say that the Harry Potter series is humorous, I do not suggest that the series is not also serious. As we saw in the previous chapter, the Harry Potter films address many serious subjects including love and loss, and good and evil. Rather, I concur with Cross’s argument that humor in Harry Potter (as a work of Gothic fiction) is inextricably linked with the seriousness of the subject matter as a much needed vehicle for mitigating aggressive story elements.⁶⁸⁵ As we will see, when music facilitates humor in the Harry Potter films, it is frequently in the service of alleviating the many injustices that Harry must endure.

⁶⁸³ Ibid., 57.

⁶⁸⁴ Ibid., 71.

⁶⁸⁵ Ibid., 61.

Although the mechanics of humor (much less the mechanics of musical humor), are not completely understood, psychologist of humor Thomas C. Veatch has proposed a compelling theory of what humor is and why it works. According to Veatch, “humor occurs when it seems that things are normal while at the same time something seems wrong. Or, in an only apparent paradox, humor is (emotional) pain that does not hurt.”⁶⁸⁶ That is to say, humor is an emotional response when the “subjective moral order” has been violated—when the moral order is “. . . defined as the set of principles which an individual both has an affective commitment to and believes ought to hold.”⁶⁸⁷ However, this moral order is culturally determined and subjective to the individual. To this end, people have different levels of commitment to a moral order, which explains why that which is funny to one person may be perceived as either unremarkable or offensive to another.⁶⁸⁸

In other words, people must have an emotional investment in a given matter in order to find its subversion funny. Conversely, if an idea is subverted too much, the humor may be perceived as offensive. Veatch provides the examples of elephant jokes (which are often funny to ten-year olds, but less funny to adults) and dead baby jokes (which may be much less funny to those who have children, or further, to those who have lost a child). While children have an emotional investment in the way elephants should behave within the structure of the world (i.e., an emotional investment that adults tend to outgrow), allowing them to laugh wholeheartedly at the idea of an elephant in a refrigerator, so too, parents and those who have concerns about babies may develop stronger emotional attachments to the structure of infant development (than those without

⁶⁸⁶ Thomas Veatch, “A Theory of Humor” *Humor, the International Journal of Humor Research*, 11, no. 2 (1998), 164.

⁶⁸⁷ *Ibid.*, 212.

⁶⁸⁸ *Ibid.*, 170-171.

personal attachments to children may not have developed) such that they find the idea of a dead baby revolting (i.e., not funny in the least).⁶⁸⁹ This continuum of humor from the unremarkable to the funny to the offensive provides an explanation for why I, as a viewer, laugh at some of the Potter films more than others; why the majority of younger viewers at the midnight showings at the cinema laughed at humorous teen-age events that I (as an adult viewer) found unremarkable; and why the dark humor in the later films makes some fans cringe (while it is perceived as funny by others).

Veatch also reminds us that laughter, like yawning, is contagious.⁶⁹⁰ That is to say, people may be more affected by humorous events in the company of others than by themselves. This suggests that the level of humor in the Potter films may be experienced differently if one watches the films at the cinema with others or on DVD at home. Likewise, the “moral investment” that viewers bring to their experience of watching the films may be affected by their level of commitment to the sequence of events and character behaviors as portrayed by the original novels. By the time I became a fan of the Harry Potter books, two films had already been released on DVD—too late to see *The Sorcerer’s Stone* and *The Chamber of Secrets* in the theater. When I watched these two at home, I found them funny enough. When the third, fourth, and fifth films came to theaters, I stood in line with hundreds of others to see the first showings, and found them to be more engaging. That is to say, I experienced these films as funnier than the first two, if only because my own sense of humor was heightened (and then amplified) by the other filmgoers’ reactions. However, there were also moments in the theater when some chuckled, but others did not.

⁶⁸⁹ Ibid., 173.

⁶⁹⁰ Ibid., 198-199.

Determining the degree of comedy in the Harry Potter films is certainly subjective to individual tastes according to Veatch's theory, however, determining the degree to which Harry Potter film music facilitates humor may be more objective. When potentially humorous events happen in the Potter films, music is either present or not present, musical gestures either align with film visuals or act in counterpoint (or different systems of periodicity altogether), and the music itself is either stylistically congruent or incongruent with, or otherwise providing commentary on, the visuals. Approaches and methodologies from music and dance research, such as those by Rachel Duerdon and Inger Damsholt, provide ways of organizing these metaphorical alignments between music and cinema visuals and between music and cinema narrative. Duerdon provides a model for comparing music, narrative, and movement in order to reveal different layers of meaning through musical and visual interpretations of text.⁶⁹¹ Damsholt addresses the structural relationships between music and movement in set-pieces and suggests how meaning is created. I combine these methods with an analysis of periodicity—a cross-cultural approach to understanding musical and movement structure and meaning proposed by Michael Tenzer.⁶⁹² Although it is beyond the scope of this chapter to make an exhaustive comparison between humor in Rowling's novels and the subsequent films, the following sections will show how the different collaborations chose to frame select types of humor from the novels for each movie.⁶⁹³

⁶⁹¹ Rachel Chamberlain Duerden, "Transfigurations: Changing Sensibilities in Schoenberg's *Verklärte Nacht*" (Rachel S. C. Duerden, 2000).

⁶⁹² Michael Tenzer, introduction to *Analytical Studies in World Music* (New York: Oxford, 2006), 22.

⁶⁹³ While I do not compare every instance of humor in the books with the representation in the films, I do provide an exhaustive comparison between references to music in the novels and these events are portrayed in the subsequent films in Chapter VII.

In general, Harry's magical world itself is a vehicle for humor because it disrupts the moral order of reality. As depicted in Rowling's novels, the organization of the magical world seems to parody the real world through "humorous, exaggerated imitation," and sometimes additionally serves as a parody on traditional folklore and mythology by distorting the expected organization of the fantasy world.⁶⁹⁴ As philosopher Gareth Matthews notes,

The curriculum at Hogwarts School of Witchcraft and Wizardry 'normalizes' what we might otherwise call 'paranormal phenomena' by including among school subjects such topics as spells, the history of magic, magic theory, potions, and transfigurations⁶⁹⁵

The act of normalizing the abnormal can result in a humorous effect. Likewise, the odd-sounding musical themes signifying magic in the films, such as Hedwig's Theme, may be perceived as funny by some because they exhibit characteristics against the norm (e.g., chromaticism and unexpected harmonic progressions) that disrupt listener expectation without being offensive to the ear. Like parody in literature, some musical themes for the magic world combine a nod toward established musical forms or styles with a wink of tongue-in-cheek imitation and exaggeration.

Furthermore, Hedwig's Theme (i.e., the main theme for magic in the earlier films) is often used in scenes depicting the resolution of minor conflict (and sometimes major conflict as well), thus providing relief music akin to what humor theorists call "relief laughter." For instance, Hedwig's Theme occurs in the first film, *The Sorcerer's Stone*, when Hagrid punishes Dudley Dursley for stealing and eating Harry's birthday cake by

⁶⁹⁴ Julie Cross, "Frightening and Funny: Humour in Children's Gothic Fiction," 66-67.

⁶⁹⁵ Gareth B. Matthews, "Finding Platform 9 3/4: The Idea of a Different Reality" in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Baggett and Shawn E. Klein (Chicago: Open Court, 2004), 184.

giving him a curly pig tail. According to Cross, slapstick revenge such as the former is a socially sanctioned form of transgression that satisfies a subconscious need for subversive amusement and an “intuitive sense of justice.”⁶⁹⁶ In the pig-tail scene, the use of Hedwig’s Theme punctuates the event, and affirms the pleasure that viewers should experience at seeing Dudley receive a comeuppance (especially one that violates the normal body like growing a pig’s tail). This provides one of many examples of how music facilitates humor in order to mitigate injustice.

As I have already shown in the previous section, only some of the films emphasize magic or use Hedwig’s Theme with significant frequency, but this is only part of the picture concerning the relationship between music and comedy. The other part of the picture is that generic music, humorous-sounding instruments, new musical themes, and set pieces accompany humorous visuals and create comedy of their own accord in the first five films. Moreover, humor is approached and treated in various ways by the sequence of collaborators.

In the first film, the humor is lighthearted, and generic musical cues clarify visual humor with cartoonish, parallel gestures. The approach to humor in the second film is similar, and also includes humorous musical incongruencies with already humorous visuals, thus adding a layer of comedy not present with visuals alone.⁶⁹⁷ Some of these musical cues poke fun at magical characters and at the magical world itself (that is to say, subverting the moral order of the magical world rather than just mocking the muggle world). In contrast, the humor in the third film is macabre, violent, irreverent, and distorted. Recurring comedic audio-visual tropes violate the sanctity of life and the

⁶⁹⁶ Julie Cross, “Frightening and Funny: Humour in Children’s Gothic Fiction,” 61-62.

⁶⁹⁷ Although Chion argues that the music always creates meaning out of visuals (rather than reflects it), and thus even so-called parallel music gestures create new meaning (rather than clarify one that already exists). However, Chion recognizes (as does Gorbman and others) that music that seems to contrast film visuals creates a different kind of new meaning.

perceived sanctity of the magical world (that is to say, as Columbus and Williams had established it in the first films). Furthermore, new musical set pieces accompany grotesque caricatures and preposterous situations, and are rhythmically timed to amplify and distort perceptions of the visuals, thus increasing the degree and interpretative layers of humor. The fourth film is the least magical of the five (as I argued in the previous section), and therefore lacks also that element of humor that topsy-turviness allows. However, other humorous visuals are lighthearted, sometimes bawdy (e.g., emphasizing the awkwardness of sexuality from a teenage perspective), and often deadpan—as music rarely accompanies humorous events to guide their interpretation. On the occasions that musical themes do accompany humorous dialogue or visuals, the music is often coordinated to set mood (although these moods are sometimes incongruent with the visuals) or to maintain continuity between scenes and shots, but not to punctuate the comedic scenarios or events. When the filmmakers for the fifth film reinstated magic (and the significant use of Hedwig's Theme), they also reinstated a more overt and consistent presentation of humor and delight. Musically, the fifth film includes a variety of musical cues in evocatively humorous dance rhythms (such as schottische, jig, and soft-shoe) that highlight events from a number of humor categories (e.g., peekaboo, mischief, exaggeration, irony, and satire) from both so-called lower and higher forms of humor. In some cases, the musical humor recontextualizes subversive transgressions that occurred in previous films.

The third, fourth, and fifth films also include a number of musical set pieces that are often rhythmically timed with visuals to emphasize visual pleasure, clarify humor, and streamline the delivery of comedic dialogue. These set-pieces fall into a category that Gorbman defines as “spectacle” when she writes:

The music playing in each case invites the spectator to contemplate; it is helping to make a spectacle of the images it accompanies; it lends an epic quality to the diegetic events. It evokes a larger-than-life dimension which, rather than involving us in the narrative, places us in contemplation of it.⁶⁹⁸

As Gorbman suggests, the majority of set-pieces in the third through fifth films allows the viewer to contemplate circumstance, though each set-piece is organized to emphasize different aspects of the circumstance. In the third film, the musical form of “Aunt Marge’s Waltz” disintegrates as Aunt Marge magically inflates and chaos ensues; music for Harry’s ride on the Knight Bus distorts perceptions of sound and motion to the point of absurdity. In the fourth film, “Neville’s waltz” provides rhythmic continuity between humorous visual sequences, but fails to rhythmically punctuate any one comedic event. In the fifth film, one musical set piece, “Professor Umbridge,” extends the absurdity of film visuals to a level of emotional pain (by juxtaposing a lighthearted schottische with malevolent actions) that is both humorous and provocative. Another set-piece, “Fireworks,” provides a subversive, yet socially sanctioned rhythmically humorous response to the tension established in the previous set-piece. As in the previous section (on the topic of music and magic), I will explore notable audio-visual events for each of the films in sequence.

*Harry Potter and the Sorcerer’s Stone: Lighthearted and Cartoonish Humor, including
Socially Sanctioned Transgression*

The first Potter film includes many lighthearted events and dialogue that are emphasized by pauses in dialogue and camera angle. Following Veatch and Cross, many of these humorous events may be categorized as “obvious” or “lower” forms of humor

⁶⁹⁸ Gorbman, *Unheard Melodies*, 68.

because of their relationship to the body (for instance, slapstick physical humor, and gross and scatological humor) and thus may be particularly appealing to younger audiences.⁶⁹⁹ Some examples include: (1) when Ron tries to turn his “fat rat yellow,” (2) when students have trouble getting their brooms to work properly (and Ron’s broom whacks him in the face), or (3) when Harry’s wand goes up the mountain troll’s nose and comes out again with “troll bogies” (i.e., boogers) attached to it.

Additionally, there are a few instances when “Hedwig’s Theme” accompanies an act of physical comedy to signify that magic can provide humorous, socially sanctioned transgressive solutions to unfair situations. I already mentioned the occurrence of “Hedwig’s Theme” when Hagrid gives Dudley Dursley a curly pig’s tail for misbehaving (SS DVD 17:37), and add to it the occurrence of “Hedwig’s Theme” when Harry accidentally traps Dudley behind glass in the boa constrictor exhibit at the zoo after Dudley has been rude to both Harry and the animals (SS DVD 7:50). Similarly, “Hedwig’s Theme” is heard at the end of the film when Hagrid suggests that Harry threaten Dudley with magic if Dudley begins to bully him (SS DVD 2:22:59). In all these circumstances, the message is clear—magic can produce comedic, sweet revenge.

Although the film as a whole seems quite blithe from an adult perspective, producer Steve Kloves articulated to interviewer Brian Linder how the film is meant to be dark from a child’s perspective, though it clearly includes moments of humor.

Kloves told the San Jose Mercury News, "It doesn't look like a kiddie film, I can tell you that." He says the film is dark, and true to author J.K. Rowling's vision. Like the books, the film does have some lighthearted moments. Kloves says, "Harry does stick his wand up the troll's nose,

⁶⁹⁹ Thomas Veatch, “A Theory of Humor.” Julie Cross, “Frightening and Funny: Humour in Children’s Gothic Fiction,” 61. However, Cross argues against a great divide between child and adult senses of humor, suggesting instead that the appreciation of higher forms of humor comes with experience rather than biological maturity alone (p. 63).

where it becomes ensnared in his nostril. Then Harry has to extricate the wand."⁷⁰⁰

This provides an example of Cross's argument that humorous events can mitigate dark or aggressive narratives.⁷⁰¹

While the previously mentioned events (i.e., Ron's fat rat, the broom incident, and the troll boogers) are accompanied by parallel sound effects, other humorous events are accompanied by music. When music (or other sound effects) accompanies humor, it tends to parallel the gesture of humorous movement or provide a comedic backdrop to funny dialogue or conversations. This approach, sometimes called "Mickey-Mousing," is discussed by John Williams in terms of cartoon-style humor.

The music follows the rhythm of the picture, underlines the action. Somebody makes an intense move and the orchestra follows him with an emphasis, like the strings. Somebody else is dreaming and the orchestra describes the sense of this dream. In other words, my music. . . doesn't abstain from that of a cartoon, where the music has to be attached in the picture.⁷⁰²

The concept of musical "Mickey-Mousing" relates to Veatch's category of "mimicry" in which parallel gestures "may impose artificial or exaggerated intonation patterns."⁷⁰³ For instance, when visual special effects show how the Hogwarts students make their feather quills ascend with the spell "Wingardium Leviosa," so too, the background celeste ascends in a parallel gesture. Conversely, when Seamus humorously has trouble

⁷⁰⁰ Brian Linder, "Potter Postlude," *IGN.com*, May 23, 2001.
<http://uk.movies.ign.com/articles/200/200342p1.html> (accessed July 3, 2001).

⁷⁰¹ Julie Cross, "Frightening and Funny: Humour in Children's Gothic Fiction," 61.

⁷⁰² Thanos Fourgiotis, "John Williams Interview," *Cinema Magazine*, 1992.
<http://www.cswu.cz/johnwilliams/interview/jw-cinema.html> (accessed June, 9, 2006).

⁷⁰³ Veatch, "A Theory of Humor," 199.

making his spell work, we hear (but do not see) an explosion, followed by the visuals of Seamus's face covered in soot (SS DVD 1:06:50—1:07:16).

Sometimes, the music parallels a specific physical gesture (as above), while at other times, it parallels the mood in a more general way. For instance, reviewer John Mansell notes how the use of “awkward sounding instruments,” such as the “scratchy-sounding violin” in the CD tracks “Diagon Alley” and “The Gringotts Vault” evokes an atmosphere that is at once threatening and also “cheeky, clumsy and awkwardly comical.”⁷⁰⁴ Likewise, when Dumbledore eats an ear-wax flavored jelly bean in the film, the event is accompanied by rollicking carnivalesque background music that clarifies the moment as a humorous (rather than a threatening, disgusting, or offensive) subversion of the moral order of jelly beans (SS DVD 2:16:52).

Even so, literary scholar Philip Nel disagrees with producer Steve Kloves's assessment that the original books include only “moments” of lightheartedness, arguing that the film includes far less comedy than the books (and therefore, is far less humorous).

The accumulation of minor details can create a markedly different experience between a book and a film. . . . The movie looks like the places in the book but it doesn't ‘feel’ like them because these little details accumulate. To turn to another example, Dumbledore's sense of humor remains hidden until the very end of the movie when, at Harry's hospital bedside, he selects an earwax-flavored jelly bean. In the novel, his offbeat wit makes earlier and more frequent appearances: At the opening banquet, Dumbledore says, ‘Before we begin our banquet, I would like to say a few words. And here they are: Nitwit! Blibber! Oddment! Tweak!’ (Rowling, 1997, p.125).⁷⁰⁵

⁷⁰⁴ John Mansell, “Harry Potter and the Philosopher's Stone, review.” *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

⁷⁰⁵ Philip Nel, “Bewitched, Bothered, and Bored: Harry Potter, the Movie” in *Journal of Adolescent and Adult Literacy*, ed. Lori Norton-Meier (Media Literacy, October 2002).

As Nel suggests, Dumbledore does not state the humorous words at the opening feast as depicted in the film, and likewise, no musical accompaniment alerts the viewer to the humor of Dumbledore's personality until he eats the earwax jelly bean at the end of the film.

Thus, my initial reaction that the film is "funny enough" is also supported by analysis of music and visuals. The music that supports a backdrop of magic (discussed in the first section) may also support a backdrop of humor, and other music (and/or sound effects) often accompanies humorous events to highlight the comedy. However, as Nel points out, perhaps not as many humorous events occur as fans of the books might expect.

*Harry Potter and the Chamber of Secrets: Lighthearted, Cartoonish humor including
Violations of Propriety and Character Leitmotifs*

The second film follows in the vein of the first with regard to lighthearted, childlike, cartoonish humor. Likewise, the relationship between the music and humorous visuals in the second film is similar to the relationship in the first film. For instance, humorous events are often accompanied by parallel sound-effects and/or background music with parallel musical gestures. As an example, when Harry and his friends encounter the ghost known as Nearly-Headless Nick, the viewer hears a musical cue that leads into a medieval-sounding tune which some may find anachronistic (Nick died during the Renaissance), and therefore humorous in a modern-day story (CoS DVD 33:13). When Nick obligingly tips his head to passers by (i.e., cracking open his neck to reveal why he is called "nearly-headless") the physical gesture is accompanied by a

parallel, exaggerated sound-effect.⁷⁰⁶ Similarly, when the magical flying Ford Anglia ejects Harry and Ron's luggage from its trunk, the visual is accompanied by the sound of flatulence. Indeed, the second film includes more examples of bodily and scatological humor than are in the first.

In addition to slapstick events that happen to characters' bodies (such as when Harry's broken arm turns to rubber after a mending spell goes awry, or when Hermione accidentally transfigures herself into a cat), the film also elicits humor from the notions of things that come out of bodies (for instance, when Ron vomits slugs). Furthermore, the chamber named in the title of the film refers to a secret location hidden beneath a different kind of chamber—the girls' bathroom. That is to say that the title and a main narrative thread are built on a pun that is dependent on at least two interpretations of the word "chamber"—one architectural, and one scatological. The potential for potty humor is generally left at the suggestive rather than the concrete, though the three friends do run to the stalls to be "sick" after drinking Polyjuice potion, and Moaning Myrtle (an adolescent ghost who hangs out in the u-bend of the toilet) describes her experiences as a lavatory ghost.⁷⁰⁷ According to Veatch, the suggestion of bodily functions such as these (e.g., vomiting and bathroom practices) is funny because these events are a violation of propriety.⁷⁰⁸

While neither the slug-vomiting sequence nor the bathroom sequences have specific accompanying background music, two other types of events that do include

⁷⁰⁶ Nick also tips his head in the first film with an accompanying sound effect.

⁷⁰⁷ Fans may note that the mountain troll incident (with troll "bogies") in the first film also took place in the girls' bathroom. Literature theorist June Cummins argues that the series of bathroom incidents as depicted in the novels suggest Hermione's passage into menarche, though this bodily function is not addressed in the films. June Cummins, "Hermione in the Bathroom: The Gothic, Menarche, and Female Development in the Harry Potter Series." in *The Gothic in Children's Literature: Haunting the Borders*, edited by Anna Jackson, Karen Coats, and Roderick McGillis (New York: Routledge, 2008).

⁷⁰⁸ Veatch, "A Theory of Humor," 173.

musical accompaniment also hinge on the notion of propriety. In the first type of occurrence, the propriety of the music itself is disrupted by abrupt stops that make way for humorous events and dialogue. In the second type, a character's leitmotif includes musical exaggerations that ultimately violate the very propriety that the character wishes to display.

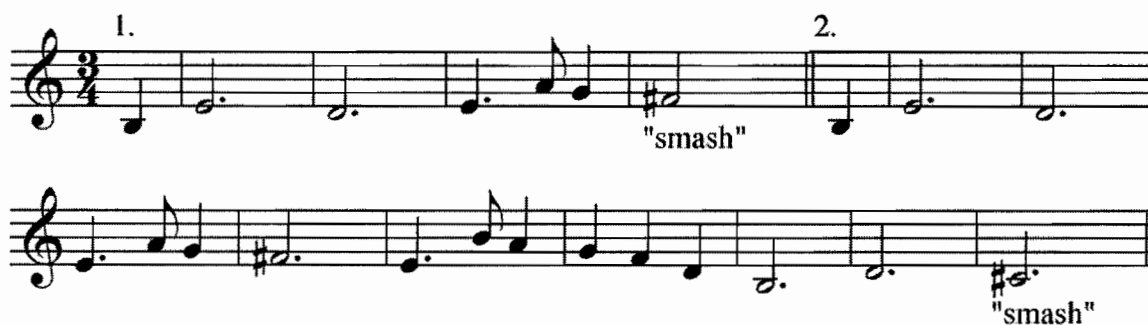
Abrupt Stops Violating the Propriety of Music

In the previous section (on the topic of magic and fantasy), I showed how the overt absence of music in both the first and second films signifies an absence of magic. Be that as it may, abrupt cessations of music in the second film occasionally make way for startling (but still humorous) ends to fun times. For instance, after Harry leaves the Dursley residence at the beginning of *The Chamber of Secrets*, music is heard sweetly and continuously until his arrival at the Weasley house—when the music stops abruptly for Mrs. Weasley to harshly scold Ron and his brothers for taking the flying car without asking (then, nearly in the same breath, to warmly welcome Harry to their home, CoS DVD 11:35). Likewise, the background music stops abruptly later on when Ron receives a scathingly admonishing letter from his mother at school (CoS DVD 34:08). The letter bursts open, the music is cut short, and an origami-like paper mouth shouts and shrieks at Ron in front of his classmates before blowing a raspberry and self-destructing. Although Mrs. Weasley's scolding voice violates the propriety of refined conduct, the abrupt cessation of music equally violates listener expectation of the propriety of musical order.

Similarly, *The Chamber of Secrets* twice includes an audio-visual motif concerning the Weasley family's wobbly-flying owl Errol, his trouble with landings, and the abrupt cessation of background music. The visual of Errol's flight is accompanied

by a lovely (perhaps even noble) theme that is melodically and rhythmically related to Hedwig's theme. Transcriptions of the two statements (inclusive of their abrupt stops) are provided in Figure 6.10

Figure 6.10. Two statements of "Errol the Owl"



In the first occurrence of the motif, the music begins when the Weasleys spot Errol through the window flying toward them (CoS DVD 13:31). The music stops abruptly (i.e., before the natural end of the musical phrase) when Errol smashes into the window and immediately drops to the ground. In the second occurrence of the motif, the music begins when students see Errol flying into the Hogwarts Great Hall at morning mail time, and ends abruptly when Errol crashes into the bowls of cereal and other breakfast foods (CoS DVD 33:45). In this second occurrence, the crash and abrupt musical stop happen later on in the theme to heighten the humor (by further subverting the expectation set by the first occurrence).

In both examples, Errol's lovely background music leads the viewer to believe that Errol has the same majestic qualities of Hedwig (and by extension, the grandeur of Harry's perception of the magic world as a whole). When Errol makes clumsy, disruptive landings, the impression of the order of flight is disrupted even more by the

clumsy disruption of the music. In other words, the propriety of elegant flight is violated by the untimely crashes just as the propriety of the beautiful music is violated by the untimely cessation. This is an example of a way that the film includes a parody of itself by using a humorous audio-visual imitation of Hedwig's Theme that subverts the symbolic glorification of the magical world that the real Hedwig's theme had established for the series.

A Leitmotif Violating the Propriety of Character

The second film also includes a new leitmotif, "Gilderoy Lockhart" that humorously violates musical norms of propriety in the very endeavor of representing Lockhart's proper facade. The character Gilderoy Lockhart is hired on to be the Hogwarts teacher in the "defense against the dark arts" class during Harry's second year, but is later revealed to be a charlatan (Lockhart's classroom introduction is at CoS DVD 35:13). Although the act of fraud can be threatening, Lockhart is more shallow and narcissistic than he is evil. The theme that accompanies his appearances on screen symbolically depicts these attributes by using a one-dimensional, monophonic texture, lack of rhythmic consistency, and frequent superficial flourishes. In other words, as Verdi scholar De Van argues, the form of the music follows the form of the character.⁷⁰⁹ A transcription of this theme is provided in Figure 6.11.⁷¹⁰

⁷⁰⁹ De Van, *Verdi's Theater*, 263.

⁷¹⁰ Adapted from published materials. John Williams, *Selected Themes from the Motion Picture Harry Potter and the Chamber of Secrets* (piano solos), arr. Dan Coates (Miami: Warner Brothers, 2003), 26.

Figure 6.11. “Gilderoy Lockhart”



For Verdi, as well as for Meyerbeer and Tchaikovsky, the representation of embodiment included the meaning of the embodiment. Because Lockhart is shallow, so is his leitmotif. Further, the excesses experienced in the music (i.e., the frequent and randomly placed rests, trills, grace notes, and so on) violate the propriety of the music implied by the monophonic texture and refined, neo-Baroque structure of the melody.

This is also an example of how humor, and especially musical humor, mitigates some of the unfair experiences that Harry and his friends encounter. According to Cross, caricature (such as for Gilderoy Lockhart) is a common way to deal with fears, and the musical caricature that is the “Gilderoy Lockhart” theme reduces the character’s threat through comic distancing and ridicule.⁷¹¹ Additionally, perhaps the large number of physically humorous events throughout the second film (e.g., Harry’s rubberized broken arm, Ron’s slug incident, and Hermione’s feline transfiguration) additionally help to make-light of bodily injury such that the more frightening threats to life and health are more bearable.

⁷¹¹ Cross, “Frightening and Funny: Humour in Children’s Gothic Fiction,” 89.

*Harry Potter and the Prisoner of Azkaban: Dark, Macabre, Irreverent and Distorted
Humor*

The approach to humor is markedly different in the third film. Dark humor is pervasive, several macabre events violate the sanctity of life,⁷¹² and much of the comedy is aggressive, irreverent, and visually distorted through camera angle and perspective. Hedwig's Theme is used to mark major narrative developments rather than to punctuate humorous events, but the new theme "Double Trouble" often implies mischief, which can be a form of humor according to Veatch. Perhaps the most important addition to the relationship between music and humor is the inclusion of several humorous set-pieces in the third film. These sequences of visuals and music include very little dialogue, and instead allow viewers to take pleasure in the humor of particular circumstances or actions.

One humorous visual motif that violates the sanctity of life occurs when Buckbeak the Hippogriff nonchalantly gobbles small animals (typically dead ferrets). Sometimes the motif is accompanied by music: for instance, when the camera pans languorously as bats fly through the forest at night, the visuals are accompanied by a pastoral harp and oboe theme (PoA DVD 1:56:18); but when Buckbeak catches one of the bats in his mouth with a sound effect "chomp" (PoA DVD 1:56:29) the propriety of the calm music and visuals is disrupted much as Errol's motif was disrupted in the second film. In contrast to Errol's motif, this one also violates the sanctity of life (i.e., when Buckbeak gobbles the bat), and is therefore more likely to be perceived as offensive by some.⁷¹³

⁷¹² Veatch, "A Theory of Humor," 196.

⁷¹³ Veatch, "A Theory of Humor," 196.

Likewise, two of the vignettes that function as a seasonal marker in the film (discussed in detail in Chapter IV) similarly violate propriety and the sanctity of life. One of the vignettes (which is similar to the other) includes a joyful, virtuosic flute melody that accompanies a bluebird flying happily through the sunny air—stopping short when the bird is casually snuffed out by the Whomping willow tree, causing the bird to explode into a puff of feathers (PoA DVD 28:46).⁷¹⁴ Though similar in form to Errol's motif in the previous film, the examples of Buckbeak's bats and the exploding bluebird given above are exaggerated by more purposefully sweet music and by more threatening terminal outcomes. As a result, the lighthearted quality of the magical world (as had been represented by Williams and Columbus) is called into question, and the experience of morbid surprise becomes the norm (even though viewers intellectually know that the wizard world includes many surprises).⁷¹⁵

The third film also includes a larger proportion of aggressive, physical humor. Veatch argues that humorous events become even funnier when the victim of physical comedy has it coming.⁷¹⁶ Moreover, dislike of the subject only increases the humor at the violation experienced by the subject.⁷¹⁷ However, in contrast to the previous films in which comeuppances are often administered by magic (such as when Hagrid gives Dudley a piggy tail), the third film includes manual physical violence as a vehicle for humor (with magic only assisting the process). For instance, when Draco Malfoy gloats

⁷¹⁴ This event further subverts the glorification of magical birds established in the first films.

⁷¹⁵ De Van (*Verdi's Theater*, 252-253) discusses how diversions themselves serve to stall plot developments by seamlessly integrating marginal episodes into the structure of the piece. Thus, these comedic diversions serve as part of the mystery as well.

⁷¹⁶ Veatch, "A Theory of Humor," 186.

⁷¹⁷ *Ibid.*, 181.

over Buckbeak's pending execution, Hermione threatens him with her wand, but then relents, punching him in the face instead (PoA DVD 1:23:09—1:23:33).

While the latter event uses a sound effect, another sequence of physically violent (though also humorously satisfying) acts of comeuppance toward Malfoy and his friends includes music titled "The Snowball Fight" in published materials. When Draco Malfoy calls Hermione a mudblood (a racial slur among magic folk), Harry attacks him with snowballs while hidden safely under his Invisibility Cloak (PoA DVD 1:02:15). The ensuing audio-visual set-piece allows viewers to revel in the socially sanctioned transgressions of Harry's sweet revenge (PoA DVD 1:02:25—1:03:10).

The music of "The Snowball Fight" rollicking and cheerful, and includes humor within the structure of the music itself because of the numerous deceptive cadences leading through several key center transitions (much like those Prokofiev used in his *Classical Symphony*). Additionally, the phrases of the music align with film visuals to emphasize each aggressive act that Harry carries out on his enemies while hidden under his invisibility cloak. The aggressive actions themselves (such as pulling one boy's pants down) serve to ridicule Malfoy's gang, and the joyful music further mocks them by expressing pleasure (not remorse) to show us that the boys deserve it.⁷¹⁸ The chart below shows how the events of the altercation are highlighted by their alignment with strong beats within the measure, and organized into groups by their alignment with musical phrases in order to emphasize the comedy of the event.

⁷¹⁸ Veatch explains that ridicule is a particular type of aggressive humor ("A Theory of Humor," 203).

Table 6.2 Alignment of aggressive actions with the “The Snowball Fight” theme in *The Prisoner of Azkaban* as an example of rhythmic timing for the purpose of humor

Phrase	Measure(s)	Beat	Description of Visuals
A	1	1	A snowball hits Malfoy and friends
	2	1	Another snowball hits Malfoy and friends
	3	1	More snowballs hit Malfoy and friends
	4	1	Malfoy reacts by pushing Crabbe
B	5	1	Visual focus on the tall boy
		3	The tall boy’s hat is pulled down over his eyes
	6	1	Crabbe’s pants are pulled down
		3	The tall boy pulls his hat back up
	7	1	Crabbe bends over to pull pants up (focus on boxers implies target)
8	3	Crabbe is kicked in the seat and falls over	
transition	9	1	Hermione laughs
A’	10	1	Malfoy’s face contorts in fear
	11	1	The tall boy is grabbed by his scarf
C	12-15	1	The tall boy is swung around by his scarf
transition	16	1	Malfoy is grabbed by his legs
D	17-21	1	Malfoy is dragged around by his legs
D’	22-25		“ “ “ “ “ “
transition	25	1	Visual transition
A	26-30	1	Malfoy, Crabbe, and the tall boy scramble up and run away
D’’	31-35		“ “ “ “ “ “ “
Coda	36-37	1	Ron and Hermione unveil Harry from his magic cloak
	38	1	Harry is revealed

This chart shows how the phrases of “The Snowball Fight” align with groups of events in the fight itself, and how specific physical events are generally aligned on the strong beats of measures. I have included lines between sections in the description of visuals in order to show more clearly how the phrases of movement (and/or types of movement) align with the phrases of music.

As one can see in Table 6.2, the groupings or phrases of movement (such as those concerning snowballs, then clothing, then being dragged around, and running away) are directly aligned with musical phrases. Within the musical phrases, physical events tend to occur on the strong beats of the common time meter (usually on beat one, sometimes on beat three). This alignment serves to emphasize the events, and portray them as humorous. In the first two phrases, especially, the physical actions provide a visual rhythm (i.e., beats 1.1.1.1.13131..3) that creates periodic play with the musical rhythms in a potentially humorous way. I will return to this idea of humorous periodicity in the discussion of other pieces. Furthermore, the changing keys throughout the music itself serves to energize the scene even as the visual events occur (and/or change) less frequently within each subsequent phrase.

The third film also includes examples of exaggerated, distorted humor. For instance, the scene in which Aunt Marge inflates like an enormous balloon is accompanied by a circus waltz set-piece (titled “Aunt Marge’s Waltz” in published materials). The audio-visuals of the set-piece violates the Dursley’s desire for order with the disorder of Marge’s inflation and the chaotic music that accompanies it. The exaggeration of her body is distorted visually with rapidly changing visuals from a variety of perspectives and proximities, and is further distorted musically by the atypical chromatic melodies, dissonant harmonies, bombastic orchestration, and implied key changes. Although I have already addressed the clever segues and sutures that follow “Aunt Marge’s Waltz” in Chapter IV, let us now explore how music aligns with visuals in the set-piece itself (PoA DVD 4:18—6:00).

Case Study: Humorous Set-piece: “Aunt Marge’s Waltz”

When Aunt Marge’s misguided and malicious criticisms of Harry and his deceased parents set off Harry’s yet uncontrollable wizarding energies, it results in a film set-piece named “Aunt Marge’s Waltz” in published sources. Without overtly intending to, Harry’s magical powers blow Aunt Marge up like a balloon and she floats away into the night sky. The rollicking, jocular, and barely tonal accompanying theme acts in “harmonic dissonance” (what Chion calls the discordant pairing of music with visuals) with the violent dialogue that precedes the event, and the violent image of the event itself. However, in this instance, the viewer does not register the image as violent because comical music is overlaid onto the image. That is to say, much as in the “Snowball Fight” set-piece, the music informs the viewer that Aunt Marge deserves her fate, and thus we should take pleasure in the audio-visual dramatic justice at work. Moreover, initial camera angles focus on the inflation of various parts of Marge’s body parts, thus allowing the viewer the pleasure of savoring Marge’s comeuppance while the music provides what is essentially a laugh-track in the form of a melodic composition.⁷¹⁹ The viewer therefore does not worry about the ultimate safety of Aunt Marge, nor about the ramifications (personal or otherwise) that Harry will suffer as a result of his unintended magic. Indeed, this perspective is affirmed later when Harry defiantly tells his Uncle Dursley that “She deserved what she got!” (PoA DVD 6:37).

The paradox of humor and violence created by the lighthearted music with visuals—which would be frightening in a different context—confounds expectation, and also creates commentary. This commentary might be characterized as a symbolic or

⁷¹⁹ That is to say, the music provides a melodic imitation of various patterns of laughter. Indeed, if each instrumental note were replaced by the vocalization “ha” or “he” the rhythm and melodic contour of most measures would sound like laughter.

metaphoric concordance—such as between the oom-pah of low brass and the bloated image of Marge and her disproportionate sense of self-righteousness (such as begins at PoA DVD 4:38). Likewise, the insanity of the ludicrous situation is supported by two visual occurrences of the cuckoo clock’s chime (PoA DVD 4:40 and 5:12, though the sound motif continues through the end of the waltz). The “cuckoo” call of the bird, and the misalignment of the bird’s call with musical phrases confirms the craziness and the cacophony implied by the scene’s rapidly alternating, chaotic visual elements. Swiftly changing musical contrasts between measures of music emphasize the absurdity of the situation, and also reflect how characters (much like the viewer) have no idea what will happen next. For instance, measure nine (as assigned in the published piano reduction) includes only one persistent melodic note, while the following two measures melodically traverse through two octaves (PoA DVD 4:28—4:32).

Perhaps it is because of the pervasive misalignment that three examples of audio-visual alignment are especially funny. First, Aunt Marge’s swelling neck busts apart her amber necklace, showering beads all over the dining room much as the descending orchestral gesture cascades down. Second, Marge pops one of her shirt buttons which catapults across the table and smacks Dudley on the forehead on the downbeat (PoA DVD 5:06). Last, Marge pops another shirt button which also smacks Dudley on the forehead, though this time it happens on a weak downbeat (i.e., subverting expectation by delaying gratification, PoA 5:11)

The music itself includes a humorous incongruity in that it contains qualities of both formality and absurdity. The formal, regular, expected, seemingly symmetrical structure of the four measure waltz phrase is repeatedly subverted by phrase extensions, while the regularity of harmonic cadence is subverted by multiple transitions to new key areas. The subversion of formality and expectation in the music serves as a symbol for

the way magic disrupts the formal (albeit misguided) structure of the Dursley home and lifestyle. As an example of potentially comedic musical contrasts, a semi-tuneful phrase (resembling the motif from Strauss's *Til Eulenspiegel*) beginning with the pick-up to measure 25 in the published piano score, combines legato with staccato notes, diatonicism with chromaticism, and triplets with non-measure preserving hemiola within the frame of eight measures (PoA DVD 4:37—4:46). Whether intended or not, the association with Strauss's motif reminds the (musically educated) audiences of the prank-like quality of Harry's effect on his aunt. Other frequently changing musical elements—melodic, rhythmic, and instrumental—seem to support both the erratic nature of Harry's adolescent skills, as well as Aunt Marge's unexpected physical experience.

As discussed in Chapter IV, the transition away from Aunt Marge's waltz is cleverly done with other references to dancing in a way that further emphasizes Marge's absurdity and the absurdity of the Dursley family as a whole—making them seem more dysfunctional and Harry's parents seem more desirable than they would have without this musical treatment.

Although "Aunt Marge's Waltz" ridicules the Dursleys and provides a laugh-track for Marge's misfortune, Harry himself is not immune to the position of ridicule in the third film. Indeed, in another set-piece from the same film, viewers are treated to the pleasure of seeing Harry's humorous misfortune when the disorderly Knight Bus makes repeated abrupt stops, accompanied by parallel gestures from the orchestra, which cause Harry to slam against the front window (PoA DVD 9:45—12:10).

Humorous Set-piece: The Knight Bus

Another scene, Harry's ride on the Knight Bus (with the musical set-piece "The Knight Bus"), also includes humorous audio-visual exaggeration and distortion. Additionally, this scene is an example of a humorous set-piece that the filmmakers added which was not in the original novel. The camera angles alternate frequently inside the bus, generally emphasizing diagonal perspectives (for instance when focusing up and to the side on the conductor, Stan Shunpike, and his grotesque blistering acne, PoA DVD 9:55), and the music likewise alternates instrumentation, emphasizing only one corner of the orchestra at a time (i.e., piccolo and strings, saxophone, vibraphone, and sound effects, alternated with a syncopated brass motif). Similarly, the bus moves through the city landscape with speed, careening around corners and emphasizing a "bumpy ride" (as the shrunken head at the front of the bus predicts), and the music adds to the exaggerated physical movement with fast, exaggerated musical gestures.

What aids in the spectacle is that the visuals are funny on their own, and the organization of alternating instruments and disjunct musical phrases is also funny on its own. Additionally, the combination of the aligning visuals and music make the bus ride appear even more fast, chaotic, and ludicrous than it would with either audio or visuals alone. In other words, music not only follows the physical movements of the bus, it uses more and bigger gestures to suggest that the bus is moving more than we see—adding to the craziness of the wild ride. This example provides support to my argument that the music in the third film expands and amplifies the narrative.

Additionally, there is witty dialogue incorporated into comedic bits. In fact, the form of the sequence of instrumentation seems to follow specific comedic bits more than the instrumentation follows the gestures of visuals. For instance, first, alternating racing

flutes/strings and syncopated brass establish the “bumpy ride” itself (PoA DVD 9:46—9:55). Then, jazzy saxophone licks and syncopated brass motifs accompany as Stan Shunpike and a shrunken head banter with Harry about his destination, The Leaky Cauldron (PoA DVD 9:56—10:12). Then, a new section with walking vibraphone and brass syncopation accompanies banter about muggles. A transition of sorts (including both syncopated brass and sound effects) accompanies a bit about an old woman in the crosswalk (PoA DVD 10:25—10:48). Then, a contrasting section with sustained and dissonant orchestral instruments accompanies Harry’s questions and Stan’s serious answers about the escaped convict in the newspaper, Sirius Black (PoA DVD 10:53—11:30). The next visuals return to comedy when the bus magically squeezes between two other oncoming buses, accompanied by a musically varied section (PoA DVD 11:34—12:05). Finally, the saxophone and syncopated brass motifs reoccur, and Harry comes to the end of his ride—but not before the bus taps a parked car, setting off its alarm (PoA DVD 12:06—12:14).

In at least one case, the music shows us an important movement that the visual does not, thus allowing for better rhythmic timing of a comedic bit. Much as the abrupt cessation of music makes room for humor in the second film, the sudden absence of music in the third film also allows for humor. When the music representing the Knight Bus stops suddenly, the space of silence allows for a humorous bit in which Harry loses his balance and flies forward, planting his face into the front window of the bus.⁷²⁰

There are three times that the bus stops abruptly along with the accompanying music—but one of the times is not in the visuals, but is set right with the music. The first

⁷²⁰ Much as the seasonal vignettes in the third film are represented with comedic bits, so too is there a form of comedic bits within this one set-piece. The different smaller and larger patterns of form between the film music and visuals that unify the film also provides another example of how the music amplifies the narrative from a small, detailed level, to the large, overarching level.

time, the bus slams to a halt at a crosswalk to avoid hitting a proverbial little old lady with a walker crossing the street (PoA DVD 10:31). The music and the movement of the bus stop at the same time, Harry loses his balance and slams against the window. The camera focuses on his humorously squished face against the glass, then the music and the bus continue on.

The second time, Ernie the driver pulls a lever and the bus slows down time (rather than truly stopping) so that it can collapse into vertical slimness and continue its path, passing between two oncoming buses (PoA DVD 11:47). The music slows down abruptly (just as the movements of the bus slow down abruptly), and the musical texture thins in order to feature an accordion. This is the one and only time that an accordion is used in the orchestral texture, and this appearance serves as a musical pun.⁷²¹

In linguistics, a pun is a lexical matter in which the ambiguity between two disparate meanings of a word (or sound of a word) are exploited.⁷²² In this musical pun, the accordion can represent musical genres (such as French cafe or Irish pub music) or can signify itself. As a representative of musical genres, the accordion is out of place in the orchestral jazz piece. However, as a representative of itself, the accordion is congruent with the visuals we see. The bus is an object that is collapsible, and so is the accordion, thus the music from an accordion serves as a pun on the visual of the bus becoming more narrow. The cessation of the orchestral texture allows for the musical pun to emerge.

⁷²¹ Another musical pun of sorts occurs when the portrait of the Fat Lady practices vocalizations, and ends up purposefully smashing a glass goblet after trying in vain to break it with the resonance of her awful voice. While the portrait of the Fat Lady has no relation to circus stereotype (i.e., a show is over when she sings), the occurrence of the musical vocalizations prompts the new association for viewers in a humorous way.

⁷²² Veatch, "A Theory of Humor," 202.

The third time the bus stops is at its destination, The Leaky Cauldron pub (PoA DVD 12:10). However, the peculiarity is that this time, the music stops first, then we see Harry slam against the front window (in quicker succession this time so that the gag still works), then we see the bus slow to a stop, hitting the car ahead enough to set off the car's alarm. Read that again: first the music stops, then Harry falls forward, then the bus stops. This sequence of events defies the laws of physics, and provides another example of how the music helps distort the visuals we see, and thus presents humor in a distorted way. It may be that the scene was intended to defy muggle-world science, or that it was edited with a mistake that the music was able to cover, or, better yet, that the sequence allows for two moments of humor instead of just one because the music sets the rhythm of when the bus stops, even though this is not yet seen. In so doing, we are able to enjoy the slapstick comedy of Harry's second slam into the bus window, and the extra twist of the magical bus setting off a modern-day car alarm.⁷²³

Indeed, even the introduction to the Knight Bus set-piece is presented in a humorous way. Just after Harry sees what looks like a menacing black dog in the foliage across his street (PoA DVD 8:05), a rickety-looking double-decker bus magically arrives and sounds a horn with the timbre of a circus clown prop (though with deeper resonance, PoA DVD 8:14). A bass clarinet solo (i.e., an instrument with a potentially humorous meaning)⁷²⁴ accompanies with a triple meter melody (akin to those from Prokofiev's *Peter and the Wolf*)⁷²⁵ as the conductor Stan Shunpike awkwardly reads his statement of

⁷²³ There is also the humorous incongruity that the bus can brake fast enough to avoid running over an old woman, but cannot brake fast enough to avoid hitting a parked car.

⁷²⁴ Much as Tchaikovsky embodies the odd character Herr Drosselmeyer with the unusual texture of viola, trombones, and tuba in *The Nutcracker*, so too does Williams use unusual instrumentation to embody odd characters in the first three Harry Potter films.

⁷²⁵ Although the melody is not exactly like the themes from *Peter and the Wolf*, the allusion may serve as a musical pun on Harry's sighting of the black, wolf-sized dog.

introduction about the bus in a low-brow English accent (that is, an accent with a humorous stigma; the music begins at PoA DVD 8:17). Furthermore, plucked bass and other instruments punctuate the movement when Harry takes a last look into the foliage beyond the bus to see if the menacing-looking dog is still there, and when Stan Shunpike peers out the door to look at Harry and to look where Harry is looking (PoA DVD 8:50—9:00). Without the musical punctuation, the movements are unremarkable, and perhaps even evoke mystery and fear about the black dog. With the musical punctuation, however, the scene is delightful.

Let us return to the general discussion of humor in *The Prisoner of Azkaban*. In the introduction to this section on humor, I suggested that many of the humorous events accompanied by music help to mitigate the aggressive and unfair elements in the Harry Potter narrative. (We also see this aspect in the description above, in which musical humor mitigates those elements that may be terrifying.) While the first two films emphasize more lighthearted comedy that balances and softens the harsher realities of Harry's journey, the third film emphasizes darker comedy that re-contextualizes aggression in both friendly and frustrating circumstances. This new approach suggests that life is often unfair (e.g., at Harry's home, on the bus, and at school), and there isn't always a subversive act to rectify the situation (as there is during the snowball fight), but there is often a humorous perspective if one chooses to see it. This philosophy is summarized by Professor Dumbledore during the opening feast at Hogwarts in the third film when he states, "Happiness can be found even in the darkest of times—if one only remembers to turn on a light." The relationship between Dumbledore's statement and the new notion of humor is re-inforced by the emergence of the "Double Trouble" theme in the background (DVD 26:43).

As the reader will remember from my comparison of approaches to magic and fantasy, “Double-Trouble” is a musical theme that evokes humor on more than one level: (1) the lyric text includes Shakespeare’s humorously macabre rhymes (e.g., eye of newt and toe of frog, and so on), (2) the lyric content implies mischief, which can be a form of humor, (3) the peculiar instrumentation includes bassoons and funny-sounding medieval instruments, and (4) the vocal performing forces include girl and boy students, and enormous croaking toads.⁷²⁶ Although the occurrence of “Double Trouble” is not as funny as other more directly humorous events, it does serve the story by reinforcing the intentions for humor.

Harry Potter and the Goblet of Fire: Lighthearted, Bawdy, and Deadpan Humor,
including Socially Transgressive Physical Behavior and Superiority

While the third film (*The Prisoner of Azkaban*) emphasizes humor bordering on the offensive, the fourth film (*The Goblet of Fire*) emphasizes humor bordering on the unremarkable. Viewed as a whole, *The Goblet of Fire* certainly contains lighthearted humor. However, at the level of the specific, much of the humor is so subtle, indeed deadpan, that some viewers may miss it. At other times, music may mitigate visual humor rather than reinforce it. According to Cross, understated humor is also at the opposite end of the continuum from crude, slapstick humor, and thus this film provides contrast with the first two as well.⁷²⁷ Furthermore, as previously stated, the fourth film

⁷²⁶ As discussed before, these are the visual performing forces. The song was actually performed by an all-boy choir, with added sound effects. While the singers perform this song very nicely, the act of singing and the vernacular tradition of the “fat lady” singing are parodied later on in the film when the woman in the Gryffindor painting, known as “the fat lady” tries to sing, but can only shriek (DVD 27:03). She tries to break a wine glass with her high note, but can not achieve it, so she smashes the glass instead, then exclaims, “Ah—Amazing! Just by the sound of my voice!”

⁷²⁷ Cross, “Frightening and Funny: Humour in Children’s Gothic Fiction,” 66.

minimizes the emphasis on magic, and therefore also lacks the potential for humor that the atmosphere of magic, as a violation of normalcy, provides.

Veatch points out that perceptions of humor can change from the moment of initial experience to later remembrances of the experience. “A commonly observed fact about life is the way that situations we go through change their character in our memory over time, so that they become first funny, and then sometimes unremarkable with greater distance.”⁷²⁸ The opposite can also be true—that an event that was experienced first as awkward, embarrassing, or frightening (or other) might later be perceived as funny with the distance of time. These observations may explain why theater audiences found the movie funny during initial viewings, yet why I have found it more difficult to provide detailed examples of humor now that I have viewed the film a number of times, yet also why I remember experiencing the film as funny (and therefore continue to perceive the film as somewhat funny without responding to specific events).

A major reason that comedic events are so difficult to pin down in the fourth movie is the lack of background music for narrative cueing. Several potentially humorous events may be lost on viewers because music is not present to guide the interpretation. The latter claim is supported by Cohen’s “Law of concern” in which music, when combined with other media, readily finds an object and ascribes meaning to the object.⁷²⁹ Without music, then, the object goes unfound and meaning is left un-ascribed.

For instance, when the elderly woman who attends the snack-trolley on the Hogwarts train asks Harry, “Anything sweet for you dear?” there could be a humorous

⁷²⁸ Veatch, “A Theory of Humor,” 174.

⁷²⁹ Annabel J. Cohen, “Music as a Source of Emotion in Film,” 263. Cohen follows the work of W. Tan and N. H. Frijda. This theory is also supported by Mary Ann Smart in *Mimomania*, who observes how the alignment of music emphasizes visual movement.

double-entendre that (1) she is selling sugary snacks and that (2) Harry has just made eye contact with Cho Chang (the girl he is sweet on). However, without musical punctuation or even a rhythmically timed visual cut-away from the trolley to Cho to indicate the trolley attendant's intention for the statement, the potential for humor is diminished (GoF DVD 14:16—14:27).⁷³⁰ As Veatch explains,

. . . if the two affective interpretations enter and leave the mind one after the other, and are not present at the same time, humor does not occur. This is why timing is so important in humor, because the simultaneous juxtaposition of contrary ideas in the mind. . . must be accomplished in some way.⁷³¹

This is different from the way that Williams's music punctuates a relatively unremarkable event in the third film (i.e., Harry looking into the foliage and Stan Shunpike looking there after him), and in so doing brings out humor that would probably not be perceived with visuals alone.

Similarly, when Filch, the Hogwarts caretaker, jogs into the Hogwarts Hall in a peculiar, high-stepping way, it is not clear whether it is funny or not, nor why it would be funny. In other words, there is a difficulty with comprehension, and there is no music to set it straight (GoF DVD 16:36). According to Veatch, in order for a visual to be funny, a viewer must simultaneously perceive something that is normal and something that violates normality. In the case of Filch's peculiar gait, the way that he is high-stepping may not be normal, yet given that Filch is a peculiar character, a peculiar gait may be normal for him. Moreover, if the viewer is to believe that Filch is behaving in a way that is strange even for his character, the event might be more humorous if the viewer were

⁷³⁰ There is a cut-away to Cho's face, but the visual is not rhythmically timed to heighten any humor. Thus, it is easy to register that Harry has made eye-contact with Cho while talking with the trolley lady, but not easy to register a connection between Cho and the words that the trolley lady uses.

⁷³¹ Veatch, "A Theory of Humor," 188.

given a clue or cue as to the motivation for this strange behavior (e.g., if he had ants in his pants, or was training in vain for the tournament).

Furthermore, some of the violations of propriety and order may be humorous to teen-agers, but may seem unremarkable to adults. For instance, when Hermione delivers a message to Harry saying, “Ron would like me to tell you that Seamus told him that Dean was told by Parvati that Hagrid’s looking for you” (GoF DVD 46:07—46:19) younger viewers may find it very humorous because the sentence is, at the same time, both grammatically coherent and illogical in its length, and made more illogical by the fact that Ron is standing directly behind Hermione when she delivers it!⁷³² However, older viewers may find the statement nearly unremarkable because it is normal for teenagers (such as Hermione, Ron, and Harry) to behave illogically, and therefore there is no real violation of normalcy in the delivery of the message. In this circumstance, as in the others, there is no background music to cue or clarify the event to indicate that the viewer should find it funny.

Similarly, in the potentially comedic set-piece in which students learn to waltz, “Practice Waltz” (called “Neville’s Waltz” in published materials), the visuals and dialogue may be funny, but the music is formal, and the phrases of the music and the visuals do not align, and thus do not punctuate the humor of the visuals and dialogue (1:08:25—1:10:30). This is in contrast to the emphasis on audio-visual alignment with “The Snowball Fight” in the previous film to highlight funny physical events. Just as Cohen, Smart, Damsholt, and others argue that music can emphasize movement through synchronization, so too, music may de-emphasize movements in favor of continuity and flow through a lack of synchronization.⁷³³ Table 6.3 describes how music and visuals

⁷³² Younger viewers at the midnight showing of this film laughed heartily at this line.

⁷³³ Annabel J. Cohen, “Music as a Source of Emotion in Film,” in *Music and Emotion.*, edited by Patrik Juslin and John Sloboda (Oxford: Oxford University Press, 2001). Mary Ann Smart, *Mimomania: music*

are paired in the set-piece montage. I use the term periodicity to describe how the music and visuals follow different cycles or patterns of development.

Following the work of Freud, Veatch reminds us that jokes with sexual content tend to elicit greater response than more innocent, lighthearted humor.⁷³⁴ Following suit, some of the few overt examples of music accompanying comedic visuals in the fourth film are for bawdy, physically inappropriate, or sexually awkward humor. Even so, music for these visuals does not tend to punctuate concrete visual bawdiness (though it sometimes confirms sexual undertones when visuals are ambiguous). For instance, when Hagrid lowers his hand to Madame Maxime's bottom while dancing at the Yule Ball, source music is present, but no particular musical gesture punctuates the motion (GoF DVD 1:22:15—1:22:21). Indeed, the visual probably does not need clarification: the visuals emphasize how Hagrid lowers his hand to Maxime's bottom, how Maxime returns his hand to her waist, and how Hagrid gives a sheepish look. However, even though the visuals are clearly presented, the cliché gesture may seem somewhat unremarkable to viewers who perceive Hagrid and Maxime as consenting adults (rather than as adults humorously behaving like adolescents at a student dance).

Some other examples of humor include sexual undertones, sometimes accompanied by music or sounds with sexual overtones. For instance when the bathroom ghost Moaning Myrtle attempts to cozy up to Harry while he takes his bath, the supporting music in habañera rhythm (with oboe melody and tambourine punctuation) affirms the sexual element of her advances (GoF DVD 1:27:22). The incongruity that a ghost (without sexual viability) is supported by music signifying the utmost level of

and gesture in nineteenth-century opera (Berkeley: University of California Press, 2004). Inger Damsholt, *Choreomusical Discourse: The Relationship between Dance and Music*. unpublished dissertation, 1999.

⁷³⁴ Veatch, "A Theory of Humor," 192.

Figure 6.3. The alignment of visuals with the “Practice Waltz” theme in *The Goblet of Fire* as an example of overlapping periodicity resulting in continuity, but not humor

Phrase Measure	Beat	Description of Visuals
Intro 1-2	1	Ron and Professor McGonagall assume waltz position
A 3-4	1	Ron and McGonagall waltz (she counts against the music)
5-6	1	Weasley twins hum and mime dancing
A' 7-8	1	Harry and the Weasley twins exchange comments at Ron's expense
<hr/>		
	9	Female students quickly get up to dance
	10	(In contrast), male students hesitate to get up to dance
B 11	“ “ “ “ “	
	12	Focus on (timid) Neville
	13	Neville gets up to dance first/segue to Gryffindor dormitories
<hr/>		
	14	Segue to Gryffindor dormitories
B' 15		Neville practices dancing in his pajamas
	16	Harry and Ron watch Neville through the door
	17-18	Focus on Neville's footwork (motion against the music)
A 19	2	“ “ “ “
	20	Harry and Ron watch Neville through the door
	21-22	Focus on Neville's armwork and concentrating face
<hr/>		
A' 23-25		Harry frets with Ron about how to ask a girl to the Yule Ball
	26	A group of girls look down their noses at the two boys
B 27	2	“ “ “ “ “ “ “
	28	Harry smiles sheepishly at the group of girls
	29	Harry continues on his way without asking any one to the ball
	30	Ron comments that Harry can face a dragon (but not a girl)
B' 31-32	“ “ “ “ “ “ “ “	
	33-34	A group of Beauxbatons girls snubs Harry and Ron
trans. 35	1	Fleur and another group of Beauxbatons girls pass by
<hr/>		
	36	Hagrid talks to Madame Maxime about his childhood
C 37-46	2	“ “ “ “ “ “ “ “
A 47-51		Maxime picks something off of Hagrid's beard and eats it
A' 52-55		Hagrid and Maxime continue to talk
B 56	“ “ “ “ “	
<hr/>		
	57	Viktor Krums trains on the beach, passing Hermione
	58-59	A gaggle of girls follows Viktor on the beach
B' 60-61		Viktor makes eye contact with Hermione
	62-63	Hermione clears her throat and looks away, blushing
Coda 64-65		Girls continue to follow Viktor
<hr/>		
	66	Segue to Harry and Ron in study hall

This table shows how the phrases of music follow one pattern of periodicity while the potentially humorous visual vignettes follow another pattern of periodicity such that major sections from each column do not align. Additionally, changes in camera angle and characters' physical gestures tend not to align with strong beats within the musical measures (or with beats at all, in most cases). I include dividing lines between the visual vignettes in order to more clearly show how the audio-visual relationship provides continuity, but not comedic emphasis or rhythmic punctuation.

sexuality (through the allusion to Bizet's *Carmen*) comes off as absurd, and also funny.⁷³⁵ Furthermore, her advances on the unwilling and uncomfortable Harry allow the viewer to experience pleasure at his pain. As we will see, this is an important thread—that is, pleasure from Harry's pain—among the examples depicting sexual awkwardness. Another tendency in these examples is that either the music or the visuals seems to balance out the matter of sexuality, making the situation potentially humorous, instead of truly sexual or threatening.⁷³⁶

Two examples mix absurd characters with potentially inappropriate physical touch for a humorous effect.⁷³⁷ In each case, the relationship between music and movement both creates humor and leaves room for viewers to feel uncomfortable about the situation. Indeed, this discomfort may align with director Newell's intentions to represent the awkwardness of newly realized sexual identities and tensions. First, the unethical journalist witch Rita Skeeter exhibits a visibly uncomfortable physical closeness with the Tri-Wizard tournament contestants (in proximity, touch, and dialogue), and second, Professor "Mad-Eye" Moody's imposter transfigures Draco Malfoy into a ferret and foists him down his colleague's trousers. In contrast to some other examples of humor, these transgressions—enacted by adult characters upon underage characters—may be perceived as offensive to some adults while younger audiences may find them merely comedic. Additionally, the examples may seem funnier on first viewing and less funny after viewers know more about the *mal* intents of the perpetrators. Both scenes are accompanied by music that is extremely theatrical, compared with the

⁷³⁵ I discuss this example again in the context of gender and sexuality in the following chapter.

⁷³⁶ I address the musical representation of gender and sexuality in greater detail in the next chapter, and focus on the role of music in creating humor here.

⁷³⁷ These circumstances may be perceived as non-socially sanctioned transgressions because they transpire between adults and teenagers.

rest of Doyle's music in the film. Even so, the approach in each scene is different from Williams's theatrical approaches in the first three films. Most significantly, Doyle's approach leaves space between the viewer and the visuals, rather than drawing us in completely. I provide a longer case study of Rita Skeeter's scene below (GoF DVD 39:02—41:27). A shorter description of the ferret scene follows.

An Example of an Absurd Character and Transgressive Physical Behavior: "Rita Skeeter's Quick-notes Quill"

When Rita Skeeter arrives at Hogwarts to interview the Tri-Wizard champions for her tabloid magazine, she greets them with inappropriate physical gestures (GoF DVD 39:25). First, she strokes Fleur Delacour's cheek with her dangerous-looking fingernail before giving Fleur's face an audible swat with her hand, then she musses and tossles Cedric Diggory's hair, and finally, she puts her arms around the waists of the two Hogwarts lads, Cedric and Harry. The visual appearance of Rita—a cross between Marilyn Monroe and Cruella de Vil—further implies the potentially sexual implications of such touch, as do the awkward glances and grimaces exhibited by the students. While none of these visuals are accompanied by music, Rita's close-quarters interview with Harry in the broom closet (called a broom cupboard in the film) is accompanied by a theme I call "Rita Skeeter's Quick-notes Quill"—or "Rita's Quill" for short.

The matter of musical alignment with visuals in the broom closet involves a couple of layers. First, I will explain what the music and visuals do, then I will address what the music and visuals do not do. The music begins prompted by a dialogue motif, consisting of a question Rita asks followed by the answer Rita gives before others might answer. When Rita asks who of the four competitors is willing to speak with her first, an awkward silence occurs, then she announces that she will "start with the youngest!"—

that is to say, with Harry. This dialogue motif is followed by a laugh-track style descending scale motif (a “tiddle-tiddle-ti” rhythm played by flutes and a double reed) that sounds like a quick musical chuckle (GoF DVD 39:52). This musical chuckle affirms the humor of Rita’s conversation transgression, and also prescribes the perverse pleasure of watching Harry squirm in the awkward situation.

The musical motif leads right into the main musical theme just as Rita leads Harry into a broom closet, and viewers are introduced to her magical, green, Quick-notes feather quill—a pen that writes what she wills it to write, rather than transcribing the words that are spoken. This is important. The music is not Rita’s leitmotif, and therefore does not follow Rita’s entrance or movement. Instead, the music follows the magic quill pen as it writes on a notepad beyond the viewer’s sight. This is different from Gilderoy Lockhart’s humorous theme in the second film, which aligns with the presence of Lockhart.

First, flutes gesturally ascend to a trill, then descend to another trill (against a bass and celeste accompaniment) as the quill flies around (GoF DVD 39:53). Then, the texture of the theme reduces to a bass and celeste vamp to make way for dialogue in which Rita’s words contribute to more sexual tension and indirectly insult Harry (GoF DVD 40:00). “*Sigh* This is cozy,” she says as she moves closer to Harry in the closet. “Uh, it’s a broom cupboard,” he responds flatly. “You should feel right at home then,” she insults, alluding to his childhood bedroom at the Dursley’s house. The music responds to her quip with another, slower, descending chuckle motif (i.e., ti-ti ti-ti ta, at GoF DVD 40:12). As before, the musical laugh-track affirms the transgressive pleasure of watching Harry negotiate an awkward situation.

During the so-called interview, Rita asks three main questions, and the music follows the form of each—that is to say, the music follows the speed of of Rita’s pen as it

takes notes from the interview. Each of the long-winded questions is framed in a deceptive, misleading way, and as the dramatic tension caused by Rita's fallacious words increases, the music shifts from the general theme (i.e., a sequence of ascending and descending flourishes) to an ostinato vamp (i.e., a musical signifier for tension), to singular punctuated notes that are placed in alignment, then in counterpoint to Rita's cutting words. A brief pause occurs while Harry either stumbles over his answer or denies the premise of Rita's question, but the music returns even before Harry is finished responding. In other words, much as Rita does not wait for an answer at the beginning of the scene, the music tells us that she also does not wait for Harry's answer during the interview before deciding what to write. This interpretation of her behavior is confirmed after Rita poses the last question, and Harry glimpses her notepad, exclaiming "Hey! My eyes aren't glistening with the ghosts of my past!" (GoF DVD 41:22)

The music is generally congruent with the visual movement of Rita's quill, and, in being congruent, alerts us to the humor of Rita's unethical journalism by punctuating Rita's deceptive words and overlapping with Harry's answers. However, this alignment with subtext is rather subtle, as the music is not very loud (save for a few punctuating notes), and there is little about the musical material that suggests that Rita herself is an unethical character. For instance, the notion of ridicule is used in both the second and third films when framing a dangerous being in a humorous light.⁷³⁸ Gilderoy Lockhart's theme conveys ridicule with the swift melodic transitions between flourishes and trills without any harmonic (or symbolic) depth. While the "Rita's Quill" theme includes flourishes and trills, it accompanies the quill's movements, not Rita's, and therefore fails to comment on her absurdity. Likewise, in the third film, students use the "Ridikulus" charm when combatting the boggart in Professor Lupin's classroom, and the changing

⁷³⁸ Similarly, as we will see, the next film uses the notion of paradox to humorously accompany a villainess with music.

styles of music (dissonant orchestral to melodic swing) indicate when students are able to use humor to distance themselves from the terrifying illusions. In contrast, there is not as much comic distancing in Rita's scene. Indeed, the visual ridicule in the scene seems to fall on Harry, who must endure Rita's excruciatingly awkward interview.

Even though Rita's physical actions and proximities seem inappropriate, the background music neither addresses these events nor re-frames them as humorous. Instead, the background music responds to Rita's transgressive dialogue. This provides an example of how the music mitigates the sexually transgressive behavior that might otherwise seem overtly offensive. Even so, because the background music is really representing the movement of the pen, it does not directly mitigate Rita's transgressive character (as the ridicule of Lockhart's theme does, for instance). In this way, the music informs viewer reaction to potentially humorous events, but also leaves room for discomfort with the transgressions—much as the other characters experience discomfort with Rita's physical behavior. In other words, there is something funny about the way that Rita comes up with her own answers before others have a chance to respond, but there is also something offensive about the way her character causes harm and discomfort without remorse. According to Veatch, this is often the crux of the matter of humor: the certain perception that “It's okay,” and “It's not okay” simultaneously.⁷³⁹ Furthermore, the way the music facilitates (viewer) pleasure of Harry's misfortune provides an example of how the film inducts viewers into the adolescent social landscape that Newell called “mean and nasty” with “sexual tension” under the surface.

Let us now return to the discussion of another absurd character with transgressive physical behavior—namely, Alistair “Mad Eye” Moody and the ferret scene. In the ferret scene—the scene in which Professor Moody's imposter transfigures Draco Malfoy into a

⁷³⁹ Veatch, “A Theory of Humor,” 185.

ferret—the duality of comedy and discomfort is portrayed more overtly in the accompanying music (GoF DVD 50:48—51:36). In a cartoonish style, several melodic gestures follow visual gestures, emphasizing the humor as Draco (in the form of a ferret) receives yet another comeuppance (this time for drawing his wand to cast a spell against Harry). The ferret is volleyed into the air, spun in circles, then thrust into Vincent Crabbe’s trousers—causing both physical discomfort and embarrassment to both involved. Much as the “Rita’s Quill” theme does not directly address the suggestion of sexual tension in Rita’s transgressive actions, so also the music in the ferret scene does not address the suggestion of sexual tension when Draco-as-ferret is forced into his male friend’s pants.

However, at the same time that the music is energetic and includes gestures that parallel movement, the music is also dissonant, melodically and harmonically distorted (much more so than in “Aunt Marge’s Waltz”), and relatively low in volume. The discordance in the music creates an incongruity with the humorous visuals, and alerts the viewer that something is wrong with the scenario. Furthermore, the low volume keeps the viewer from being completely engaged in the ferret frenzy. In other words, much as the music provides comic distancing for the rather violent physical humor, so the music also provides distance from complete involvement in the scene. This distancing may serve the dramatic narrative by allowing viewers to see the malevolence behind Professor Moody’s actions at the same time that we see the foreground humor. This interpretation may be especially valid for those who are aware that it is Moody’s evil imposter, not Moody himself, who transfigures Malfoy.

Another plausible explanation is that the discordant music simply reflects Moody’s scarred, warped personality.⁷⁴⁰ When my spouse broke up in laughter over the

⁷⁴⁰ This provides another example of how Doyle’s music facilitates more than one interpretation.

scene, I asked him about it and he replied, “It’s funny because Moody is nuts—his actions are all over the place! You wanted me to say ‘it was the music,’ didn’t you? Well, it wasn’t the music.” While the music does not seem loud enough to create the chaos, it may be just loud enough to support it. As such, for some, the humor in the scene may be more about witnessing Moody’s ill-advised actions than it is about the aggression against Malfoy and Crabbe. As well, laughter may be a “strategic mechanism to minimize embarrassment.”⁷⁴¹ This also relates to Veatch’s notion of superiority humor, in which “humor involves other people screwing up, but doesn’t involve the perceiver screwing up.”⁷⁴²

Two other comedic bits deserve brief consideration, both of which rely on the pleasure of watching others “screw up.” The first bit involves the odd-ball groundskeeper, Argus Filch, who prematurely fires the starting cannon for both the second and third Tri-Wizard events (GoF DVD 1:31:46 and 1:52:34—1:52:38). The relationship between Dumbledore’s verbal countdown and the early arrival of the cannon sound create the humor, which is based on rhythmic surprise, and on the realization that Filch has erred.⁷⁴³ Furthermore, in the context of so many other scenes with sexual undertones, the bit may subversively suggest that Filch suffers from sexual dysfunction (which similarly relates to superiority humor and also to ridicule). The second bit involves the pep band (i.e., the brass and percussion players) at the third Tri-Wizard event, who fall into musical disarray on two occasions when their march is interrupted by dialogue (GoF DVD 1:50:57 and 2:10:16). In this bit, the sounds themselves are funny—

⁷⁴¹ Veatch, “A Theory of Humor,” 204.

⁷⁴² *Ibid.*, 188.

⁷⁴³ The countdown only occurs the second time. It may be less clear to viewers that the cannon fires early in the first occurrence.

the disintegration of the musical texture and the fizzling of individual instruments—as is the perception of musical ineptitude (i.e., the presence of superiority humor), and the violation of musical propriety. Likewise, in the context of pervasive sexual tension in the film, the sliding, descending pitches as the music grinds to a stop may symbolically suggest a different kind of sexual dysfunction (which likewise relates to superiority humor, and also to ridicule). However, the second occurrence of the bit happens in the background visuals of Cedric’s dead body. As such, the bit may not be perceived as funny in the second context.⁷⁴⁴

My assessment that the fourth film is less overtly funny than the other films (and moreover is less overt in the relationship between music and humor) is in contrast to statements made by the film’s director. In the CD liner notes for *The Goblet of Fire*, Mike Newell wrote, “When [Doyle] looked at Harry Potter and *The Goblet of Fire*, he immediately plugged into the excitement and craziness that was in the story. He saw his job as bringing out the fun, exotically-colored, noisy, and above everything else, anarchic world of a school.” Further, Newell comments that Doyle “has a wonderful sense of humor—he used to be a comedy actor—and so he plugged straight into the comic potential of the story.”

As I have shown, this quality is harder to see in much of this film than the preceding others because so many potentially humorous moments transpire without helpful commentary from referential music. Additionally, musical themes that do include gestures that parallel visuals (such as for “Rita’s Quill” and the ferret scene) also include incongruencies that mitigate the humor. Years, and multiple viewings after this movie

⁷⁴⁴ Similarly, the bawdy slapstick bit when Hagrid lowers his hand to Maxime’s bottom follows on the heels of Hermione’s sadness and discouragement at Ron’s behavior toward her. The same music is used for both visuals—Hermione and Hagrid and Maxime—and the effect suggests that we should care about Hermione’s feelings, but not care so much; or conversely, that we should not care about Hermione’s feelings in favor of laughing at Hagrid and Maxime. Either way, the comedy is mitigated by the whiplash of emotional information.

was released, I remain unconvinced that Doyle's music is either "crazy," "fun," "noisy," "anarchic," or necessarily "exotically colored." Either Doyle did not bring out the humor as much as he might have, or there was not much humor to begin with—both are plausible conclusions when considering that Newell stated his intent to focus on real-life elements of the story shaped as a thriller, and likewise, wanted Doyle to musically represent the "rich, dark, and scary tones of the thriller story." Perhaps, also, the humor might be better perceived in Doyle's music if the volume were fuller in the mix. Further, it was Newell's intent to depict the subtleties of British school culture, and therefore, the elements of humor may be more accessible to those who are insiders in that culture. With this in mind, we might also remember that the previous films presented an American version of British humor (i.e., through the design of American directors and a Hollywood composer), which may have unfairly predisposed some viewers to a less accurate understanding of British humor in cinema.

*Harry Potter and the Order of the Phoenix: Peekaboo, Mischief, Caricature, Irony,
Satire, and Dance Music*

As I have argued in so many of the other sections of this dissertation, Yates and Hooper seem to integrate the approaches of their predecessors into their own style and interpretation. For instance, the fifth film combines low and high forms of humor together, and the darker realities of Harry's story are balanced with the often absurd nature of his circumstances. Further, some humorous visuals are accompanied with parallel musical gestures, some accompanied by atmospheric music; yet only a few are

left unaccompanied.⁷⁴⁵ “There a lot fewer cute wizarding tricks in this one,” noted interviewer Rebecca Traistor.⁷⁴⁶ However, the fifth film also returns to the limited use of musical signifiers for magic, thus re-establishing the topsy-turvy magical atmosphere that potentially facilitates humor. Screenwriter Michael Goldenburg explains,

We embraced the idea that the characters were growing up, the books were growing up, and the films should grow up as well. David and I are similar, and we wanted to work against our biases, which tend to be darker. We were both aware of that, and made an effort where we could to have some fun, but we also wanted to be true to Harry's experience, which is an adolescent experience—which when you look back on it may seem embarrassingly morose or earnest or angry or over the top, but that's how it feels when you're inside it.⁷⁴⁷

When we explore the uses of music for humor in the fifth film, we find comedic musical relationships with dialogue, with peculiar scenarios, and with visually choreographed set-pieces. What we find most often is the application of melodic dance rhythms and stigmatized instrumentation (e.g., clarinets and bassoons instead of string textures) to symbolize lighthearted situations. The frequent use of dance rhythms provides an example of how the music allows viewers to feel delight about humorous circumstances. However, the use of satire in some examples allows for intellectual responses as well.

⁷⁴⁵ For instance, when Order of the Phoenix member Nymphodora Tonks makes her own hair turn colors and her own nose grow into animal shapes as a party trick at dinner, no music or sound effect registers these background visuals (OotP DVD 15:20).

⁷⁴⁶ Rebecca Traister, “Harry Potter and the art of screenwriting,” *Salon.com*, July 11, 2007. http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed July 7, 2008).

⁷⁴⁷ *Ibid.*

Peekaboo Humor

Veatch explains that Peekaboo is a game that is often entertaining to very young children, but less entertaining to older children and adults. Nevertheless, the fundamentals of peekaboo humor are at work in some of the comedic events in the fifth film. Hypothetically, when a caretaker hides his or her face from a toddler in the game Peekaboo, it may seem to the young child that the structure of the world has been upturned in a potentially threatening way. When the caretaker reveals his or her face, the toddler often laughs. Veatch explains, “When at first something seems badly wrong, and all of a sudden it turns out that it is really okay, one frequently laughs. This may be called ‘relief laughter.’”⁷⁴⁸ In *The Order of the Phoenix*, there are a few occasions for surprise and relief akin to Peekaboo for which the orchestra accompanies the perceived threat with an abrupt crescendo, but does not accompany the resolution in order to allow for the calm of relief (and viewer laughter).⁷⁴⁹ Although the frequently-used music for this stinger motif (“surprise!”) was discussed in the previous chapter as an example of mystery, the chart below clarifies how the motif allows for relief humor.⁷⁵⁰

⁷⁴⁸ Veatch, “A Theory of Humor,” 197.

⁷⁴⁹ This is a convention typical of the of Max Steiner model of Classical Hollywood style, according to Gorbman (*Unheard Melodies*, 88-89).

⁷⁵⁰ Another example of relief humor in the fifth film uses the opposite convention from a Stinger: a dead silence. When Minister Fudge finally acknowledges Voldemort’s return by exclaiming “He’s back!,” the silence that follows affirms how his epiphany has fallen flat with those who have been arguing the matter for years. Additionally, the event of humor itself allows for comic relief after the lengthy battle scene between Voldemort’s minions and the members of Dumbledore’s Army and the Order of the Phoenix.

Table 6.4. Occurrences of peekaboo and relief humor accompanied by abrupt orchestral crescendi in *Harry Potter and the Order of the Phoenix*

DVD	Potentially threatening situations (Peekaboo)	Non-threatening Resolutions (Relief)
8:23	Harry hears people breaking into his bedroom at night.	It turns out to be the Order, come to rescue him.
12:48	A door creaks open at Order headquarters.	Ron and Hermione greet Harry
13:52	Harry, Ron, and Hermione hear a sudden violent noise.	Fred and George magically appear (“apparate”).
14:54	Harry and Mrs. Weasley hear a sudden violent noise.	Fred and George magically appear.

This chart provides examples of peekaboo humor in which that which is unseen (left column) is perceived as threatening (with the interpretive help of abrupt orchestra crescendi), but is soon revealed to be non-threatening (right column). In these occurrences, the relief of the non-threatening resolutions creates a potential for relief laughter.

There are several musical themes that use nostalgic dance rhythms as one basis for conveying humor.⁷⁵¹ These rhythms include those used for soft-shoe tap-dance, light jigs, schottisches, and polkas.⁷⁵² Veatch explains how in linguistics, stigmatized forms or dialect features may be perceived as funny by the majority group members.⁷⁵³ The tap-dance quality of many of the musical pieces in the fifth film functions similarly as a stigmatized genre of music associated with vaudeville entertainment, with provincial traditions, and with so-called lower forms of music practices (as presented in the context of a classical orchestral film score).

For instance, when the Weasley twins use their magical “extendable ear” to mischievously eavesdrop on a confidential meeting of Order of the Phoenix members, the polka-like *pas-de-basque* rhythm of the accompanying music (as well as the use of bassoon for the melody) conditions the viewer to expect a humorous scenario with

⁷⁵¹ Here, I am addressing something different than my discussion of waltzes and other dances in the fourth film. While waltz music is used for waltzing in *The Goblet of Fire*, dance music in *The Order of the Phoenix* occurs only in the background score, and does not accompany dance on screen.

⁷⁵² Additionally, the “Fireworks” theme discussed in previous sections features a 3+3+2 rhythm which is conventional for many African and new-world dances.

⁷⁵³ Veatch, “A Theory of Humor,” 202.

potentially humorous results (OotP DVD 14:02). Indeed, when Hermione's cat, Crookshanks, begins to play with the ear like a toy on a string, their mischievous attempt meets a comedic end. This provides an example of how music sets the atmosphere but does not follow every physical gesture. New music, no longer in a dance rhythm, takes over to broadly depict the speed and gestures of the cat's movements (OotP 14:35). When Crookshanks ultimately captures the ear, the sound effects accompany the pounce with a "splat" sound (OotP DVD 14:44), and the music stops. This provides an example of how Hooper's music engages in a discourse of its own, much as the two comedic bits (the Weasley's mischief and Crookshank's mischief) compete in the visual discourse

Likewise, when music in single jig rhythm accompanies as Mr. Weasley awkwardly attempts to navigate a muggle-world underground turnstile, the music alerts us to the potential humor in the transitional scene without paralleling each gesture as Mr. Weasley misunderstands the relationship between his ticket and access to the Tube (OotP DVD 17:42). This approach allows the filmmakers to interject a lighthearted moment without drawing attention completely away from Mr. Weasley's more serious mission of delivering Harry to his trial at the Ministry of Magic. Because Mr. Weasley's trouble with the turnstile is in the foreground of the visuals, the music does not need to explain the details of the comedic bit.

Indeed, this is not the first time in the film that a jig rhythm reinforces a moment of humor. One of the very first scenes in the film establishes with music and visuals that much is terribly wrong—and also pleurably wrong—with Harry's life in the muggle world, and represents the incongruency with a metaphorical tap-dance. The following description of the scene explores how visuals and music depict grotesque caricatures, incongruencies, and the humor of what David Huron calls "prediction response."⁷⁵⁴

⁷⁵⁴ David Huron, *Sweet Anticipation: Music and the Psychology of Expectation*. (Cambridge: Massachusetts Institute of Technology, 2006), 12.

An Example of Dance Music Conveying Humor: "Justice" and a Metaphorical Jig

When Harry returns home to the Dursley house after fighting off an unprecedented Dementor attack in his muggle neighborhood of Little Whinging, the visuals introduce viewers to Mr. and Mrs. Dursley with grotesque caricatures (OotP DVD 5:30). As previously stated, caricature is one form of comic distancing which mediates the threat of adversaries. "Cruel individuals who are made ridiculous through gross exaggeration and who possess no redeeming features seem unreal, almost comic-strip figures, and this provides comic distancing."⁷⁵⁵ This distancing can reduce tensions and make audiences more comfortable when watching horrible character behavior because it assures the audience of its fictionality. In the case of the Dursleys, viewers may become more comfortable with the family's abusive attitudes because they are made uncomfortable by Mr. and Mrs. Dursley's inappropriate personal behaviors.

First, the camera introduces Petunia Dursley, who is scantily clad in a baby-doll sundress (i.e., a style of dress that is incongruent with her age-group), and who reclines with her legs spread as she sweats and fans herself (i.e., a presentation that violates Petunia's intentions for propriety). Furthermore, when the television in the living room announces that the weather is "hot," it may suggest an uncomfortably suggestive *double-entendre* relating to Mrs. Dursley's appearance. Next, the camera introduces the morbidly obese Vernon Dursley through a fish-eye lens perspective as he lurks in the light of the refrigerator door with a spoon dangling from his mouth as he eats ice cream from the carton (OotP DVD 5:44).

Although no background music accompanies these visuals, the grotesque caricatures and the distorted perspectives set up the topsy-turvy nature of Harry's muggle

⁷⁵⁵ Cross, "Frightening and Funny: Humour in Children's Gothic Fiction," 59.

life. This is different from the way that the other films establish the topsy-turvy nature of the magical world and it provides an example of how the filmmakers for the fifth film engage the viewer in the experience of the unexpected.⁷⁵⁶ Nevertheless, by establishing this new expectation—that the Dursley family seems more farcical than the magical world—it also prompts the awareness that circumstances could go from bad to worse for Harry.

Indeed, when the Dursleys see the effects of the Dementor attack in their son Dudley's vacant, terrified features, they blame Harry (OotP DVD 5:54). Just as Vernon sputters out how he will take no more of Harry's "nonsense," an owl abruptly flies into the living room bearing a letter (OotP DVD 6:14). The owl drops the letter on the couch, but apparently flies into something himself, and drops clumsily to the floor—clearly an allusion to Errol the owl's comedic motif in the second film. At this point, those viewers who know about the magical letter motif (also witnessed in *The Sorcerer's Stone* and *The Chamber of Secrets*) know for certain that circumstances have indeed gone from bad to worse for Harry—with pleasurable results for the viewer. Music psychologist David Huron explains that people can derive great pleasure from negative outcomes when they have the "satisfaction at having correctly anticipated this dismal outcome."⁷⁵⁷ Background music emerges with the arrival of the letter, and plays into this dismal anticipation of the visuals with tremolo strings and walking bass (OotP DVD 6:22).

When the envelope "opens" (so to speak) into the form of a cartoonish face (OotP DVD 6:29), a woman's stern voice explains that the Ministry of Magic has accused Harry of a criminal activity (for using the Patronus charm to save himself and Dudley from the

⁷⁵⁶ We also saw this upturned approach in our previous examination of the "Fireworks" theme, which developed from order into chaos, instead of Hooper's usual organizing principle of discordance leading to concordance.

⁷⁵⁷ Huron, *Sweet Anticipation*, 12.

Dementors), that Harry has been expelled from Hogwarts, and that the undersigned is “hoping you are well, Mafelda Hopkirk.” The dialogue given by the letter is full of incongruencies and absurdities that may be perceived as funny by those who see the progression of “bad to worse.” For instance, it is absurd that Harry should be charged criminally for defending himself, and incongruent that the undersigned hopes he is well even as she delivers devastating news to him. The accompanying music affirms that we should feel pleasure at this pain by accompanying Mafelda’s words with parallel clarinets playing dance-like dotted rhythms (OotP DVD 6:46), then erupting into a soft-shoe or jig rhythm motif played by celeste over strings and walking bass (OotP DVD 6:57).

It is over this jig that the visuals provide another fish-eye perspective of Vernon Dursley, who comedically hisses out the pronouncement, “Justice!” (OotP DVD 7:03). This moment may be funny for viewers for several reasons. It is funny because we saw Harry’s spite against Aunt Marge Dursley play out in the third movie, and in a case of turn-around is fair play, we see the Dursley’s spite against Harry play out in this movie. Perhaps there is pleasure in seeing Vernon Dursley win out just once! From a different perspective, this moment provides a new example of how even Harry is not immune to ridicule (much as he is not immune to it when he is repeatedly slammed against the front window of the bus in the third film). In other words, the fact that Harry has to endure enormous trials does not free him from being the butt of less harmful, humorous circumstances. Indeed, this also relates to the notion of self-fulfilling prophecy, or “the prediction response,” as Huron calls it. We may find the scene funny because we suspect that someday, somehow, Harry’s limited luck will run out at the Dursley’s. Moreover, the particular alignment of the music with the pronouncement of “justice” is funny because it metaphorically shows how Vernon Dursley’s insides are doing a little jig—and

furthermore, suggests a humorous incongruity because Dursley's size would likely prohibit him from really dancing with any ease.

However, what we see from the description above, is not how music establishes humor for an entire scene or scenario, but rather, how music and visuals are coordinated throughout the scene in order reach a pinnacle of humor at the end. This is significant because Veatch points out that “complexity seems to increase the degree of perceived humor, so that if a joke is seen to contain several hidden violations, it will be funnier than if fewer were noticed.”⁷⁵⁸ Perhaps, by extension, a humorous event is perceived as funnier if it includes several different kinds of violations. This is different from the set-piece approach in which the form of a musical piece and visual perspectives are aligned throughout (usually to emphasize physical humor), and also different from the approach of inserting specific comedic bits amidst other non-humorous material (often to emphasize bawdy or slapstick humor).⁷⁵⁹

Although the example above concerns a more delicate interplay of complex visual and musical humor, the fifth film also includes conventional set-pieces in nostalgic dance rhythms that exhibit so-called lower forms of humor. For instance, the jovial, 12/8 “Room of Requirement” theme frequently aligns with visuals to emphasize ideas and movements, and also includes specific musical gestures to parallel comedic action or to function as a laugh-track.⁷⁶⁰ For instance, the music makes way for dialogue when Ron suggests that if the room is really a “room of requirement” it might appear when someone

⁷⁵⁸ Veatch, “A Theory of Humor,” 181.

⁷⁵⁹ We see the latter, inserted slapstick approach in Moaning Myrtle's habañera scene in the fourth film. First visuals show the comedic bit of Myrtle making advances on Harry, accompanied by the habañera theme; then the visuals focus on narrative progress, showing both Harry and Myrtle underwater together (Harry without clothing on), yet with no musical suggestion of humor or sexuality.

⁷⁶⁰ The music for the set-piece begins at OotP DVD 58:37.

really needs the toilet (OotP DVD 58:28), then a sound-effect from the room creates a descending groan-like gesture (OotP DVD 58:31). Similarly, when Ron, who has been acting smugly, is stunned and stupefied by Hermione's practice spell, the music responds to the comedic awkwardness by having a bassoon (i.e. a characteristically awkward-sounding instrument) take over the melody of the already jovial-sounding theme, while the visuals continue on, showing how Ron's brothers bet money against his magical prowess (OotP DVD 1:00:09—1:00:35).

Professor Umbridge's Schottische

Perhaps the most important dance rhythm theme in the film is Professor Umbridge's schottische, which also conveys humor through incongruity.⁷⁶¹ As composer Nicholas Hooper describes in the CD liner notes, "Umbridge, the fluffy, mean, cruel, and increasingly mad witch from the Ministry of Magic who takes over Hogwarts has an insistent and slightly irritating tune that carries on oblivious to the harm it does. While Umbridge is cruel and unyielding, her facade is paradoxically sweet. Hooper's musical theme for Umbridge is congruent with her facade rather than with the character's dramatic truth; an approach that Verdi believed could make tragedy all the more tragic."⁷⁶² However, this approach may also be both humorous and engaging at the same time.

According to Veatch, something unremarkable "may be exaggerated so that in its exaggerated form it is a violation of norms of personal behavior or appearance."⁷⁶³ This

⁷⁶¹ The music for this set-piece begins with a tremolo string preparation at OotP DVD 46:02. The main melody begins at OotP DVD 46:18.

⁷⁶² De Van, *Verdi's Theater*, 256.

⁷⁶³ Veatch, "A Theory of Humor," 203.

certainly relates to the previous description of the Mr. and Mrs. Dursley, and can also be related to both Dolores Umbridge's fluffy pink appearance and her insipid musical theme in a schottische dance rhythm. According to Cross, exaggeration is not subtle, but incongruity in caricature (such as with Umbridge, who is presented as both fluffy pink and malevolent) can be subtle, and is considered a higher, more cognitive type of humor.⁷⁶⁴ "Such humor relies upon . . . [the] perception of something unexpected, illogical, or inappropriate in some way to [the] normal view, which strikes [the perceiver] as funny."⁷⁶⁵

The film representation of Dolores Umbridge also provides an example of comedic satire and irony.⁷⁶⁶ Veatch explains,

In (written) satire, a situation containing a violation is presented without any explicit acknowledgement of the existence of the violation(s). The violations are presented deadpan, as though there were no violation at all, so that the reader must detect or miss the violation on her own, actively using her own moral conscience.⁷⁶⁷

Similarly, Cross explains how the effect of irony comes from "below the surface, saying much more than it seems to be saying."⁷⁶⁸ According to Cross, ironic humor is "particularly vulnerable to misunderstanding" because the perceiver must be able to (1)

⁷⁶⁴ Cross, "Frightening and Funny: Humour in Children's Gothic Fiction," 61.

⁷⁶⁵ *Ibid.*, 61.

⁷⁶⁶ The difference between satire and irony is subtle, and there is little agreement about the division between the two concepts. The research from Cross and Veatch on satire and irony shows how these two concepts are often intertwined in the service of humor. As we see, their descriptions of each emphasize the common characteristics.

⁷⁶⁷ Veatch, "A Theory of Humor," 202.

⁷⁶⁸ Cross, "Frightening and Funny: Humour in Children's Gothic Fiction," 67.

distinguish falsehood from truth, (2) “infer another’s beliefs” (rather than perceive a statement as a mistake), and (3) “infer another’s intentions” (rather than perceive a statement as deceit).⁷⁶⁹ In short, the perceiver must be able to discern the combination of conflicting messages within a single code.⁷⁷⁰ Following Cross’s argument, an unreliable character such as Umbridge is a characteristic vehicle for irony because of the viewer’s suspicion of deceit.⁷⁷¹

While Umbridge’s verbal statements as a ministry official at Hogwarts are often the opposite of what is right and just (and in some cases they parody statements made by modern world leaders), the background music that accompanies Umbridge (i.e., the theme “Professor Umbridge”) consists of musical codes that are the exact opposite of what is meant. This type of explicit contradiction is called “stable” irony, and, through patterns of performance, may contribute to prolepsis (i.e., foreshadowing), which Cross relates to the “pleasures of the humor of expectation and comic anticipation.”⁷⁷² This is an important ingredient in the humor of the fifth film because, as Cross argues, long anticipated and expected humor can be just as satisfying as that which surprises us.⁷⁷³ Indeed, when the viewer is led to anticipate something funny, it contributes to “superiority humor,” for which the viewer is “allowed the satisfaction of knowing more than the characters.”⁷⁷⁴

⁷⁶⁹ Cross, “Frightening and Funny: Humour in Children’s Gothic Fiction,” 66.

⁷⁷⁰ *Ibid.*

⁷⁷¹ *Ibid.*, 67.

⁷⁷² *Ibid.*, 69.

⁷⁷³ *Ibid.*

⁷⁷⁴ *Ibid.* Note, however, that this is a slightly different definition of “superiority humor” than Veatch uses when he explains the pleasure at believing oneself to be superior to another.

However, the ability of viewers to interpret the intentions of filmmakers is an important ingredient in the ability to find Umbridge's theme humorous. In the grand visual montage highlighting Umbridge's new Ministry role as "Hogwarts High Inquisitor," the theme is congruent with visuals in many ways, and clearly presents musical conventions for humor. First, tremolo strings accompany the depiction of Umbridge's rise to power much like a pitched drumroll before a spectacular event (OotP DVD 46:02). Then, as previously noted, when the main theme begins, the skipping, simple, child-like melody is congruent with Umbridge's facade of innocent sweetness (OotP DVD 46:18). As she walks the Hogwarts halls with a speed congruent with the tempo of the theme (though not overtly aligning with the pulse of the added tuba, OotP DVD 46:32), several of Umbridge's acts and inquisitions do align directly with downbeats of phrases and other major pulses in order to emphasize humor. Many of these acts are aggressively physical—such as when she magically disentangles two teenage sweethearts, when she forces some loosened tie knots back toward the throats of the wearers, and forcibly tucks in students' shirt tails (OotP DVD 46:41, 46:51, and 46:54). She destroys the magical fireworks with which the Weasley twins are playing during a lull in the music, but then the music returns with a bassoon laugh-track (OotP DVD 47:18).

Furthermore, when she interrogates each of the Hogwarts professors, dialogue tends to align with the onset of musical phrases or with important rhythmic pulses. For instance, when she interrogates Professor Snape, the viewer has the pleasure of seeing him receive a comeuppance, in that she taunts him much as he taunts Harry throughout the series (OotP DVD 46:57). Umbridge's cheerful disposition and accompanying music are in contrast to Snape's sombre expression. Likewise, there is a humorous juxtaposition between her rapid-fire questions and his slow, measured responses.

Moreover, the onset of each character's dialogue aligns with the beginning of a musical phrase, thus suggesting a metaphor of choreographed dance to describe the folly of Umbridge's inquisition.⁷⁷⁵

Nevertheless, the incongruity between the lighthearted theme and her underlying malevolent intentions (as already discussed) creates a dramatic tension that is experienced alongside the humorous tension. For some viewers, the dramatic tension is felt more strongly than the humorous tension, and the irony comes across as offensive rather than funny. For instance, a colleague (who generally favors the approaches in the first films over the approach to the later films) specifically mentioned the inappropriateness of Umbridge's lighthearted theme as a signifier for a cruel character. "I hate that theme!" he exclaimed during our conversation. For this viewer, the distinction between falsehood and truth in the drama was clear (following Cross's requirements for the comprehension of irony), but he was unable to rectify for himself the contradictions that the film puts forth. In other words, for him, and perhaps for other viewers as well, the overlay of comedy over tragedy makes it all the more tragic, rather than all the more funny.

While a deep analysis of the sixth film, *Harry Potter and the Half-Blood Prince*, is beyond the scope of this dissertation (as the DVD has not yet been released), there are many notable examples of musical humor in the new installment. For instance, when a tune resembling "Comin' Through the Rye" accompanies the funeral of the giant spider Aragog (called "Farewell to Aragog" on the CD), it may simply reference Scottish culture (through Robert Burns) with humorous overtones (regarding "when a body meet a

⁷⁷⁵ When, in the same vignette, Ron laughs at Snape's discomfort, Snape smacks him in the head with a textbook—on a downbeat, of course. This provides another example of layers of humor (similar to the layers of mischief between the extendable ear and the cat). For instance, first we may find Umbridge's behavior funny, but then find Snape's discomfort even funnier, then find Ron's misfortune even funnier yet.

body”), or it may serve as an allusion to James Joyce’s reference to “Tomorrow will be your funeral, comin’ through the rye” in *Ulysses*, which adds another layer of subtextual wit and humor.⁷⁷⁶ A different piece, the music for Professor Slughorn’s schmoozing party (called “The Slug Party” on the CD) is presented as a caricature of lounge-style Latin jazz much as the party itself is visually presented as a caricature of such events. Instead of using a musical piece that sounds “real,” and letting the music slip in and out of conversations and vignettes, Hooper’s music includes only those musical elements that tend to be heard in noisy social situations—conga drums, cymbals, rhythmic harmony parts, and a few melodic gestures. As well, a hybrid musical piece alluding to both “The Room of Requirement” and Umbridge’s Schottische set-pieces from the fifth film accompanies a new set-piece while students learn a complex, dangerous potion in Professor Slughorn’s classroom (called “The Living Death” on the CD). Much as in Umbridge’s theme, the rhythm of “The Living Death” aligns with humorous movements and dialogue during the scene, and the lively dance rhythm serves as commentary—indicating the paradox of creating a potentially deadly potion with such delight, and also indicating the irony of how Professor Slughorn is under the delusion that his actions do not have harmful consequences (much like Umbridge’s similar delusion).

Summary and Conclusions

As we have seen in this chapter, two of the main narrative elements that appeal to viewers of the Harry Potter films—magic and humor—are in fact presented in very different ways by each set of collaborators. While there are similarities to be sure (e.g., the use of “Hedwig’s Theme” as a signifier for magic, no matter how infrequent; and the

⁷⁷⁶

James Joyce, *Ulysses*, “Episode 8.” http://www.online-literature.com/james_joyce/ulysses/8/ (accessed November 30, 2009).

use of aggressive forms of humor) there are several differences as well. Furthermore, while both magic and humor consist of violations of the order of the normal world, there is not necessarily a connection between the approaches to magic and the approaches to humor over the course of the films. For instance, the approaches to magic in the first two films are quite similar, while the filmmakers chose to add new kinds of humor to the second film besides those they had used in the first film. While the third and fifth films both use “Hedwig’s Theme” a handful of times for key events in the story, the third film emphasizes macabre humor with incongruous and interrupted pastoral melodies, while the fifth film highlights ironic humor by means of nostalgic dance rhythms.

Over the course of the films, we see a shift from more lighthearted humor, to humor that may be deemed offensive by some. For instance, in the third film, aggressive humor unabashedly ridicules characters and violates the sanctity of life. In the fourth film, some humor stems from suggestive sexual circumstances that may seem inappropriate. In the fifth film, the humor that revels in Harry’s misfortune and that fails to overtly acknowledge cruelty may be perceived as offensive by those wishing for dramatic truth.

Additionally, of course, we see a variety of categories of humor. There tends to be more so-called high humor in the later films, but so-called low humor is used throughout. While this study did not provide an exhaustive examination of visual humor, nor a comparison of humor between the books and the films, the mere exploration of how music contributes to humor in the films provides the following categories: lighthearted, cartoonish, socially sanctioned transgressions, violations of propriety, musical humor in character leitmotifs, dark and macabre humor, irreverent and distorted humor, bawdy humor, deadpan, socially transgressive humor, two forms of superiority humor, peekaboo, mischief, caricature, and irony and satire.

We also examined different musical methods for bringing out humor. Sometimes music is present for humorous visuals, sometimes it is not. Sometimes music aligns with the humorous movements, while in other cases, music only provides a humorous atmosphere. Sometimes music punctuates only certain events, while in some set-pieces, important musical and visual events align throughout. Importantly, music often gives a subjective perspective through which to perceive humor. For instance, while Gilderoy Lockhart's theme signifies Lockhart himself, Rita Skeeter's theme signifies her pen. The difference between these approaches creates a difference in the way we perceive the characters.

We saw a number of examples in which music plays a greater than average role in the suggestion of humor. For instance, the counterpoint punctuation of Stan Shunpike's conversation with Harry makes an otherwise unremarkable scene seem delightful. Similarly, the inclusion of an accordion during the Knight Bus ride creates a pun that would not be present with visuals alone. In the fifth film, music creates the interpretation that the mischief of Crookshanks the cat trumps the mischievous attempts of the Weasley twins. Furthermore, some of the films include recurring motifs for which music set the stage and silence gave the punchline. These motifs include Errol's clumsy flight, Buckbeak's bats, the bluebird who blows up in the Whomping Willow, and the "surprise" motif.

Veatch argues that there is a continuum from the unremarkable to the offensive, in which humor lands somewhere in between, depending on the perceiver. As I have argued, the different Harry Potter films include different categories of humor, and different shades of humor ranging from the unremarkable to the offensive. Because some of the humor is lost on some, and some of the humor is perceived as offensive by some, this examination of the varied approaches to humor over the course of the film provides

an explanation for why the films resonate differently with different viewers.

Furthermore, this exploration supports my hypothesis that the series as a whole may resonate with more viewers because more stylistic options are included.

I have argued that the differing aesthetic perspectives applied by each team of filmmakers are generally congruent with perceptions of the narrative in its original novel form, yet have also noted that each collaboration gave only a limited perspective due to the limitations of working in film. This argument rings true for the discussion of humor as well. Rowling's books certainly include the categories of humor that are highlighted in the films, and according to some, Rowling's books include many more. However, what we have not yet examined is how the large number of musical events in Rowling's books (as briefly mentioned in the section on magic) stack up with the representations of these musical events in the films, and vice-versa. In the next chapter, I interrogate the ways that the film representations of (source) musical events are both similar and different to their presentations in Rowling's novels.

CHAPTER VII
 FOLKLORE AND VERNACULAR TRADITIONS AT THE NEXUS OF MUSIC AND
 GENDER: A COMPARISON BETWEEN MUSICAL EVENTS IN HARRY POTTER
 NOVELS AND FILMS

Introduction

This chapter presents my findings from a comparison between the ways musical events are described in Rowling's Harry Potter novels and how these events are represented in the film version of each book. I show how a relationship to folklore and vernacular traditions is a common factor between music-making in the books and representations of music-making in the films, and how representations of gender are often at odds between examples from the books and those in the films. In short, while Rowling's written descriptions of music-making include equal opportunity for female and male participation, expression, authority, and power, music-making in the first five films is represented with status quo gender bias and specificity, and lacks equal opportunity for female and male participation, expression, authority, and power.

From the moment *Harry Potter and the Philosopher's Stone* (the original British title for *Harry Potter and the Sorcerer's Stone*) reached bookstores, readers, writers and publicists launched discussions of gender.⁷⁷⁷ First, there was speculation because of the

⁷⁷⁷ John Granger, *The Hidden Key to Harry Potter* (Hadlock: Zossima, 2002). Lana A. Whited, Introduction to *The Ivory Tower and Harry Potter* (Columbia: University of Missouri, 2002).

author's anonymity. In agreement with her publicist, Joanne Rowling originally authored the books as the ambiguously named "J. K. Rowling" so that her feminine identity would not deter young boys from picking Harry Potter from the shelves. The simple deceit may have worked. Before long, *Harry Potter and the Sorcerer's Stone* gathered fame as the fiction book "appropriate[d] by adolescent boys, [who are] not traditionally a large presence in the reading market".⁷⁷⁸ Even after Rowling's feminine gender became known, book sales continued to skyrocket.⁷⁷⁹ Adolescent girls seem to enjoy the Harry Potter saga just as much as boys, and adults without children are following the tale as much as those with children.⁷⁸⁰

Other questions about gender agency within Harry Potter books and movies have been discussed at a grass-roots level. While surfing various Harry Potter web sites over the past years, I noticed active on-line discussions regarding issues of gender, power, and authority. For these discussions, Harry Potter followers e-mailed their personal opinions which were then posted for all web-surfers to view. In several cases, readers debated whether Rowling's books are "feminist" in nature. While some readers cited Rowling's elevation of the smart and opinionated female character Hermione Granger (over other prettier, softer-edged female characters such as Pansy Parkinson and/or the Patil twins) as an example of feminism, other contributors claimed that Rowling used too many stereotypical male and female roles which undermined the potential for gendered

⁷⁷⁸ Lana A. Whited, Introduction to *The Ivory Tower and Harry Potter* (Columbia: University of Missouri, 2002), 10.

⁷⁷⁹ Ibid.

⁷⁸⁰ Granger, *The Hidden Key to Harry Potter*, 6.

agency.⁷⁸¹ According to Whited's introduction in *The Ivory Tower and Harry Potter*, serious academic interest in Harry Potter developed by August 2000.⁷⁸² Academic theorists in literature, gender, and folklore took up similar discussions of gender, power, and authority in the form of conferences and publications, often coming to similarly mixed conclusions as had the non-academic website opinion posters.⁷⁸³ However, no record through internet or library searches indicates that any of these discussions of gender in Harry Potter broached the issue of music.

Discussions of music for the Harry Potter movies also eventually appeared on web sites, but these discussions likewise did not acknowledge that the music could include meaningful information about how the narrative stood up to issues of gender, power, and authority. It is my focus in this chapter to show how the music presented and represented in the Harry Potter narrative—especially music within folk and vernacular traditions—offers meaningful information about the creators' (e.g. Rowling, the film directors, and music composers) ideologies of gender for the narrative. In other words, I will show how gender and gendered ideas are presented in Rowling's musical descriptions and represented in the film music for Harry Potter.

Ideas of metaphorical gender representation in contemporary music for dramatic performance can be traced to historical practices beginning in the late sixteenth and early seventeenth centuries. Research from Susan McClary, Mary Ann Smart, and Gilles de Van shows how specific musical codes have represented gender difference in music for

⁷⁸¹ The phrase "gender agency" is used in contemporary feminist research to define circumstances in which all genders may not overtly have equal power, but have equal access to function beyond stereotypical roles. This is addressed later in the introduction in greater detail.

⁷⁸² Lana A. Whited, Introduction to *The Ivory Tower and Harry Potter*, 1.

⁷⁸³ Ibid., 10. Eliza T. Dresang, "Hermione Granger and the Heritage of Gender," in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri, 2002), 211.

live drama of various kinds since early Baroque times. McClary shows how early music for drama followed the cadence of speech, imitating gendered rhetorical styles through metaphors in music.⁷⁸⁴ Smart explores how both words and the ideas behind them (e.g. text and subtext) were represented in classical forms of dramatic music in the nineteenth century.⁷⁸⁵ Similarly, de Van argues that composers such as Verdi were masterful at layering information into the music in addition to building beautiful melodies.⁷⁸⁶ Unlike Claudia Gorbman's classic book about music for film, *Unheard Melodies*, this literature examines case studies of dramatic works from the musical canon (although McClary also addresses a late twentieth-century music video piece).⁷⁸⁷ An analysis that combines Gorbman's film approach with gender case studies from historical music dramas provides a more complete picture of how Harry Potter film composers use historically gender-coded music in the contemporary film medium.

Gendered representation in music can also be analysed through an ethnomusicological lens. Many ethnographers have explored how music reflects and/or reinforces cultural norms about gender, authority and power. While not all societal issues are reflected in music, most musical structures reflect important social ideologies. For instance, many cultures with hierarchical music organizations also have hierarchical social organizations. Norman Stolzhoff's research for *Wake the town and tell the people* shows this by explaining how strong social hierarchies in Jamaican culture are reflected

⁷⁸⁴ Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota, 1991). See especially Chapter Two for the seventeenth-century.

⁷⁸⁵ Mary Ann Smart, *Mimomania: Music and Gesture in Nineteenth-century Opera* (Berkeley: University of California Press, 2004).

⁷⁸⁶ Gilles De Van, *Verdi's Theater: Creating Drama Through Music* (Chicago: University of Chicago Press, 1998).

⁷⁸⁷ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987).

in the competitive style of urban dancehall music.⁷⁸⁸ Similarly, those cultures with more egalitarian musical roles often exhibit relative egalitarianism in social structures. For instance, Michelle Kisliuk's work with members of the BaAka culture in central Africa supports others' claims (such as those made by Alan Lomax) that BaAka society functions with relative egalitarianism (as reflected in their cooperative music-making), but also shows the complexities of gender relationships (as seen in gender-specific music traditions) that are sometimes in contrast to the Lomax's generalization.⁷⁸⁹ Likewise, cultures that treat genders differently in the realm of music also tend to treat genders differently within society. This is witnessed in Jane Sugarman's research with Prespa Albanians which explores how cultural ideals for distinct gender roles are performed in the context of gender-specific music-making and dance.⁷⁹⁰

What could a gendered analysis of music from Harry Potter books and movies support or disprove regarding the treatment of gender in the folk groups of British society within the Harry Potter narrative? With regard to an ethnomusicological method of addressing a socio-musical question, my focus is two-fold: first, to discuss and analyze how music and musical events are described in Rowling's novels, and second, to discuss and analyze how these musical events are represented for the subsequent movies by film directors and composers.

⁷⁸⁸ Norman C. Stolzoff, *Wake the Town and Tell the People: Dancehall Culture in Jamaica* (Durham, NC: Duke University Press, 2000).

⁷⁸⁹ Michelle Kisliuk, *Seize the Dance!: BaAka Musical Life and the Ethnography of Performance* (New York: Oxford, 1998).

⁷⁹⁰ Jane C. Sugarman, *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings* (Chicago: University of Chicago, 1997).

There are many challenges in approaching the gendered aspects of J. K. Rowling's *Wizarding World* from a musical cultural standpoint.⁷⁹¹ First, in the novels there is no musical notation. While all sorts of musical events are described in books I-VII, and metered, rhyming lyrics are sometimes printed, Rowling does not use musical transcriptions. Second, there is no real-world culture described. Although the "muggle" (non-wizard) culture is mainly set in Great Britain, the *Wizarding* culture, which is so thoroughly explained throughout the majority of the story, is imagined. Nevertheless, folklorists have considered the *Wizarding World* in terms of a true culture:

From the beginning of the series, Rowling introduces her readers to a culture that differs markedly from their own. *Wizarding* society is described in a fashion that entices the audience to want to be a part of it. This society can be seen as a distinct folk group, with a cultural identity paralleling that of a national group. The characters in the series also undergo rites of passage similar to those children and adolescents go through in real life.⁷⁹²

Although *Wizarding* society is described as markedly different from Euro-American culture, Rowling also gives readers clues about the parallels between her *Wizarding* society and real cultures through continual references to British-Irish and, when appropriate, European culture and folklore. Her descriptions include allusions to folk beliefs, folk practices, and folk music (as well as other day-to-day music practices and events). For this reason, I contextualize her musical descriptions by comparing them to living folk and vernacular music traditions in Britain and Europe. Additionally, I analyze

⁷⁹¹ Even the naming of Rowling's magical world as the "*Wizarding World*" has been gendered by scholars who distinguish witches from wizards when identifying genders separately, but lump genders together under the umbrella-term "wizard" when referring to the Rowling's magical culture as a whole. When possible I choose to use the term "magical world," but also use the term "*Wizarding world/culture*" when specifically referring to Rowling's imaginary society.

⁷⁹² Jann Lacoss, "Of Magicals and Muggles: Reversals and Revulsions at Hogwarts" in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri 2002), 67.

and compare excerpts from musical scores for the first five movies—with the understanding that while this music might be inspired by Rowling's written story, it was written at least one or more steps removed from Rowling's original expectations.

The intent of this study is to show how a musical analysis of Harry Potter books and films adds to the existing literature on both (1) gendered agency in Harry Potter and (2) gendering in music for drama. In so doing, this study also contributes to the research on literary adaptations in film that has come to be known as ideology study. That is to say, when a film adaptation includes different narrative choices from the original literature, the film may also present a new ideological perspective about humanity and culture. I show that while Rowling's Wizard culture clearly resembles Euro-American patriarchal systems with all their shortcomings, there is also ample room for male and female agency among Rowling's characters.⁷⁹³ In general, musical events that are presented with gender equality and agency in the novels are represented with less equality and agency in the films. In some cases, I will discuss how the background (non-diegetic) music from the first five Harry Potter movie scores reflect historical practices for coding dramatic music in gendered ways. I address music descriptions from the book using epistemological approaches from ethnomusicology and music examples from films and soundtracks for the first five films with approaches from music theory, choreomusicology, and film studies in order to support this claim. This chapter addresses issues of gender and music in Harry Potter's world in two main sections. First, I introduce some of the ways that other scholars have critically approached gender issues in Rowling's work. Then, I analyze some of the significant musical descriptions found in Harry Potter books I-VII in terms of gender. As applicable, I will make comparisons between book descriptions and corresponding aural examples from the film scores.

⁷⁹³ I follow the philosophical definition of agency which describes a person's capacity to make choices—often evidenced by the provision of choice and the availability of different options.

Previous Approaches to Harry Potter and the Matter of Gender

Several aspects of the Harry Potter phenomenon have been scrutinized regarding gender, gendering, and gender bias. For instance, sources such as John Granger's *The Hidden Key to Harry Potter* claim that the Harry Potter books have sold more copies than any other book in recent history—perhaps due to the relatively untapped, young, male readership previously mentioned. The phenomenal sales record led to gendered dialogue regarding Rowling's potential place in the canon of literature. Perhaps because qualitative evaluations based solely on Rowling's gender would not be tolerated in contemporary times, critics have often turned Rowling's strengths and successes into shortcomings. While it is not the purpose of this document to make a judgement on this matter, it is relevant to the discussion of gender to report on the ways the issues swirling around Rowling's work have been framed. For instance, critics such as folklorist Jack Zipes claim that Potter popularity itself suggests its inappropriate consideration as literature—if everybody likes it, it can't be good.⁷⁹⁴ Additionally, Zipes claims that because Rowling puts her own twist on the folklore and mythology that she describes, her tale becomes “fake-lore” instead of “folklore.” Ironically (considering Zipes' background in folklore), it is a major theoretical tenet of the folklore discipline that folktales and mythologies must continue to have variation in order to remain folkloric. In other words, if folklore remains static, it dies. Therefore, one can argue equally that Rowling maintains folk traditions by invigorating them with her own ideas.⁷⁹⁵

⁷⁹⁴ Granger, *The Hidden Key to Harry Potter*, 17.

⁷⁹⁵ I do not argue that the Harry Potter narrative *is* folklore, but rather that Rowling draws on folklore and folklore variations for her own story, as is the prerogative of any storyteller in Western folklore traditions, and/or any literary author.

Perhaps this is similar to the ways that young people and adults have fueled the Harry Potter phenomenon from a grass-roots (i.e. folkloric) level, as opposed to the ways that books considered to be “literature” are prescribed from the top down. The global popularity of the Harry Potter saga (the novels have been translated into several languages) reflects the shared cultural tastes of a globalized folk group consisting of young readers and those in their parents’ and grandparents’ generations. In other words, Rowling’s work is both commended and condemned for her ability to inspire folk of today’s generations. Whited writes:

I suspect that Harry Potter books’ unprecedented success has been both a blessing and a curse. A fairly common stereotype is that notion that works of great literary or artistic value do not enjoy commercial success. This is a stereotype, not a prejudice. . . . However, some critics extrapolate from this stereotype the notion that commercial success and literary value are mutually exclusive at worst or inversely proportional at best.⁷⁹⁶

Similar to Granger’s and Whited’s formulation of the stereotype that commercial success negates literary worth, some have dismissed the potential musical worth of film music that is commercially successful. Some believe that because film music isn’t meant to be heard per se, but rather to be passively taken in as a medium subordinate to the narrative of the film, that it loses its capacity to achieve high art. This matter may be linked to a larger social perception of gender in which dominance equals masculinity, and subordination denotes femininity, as discussed by musicologists Susan McClary and Mary Ann Smart, as well as cultural historians such as Edward Said. In the twentieth and twenty-first centuries, many music composers, theorists, and critics have argued that music as so-called art must be for the sake of music alone, and must not be bound to

⁷⁹⁶ Whited, Introduction to *The Ivory Tower and Harry Potter*, 7.

audience preferences. In this view, film music (i.e. a popular genre that caters to audience tastes) cannot be high art. Notably, even as a so-called high art, music for music's sake has grappled with social perception as a so-called feminine art (albeit still dominated professionally by men) in many Euro-American societies.⁷⁹⁷ If the music is subordinate to both visual narrative and audience preference, then music itself is no longer dominant, and is therefore further feminized. Furthermore, dramatic musical works, such as opera and (and even more so) ballet, have also been historically perceived as subordinate to the visual dramatic elements, as discussed by Inger Damsholt, Mary Ann Smart, Gilles de Van. This kind of subordination has also been perceived in social consciousness as a feminization of music for drama and thus, by association, has furthered the existing perceptions of film music as a feminine medium that is outside of the musical canon.⁷⁹⁸

Other critics such as Harold Bloom seem to attack Rowling's gender by claiming that Rowling's writing isn't literature because it cannot be easily compared with the writing of other (male) literary authors such as C. S. Lewis or Samuel Clemens.⁷⁹⁹ It is precisely because these male critics have downplayed Rowling's success because of her popularity and through comparison to the fore-fathers (rather than fore-mothers) of literature that others such as Granger have become suspicious of gender bias—or more to

⁷⁹⁷ Judith Tick, "Charles Ives and Gender Ideology" in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (Berkeley: University of California Press, 1993), 83-106.

⁷⁹⁸ This is not to say that opera and ballet composers have not been accepted into the musical canon. However, the exclusion of ballet music (beyond Stravinsky's Rite of Spring) in mainstream music history courses, and the exclusion of operatic music from mainstream classical radio stations, each for varied reasons, point to social emphasis on instrumental and vocal music free from the confines of narrative representation. To be fair, however, some classical music stations do play film soundtracks.

⁷⁹⁹ Granger, *The Hidden Key to Harry Potter*, 17. Whited, Introduction to *The Ivory Tower and Harry Potter*, 8.

the point, gender exclusion.⁸⁰⁰ Perhaps Rowling's folkloric topics and younger target audience also aid perceptions that her work is subordinate to other fiction appealing to adults. For instance, Edward Said points to the ways that superstition (e.g. folklore and mythology) is perceived as subordinate to so-called scientific truths. Thus, Rowling's folkloric fantasy may gain less attention than other so-called science-fiction fantasy.⁸⁰¹ Similarly, the telling of folk tales (and children's storytelling in general) was historically within the female sphere in Euro-American culture. Acknowledged famous folklore collectors such as the Brothers Grimm often gathered their stories from un-named women. Furthermore, the notion of young-people's culture has been historically subordinate (and feminized) in comparison to adult culture. Although critics continue to debate Harry Potter's place in literature, and while supporters recognize the need for longevity before such claims can be justly argued, the female organizer of *The Ivory Tower and Harry Potter* writes, "So the answer to the question of whether Harry will be taken seriously by those within the 'Ivory Tower' appears to be a resounding 'yes'."⁸⁰²

I am indebted to Whited's organization of *The Ivory Tower and Harry Potter* for a number of critically written resources cited in this essay. In "Hermione Granger and the Heritage of Gender," Eliza Dresang writes about one of the substantial dialogues concerning Harry Potter characters and gender.

⁸⁰⁰ One of the most popular book of the nineteenth century, "Uncle Tom's Cabin," was also written by a woman, and is also typically excluded from literature anthologies—even in contemporary times.

⁸⁰¹ Although Ursula LeGuin is perhaps the most famous female author of science-fiction novels, the genre as a whole appears dominated by male authors. Incidentally, some critics of the Potter novels, such as John Pennington have argued that Rowling "ripped-off" material (such as Fluffy the Three-Headed dog) from Le Guin's novels. In fact, Rowling borrowed the idea from a much older source—Greco-Roman mythology.

⁸⁰² Whited, "Introduction," in *The Ivory Tower and Harry Potter*, 2.

Hermione, as both a name and a persona, has raised considerable interest among literary critics and the public in general. . . . Moving on beyond her name, more substantive discourse has focused on feminist issues in relation to both Hermione and other less central female characters in the books. Reviewers, literary critics, and other readers have pondered the question of gender representation. “Well I was just wondering about the sexism in the series. Do you think it exists, even when J. K. Rowling is a woman?” queried one thoughtful thirteen year old.⁸⁰³

In this introduction Dresang references the observation that while Hermione is a strong character, she is still secondary to the male hero, Harry Potter. Furthermore, there are few fully developed female characters aside from Hermione. This claim is also argued by Christine Schoefer who writes, “The world of everyone’s favorite kid wizard is a place where boys come first.”⁸⁰⁴ In interviews, however, Joanne Rowling has claimed that she never consciously intended to write a feminist text, and that characters were developed for the purposes of telling a story the way she thought it should be told.⁸⁰⁵

I was writing the books for six months, before I stopped and thought: Well, he’s a boy. How did that happen? Why is he a boy? Why isn’t it Harriet? And number one, it was too late, Harry was too real by then for me to try to put him in a dress. That wasn’t going to work. And then there was Hermione—and Hermione is an indispensable part of the books and how the adventures happen. And she is so much me that I felt no guilt about keeping the hero who had walked into my head. You know, it was

⁸⁰³ Dresang, “Hermione Granger and the Heritage of Gender,” 211.

⁸⁰⁴ Christine Schoefer, “Harry Potter’s girl trouble,” *Salon.com*, 2000. http://www.123people.com/ext/firm?ti=person%20finder&search_term=christine%20schoefer&search_country=US&st=person%20finder&target_url=http%3A%2F%2Fdir.salon.com%2Fstory%2Fbooks%2Ffeature%2F2000%2F01%2F13%2Fpotter%2F§ion=weblink&wrt_id=217 (accessed November 16, 2009). See also Rod Liddle’s “Hogwarts is a winner because boys will be sexist neocon boys,” *Times Newspapers Ltd.*, July 21, 2007. http://www.timesonline.co.uk/tol/comment/columnists/rod_liddle/article2116237.ece (accessed November 16, 2009).

⁸⁰⁵ Dresang, “Hermione Granger and the Heritage of Gender,” 220.

uncontrived. It wasn't conscious. That's how he happened. So I kept him that way.⁸⁰⁶

Furthermore, Mimi Gladstein points out that the hero of the Rowling's story has equally one female and one male friend, which is in contrast to many other hero epics which include only one male sidekick.⁸⁰⁷

Regarding Hermione, Rowling states that the character "was most consciously based on a real person, and that person was me. She's a caricature of me when I was younger."⁸⁰⁸ In an interview available on *The Chamber of Secrets* DVD, Emma Watson, the young actress who plays Hermione, commented that she enjoyed seeing how Hermione developed a richer personality during her second year at Hogwarts School of Witchcraft, and that she believes that Hermione thoroughly enjoys being the only girl among male friends. In a separate printed interview, Watson states,

I have too many friends on the set, and I love Hermione too much. I couldn't see anyone else playing her. It would have killed me. There's so much of me in her. . . . I'm a bit of a feminist. I'm very competitive and challenging.⁸⁰⁹

Both Rowling's and Watson's comments regarding the character Hermione support the potential for the character's individual agency—that is to say, the ability of the character to extend beyond mere caricature and expected traditional gender roles.

⁸⁰⁶ Ibid.

⁸⁰⁷ Mimi R. Gladstein, "Feminism and Equal Opportunity: Hermione and the Women of Hogwarts" in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, ed. David Baggett and Shawn E. Klein (Chicago: Open Court, 2004), 49-60.

⁸⁰⁸ Dresang, "Hermione Granger and the Heritage of Gender," 212.

⁸⁰⁹ Movie Magic, "Harry Potter: Hero of Hogwarts," *Life Story*, February 6, 2006, 17-18.

Potter followers and scholars have observed Rowling's interesting and crafty use of names for her characters. Considering both naming and gendered identity, Dresang points to the historic and mythological lineage of strong, brave and otherwise notable Hermiones from which the name of Rowling's character stems, agreeing with David Lucking that, "the history of a name will also be the history of an identity."⁸¹⁰ This is not unlike the ways that film music brings in cultural and musical coding from other usages. When music is perceived as masculine or feminine it is because of the history of its identity within cultural and/or musical spheres. Susan McClary writes:

Beginning with the rise of opera in the seventeenth century, composers worked painstakingly to develop a musical semiotics of gender: a set of conventions for constructing "masculinity" or "femininity" in music. . . . These codes change over time—the "meaning" of femininity was not the same in the eighteenth century as in the late nineteenth, and musical characterizations differ accordingly. To be sure, many aspects of the codes are strikingly resilient and have been transmitted in ways that are quite recognizable up to the present: for instance, musical representations of masculine bravura or feminine seductiveness in *Indiana Jones* movies resemble in many respects those in Cavalli's seventeenth-century opera. But if some aspects of the codes prove stable, it is not because music is a "universal language," but rather because certain social attitudes concerning gender have remained relatively constant throughout that stretch of history.⁸¹¹

Additionally, Dresang mentions the elevation of Hermione's given name in comparison to those of her male compatriots: while Harry and best-friend Ron are often called "Potter" or "Weasley" respectively, Hermione is rarely called by her surname "Granger" in Rowling's novels.⁸¹² Similarly, Justin London writes how musical leitmotifs in film

⁸¹⁰ Dresang, "Hermione Granger and the Heritage of Gender," 213.

⁸¹¹ McClary, *Feminine Endings*, 7–8.

⁸¹² Dresang, "Hermione Granger and the Heritage of Gender," 212.

can function as proper pronouns function in language.⁸¹³ As was discussed in an earlier chapter, John Williams wrote a leitmotif for the first two Harry Potter films representing friendship which is applied equally to support the presence of Harry's two best friends, Ron Weasley and Hermione Granger. In other words, the background music makes no distinction between Harry's female and male friends.

Rowling's characterizations in names also spills into the realm of music. In the following interview excerpt she refers to Professor Dumbledore (who is the headmaster of Hogwarts School of Witchcraft and Wizardry which Harry Potter attends), and to Hedwig (who is Harry's indispensable—and female—white owl):

I love names, as anyone who has read the books is going to see only too clearly. . . . Dumbledore is an old English dialect word for bumblebee, because he is a musical person. And I imagine him humming to himself all the time. . . . Hedwig was a saint, a Medieval saint. I collect them. You know, if I hear a good name, I have got to write it down. And it will probably crop up somewhere.⁸¹⁴

Indeed, headmaster Dumbledore does hum, as described on page 298 of the first novel (*Sorcerer's Stone*), and also enjoys chamber music, as stated on page 103 of the same book. The medieval Hedwig is also historically recognized for her role as a student and patron of music.

Feminist theory and gender criticism are sometimes mistakenly understood as ideas and topics pertaining only to women. In contrast, Terri Doughty's article, "Locating Harry Potter in the 'Boy's Book' Market," also from *The Ivory Tower and Harry Potter*, explores gendered interpretations of male characters in Rowling's books.

⁸¹³ Justin London, "Leitmotifs and Musical Reference in the Classical Film Score" in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeier (Hanover: Wesleyan University Press, 2000), 85-98.

⁸¹⁴ Dresang, "Hermione Granger and the Heritage of Gender," 212.

She posits that agency for boys and male characters is just as important as it is for girls and female characters, and that Harry Potter's journey from adolescence to adulthood provides an excellent model for this.⁸¹⁵ As an example of such agency in Harry Potter, Doughty cites Dumbledore's wise response when Harry confesses his fear that he might truly belong in Slytherin (the Hogwarts house from which most evil wizards historically emerged).

. . . Dumbledore calmly agrees that he possesses many qualities in common with Voldemort [a former Slytherin], but then insists that what distinguishes Harry from the latter is his choice not to be like him: "It is our choices...that show us for what we truly are, far more than our abilities." ⁸¹⁶

In other words, Rowling, speaking through the character of Professor Dumbledore, clearly advocates that choice and the ability to choose creates identities—not the body, natural talents, or anything else that is given at birth. This philosophy clearly fits within Judith Butler's long-standing, yet still progressive theories that culture (more than "sexed bodies") shapes the boundaries of one's gender, and that gender agency is achieved through iteration and reiteration of gendered performance.⁸¹⁷ Not only are Rowling's books filled with a colorful variety of male characters—irrational Uncle Vernon, wise Professor Dumbledore, stern Barty Crouch, prissy Percy Weasley, inquisitive Arthur Weasley, and Harry's godfather Sirius, who is both tender and courageous—but additionally, each book provides multiple opportunities for Harry and other male (and

⁸¹⁵ Terri Doughty, "Locating Harry Potter in the 'Boys Book' Market" in *The Ivory Tower and Harry Potter*, ed. by Lana A. Whited (Columbia: University of Missouri, 2002), 243-260.

⁸¹⁶ Doughty, "Locating Harry Potter in the 'Boys Book' Market," 248. Rowling, *Harry Potter and the Chamber of Secrets*, 333.

⁸¹⁷ Judith Butler, *Bodies that Matter* (New York: Routledge, 1993), 129.

female) characters to develop and change, to learn from challenges, and to grow in integrity. Harry develops both stereotypically masculine and feminine characteristics throughout the series. He exhibits athleticism and bravery in equal amounts as introspection, thoughtfulness and caring.

The rise of the Potter books reminds us of the need for that work to be done. We would read the Potter books differently if they were about Harriet Potter. By celebrating male heroism at a moment when popular culture fears male violence, indeed when boys are seen as killers, Rowling has tapped into a kind of collective unconscious need to be reminded that boys have a path toward maturity to follow, and that they can indeed make it, both with help and on their own. As a mother of a son, I, too, find Harry's adventures reassuring.⁸¹⁸

As you will remember, we saw how music supported the evolution of Harry's emotional world in the discussion of musical themes for love, loss and death, and Harry's struggles against evil in Chapter V.

David Steege chooses to address gender equality in his article regarding Harry Potter as part of the British boarding school genre of children's novels. While traditional boarding schools were either all-male or all-female, Harry Potter's Hogwarts School experience more accurately reflects contemporary co-ed boarding school systems.

Her [Rowling's] school reflects today's Britain, for one: it is a coeducational institution with an ethnically diverse student body, one where individuality is important. Looking at much of the online material for the great public boarding schools, one can see that these are all current trends. Moreover, because the houses themselves are coed, a female professor can be house master of male students, such as Professor McGonagall of Gryffindor, and a male professor can be house master of female students, such as Snape of Slytherin.⁸¹⁹

⁸¹⁸ Doughty, "Locating Harry Potter in the 'Boys Book' Market," 257.

⁸¹⁹ David K. Steege, "Harry Potter, Tom Brown, and the British School Story" in *The Ivory Tower and Harry Potter*, ed. Lana A. Whited (Columbia: University of Missouri, 2002), 153.

This is an example of how Rowling draws from recognized British culture when crafting her magical world. She draws from past traditions, current trends, and her own social ponderings.

I choose to follow Dresang's interpretations of feminism, and am guided by her advice for feminist analysis. In her basis for analysis, Dresang writes:

Feminist theory takes as givens the premises that society is patriarchal and that women do not occupy a position of political, economic, or social equality, creating difficulties and barriers for both genders. Feminism advocates for the rights and interests of women unfettered or undeterred by the patriarchal structure. Feminist theory provides various frameworks from which to examine, explain, and understand how gender affects all aspects of life, primarily focusing on females as the more disadvantaged gender, but also analyzing how the patriarchal structure negatively affects males.⁸²⁰

Dresang further explains that the theoretical approach to feminist thought that most readily accepts a variety of perspectives is postmodernist feminism. According to Tong,

Postmodern feminists...remind us that as bad as it is for a woman to be bullied into submission by a patriarch's unitary truth, it is even worse for her to be judged not a real feminist by a matriarch's unitary truth...⁸²¹

For my work researching music and gender in Harry Potter, then, I am reminded that Rowling did not set out to write a feminist novel nor did she overtly present a musical story. On the contrary, her goal was to express her individual creative idea in the form of a seven-novel saga. The following sections regarding music and gender explore the ways

⁸²⁰ Dresang, "Hermione Granger and the Heritage of Gender," 216.

⁸²¹ Ibid., 218. Rosemarie Putnam Tong, *Feminist Thought: A More Comprehensive Introduction* 2nd ed. (New York: HarperCollins, 1998), 279.

that Rowling's descriptions and the first five film music scores do and do not provide gender agency for Rowling's characters.

Musical Events and Descriptions in Books I-V : Written Contexts and Filmed Re-contextualizations

In contemporary research methods, studying context has become as important as analyzing content.⁸²² Even without the benefit of written musical notation in the Harry Potter novels, there are many potentially useful contextual questions to ask regarding Rowling's descriptions of music throughout the Harry Potter narrative. When does music happen? Is it a formal or informal event? Who performs music and who does not? Are there certain expectations describing how the music should be performed and who can perform it in this way? What kinds of instruments are used and which genders play them? What kinds of power and/or authority are associated with music making? Who benefits from the power or authority of the music? By answering these questions, one can learn more about how Rowling envisioned the music-making culture in the magical world.

Most musical events in the novels are reminiscent of everyday Euro-American music experiences regarding occasion, transmission, performance and effect. For instance, music plays both formal and informal roles at certain school ceremonies at Hogwarts, and is part of active traditions of taunting and cheering, especially during athletic events. There are also examples of music used ritually for special events and as

⁸²² D. K. Wilgus and Barre Toelken, *The Ballad and the Scholars: Approaches to Ballad Study* (Los Angeles: William Andrews Clark Memorial Library, 1986), 31.

part of magical transactions (i.e. incantations).⁸²³ For instance, on the train to Hogwarts in Harry's first year (*Sorcerer's Stone*), Ron attempts to change the appearance of his pet by casting a magic spell with rhyme and rhythmic lilt:

“Sunshine, daisies, butter mellow,
Turn this stupid, fat rat yellow”⁸²⁴

However, there are no examples of formal music instruction in the books, though movies number III and V (*Prisoner of Azkaban* and *Order of the Phoenix*, respectively) both include a co-ed, formally-instructed choir, conducted by a dwarf-sized wizard, dressed in concert black attire, and conducting with a baton.⁸²⁵ In the third movie (*Prisoner of Azkaban*), this concert master leads an ensemble of twenty-three singers (eight males and fifteen females, interspersed on three rows of rising steps) and two female recorder players off to one side. Additionally, two singers play frame drums (a boy plays a bodhran-like drum while a girl plays a frame drum with her hand), and five singers (four girls and one boy) hold large croaking toads.⁸²⁶ In the fourth movie, the same conductor directs English band music played by Seuss-like brass and percussion instruments in the bleachers during the third task of the Tri-Wizard Tournament. In the

⁸²³ This relates to Euro-American religious rites (i.e. liturgical chant), and to phrases and proverbs such as “Kane hora,” “An apple a day keeps the doctor away,” or “Knock on wood,” that provide protection in folk belief systems.

⁸²⁴ Rowling, *Harry Potter and the Sorcerer's Stone*, 105.

⁸²⁵ Additionally, the third film includes a seemingly well-rehearsed ensemble of carolers singing in standard, hierarchical, homophonic style.

⁸²⁶ It is unclear why there are more females than males in the choir, as the song was recorded by an all-male ensemble, The London Oratory School Schola (a Catholic boys choir). It is possible that the movie makers wished to represent typical school-age choirs in which fewer boys participate due to difficulties negotiating their maturing *passagios*. For similar biological reasons, perhaps more females held toads than males because all were in the front row, and singers appeared to be arranged by height.

fifth movie (*Order of the Phoenix*), the same conductor (no longer in concert robes, but instead in white shirt, bow tie, and waistcoat) rehearses a smaller vocal ensemble of six females and six males who stand in an arc with black music stands in front of them. Needless to say, the Hogwarts choir and band represented in the films seem modeled after institutional choirs and bands in the Anglican tradition—aside from the giant croaking toads. That is to say, the films represent formal music education even though the books do not.

In contrast, when music is learned in the books (except for magical incantations such as those rehearsed in Professor Flitwick's Charms class), it is either through oral transmission, spontaneous performance, and/or trial and error. Much as in many traditional cultures, some singing is performed by both genders, while musical instruments are played more frequently by males. I argue that while Rowling's musical landscape appears to depict a traditional patriarchy, there are some very clear exceptions suggesting agency for both genders.

While readers cannot be sure what music sounds like in Rowling's imaginary landscape, two arguments support the claim that the sound of wizarding music is similar to the sounds of music in the globalized musical economy of Rowling's readership. First, most aspects of the wizarding world resemble real-world experiences with an added magical twist. For instance, the athletic game of Quidditch resembles elements of real-world sports such as soccer, basketball, and baseball, with the added twist that students fly on brooms while playing. Likewise, the Hogwarts boarding-school structure resembles real-world British educational institutions with the added twist that Hogwarts castle and grounds are magically hidden from view, and students in attendance learn magical skills. I will discuss later the example of an enchanted harp that plays music without the aid of a musician physically plucking the strings. This example fits within

the aforementioned paradigm of a normal experience (i.e. harp music) with an added magical twist (i.e. the harp is charmed to play by itself). Second, it is Rowling's pattern to give readers detailed descriptions when an experience in the magical world varies from normative expectations. Because she never describes magical music as sounding different from real-world music, it is reasonable to conclude that there are more intended similarities than differences.

Gender and Poetic Text: the Sorting Hat's Songs

The very first example of music at Hogwarts is the magical Sorting Hat song from chapter seven in the first novel, *The Sorcerer's Stone*.⁸²⁷ The Sorting Hat is a large, patched, pointed, black hat that was enchanted hundreds of year ago by one of the founders of Hogwarts School so that it could (when placed on a candidate's head) sort incoming students into the four school houses (i.e. Ravenclaw, Hufflepuff, Slytherin, or Gryffindor). The trope of enchanted hats assisting humans with magic is common in Euro-American folklore traditions.⁸²⁸ In Harry Potter, the Sorting Hat has been enchanted by one of Hogwarts' founding fathers (Godric Gryffindor) so that it can read the mind of the wearer, sorting through all her/his thoughts in order to determine her/his true character, matching each student with the ideals of each school house. In Harry's first year at Hogwarts, the hat sings a song illuminating its capabilities as a judge of students' character, and describing the four houses into which the students will be

⁸²⁷Three significant musical events take place in *Harry Potter and the Sorcerer's Stone*—(1) the Sorting Hat's song, (2) students singing the Hogwarts alma mater, and (3) the music that lulls Fluffy the dog to sleep. I address the latter two events in different sections, and address the first example in this section.

⁸²⁸Some examples include hats that grant wishes or power to the wearer, magician's hats that hide or stow away objects, and hats that signify positions of divined power within conventional organized hierarchies (e.g. the pope's hat, or the queen's crown).

sorted.⁸²⁹ While readers can only imagine what the song actually sounds like, it is clear that the hat, and its song are powerful—the hat’s judgement sets the course for each Hogwarts student’s academic experience, and the hat’s song imparts the information about why and how this is done. As I explain in more detail below, the gender of this powerful singing hat is somewhat ambiguous in Rowling’s text, yet tends toward masculine attributes. In contrast, the powerful hat is persuasively represented as male in the Harry Potter movies.

The text for the Sorting Hat’s song from *The Sorcerer’s Stone* is printed in context below. I have underlined accented syllables in the song text in order to illustrate my argument that will follow.

Harry quickly looked down again as Professor McGonagall silently placed a four-legged stool in front of the first years. On top of the stool she put a pointed wizard’s hat. This hat was patched and frayed and extremely dirty. . . For a few seconds, there was complete silence. Then the hat twitched. A rip near the brim opened wide like a mouth—and the hat began to sing:

*“Oh, you may not think I’m pretty,
 But don’t judge on what you see,
 I’ll eat myself if you can find
 A smarter hat than me.
 You can keep your bowlers black,
 Your top hats sleek and tall,
 For I’m the Hogwarts Sorting Hat
 And I can cap them all.
 There’s nothing hidden in your head
 The Sorting Hat can’t see,
 So try me on and I will tell you
 Where you ought to be.
 You might belong in Gryffindor,
 Where dwell the brave at heart,
 Their daring, nerve, and chivalry
 Set Gryffindor apart;*

⁸²⁹ Rowling, *Harry Potter and the Sorcerer’s Stone*, 107.

*You might belong in Hufflepuff,
 Where they are just and loyal,
 Those patient Hufflepuffs are true
 And unafraid of toil;
 Or yet in wise old Ravenclaw,
 If you've a ready mind,
 Where those of wit and learning,
 Will always find their kind;
 Or perhaps in Slytherin
 You'll make your real friends,
 Those cunning folk use any means
 To achieve their ends.
 So put me on! Don't be afraid!
 And don't get in a flap!
 You're in safe hands (though I have none)
 For I'm a Thinking Cap!"*

The whole hall burst into applause as the hat finished its song. It bowed to each of the four tables and then became quite still again.⁸³⁰

Although Harry observes the pointy “wizard” style of the hat (that indeed had once belonged to the wizard Godric Gryffindor), notice how Rowling’s description of the hat avoids labeling the hat (or the hat’s voice) with either male or female third person pronouns.⁸³¹ Similarly, Harry and Ron refer to the hat as “it” in Rowling’s fourth novel (*The Goblet of Fire*) following the hat’s opening song:

The Great Hall rang with applause as the Sorting Hat finished.
 “That’s not the song it sang when it Sorted us,” said Harry,
 clapping along with everyone else.
 “Sings a different one every year,” said Ron. “it’s got to be a
 pretty boring life, hasn’t it, being a hat? I suppose it spends all year
 making up the next one.”⁸³²

⁸³⁰ Rowling, *Harry Potter and the Sorcerer’s Stone*, 17–18.

⁸³¹ Furthermore, it is possible that Rowling uses the adjective “wizarding” as a gender-neutral, all-encompassing descriptor, similar to the ways that critical writers have discussed the mixed-gender, magical culture as “wizarding society.”

⁸³² Rowling, *Harry Potter and the Sorcerer’s Stone*, 176.

Nevertheless, while I have initially referred to the hat as an “it,” could other evidence overrule this gender-neutral assignment? Gendered words in the song text suggest the Sorting Hat’s masculinity. While the text includes one traditionally feminine adjective, “pretty,” there are many more masculine and/or gender neutral comparisons such as “bowlers black,” “top hats,” and “thinking cap.”⁸³³ Arguably, though, even the hat’s comparison with masculine-style hats does not necessarily reflect the Sorting Hat’s own gender⁸³⁴.

Rowling describes the hat’s voice with similar gendered ambiguity on page 121 of the same book (book one, *The Sorcerer’s Stone*). When the students ahead of Harry put the Sorting Hat on, Harry hears the hat “bellow” the name of the Hogwarts house into which each student will go. When Harry puts the hat on his own head, he hears the hat’s “small voice” in his ear before the hat announces aloud that Harry belongs in Gryffindor. While a “bellowing” voice might be perceived as masculine, and a “small” voice in contrast might be perceived as feminine, the Sorting Hat uses both. Although the Sorting Hat does not sing the sorting-song in the movies, the hat does speak, using a low, gruff voice that is decidedly masculine (SS DVD 43:17).⁸³⁵ Additionally, the Warner

⁸³³ While “thinking cap” is not necessarily gender specific in contemporary times, the notion of *thinking* has historically been masculinized in comparison with the notion of *feeling*. Furthermore, the term “thinking cap” historically refers to caps worn by traditional judges (e.g. masculine judges) in the process of making a ruling decision.

⁸³⁴ The hat also “bows” at the end of the song, which a gender-neutral response in contemporary times. Had the hat “curtsied,” most readers would interpret the hat as female.

⁸³⁵ The voice of the Sorting Hat is provided by Leslie Samuel Phillips, b. 1924.

Brothers Harry Potter website once featured a cyberspace version Sorting Hat who speaks the first book's sorting-song lyrics in the same kind of male voice as used in the film.⁸³⁶

Investigation of the Sorting Hat's text, regular meter and rhythmic cadences may likewise support the duality and/or neutrality of the hat's gender. The matters of meter and rhythm are paramount in the novels' examples because no melodic or harmonic notation is provided. However, in historical European folk music, some theorize that vocal melodies were "merely a vehicle for conveying words and never became autonomous."⁸³⁷ In other words, vocal expression has historically been based on speech patterns.⁸³⁸ For this reason, I argue the appropriateness of considering the musical attributes of this song, and others throughout the Harry Potter novels, in spite of the lack of musical notation, by addressing rhythmic aspects of poetic, lyrical speech instead.

In traditional dramatic musical codes dating to the early Baroque, meters have often been used to represent particular genders and/or gendered ideas. While march-like duple meters are often used to depict male characters and masculinity, dance-like triple meters are often used to depict female characters and femininity. Which meter or meters are represented in the Sorting Hat's song?

Because of the comma following the first word, "Oh," this word functions like an up beat. Following the force of gravity, the next word, "you," receives a strong beat and propels the reader forward to the next significant word, "think." If spoken like this, the

⁸³⁶ Found at www.HarryPotter.com (accessed October, 15, 2004). Phillips is not credited for the voice on the web site, nor on the DVD special features, though it is possible that his voice is used. This example is no longer available on the website.

⁸³⁷ Curt Sachs, *The Rise of Music in the Ancient World: East and West*, (New York: W. W. Norton and Company, 1943), 308.

⁸³⁸ Jan Ling, *A History of European Folk Music* (Rochester: University of Rochester, 1997), 117. Indeed, we see echoes of this principle in the organization of church hymns by both text and tune (which may be interchangeable), and also the categorization of folksongs by both families of texts and families of melodies.

text of the Sorting Hat's song falls into a standard compound duple meter (i.e. 6/8), somewhat similar to the rhyming patterns of traditional limericks⁸³⁹. Although this meter contains both a duple pulse and an underlying triple motor, and thus possibly contains both masculine and feminine metric codes, the overall feeling is triple.

Furthermore, the ending rhythm of each rhyming line may provide clues about the hat's gender(s) through use of masculine and feminine cadences. While limericks (which scan similar to the hat's song) often use rhythmically feminine cadences on three of the five pauses in their rhyme scheme (i.e. often ending with a two syllable word extending beyond the downbeat), the Sorting Hat uses masculine cadences (i.e. often ending with a one syllable word on the downbeat) almost exclusively. For instance, while the first line, "Oh, you may not think I'm pretty," uses a two-syllable ending word, reducing the strength of the line's ending and therefore falling into the traditional category of feminine cadence, most of the following lines such as "but don't judge on what you see," use a strong, one-syllable, masculine cadence. Indeed, all of the even-numbered concluding lines use masculine cadences with the exception of the quatrain discussing the Hufflepuff house, in which the second and fourth lines use feminine cadences (if "toil" is counted as having two syllables). The change in cadence in this quatrain may signify the feminine identity of the founder of the Hufflepuff House (i.e. Helga Hufflepuff). The quatrains describing male founders Salazar Slytherin and Godric Gryffindor use masculine endings, as does the quatrain describing Rowena Ravenclaw.⁸⁴⁰

⁸³⁹ It is possible to read the Sorting Hat's text in simple duple meter if one begins with the second line. I argue that the first line, which is clearly in compound duple meter, sets the meter, therefore motivating readers (through the musical force of inertia) to continue reading in compound duple meter.

⁸⁴⁰ Perhaps only Helga Hufflepuff is described with feminine cadences because she seems to have had the most stereotypically (so-called) feminine qualities of the four founders. There is also a feminine ending in the odd-numbered, third line of the quatrain describing the house of Rowena Ravenclaw. This list of names also suggests Rowling's attention to organized sound in the novels through use of alliteration.

To summarize, as portrayed in the books, the Sorting Hat's appearance may be perceived as masculine or gender neutral. Characters refer to the Sorting Hat as a gender-neutral "it." The compound duple meter of the Sorting Hat's song may be perceived as feminine, but many of the strong cadences may be perceived as masculine. However, this is not the only song that the Sorting Hat sings (nor the only powerful association involving the hat). What do the other songs and powers tell us about the gender of this powerful being?

Because Harry's arrival to Hogwarts is delayed at the beginning of his second year (*The Chamber of Secrets*), neither he nor Rowling's readers attend the Sorting ceremony or hear the Sorting Hat's new song. However, the Hat makes a very powerful appearance at the climax of the second-year narrative when it is brought by Fawkes the Phoenix to Harry's aid (in *Deus ex Machina* style) containing Godric Gryffindor's sword (i.e. the Sword of Gryffindor) within its cavity. The sword, an instrument of war first belonging to the Hogwarts forefather who founded Harry's school house, helps Harry vanquish both a deadly Basilisk and an even deadlier memory-preserved manifestation of the dark lord, Voldemort. While the sword itself signifies Harry's masculine heritage, the hat as a vessel for the sword's transport has a womb association.

In Harry's fourth and fifth years at Hogwarts (*The Goblet of Fire* and *The Order of the Phoenix*), the Sorting Hat's song exhibits dramatic changes.⁸⁴¹ Most noticeably, the genre of the hat's songs changes. Instead of using lyric and dialogic texts—expressing the hat's gifts at sorting, engaging the listener with incipits, and explaining the desired characteristics for members of each school house, the new texts are in ballad

⁸⁴¹ Rowling, *Harry Potter and the Goblet of Fire*, 176—177. Rowling, *Harry Potter and the Order of the Phoenix*, 204.

form—a narrative song with a beginning, middle, and end.⁸⁴² The Sorting Hat’s ballad for Harry’s fourth year provides information about the educational motives of the four Hogwarts Founders (two male and two female sorcerers), and explains how the Sorting Hat itself came to its enchanted role of sorting students into school houses. In other words, this ballad explains the past, and brings listeners up to date with current Hogwarts practice. When the cooperation of the four founders is discussed in this ballad, the similarly concordant, strong rhythmic lines have masculine endings. An excerpt of this song is printed below. Again, I have underlined accented syllables to support the discussion to follow.

A thousand years or more ago
When I was newly sewn,
There lived four wizards of renown,
Whose names are still well known:
Bold Gryffindor, from wild moor,
Fair Ravenclaw, from glen,
Sweet Hufflepuff, from valley broad,
Shrewd Slytherin, from fen.
They shared a wish, a hope, a dream,
They hatched a daring plan
To educate young sorcerers
Thus Hogwarts School began.

As one can see, each line of this excerpt ends with a one-syllable word, and rhyming words resolve each pair of lines. Following historical codes, these lines exhibit masculine cadences. The meter of the excerpt is not clear—either a simple duple (i.e., 4/4) or compound duple (i.e., 6/8) reading is possible.

In contrast, the middle section of the ballad, which acknowledges disagreement between the founders, uses wobbly rhythms (mixing duple and triple), weaker alignments

⁸⁴² Leslie Shepard, *The Broadside Ballad: A Study in Origins and Meaning* (Hatboro: Legacy, 1978), 33. Alan Bold, *The Ballad*, (London: Methuen, 1979). Roger Abrahams and George Foss, *Anglo-American Folksong Style* (Englewood Cliffs: Prentice Hall, 1968).

between grammar and line length, and lines sometimes end in feminine cadences. An excerpt showing this is printed below:

*Now each of these four founders
Formed their own House, for each
Did value different virtues
In the ones they had to teach.
By Gryffindor, the bravest were
Prized far beyond the rest;
For Ravenclaw, the cleverest
Would always be the best;
For Hufflepuff, hard workers were
Most worthy of admision;
And power-hungry Slytherin
Loved those of great ambition.*

For instance, the first line ends in a feminine cadence. The second line, “Formed their own House, for each” is awkward in that information following the comma really belongs with the information on the next (third) line. In the fifth and ninth lines, the weaker word “were” is given a strong syllable at the end of each line. Most of the lines begin with iambic rhythms, though lines two and four use triple rhythms beginning with a strong pulse.

When the ballad describes how the founders resolved their dilemma, thus returning balance and order to their worry, the text also returns to using orderly, balanced rhythms, and (not surprisingly), masculine endings. An excerpt showing this is printed below:

*While still alive they did divide
Their favorites from the throng,
Yet how to pick the worthy ones
When they were dead and gone?
'Twas Gryffindor who found the way,
He whipped me off his head*

*The founders put some brains in me
 So I could choose instead!
 Now slip me snug about your ears,
 I've never yet been wrong,
 I'll have a look inside your mind
 And tell where you belong!⁸⁴³*

The over-all form of the song above shows masculine tendencies. The three-part narrative trope of concord-discord-concord is metaphorically represented with rhyming text that is orderly-disorderly-orderly. Similarly, the sequence of ending cadences is masculine—mixed-masculine/ feminine—masculine. This follows traditional rhetorical forms in which so-called masculine stability conquers so-called feminine instability. However, while I argue that the song above uses masculine characteristics, the Hat's musical story is not finished.

The next Sorting Hat ballad from Harry's fifth year (*The Order of the Phoenix*), like a first-person broadside ballad, describes the early history of Hogwarts and the rise and fall of the four founding house leaders, leading to the critical present-time in Hogwarts history.⁸⁴⁴ Also similar to the broadside ballad, the Sorting Hat's song includes a moralistic warning at the end—advising Hogwarts students about how they should be (instead of merely assessing them for who they are). That is to say, this ballad explains the past, acknowledges the present, and speaks to the future. This is in contrast to the Sorting Hat's first song, which only acknowledged the present, and in contrast to the Hat's second song, which explains the present by acknowledging the past. According to Ling, the history of ballad singing may be tied to women's performance traditions. "In contrast to the epic song tradition, where the performers were men, the art of the ballad

⁸⁴³ Rowling, *Harry Potter and the Sorcerer's Stone*, 176–177.

⁸⁴⁴ Shepard, *The Broadside Ballad*, 48.

belongs mainly to women, who were also the composers of most of its traditional songs.”⁸⁴⁵ While more recent scholars challenge Ling’s assertions about exclusively feminine associations with ballads, many folklorists have remarked that, at least in recent years, women (more than men) have been the cultural transmitters of ballads (though men certainly had prominent historic roles performing broadside ballads as part of commercial enterprise).

In addition to the feminine culture-coding that may exist with the ballad genre, the new song’s performance style also changes to include more feminine text and music codes. For instance, there is more frequent use of rhythmically feminine cadences. Rhyming lines in the first section of the ballad uses feminine rhythmic cadences exclusively. Although the song may be recited in either simple or compound duple, it flows more easily in compound duple because of the feminine cadences. An excerpt, with underlines for accented syllables, is shown below:

*In times of old when I was new
 And Hogwarts barely started
 The founders of our noble school
 Thought never to be parted:
 United by a common goal,
 They had the selfsame yearning,
 To make the world’s best magical school
 And pass along their learning.
 “Together we will build and teach!”
 The Four good friends decided
 And never did they dream that they
 Might someday be divided,⁸⁴⁶*

Similar to the Hat’s second song, this third song has a narrative form of concord-discord-conclusion (though not exactly concord). However, in contrast to the second

⁸⁴⁵ Ling, *A History of European Folk Music*, 94.

⁸⁴⁶ Rowling, *Harry Potter and the Order of the Phoenix*, 204.

song, cadences in this third song are (by section) feminine-masculine-mixed. An excerpt below illustrates both the discordant narrative of the song's middle section, and the masculine cadences used for this description. Also notice that the lines' rhythm is not as regular, nor are the word choices as fluid as during the first section printed above. In other words, the orderly text above uses feminine cadences while the less-orderly text below uses masculine cadences. This is different from the previous song in which order and masculine endings paired, as did disorder and feminine endings:

*So Hogwarts worked in harmony
 For several happy years,
 But then discord crept among us
 Feeding on our faults and fears.
 The Houses that, like pillars four,
 Had once held up our school,
 Now turned upon each other and,
Divided, sought to rule.⁸⁴⁷*

The disorder that is described in the text is also experienced in the awkward scanning of the third through fifth lines. It is difficult to place important syllables on strong beats. Some lines begin with a one-syllable upbeat while others begin with a two-syllable upbeat. However, as most ending words are one-syllable in length, these syllables tend to fall intuitively on the beat, creating a masculine cadence.

As previously stated, the narrative comes to its conclusion with a moralistic warning.⁸⁴⁸ In the excerpt below, the Sorting Hat returns to using orderly phrases and feminine cadences in alternation with rhyming masculine cadences lines. I have

⁸⁴⁷ Ibid.

⁸⁴⁸ By moralistic, I mean that the Hat takes a subjective point of view and gives advice to others about how to proceed in their lives. This is similar to the endings of ballads such as Barbara Allen in which the singer warns young girls not to follow the fate of the song's namesake.

underlined accented syllables to illustrate this. Additionally, the extra syllables in many lines suggest a compound duple meter.

*And now the Sorting Hat is here
 And you all know the score:
 I sort you into Houses
 Because that is what I'm for, [or Because that is what I'm for,]
 But this year I'll go further,
 Listen closely to my song:
 Though condemned I am to split you
 Still I worry that it's wrong,
 Though I must fulfill my duty
 And must quarter every year
 Still I wonder whether sorting
 May not bring the end I fear.
 Oh, know the perils, read the signs,
 The warning history shows,
 For our Hogwarts is in danger
 From external, deadly foes
 And we must unite inside her
 Or we'll crumble from within
 I have told you, I have warned you. . . .
 Let the Sorting now begin.⁸⁴⁹*

In addition to changes in genre and gendered cadencees, the power of the hat is represented differently during the fifth year than in Harry's first year. One power of this song is in the historical knowledge it imparts to the listeners through song. Another power is the Hat's wise advice to students given through song when it argues for the school houses to work together with renewed cooperation. Another power of the Sorting Hat is its ability to transcend its stereotyped role and function (i.e. as merely a sorting Hat) through Rowling's written agency (i.e. an advocate for social change). This is indicated when the hat acknowledges its role as history bearer at Hogwarts, and its function as a Sorter of students, and then states its intention to go "further" based on its

⁸⁴⁹ Rowling, *Harry Potter and the Order of the Phoenix*, 206–207.

own critical thinking skills and moral reaction to the crisis at hand. Like the song examples from the first and fourth narratives (*The Sorcerer's Stone* and *The Goblet of Fire*), none of this appears in the fifth movie (*The Order of the Phoenix*).

In summary, Rowling is ambiguous in her writing of the Sorting Hat's gender identity in rhythm by using both feminine and masculine words in the hat's text, using both duple and triple pulses in the meter, ending with both feminine and masculine rhythmic cadences, and changing genres of song text performance traditions (i.e. lyric to ballad) with both masculine and feminine associations. Additionally, she refers to the hat as an "it" without ever assigning gender through pronouns—expressing clearly to readers that the hat has no gender.⁸⁵⁰ However, she tends toward masculine-coded cultural traits by distinguishing the hat's appearance as a "wizard's" hat that once belonged to a (male) wizard, narratively associating the hat with male characters (i.e. Godric Gryffindor, Dumbledore, and Fawkes the Phoenix) and masculine objects (i.e. the sword of Godric Gryffindor), and toward masculine-coded musical traits by using masculine rhythmic cadences in greater quantity than feminine cadences. Furthermore, the form of the Hat's second song follows the rhetorical pattern of masculine dominance, though this is mitigated by an alternative form in the Hat's third song. Though all students, both male and female, benefit from the Sorting Hat's powers,⁸⁵¹ the tendency toward masculinization of the powerful Sorting Hat is also congruent with traditional patriarchal roles in which fathers and other male authorities control young persons' immediate opportunities.

⁸⁵⁰ In conversation, Josie Dietel, a teenage piano student, stated that she tends to assume literal interpretations while reading, and therefore believed the hat was an "it" because Rowling did not specify otherwise. In contrast, other students assumed the hat was a male because the movies represent the hat as male.

⁸⁵¹ Perhaps because Harry is the narrative's hero, Rowling continues to show how he (e.g. a male character) benefits from the hat's powers throughout the series.

In contrast to Rowling's somewhat masculine, yet arguably androgynous description of the Sorting Hat, the first film represents the Hat with an unmistakably masculine-sounding voice. Unlike Rowling who gives the Hat musical ability as part of its great power, the film Hat has no musical role as part of his power. When the Sorting Hat speaks in the second film, it is with the same deep, masculine voice. Although the Sorting Hat sings in the fourth and fifth novels (*The Goblet of Fire* and *The Order of the Phoenix*) the hat neither speaks nor sings in the fourth and fifth films.

Gender and Musical Participation: the Hogwarts Alma Mater, Choir, and School Band

A second significant musical event in Harry's first year (*Sorcerer's Stone*) takes place in the same chapter with the first Sorting Hat song (chapter seven) when the students, faculty and staff at Hogwarts sing the school song.

Dumbledore gave his wand a little flick, as if he was trying to get a fly off the end, and a long golden ribbon flew out of it, which rose high above the tables and twisted itself, snakelike, into words. "Everyone pick their favorite tune," said Dumbledore, "and off we go!" And the school bellowed:

*"Hogwarts, Hogwarts, Hoggy Warty Hogwarts,
Teach us something please,
Whether we be old and bald
Or young with scabby knees,
Our heads could do with filling
With some interesting stuff,
For now they're bare and full of air,
Dead flies and bits of fluff,
So teach us what we've forgot,
Just do your best, we'll do the rest,
And learn until our brains all rot."*

Everybody finished the song at different times. At last only the Weasley twins were left singing along to a very slow funeral march. Dumbledore conducted their last few lines with his wand and when they had finished, he was one of those who clapped loudest. “Ah, music,” he said, wiping his eyes. “A magic beyond all we do here!...”⁸⁵²

This example provides at least two useful insights. First, the description of the performance suggests a radical level of tolerance for individual creativity and identity—not to mention musical chaos! Not only are all students and staff allowed to choose their own tunes, they are encouraged to do so even at the expense of the traditionally motivational and unifying intentions of the school’s spirit song. The Weasley twins, as notorious pranksters, undoubtedly choose to sing a dirge out of irony for the occasion. Along with their individually chosen tunes, students are clearly allowed to choose their own meters and tempi. Indeed, the text itself is inconsistent with regard to meter and syllabic pulse. Perhaps this spurs greater creativity among performers because meter and syllabic scanning may have multiple interpretations. Still, the headmaster himself participates in this creative expression by play-conducting along with their final phrases. Dumbledore directs the event at only minor levels by providing the text, announcing the beginning, and waving his wand like a baton at the end. Even so, the roles of direction, creation, participation, and observant appreciation are significantly mixed in this example. Dumbledore himself conducts as a leader, sings as a participant, and claps as an observer. Since all students were invited to participate, and it is stated that all who participated “bellowed” out their song without reserve, it must be assumed that both genders were given equal opportunity for individual expression.⁸⁵³

⁸⁵² Rowling, *Harry Potter and the Sorcerer’s Stone*, 128.

⁸⁵³ In this case, the description of “bellowing” applies to both male and female characters, and therefore informs the previous discussion of whether the Sorting Hat “bellows” as an indication of masculinity. School spirit songs are, however, typically demonstrative of competitive and/or militaristic institutions within the historically male spheres of society—though often sung by girls and women.

Second, Dumbledore's post-performance comment reveals that music is a powerful magic in the Wizarding world. One cannot know for certain whether Dumbledore wipes tears of seriousness or folly from his eyes, but the reader can be sure that music moved him. Perhaps emotional response is music's implied power. This argument is also defended by film music theorists such as Eisler and Adorno who posit that cinematic music has an inherently magical function that breathes life into cinema's ghostliness, and serves as an antidote to audience members' discomfort at seeing the unnaturalness of human effigies that are simultaneously present and not present.⁸⁵⁴ The belief that music has magical powers also comes from European folk traditions. Ling reports that different kinds of sounds have historically held magical implications in cultural folklore.⁸⁵⁵ "In the early world of imagination, sound was a powerful force"⁸⁵⁶ Loud sounds, such as bold singing, could cause either helpful or hurtful events to happen depending on context.⁸⁵⁷ Perhaps there is musical power in the experience of singing the Hogwarts song. It is unclear whether participants "bellow" in order to gain attention from others, to fortify school pride with strong singing, or to satisfy their own egos. In any scenario, it appears that characters benefit equally from the musical experience regardless of gender.

Although the school song is not sung in the movie version of *The Sorcerer's Stone*, John Williams's score includes an instrumental theme named "Hogwarts Forever!" (previously discussed) which occurs during the banquet scene during the precise moment

⁸⁵⁴ Gorbman, *Unheard Melodies*, 39.

⁸⁵⁵ Ling, *A History of European Folk Music*, 128.

⁸⁵⁶ Ibid.

⁸⁵⁷ Ibid.

in the narrative at which the school song was described in the book (SS DVD 45:47).⁸⁵⁸ Unlike the hodge-podge chance-music style performance described by Rowling, Williams’s non-diegetic version of the school song is filled with symmetry, repetition, pomp and circumstance, and prominent use of brass (i.e. culturally-coded masculine instruments) playing a normative diatonic melody much like traditional school “fight” or “spirit” songs. A transcription of “Hogwarts Forever!” is provided in Figure 7.1.⁸⁵⁹

Figure 7.1. “Hogwarts Forever!”

Key: G

1 I Imaj7 vi7 2 IV #vidim7 I 3 IV I I 4 IV V/V I/V

5 I #iv 6 vi #vidim7 I 7 bV9 ivdim I 8 bII ivdim7 I7 bVI

9 IV 10 I iv IV I

For instance, the symmetric contour of the melody ascends for two measures then, descends for two measures. The martial-sounding, one-measure rhythmic motive

⁸⁵⁸ The school song is represented in the extended scenes from the fourth HP movie, *The Goblet of Fire* (included in special features on the DVD). Students sing a unified duple meter melody in two-part canon to welcome visiting students from other schools. The extended scene is only available as part of the special features, and is not represented in context of the entire film. As well, Hermione and Hagrid sing a phrase of the song in unison while walking in the woods, some distance from Harry and the main visual focus.

⁸⁵⁹ Adapted from published materials. John Williams, *Themes from Harry Potter and the Sorcerer’s Stone* (piano solos), arr. Gail Lew (Miami: Warner Brothers, 2001).

(including a quarter note followed by a dotted eighth and sixteenth note grouping) is repeated frequently. Although some creative harmonies seem to undermine the melody's surface-level decorum with a sneer-like cadence (e.g. the diminished #vi7 to I chord in measures two and six), the harmonic progressions return to the tonic (G major) in nine out of ten measures. The entire theme is one period in length including a four-measure antecedent phrase followed by a symmetrical consequent phrase with two inserted one-measure repetitions (at measures eight and nine—perhaps to mimic “Three cheers for Hogwarts!”) for a total of ten measures⁸⁶⁰.

This alma mater leitmotif is also used later in the same movie (*The Sorcerer's Stone*) when first-year students are led through the moving staircases in Hogwarts castle (SS DVD 47:59), then again when Harry sees a plaque honoring his father as a Quidditch player (SS DVD 1:00:43), and again when Harry begins his first Quidditch match as the youngest seeker (a player position on the team) in a century (SS DVD 1:16:22, as discussed previously). In this way (i.e. through musical coding and connections to visual elements in the film) Williams's leitmotif seems to represent the historical patriarchy of Hogwarts.⁸⁶¹ It is heard as students sit in and walk through the hallowed halls of their forefathers, as Harry sees remembrances of his own father, and when Harry plays a male-dominated sport representative of the school's physical prowess⁸⁶²

⁸⁶⁰ One element of this theme that softens the so-called masculine characteristics of the march is the repeated use of plagal cadences in lieu of standard perfect cadences. Although the first phrase ends with a traditional half cadence, measure numbers 2, 3, 6, and 10 include plagal cadences. Only in measure numbers 7 and 8, the inserted measures that *visually* seem to modulate to bII (Ab major), are there cadences *resembling* standard tonal cadences when VII of bII is followed by the bII tonic. *Aurally*, however, the tonic of these measures is still the original G major chord. Furthermore, the use of plagal cadences may plausibly reflect the composer's efforts to signify music of the middle ages—an era relevant to the historic ancientness and scenic atmosphere of the Hogwarts institution.

⁸⁶¹ Hogwarts itself is referred to in feminine terms by the Sorting Hat in its third song (from the fifth book, *The Order of the Phoenix*).

⁸⁶² Although a few female students play Quidditch, the four house teams are mainly made up of male players. While Rowling's inclusion of female players in an aggressively played team sport implies a trend

As you will remember from previous chapters, Patrick Doyle, the second composer to work on the Harry Potter films, also composed an alma mater tune, named “Hogwarts March,” for movie IV, Harry Potter and *The Goblet of Fire*. This theme is played diegetically by what the filmgoer assumes is the school pep band (an ensemble that was not described in Rowling’s original novel) on wind and percussion instruments sounding typical of English bands (though visually represented as children’s author Dr. Seuss might have envisioned them—with extra pipes and bells). The twelve-member male-dominant ensemble (nine males and three females), led by a male conductor, plays this theme while seated in the bleachers as part of the cheerleading aspect of the Tri-Wizard Tournament challenges (GoF DVD 1:50:12). This tune repetitiously employs the tonic in both melody and harmony, features unyielding symmetrical, eight-beat question and answer phrases, and keeps a standard ABA form. The introduction and A section are provided in Figure 7.2.⁸⁶³

For instance, the melody begins with the driving rhythm of a military bugle call (for four measures), followed by a melodic theme that repeats the dominant for a total of five utterances before ascending in pitch (only to return to the dominant after only three notes). The tempo is march-like, and all subdivisions of the main pulse are duple. Again, these are traditional characteristics of masculine music-coding. Similarly in social coding, military bands and civilian wind ensembles have historically been associated with masculine activities (e.g. military events and competitive athletics) and typically have all-male or mostly-male membership, even in contemporary times.

toward gender equality, I argue that Williams’s masculine-coded *alma mater* motif more clearly aligns with the masculine-dominant qualities of Quidditch (e.g., nearly all-male teams, and a male-centric game history).

863

Adapted from published materials. Patrick Doyle, *Selections from Harry Potter and the Goblet of Fire* (piano solos), arr. Dan Coates (Van Nuys: Warner Brothers: Alfred Publishing, 2005).

Figure 7.2. “Hogwarts March”

Key:F I V6 IV6 I⁶₄ II m V⁶₅ I II V7

I V6 IV6 I⁶₄ II m V⁶₅ I II m V7 I

Likewise, the “Hogwarts Hymn,” another alma mater piece composed by Doyle for the same fourth film (*The Goblet of Fire*, GoF DVD 33:02), features brass instruments, predictable melodic sequences, and standard harmonies that fit easily into the paradigm of hegemonic victory in which “strong, normal, and objective” is perceived as “masculine.”⁸⁶⁴ This is similar to Williams’s “Hogwarts Forever!” march, but is in contrast to many of Williams’s other musical themes for the first three films (that have been discussed throughout the previous chapters), which evade predictability in both melody and harmony as part of their musical representation of a topsy-turvy magical world.

In summary, while Rowling’s school song implies gendered agency (as well as relative egalitarianism with regard to rank) by allowing choice for all involved, regardless of gender, Williams’s “Hogwarts Forever,” and Doyle’s “Hogwarts March” and “Hogwarts Hymn” suggest status-quo masculine hegemony through use of musical and social coding. These codes include overtly normative melodic contours and harmonic

⁸⁶⁴ McClary, *Feminine endings*, 10.

progressions, repetitive and martial-sounding rhythms, and instrumental ensembles with masculine associations. However, to be clear, I am not arguing intention, but rather effect. As classic-style film composers, Williams and Doyle likely used traditional musical codes to support traditional notions of “school spirit,” and in so doing, also reinforced status-quo gender paradigms. In contrast, Rowling’s representation of “school spirit” is less predictable, in a context of an unpredictable magic culture, and therefore implies disruption of traditional gender paradigms.

Gender and Musical Authority: Command and Seduction in the Magic of Orpheus and the Weird Sisters

The Authority of Orpheus

Another example of music in *The Sorcerer’s Stone* (Harry’s first year) concerns the ability of music to lull Fluffy, the three-headed watchdog, into sleep. As Professor Dumbledore suggests earlier in the same novel, music has great power. In this case, the power of music is used to control the dog’s behavior similar to the way in which in Greek mythology Orpheus was able to charm the creatures of the forest with his lute and voice. This allusion to Orpheus draws attention to matters of gender on its own because, as musicologist Susan McClary argues, Orpheus performed music using both masculine and feminine rhetorical skills (i.e. both command and seduction).⁸⁶⁵ In other words, Orpheus had the ability to raise intrigue, then channel the interests of the listeners.⁸⁶⁶ Similarly, the controlling magical skills at Hogwarts are used to soothe the dog, rather

⁸⁶⁵ McClary, *Feminine Endings*, 39–40.

⁸⁶⁶ *Ibid.*

than strong-arm him, into a restful state. However, unlike the Greco-Roman story in which the powerful musician Orpheus is male, Rowling writes that both male and female performers have the ability to affect the three-headed dog at Hogwarts. In other words, both male and female characters have authority to use music in powerfully magical ways.

When Harry, Ron, and Hermione arrive in the room where Fluffy sits at guard atop an important trap door, they deduce that their rival (Professor Snape, they think, though it is really Professor Quirrell) has already soothed the dog to sleep with harp music:

“Looks like a harp,” said Ron. “Snape must have left it there.”

“It must wake up the moment you stop playing,” said Harry.

“Well, here goes. . .” He put Hagrid’s flute to his lips and blew. It wasn’t really a tune, but from the first note the beast’s eyes began to droop. . . . Harry, who was still playing the flute, waved at Ron to get his attention and pointed at himself.

“You want to go first? Are you sure?” said Ron. “I don’t know how deep this thing goes. Give the flute to Hermione so she can keep him asleep.” Harry handed the flute over. In the few seconds’ silence, the dog growled and twitched, but the moment Hermione began to play, it fell back into its deep sleep.⁸⁶⁷

Both harps and flutes are traditional folk instruments in Great Britain. Although historically, men played these folk instruments more commonly than women, women play more frequently in contemporary times than they did in the past. In the example above, the reader does not know how their rival plays the harp before the three friends arrive, but assumes that he either plucked the strings to make music, or charmed the harp to play by itself. When the students arrive, both a male (Harry) and a female (Hermione) use music as a tool to exert power over the magical dog. This is a significant gesture on

⁸⁶⁷ Rowling, *Harry Potter and the Sorcerer’s Stone*, 275–276.

Rowling's part because the reader is already aware that music holds important magical powers, and because Rowling has given this power almost equally to both genders.⁸⁶⁸

Rowling suggests that Harry plays unskillfully by writing, "He put Hagrid's flute to his lips and blew. It wasn't really a tune. . . ." While skilled male musicians have dominated traditional public music-making roles in Britain, women have traditionally been associated with the domestic, amateur realm of music-making in Euro-American culture.⁸⁶⁹ For the purpose of making a close reading of gender agency in Rowling's narrative, it is useful to compare how public music-making roles relate to a historical stereotype stating that males are governed by their brains and thoughts, while women are governed by their bodies and emotions. Similarly, the stereotype of formal music-making is of someone who has learned music institutionally, that is to say cerebrally, while informal and/or amateur musicians are those who experience music more bodily through trial and error. In this particular music example, Rowling writes Harry's musical experience as clearly embodied—he must physically act upon the flute, presumably without prior training, in order to make music, thus creating a "tune" born from within himself. In this way, Rowling's description is counterintuitive to traditional expectations of males and their so-called cerebral experience. Still, Harry's "tune" is enough to do the trick. As cited above:

He put Hagrid's flute to his lips and blew. It wasn't really a tune,
but from the first note the beast's eyes began to droop. Harry hardly drew

⁸⁶⁸ I choose to say "almost equally" because two out of the three music makers are male, because the harp and the flute both belong to male characters, and because more textual emphasis is placed on Harry's playing than on Hermione's. This is not, however, intended to undermine the gender equality that is present.

⁸⁶⁹ Judith Tick, "Passed Away is the Piano Girl: Changes in American Musical Life 1870-1990" in *Women Making Music: the Western art tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 327.

breath. Slowly, the dog's growls ceased—it tottered on its paws and fell to its knees, then it slumped to the ground, fast asleep.⁸⁷⁰

Similarly, when Rowling describes how Hermione's cerebrally-driven character plays the flute, the result contradicts traditional stereotypes of women. Hermione doesn't wax emotional about how to play a lullaby for Fluffy, nor does she throw her bodily heart and soul into it. She simply accepts the flute and plays it. The speed at which the three-headed dog returns to sleep implies that Hermione's pragmatic approach is even more successful than that of her male friend:

Harry handed the flute over. In the few seconds' silence, the dog growled and twitched, but the moment Hermione began to play, it fell back into its deep sleep.⁸⁷¹

Furthermore, when Harry beckons Hermione to follow him and Ron through the trapdoor, her playing is described as “distant music,” which stops just prior to her jump. This is different from the way Rowling describes Harry's playing when she writes that “it wasn't really a tune.”

“. . . Come on, Hermione!”
The distant music stopped. There was a loud bark from the dog, but Hermione had already jumped. . . .⁸⁷²

In summary, one male and one female take turns playing a flute, that, like any musical instrument, has the power to lull Fluffy to sleep. The roles of both music and of

⁸⁷⁰ Rowling, *Harry Potter and the Sorcerer's Stone*, 275.

⁸⁷¹ *Ibid.*, 276.

⁸⁷² *Ibid.*, 277.

musician are given power, and both male and female characters are given the opportunity to wield this power. While Harry plays the flute first with little skill, Hermione plays the flute after him with seemingly greater skill, and continues to play it for the duration of their actual escape through the trap door. Furthermore, both male and female characters benefit equally from the power.

The film representation of the latter scene is significantly different. Hagrid, the original owner of the flute, is seen and heard playing a recorder tune recognizable as John Williams's composition "Hedwig's Theme," but he does not lend the flute to Harry, who in turn, does not play it (SS DVD 1:50:24). When Harry, Ron and Hermione enter Fluffy's room, the dog has already been lulled to sleep by an enchanted harp that is playing a smooth, yet nondescript, atonal melody (SS DVD 1:54:31).⁸⁷³ In other words, only one male is observed playing an instrument in the movie version, and neither witch nor wizard is directly observed playing music in order to control the dog's consciousness. While the harp music itself has power over Fluffy, no character explicitly wields that power. Furthermore, there is no power directly related to Hagrid's ability to play the flute. Even so, the power of the harp music in Fluffy's room potentially benefits all genders equally.

What do other examples of musical authority tell us about gender and power at Hogwarts? Several musical descriptions from the second and fourth novels, *Chamber of Secrets* and *Goblet of Fire*, respectively exemplify clear connections between the imagined music-making of the wizard culture and traditional European folk cultures.⁸⁷⁴ In most cases, Rowling's descriptions emphasize male music-makers over female music-

⁸⁷³ This cue is titled "Fluffy's Harp" on the *The Sorcerer's Stone* soundtrack.

⁸⁷⁴ I found no significant musical examples in the third novel, *Harry Potter and the Prisoner of Azkaban* (though significant excerpts from Williams's third Harry Potter film score, including several musical set-pieces, have been discussed in previous chapters).

makers. Importantly, however, these folkloric forms of music-making do not reveal any clear power or benefit for either gender. For instance, in chapter eleven of *The Chamber of Secrets*, a poltergeist named Peeves improvises a taunting song directed at Harry Potter,

“Oh, Potter, you rotter, oh, what have you done,
You’re killing off students, you think it’s good fun.”⁸⁷⁵

Peeves the poltergeist, with a mentality similar to that of a naughty child, uses a consistent compound duple meter similar to children’s taunting songs, using simple rhymes that end in masculine rhythmic cadences.⁸⁷⁶ During chapter twelve of the same book, Dumbledore leads students and staff in singing carols during the Christmas feast. Hagrid is described as singing more boisterously with each glass of eggnog.⁸⁷⁷ Euro-American readers might compare this scene to their own vernacular holiday traditions (especially those at which singing and alcohol consumption are mixed). Similarly, Peeves the Poltergeist assists in singing Christmas carols during the holidays of Harry’s fourth year (*The Goblet of Fire*):

. . . the usual twelve Christmas trees in the Great Hall were bedecked with everything from luminous holly berries to real, hooting, golden owls, and the suits of armor had all been bewitched to sing carols whenever anyone passed them. It was quite something to hear “O Come, All Ye Faithful” sung by an empty helmet that only knew half the words. Several times, Filch the caretaker had to extract Peeves from inside the

⁸⁷⁵ Rowling, *Harry Potter and the Chamber of Secrets*, 203.

⁸⁷⁶ Likewise, members of the house of Slytherin taunt Ron Weasley with chants and songs in a similar meter and similar simple rhyming words during Harry’s fifth year at Hogwarts—*The Order of the Phoenix* (page 407).

⁸⁷⁷ Rowling, *Harry Potter and the Chamber of Secrets*, 212.

armor, where he had taken to hiding, filling in the gaps in the songs with lyrics of his own invention, all of which were very rude.⁸⁷⁸

In honor of Valentine's Day, in chapter thirteen of *The Chamber of Secrets*, surly-looking, male, winged cupids with harps deliver singing telegrams around Hogwarts. A secret admirer sends one to Harry with the following lyrics:

*“His eyes are as green as a fresh pickled toad,
His hair is as dark as a blackboard.
I wish he was mine, he's really divine,
The hero who conquered the Dark Lord.”*⁸⁷⁹

Readers familiar with British-Irish folksongs might recognize similar qualities between Harry's love-gram and formulaic texts of traditional ballads and lyric songs.⁸⁸⁰ For instance, several Irish traditional folksongs (i.e. “Shule Agra” and “Siuil A Ruin”) begin with descriptions of the desired man's hair and eyes followed by an exclamation of his bravery. Traditionally, these kinds of romantic, lyric songs were sung by women. In the example above, the sender of the love-gram is likely female, though the messenger and actual performer of the song is male. Take note that all three of these examples (i.e. Peeves's rhyme, carols at Christmas time, and the cherub's love-gram) include male characters singing songs of (only) normal power—Peeves's songs do no more damage than children's taunts, the carols are no more boisterous than when inebriated men sing, and the cupid messenger has no more power than a traveling bard. Nevertheless, in terms

⁸⁷⁸ Rowling, *Harry Potter and the Goblet of Fire*, 395.

⁸⁷⁹ Rowling, *Harry Potter and the Chamber of Secrets*, 238.

⁸⁸⁰ Similarly, a fictitious eleventh-century Gaelic poem about a tragic event in Quidditch (wizard sport) history mimics historic ballad style texts (on page five of Rowling's *Quidditch: Through the Ages*, a companion book to the Potter series).

of gender, male music performers are gathering in number. None of these examples, however, are represented in the film versions of the narrative.

The Authority of the Weird Sisters

Another very prominent group of music-makers is described by Rowling in such ambiguous terms that their gender, as originally intended by Rowling, remains mysterious. However, their musical authority—in social terms at least—is very strong. During the fourth novel (*Goblet of Fire*), Harry and his friends attend the first Yule Ball—a formal dance event for older students in honor of inter-school wizard cooperation (i.e. between Hogwarts School, Beauxbatons Academy, and Durmstrang). Music for dancing is provided by an instrumental ensemble called “The Weird Sisters” described as “extremely hairy and dressed in black robes that had been artfully ripped and torn.” While “The Weird Sisters” don’t seem to exhibit special magical powers (as do their namesake in Shakespeare’s *Macbeth*, and Norse mythology), they hold socio-cultural power and credibility as revered and sought after musicians among wizarding youth. Since this band holds power and authority in music-making, then it may be valuable to investigate the gender aspects of their role within Rowling’s wizard society. In the following paragraphs, I show how Rowling emphasizes gender ambiguity in her description of the band, and sexual ambiguity in some of the experiences of the students who attend the ball. In contrast the film’s depiction of the “Weird Sisters” band represents all members as male, and some aspects of sexuality in the experiences of the dancers at the ball emphasized (rather than mitigated).

First, let us consider the way that Rowling writes of the band’s appearance: “extremely hairy and dressed in black robes that had been artfully ripped and torn.” Is

this a gendered description? Both male and female magical folk wear black robes in Rowling's world, and, while male characters such as Hagrid, are described as "hairy," other female characters such as Hermione, who's hair is frequently written as "bushy," and Professor Trelawney, who seems to maintain a sloppy personal appearance, might also qualify. When Harry first learns of the band, Rowling writes:

Rumors about the Yule Ball were flying everywhere, though Harry didn't believe half of them . . . It seemed to be fact, however, that [Dumbledore] had booked the Weird Sisters. Exactly who or what the Weird Sisters were Harry didn't know, never having had access to a wizard's wireless, but he deduced from the wild excitement of those who had grown up listening to the WWN (Wizarding Wireless Network) that they were a very famous musical group.⁸⁸¹

Because readers learn about the wizarding world through Harry's eyes and ears, they are also left to wonder about and imagine the anticipated arrival of the band. When the Weird Sisters appear in person, the description is given again through Harry's eyes, though he (again) does not acknowledge his original question of "who or what the Weird Sisters" are:

When all the food had been consumed, Dumbledore stood up and asked the students to do the same. Then with a wave of his wand, all the tables zoomed back along the walls leaving the floor clear, and then he conjured a raised platform into existence along the right wall. A set of drums, several guitars, a lute, a cello, and some bagpipes were set upon it.

The Weird Sisters now trooped up onto the stage to wildly enthusiastic applause; they were all extremely hairy and dressed in black robes that had been artfully ripped and torn. They picked up their instruments, and Harry, who had been so interested in watching them that he had almost forgotten what was coming, suddenly realized that the

⁸⁸¹ Rowling, *Harry Potter and the Goblet of Fire*, 391.

lanterns on all the other tables had gone out, and that the other champions and their partners were standing up.

“Come on!” Parvati hissed. “We’re supposed to dance!”⁸⁸²

This is an example of how Rowling’s descriptions leave interpretations open to the reader, and shows the advantage of vagueness with regard to assigning gender to beings (and therefore matters) of authority. What does this mean in terms of different readers bringing in their own interpretations, especially when Harry Potter followers come from so many age groups and cultures? Because the musicians have a feminine title, I originally thought that the band must be all female. However, contemporary popular music trends provide several examples of similarly named ensembles such as “Twisted Sister,” and “Cinderella” which are exclusively formed by males. Through conversations with students in my private music studio, I learned some of their approaches for interpreting the Weird Sisters’ gender(s). Teenagers Karl and Stefan believe that the band members are male because of a Harry Potter video game they have played that shows the Weird Sisters as bearded men in drag. Similarly, elementary-school-aged Ada read Rowling’s description in masculine terms, drawing a parallel between the feminine band name and the contemporary all-male Canadian band “Barenaked Ladies.” In contrast, teenage Josie explained that she is a literalist, and therefore, if the band is named “Sisters,” the members must be female siblings. Another friend suggested that because the band name refers to the three witches in Shakespeare’s *Macbeth*, the band is likely female. Furthermore, others trace Rowling’s (and Shakespeare’s) Weird Sisters to the female Norns of Norse Mythology (who are also known as the Weird Sisters), and therefore interpret the band as female. Offering new insight, Rowling’s companion book to the Harry Potter novels, *Quidditch Through the*

⁸⁸² Rowling, *Harry Potter and the Goblet of Fire*, 419.

Ages, discusses a notable Scottish female quidditch player who's "son Kirley is lead guitarist with the popular wizarding band The Weird Sisters."⁸⁸³ This latter book, however, was published in 2001 (that is to say a year after the release of *The Goblet of Fire*, the novel), was not part of her original seven-novel design, and this new information doesn't exclude the possibility of co-ed membership by using the potentially all-gender encompassing term "wizarding." In 2003, Rowling recorded an interview with Stephen Fry in which she maintains a gender-neutral approach when discussing the Weird Sisters.

Stephen Fry: And now here is a question from Amit Ben David from Roshon Israel.

Video: "What music does Harry Potter listen to?"

JK Rowling: That's a very good question. Well. . . He has recently heard the wizard super group the Weird Sisters who came to the Yule Ball who had an odd assortment of instruments: bagpipes, cello, and the electric guitar of course so I'd have to say they are his favourite group.

Stephen Fry: Is there no Wizard Rap or House or Hip Hop in the wizard world?

JK Rowling: That would have got to be too complicated. He's sticking with the Weird Sisters and *you can make of them what you will* [emphasis mine].⁸⁸⁴

So, while the gender of the lead guitarist is confirmed male (in Rowling's *Quidditch through the Ages*), the originally intended number and gender of the other

⁸⁸³ Rowling, *Quidditch: Through the Ages*, 36.

⁸⁸⁴ Stephen Fry, "J. K. Rowling at the Royal Albert Hall," June 26, 2003. <http://www.msn.co.uk/liveevents/harrypotter/transcript/Default.asp?Ath=f> (accessed July 7, 2004).

band members remains mysterious.⁸⁸⁵ This ambiguity aligns with Judith Butler's theories of gender when she writes

If the inner truth of gender is a fabrication and if a true gender is a fantasy instituted and inscribed on the surface of bodies, then it seems that gender can be neither true nor false, but are only produced as the truth effects of a discourse of primary and stable identity.⁸⁸⁶

In other words, each reader interprets the gender(s) of the Weird Sisters only as a function of framing their identity within stable categories. Or, without subjectivity, one might follow Rowling's latter statement to "make of them what you will." Like Butler, who proclaims, "If gender attributes, however, are not expressive but performative then these attributes effectively constitute the identity they are said to express or reveal."⁸⁸⁷ In other words, they are what they are—whoever they are.

Perhaps the type of ensemble, or the genre of music they play could shed more light on the band's gendered presentation. The musicians' instruments include, "A set of drums, several guitars, a lute, a cello, and some bagpipes. . . ." ⁸⁸⁸ Like most instruments, this list belongs among those that were historically played by men, though Rowling has already shown through the Hogwarts spirit song and the lullaby for Fluffy that music-making in the wizarding world is open to equal opportunity for all genders.

⁸⁸⁵ According to the article, "The Weird Sisters" (retrieved from Wikipedia, September 5, 2008), the eight-member band is all male. The article (which doesn't otherwise give citations) cites the Wizards of the Coast Famous Wizard cards for a list of all-male players, including lead guitarist Kirley Duke (né McCormack), all born in the nineteen-seventies. Their instrumentation is listed slightly differently from Rowling's to include lead guitar, rhythm guitar, bass guitar, lute, cello, bagpipes, drums and lead singer. I have not included this information in the analysis above because it isn't clear when these cards were produced and whether these cards were created by Rowling, Warner Brothers, or another producer.

⁸⁸⁶ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, (Routledge, 1990), 136.

⁸⁸⁷ *Ibid.*, 141.

⁸⁸⁸ Rowling, *Harry Potter and the Goblet of Fire*, 419.

With regard to sound and instrumental genre, there are many interpretive choices for readers to make. For instance, it is not clear whether their “set of drums” is a contemporary drum kit intended for popular music, or a collection of kettle and/or frame drums typical of many traditional cultures (e.g. the British Isles). There are also no specifications regarding the guitars (other than in Rowling’s subsequent interview shown above), which might be acoustic, amplified, or electric style⁸⁸⁹. Although we know that the quidditch player’s son Kirley plays lead guitar we do not know if there are other guitarists (rather than one guitarist who plays many guitars, as often happens in contemporary ensembles), or whether someone plays bass guitar (i.e., a different sounding instrument with a different musical role). Likewise, there are many types of bagpipes in the British Isles, and the phrasing “some bagpipes” might mean either “a set of,” or “an assortment of.”⁸⁹⁰ Furthermore, the arrangement of performing forces (e.g. how many play together at one time, and in which combinations of instruments) is left to readers’ imaginations. Perhaps all of the instruments mentioned are played simultaneously. Although the musical genre suggested by this motley assortment of instruments and players is ambiguous, readers might imagine the band’s music as an eclectic recontextualization of folk and popular music in which older British Isles

⁸⁸⁹ Although Rowling establishes that the wizarding world does not use electricity, matters of amplification are addressed when announcements are amplified magically (though as if through a loud speaker) at the Quidditch World Cup.

⁸⁹⁰ Though readers can not be sure, it is possible that the bagpipes are Scottish pipes because (1) the lead guitarist is Scottish according to *Quidditch Through the Ages* (and therefore perhaps other members too), (2) Hogwarts may be located in Scotland, according to some (and some of the movies were shot there), and (3) Professor Dumbledore (who hired the band) is thought to be Scottish by some (though both Harris and Gambon use Irish accents in the films). A musical colleague from Great Britain, Chris Nex, explained that while there are three main types of bagpipes in Scotland (including the highland pipes, lowland pipes, and the recently added chamber style English pipes), usually people mean and are understood to mean the highland pipes if they use the general term “bagpipes.” This is the loudest of the three main kinds, and was historical used for war (until and including World War I), in addition to outdoor music making.

instruments play contemporary youth-oriented musical styles (as indicated by their counter-cultural, “artfully-torn” wizard robes).⁸⁹¹

Let us also consider how the Weird Sisters’ music functions in the context of the Yule Ball. Perhaps the androgynous description of the band and oddly compatible grouping of instruments parallels Harry’s romantically awkward and sexually ambiguous experience on his first official date at the formal dance event at which the Weird Sisters play:

Harry tripped over his dress robes as he stood up. The Weird Sisters struck up a slow, mournful tune: Harry walked onto the brightly lit dance floor, carefully avoiding catching anyone’s eye (he could see Seamus and Dean waving at him and sniggering), and next moment, Parvati had seized his hands, placed one around her waist, and was holding the other tightly in hers.

It wasn’t as bad as it could have been, Harry thought, revolving slowly on the spot (Parvati was steering). . . . Harry heard the final, quavering note from the bagpipe with relief. The Weird Sisters stopped playing, applause filled the hall once more, and Harry let go of Parvati at once.

“Let’s sit down, shall we?”⁸⁹²

In an interview included in “Preparing for the Yule Ball” (a special feature on the DVD set), Emma Watson (who plays Hermione Granger) explains that while the student characters become interested in each other as boys and girls, neither sex has learned how to relate to one another at their awkward stage of adolescence.

In addition to the newness of potentially romance-laden boy and girl pairings, some of the awkwardness that Harry experiences is certainly due to the formality of the

⁸⁹¹ There are, in contemporary times, many real-life ensembles in the category of “Celtic rock” that combine electric rock instruments with traditional British Isles instruments. Additionally, outside of Celtic rock, artists such as Enya have used synthesizers and bagpipes, and televised concert programs such as “Celtic women” and “Celtic Thunder” have included ensembles of classical and rock instruments with traditional pipes and drums.

⁸⁹² Rowling, *Harry Potter and the Goblet of Fire*, 419–420.

occasion, including the formal attire he must wear. His dress robes, however, are (at least) “more or less the same as his school ones, except that they are bottle green instead of black,” and therefore pale in comparison to the uncomfortable, socially awkward, second-hand dress robes that Mrs. Weasley purchases for Ron.⁸⁹³ In fact, when Ron first receives them, he mistakes them as belonging to his younger sister! Later, when he dons this formal costume for the Yule Ball, he is appalled at the sight of himself in the mirror:

There was just no getting around the fact that his robes looked more like a dress than anything else. In a desperate attempt to make them look more manly, he used a Severing Charm on the ruff and cuffs. It worked fairly well; at least he was now lace-free, although he hadn't done a very neat job, and the edges still looked depressingly frayed as the boys set off downstairs.⁸⁹⁴

Pardoxically, then, the very sort of “torn and frayed” androgynous trademark that visually signifies the Weird Sisters’ musical authority brings great discomfort to the young men at Hogwarts (especially Ron) who have yet to mature into their adult masculinity. On the contrary, the performers in the Weird Sisters, whether all male or of mixed gender, seem confident enough in their gendered identities to perform their bodies without overtly committing to specific gender(s). In other words, Rowling emphasizes both the awkwardness of perceived gender slippage inherent in children’s passage through adolescence and the privilege of gender mobility exercised by the popular musicians.

Musicologist Lawrence Kramer, in his discussion of cross-dressing as a part of the historic tradition of Carnival, explains how playing with performative costume has

⁸⁹³ Ibid., 156.

⁸⁹⁴ Ibid., 411.

historically been used by members of society to subvert social gender codes and affirm the mobility of gender.

[First]. . . Carnival festivity frees its participants from the demand that they organize their physical and emotional lives into a coherent (and restrained) tonality. The general outbreak of buffoonery, playacting, and masquerade splinters this normative self; its component parts assume the guise of separate characters, or, more exactly, caricatures, personifications of excess or impulse. . . [Second} . . . Carnival free play, particularly in masquerade, invites the free crossing of gender boundaries. Cross-dressing by both men and women allows each gender to appropriate the qualities culturally ascribed to the other— forbidden qualities, which in the case of the male masker would normatively be shunned as degrading.⁸⁹⁵

Similar to the carnival participants that Kramer describes, the members of “The Weird Sisters” seem to masquerade (when performing as a group) as someone and/or something different from their normative selves. We can’t be sure of what their normative genders are, yet we know that they perform gender differently than others because they are the only human characters that Rowling describes with such gender ambiguity. Secondly, their ability and, importantly, their choice to perform fluidly across gender boundaries (i.e., to the extent that Harry does not overtly recognize them as male or female) is in contrast to Ron’s experience in which the mere implication of cross-dressing, due to his attire’s extra ruffles and frills, causes him anxiety and fear of degradation.

Musicologist Judith Peraino provides further information about how carnival-esque cross-dressing was appropriated by contemporary, youth-oriented music ensembles, known as Glam rockers, beginning in the era of Rowling’s own childhood, the 1970s.

⁸⁹⁵ Lawrence Kramer, “Carnaval, Cross-Dressing, and the Woman in the Mirror” in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California, 1993), 306.

Glam rock began to rewrite . . . the story by imagining that the male subject undergoes a metamorphic corruption of masculinity. Emerging in the early 1970s in the wake of the ‘sexual revolution,’ glam rock incorporated aspects of gay subcultures—drag, camp, androgyny, bisexuality—as an antagonistic response to the commercialized sincerity of blues- and folk-based hippie bands, the machismo of heavy metal, and the pretentiousness of ‘art rock.’ The pioneering glam rocker Marc Bolan of T. Rex affected an eighteenth-century fop style, with long curly hair, women’s frilly shirts, makeup, and a sprinkling of glitter on his face. His music combined effeminate low-volume vocals, a slow funky beat, fuzzy guitar timbres and image-rich lyrics full of sexual innuendo.⁸⁹⁶

Without more specific information about the Weird Sisters’ projected image, it is uncertain whether or not the members fall neatly into glam rock’s visual genre.

However, the Weird Sisters clearly align with the gender-bending, counter-cultural image that is described by Peraino. Furthermore, the band represented in film version of *The Goblet of Fire* (GoF DVD 1:19:20) exhibits modern-day glam rock signifiers (e.g. long hair, glamorous clothing, and overt/extreme displays of face makeup).⁸⁹⁷ Likewise, an analysis of the band’s music—as described in the novel, and represented by the real-world contemporary all-male band in the *The Goblet of Fire* movie (played by real-life rockers from bands such as Radiohead and Pulp), provides further evidence that Rowling created a subversively mixed-gendered text regarding this culturally powerful ensemble.

⁸⁹⁶ Judith A. Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig* (Berkeley: University of California, 2006), 229.

⁸⁹⁷ The band members in the film include Jarvis Cocker (vocals) and Steve Mackey (bass) of the band Pulp; Johnny Greenwood (lead guitar) and Phil Selway (drums) of the band Radiohead; Jason Buckle (rhythm guitar) of the band All Seeing I; and Steven Claydon (keyboards and bagpipes) of the band Add N to (X). Another Scottish rocker band “Franz Ferdinand,” may have originally been courted to play the Weird Sisters. “We’ve been asked to write some music for [the upcoming ‘Harry Potter’ film],” singer Alex Kapranos said. “There’s a section where there’s a band of ugly sisters playing and I think, well . . . some member of Franz Ferdinand *may* be the ugly sister in the band,” he noted coyly. Notice that even potential performers refer to the Weird Sisters as females, which is in contrast to the way that the band was eventually represented in the film. Rodrigo Perez, “Franz Ferdinand to play Ugly Sisters in Next ‘Harry Potter’ Flick?” MTV Networks, 2008.

In the novel, the first of the band's tunes is described as "slow and mournful," to which dancers assume ballroom-style positions. Without further description, readers must assume that all couples are paired heterosexually (as is true of the champions and their partners, and as is typical of ballroom-style positionings), and that these mixed-gender couples participate in ballroom-style dancing (e.g. foxtrot, waltz, tango, or other). One might assume, oddly enough then, that the overtly counter-cultural Weird Sisters band plays mainly conventional music for status-quo, heterosexually-paired dancing, based on a male-dominant model in which males lead and women follow. Further reading, however, reveals that different dance couples choose different dances that would be mutually incompatible with a single piece of music under normal circumstances.

Neville and Ginny were dancing nearby—[Harry] could see Ginny wincing frequently as Neville trod on her feet – and Dumbledore was waltzing with Madame Maxime. . . . Mad-Eye Moody was doing an extremely ungainly two-step with Professor Sinistra, who was nervously avoiding his wooden leg.⁸⁹⁸

Dumbledore's waltz with Madame Maxime should accompany music in triple meter, while Mad-Eye Moody's two-step with Professor Sinistra should follow music in duple meter. It is unclear whether the dancers are arbitrarily choosing dances without heeding the meter of the music, or whether the interpretation of the tune's meter is so arbitrary that any dancer's guess will do. If the latter is the case, then it is no wonder that Neville steps on Ginny's feet so often.

The scenario Rowling describes also relates to gender discourse with regard to the relationship between music and dance. Inger Damsholt explains that traditionally, dance fulfilled a feminine role while music fulfilled a masculine one because dance movements

⁸⁹⁸ Rowling, *Harry Potter and the Goblet of Fire*, 419–420.

and figures submitted to the guidance of the music. As performers and choreographers of classical dance sought to establish equal status for their art, dance movements and figures became less dependent upon the accompanying music (or lack of music in some cases).⁸⁹⁹ In Rowling's text, it is unclear whether the dancers follow the music, the music follows the dancers, both, or neither.

The band's second number, described as a "song," is faster and might have been more familiar to Hogwarts' wizarding youth. Though, technically, a "song" is music with words while a tune has none, people often describe all rock tunes as "songs."

"Oh—but—this is a really good one!" Parvati said as the Weird Sisters struck up a new song, which was much faster.

"No, I don't like it," Harry lied, and he led her away from the dance floor, past Fred and Angelina, who were dancing so exuberantly that people around them were backing away in fear of injury . . .⁹⁰⁰

This faster song later leaves Hermione "a bit pink in the face from dancing."⁹⁰¹

Perhaps dancers continue to dance in couples—such as Fred and Angelina—though we do not know whether these couples are connected, as in swing-dancing or jitterbug, or not connected, as in many other popular youth dance styles from the last century. A third dance song is mentioned when "Professor Dumbledore was dancing with Professor Sprout, Ludo Bagman with Professor McGonagall; [and] Madame Maxime and Hagrid were cutting a wide path around the dance floor as they waltzed through the students. . .⁹⁰² No tempo is given for this piece (e.g. fast or slow), though most waltzes are at a

⁸⁹⁹ Inger Damsholt, "Choreomusical Discourse: The Relationship between Dance and Music" (PhD diss., University of Copenhagen, 1999).

⁹⁰⁰ Rowling, *Harry Potter and the Goblet of Fire*, 420.

⁹⁰¹ *Ibid.*, 421.

⁹⁰² *Ibid.*, 424.

medium tempo, especially those allowing dancers to “cut a wide path” as is stated above. Although Madame Maxime and Hagrid are waltzing, we do not know what dance patterns the others follow. For all we know, the giant-sized, French headmistress Madame Maxime (who also waltzed with Dumbledore) might lead all of her dance partners, whoever they are, in a waltz, whatever the music is. If so, she would not be the only woman leading her male partner in dance—remember that Parvati took charge of Harry at the beginning of their dance together, and continued to steer him throughout the duration of the music. Along with these small glimpses into an upturned version of traditional social dance, the reader gains again and again from Rowling’s vagueness the opportunity to interpret these ambiguously gendered scenerios.

Many of these choreo-musical events are normalized in the films, though some of the gender-bending subtext is still represented. Preceding the Yule Ball (in *The Goblet of Fire*), a saxophonist plays the main theme of a foxtrot (titled “Foxtrot Fleur” in published scores) accompanied by an orchestra while students are getting ready and arriving at the event (GoF DVD 1:14:38). The title of this dance refers to the beautiful character Fleur Delecour from the Beauxbatons Academy (to be discussed again, in more detail), and clearly refers to her sensuality and visual appeal. As one can hear in the film cue, this tune combines duple meter with frequent use of triplet rhythms, thus blurring the lines between duple meter and compound-duple meter. Then, a trumpet fanfare (including the main musical theme for the tournament) accompanies the champions and their companions as they formally process into the hall (GoF DVD 1:17:20).

Once all have arrived in the elaborately decorated Great Hall, only the first tune (an orchestral waltz) implies ballroom dancing (GoF DVD 1:18:07). The dwarf-sized male conductor (who also leads the school choir and pep band in other scenes) leads a school-age, mixed-gender ensemble playing conventional Western-classical instruments.

Students and staff waltz accordingly to the triple meter tune in heterogenous pairs. In other words, aside from the size of the conductor, there is nothing out of the ordinary about either the music or the dancing.

Furthermore, this waltz tune for the Yule Ball shares a similar light symphonic color with another waltz tune used earlier in the film when Professor McGonagall teaches students to dance with the aid of an oversized Victrola-style record player (previously discussed in the context of music and humor). Additionally, as one can hear from the two film cues, the melodic contours of the practice waltz and the Yule Ball waltz are mirror images of one another—the practice waltz theme starts low and ends high (GoF DVD 1:08:25), perhaps building anticipation for the formal event; while the Yule Ball waltz theme begins high and ends low (GoF DVD 1:18:07), perhaps fulfilling the expectation set by the first waltz.⁹⁰³ In other words, social dancing and dance music are presented in conventional terms throughout the film, and the pair of waltz tunes create poetic symmetry.

The dancing in the film version of the Yule Ball is organized much more formally than in Rowling's description, but significantly, the choreography exhibits some gender twists of a different design. As an example of formality, the students perform a choreographed waltz in time with the music for which all couples seem to execute the same maneuvers at the same time. I say "seem to" because the camera sometimes focuses on only one couple at a time, but shows uniformity when the camera angle expands to show the group again. The couples' dance patterns are unified in phrase lengths equal to the phrase lengths of the music and are also aligned spatially in geometric patterns (such as equally-spaced parallel lines and diagonals) on the dance

⁹⁰³ The practice waltz is named "Neville's Waltz" in the piano reduction scores, while the Yule Ball waltz is called "Potter waltz."

floor. Additionally, the choreography aligns metaphorically with the melodic contours of the music (and vice-versa) at moments such as when female dancers are lifted in the air by their male partners and the musical accompaniment provides an ascending then descending flourish from the orchestra⁹⁰⁴.

However, the choreography is also different from traditional gender expectations in the way that male and female students lead each other in the dance. First, gender roles are sometimes reversed in the ballroom-style embrace. Generally speaking, in standard-practice waltz-position, male dancers (i.e. the leaders) take their female partners by the waist with their right hand, and support their partner's right hand with their extended left hand. Conversely, female dancers (i.e. the followers) rest their left hand on their partner's right shoulder, and rest their right hand on their partner's extended left hand. In the film choreography (beginning GoF DVD 1:18:07), couples begin the dance in this male-lead position described above, but then switch arms and hands throughout their dance sequence so that the female dancers are in the leading position (and role). This may be a way that film directors chose to include some of the gender role ambiguity and equality that is so often present in Rowling's music-related scenes.

However, as an aside, it is noticeable that while the choreography is quite formal and clearly striving for a polished look, the students (i.e. the actors playing the students) perform with little skill and savvy compared with modern trends and expectations of dancing (e.g. at real-life recreational ballroom events, and as seen on various television shows revitalizing ballroom dance). Although meant to be graceful (as depicted in the smooth orchestral music), the actors' footwork is rather clunky. Arm positions meant to frame the dance are held without rigor, and female students brace themselves heavily on

⁹⁰⁴ There is a similar mimetic flourish when Professor Mad-Eye Moody takes a swig from his hip flask. At a surface level, this is a funny gesture. In hindsight, it is revealed that this is a clue to solving one of this narrative's mysteries.

their male partners during the lift rather than using their own muscular integrity to assist in the maneuver. Therefore, it is somewhat possible that the choreography of changing positions simply represents remedial movements for novice actor-dancers. According to interviews in “Preparing for the Yule Ball” (a special feature on *The Goblet of Fire 2*-DVD set) most actors had three weeks to work on the choreography, while Daniel Radcliffe states that he only had four days to learn to dance formally. In the same special feature, Mike Newell (the director of *The Goblet of Fire* movie) admits that while some actors learned dancing quickly and well, others had a difficult time, including Daniel Radcliffe, who danced as awkwardly in real-life as his character Harry Potter was supposed to feel. This provides an example of art imitating life. In the narrative, the Yule Ball provides Hogwarts students with their first exposure to formal dance, and in real life, it was also the first exposure for many of the actors. When there is a group of characters who progress from childhood to adulthood, it blurs divisions between actors and characters. Speaking to this matter, Harry Potter producer David Barron stated:

It is indeed [a unique opportunity to present a group of characters from childhood to adulthood]. It's the most expensive home movie ever made, as they can look back and see their complete adolescence on film. It's extraordinary as characters, actors, and people, and it's kind of thrilling.⁹⁰⁵

Second, with regard to switched gender roles, an aerial view of the dancers shows a Busby Berkeley style sequence with a gender twist (GoF DVD 1:19:15). Looking down upon the dancers, the camera shows evenly-spaced couples turning around on the spot with billowing fabric from their outfits emphasizing their turn. This Bigsby-style camera shot is standard in film for showing the geometry of choreographed dance, and

⁹⁰⁵ Movie Magic, “Countdown to The Half-Blood Prince!” *Life Story*, October 6, 2008, 15.

the way it highlights the flowing fabric is typical of Viennese and other styles of European waltz performances. The difference is that in traditional examples the flowing fabric belongs to the ball gowns worn by the females. In contrast, the female dancers at Hogwarts wear slender, curvey gowns, and the billowing material seen in the shot from above comes from the male dancers' formal wizard capes.⁹⁰⁶ While the curve-defining gowns may emphasize budding sexuality in the female students' bodies, the male students' billowing capes seen from above change a conventional choreographed image into something unexpected with regard to gender.

Furthermore, a moment of slapstick humor in the movie shows Hagrid lowering his waltz hold on Madame Maxime so that his right hand can feel her behind (previously mentioned in the discussion of humor).⁹⁰⁷ She promptly moves his hand back to her waist, and he shrugs in response as if to say, "ya' can't blame a bloke for tryin'" This scene was not written in Rowling's original work, and the way it overtly addresses a character's desires for physical intimacy is also different from the way Rowling emphasized characters' feelings of ambiguity toward members of the opposite sex.

Subsequent music at the Yule Ball in the movie sounds like conventional rock music and is provided by a normal male rock band dressed in black clothing (much of it shiny, though other textures are used also). For instance, the lead singer wears shiny black pants (leather, perhaps), a black mohair coat, and a black bow tie (but no shirt). The latter description fits contemporary expressions of glam rock, as does the dark lipstick and eyeshadow worn by some of the band members.⁹⁰⁸ While several

⁹⁰⁶ This is also different from Rowling's written description in which both male and female participants wear dress robes.

⁹⁰⁷ This sequence of movements does not happen during the waltz, but rather during the slow rock ballad later in the scene (GoF DVD 1:22:15). Nevertheless, Hagrid and Maxime use a casual waltz hold.

⁹⁰⁸ I do not claim that this band is part of the original 1970s glam rock scene affiliated with New York fashion, but rather that the presentation of band members' bodies alludes to glam rock practices.

instruments are listed in the *The Goblet of Fire* book, only three guitarists (lead, rhythm, and bass) and the lead singer are shown in the film version of the same narrative.

Although bagpipes are listed in the audio version, they are neither seen on stage in the film, nor are they distinguishable from the rest of the amplified sound.⁹⁰⁹

This filmed “Weird Sisters” band plays three songs (all with words) written by Jarvis Cocker of the real-life band Pulp. The first song is fast and in duple, and students are shown dancing wildly in a tight group, without partners (except for Hermione who continues to dance with her escort Viktor Krum), many of them with hands up in the air, reaching toward the band. The second song is equally fast and also in duple, though the camera focuses on characters’ conversations separate from the dancing. The third song is quite slow (perhaps “slow and mournful,” as Rowling describes the opening dance), still in duple meter, and the camera shows couples dancing in contemporary slow dance style, with arms draped around their partner’s shoulders and necks. The speed and order of songs is similar to, yet different from the speed and order described in the book. In the book, the first tune was slow, and marked by a bagpipe ending, while the second two songs were presumably sung, and were faster. In the movie, the Weird Sisters play two fast songs followed by a slow song, and all three are sung. This is more similar to the form of real-life school-age formal dances at which the frequency of slower songs increases as the evening comes to a close. These examples support my hypothesis that movie directors normalized elements of Rowling’s non-normative (and magical) narrative in order to bear closer resemblance to real-life experiences.

Likewise, the lyrics for the Weird Sisters’ songs, written by Jarvis Cocker of the band Pulp, are related to glam rock practices and allude to general magical experiences, but are only indirectly related to Rowling’s text and narrative. For instance, the first

⁹⁰⁹ They are heard clearly on the CD, and are seen briefly in the extended scene on the DVD extras.

song, “Can You Dance the Hippogriff?” relates to Harry’s wizarding experiences by addressing “Hogwarts” by name, and using familiar magical creature names such as “hippogriff, elf, unicorn, ogre, ghost, spectre, and leprechaun” to describe how the students should dance. An example of a verse and chorus are printed below:

*Move your body like a hairy troll,
learning to rock and roll.
Spin around like a crazy elf
dancing by himself.
Boogie down like a unicorn -
don't stop until the break of dawn.
Put your hands up in the air
like an ogre, just don't care.*

*Can you dance like a hippogriff? mamama mamama mamama
Flying off from a cliff – mamama mamama mamama
Swooping down to the ground – mamama mamama mamama
Wiggle around and around and around and around . . .*

While the text references ideas from Rowling’s tale, it is not directly related to the narrative. Like standard rock lyrics, each set of two lines shares a rhyme, but not necessarily a regular poetic meter. Also in standard rock form, the order of the song is: verse, chorus, verse, chorus, bridge, and final chorus. Like Peraino’s description of glam rock texts that include “image-rich lyrics full of sexual innuendo,”⁹¹⁰ the collection of magical creature names is paired with directions for movement and commentary on the movement (both of which may be interpreted sexually) including (but not limited to) the lyrics, “move your body, don’t stop until the break of dawn, wiggle around, shake your booty, get it on - get it on - get it on, ooh you gotta move it, well do you feel alright?, I feel all right,” and performer’s howl.

⁹¹⁰ Peraino, *Listening to the Sirens*, 229.

Lastly, in the film version, the dwarf-sized orchestra conductor (who also conducts the school choir and pep band in the movies) is shown being carried away across the top of the crowd while students dance to the music of “The Weird Sisters.” This scene does not happen in Rowling’s narrative because no formal conductor exists in the books. While this event does not directly relate to gender, it does relate to issues of power and musical authority, and says something different about these matters than is represented in Rowling’s books. At Rowling’s Hogwarts, there is no formal music learning, and Professor Dumbledore (i.e. the headmaster himself) not only negotiates the Weird Sisters hired performance, he also dances to their music along with other professors, and along with other students.⁹¹¹ In the movie, Dumbledore and other professors only dance to the music provided by the Hogwarts orchestra, while only students dance to the faster rock music of the Weird Sisters. When the orchestra conductor is passed among hands along the top of the students’ mosh pit, it implies ejecting him—and the formal establishment he represents—from their youthful event. At Rowling’s Hogwarts, the lines separating youth from establishment are not so clearly drawn, especially with regard to music. In addition to ways discussed in this paragraph, this was shown in the previous discussion of musical participation when I showed how Hogwarts students and faculty contributed to the performance of the school song, and in the discussion of Fluffy’s lullaby when professors and students (male and female) enact musical power to make the dog sleep.

In summary, both the powers of Orpheus (as used by the students over Fluffy the Three-headed dog) and the powers of Weird Sisters simultaneously use so-called masculine and feminine rhetorical skills of command and seduction. Like a seduction, the flute and harp music used in Fluffy’s room invites, rather than overpowers, the dog

⁹¹¹ Though students and professors do not dance together in pairs, this otherwise shows Rowling’s intentions for integrating professors and students in non-hierarchical ways.

into sleep. Like a command, the music is an invitation for which there is only one response—acceptance. Similarly, the Weird Sisters use the power of their cultural appeal to lure students into the enjoyment of the dance. Although Harry and Ron separate themselves from the event because of their awkward feelings, most other students fall under the spell of the popular band, dancing energetically to the point of breathlessness. This is shown when Parvati wants to dance (though Harry doesn't), when Fred and Angelina (as well as others) are dancing excitedly, and when Hermione becomes out of breath from dancing. Furthermore, Rowling awards musical authority with gender equality and/or ambiguity in these two main examples. For instance, flute music played equally by male and female students results in a sleeping dog (who originally intended on staying awake), and dance music played by the ambiguously-gendered Weird Sisters results in dancing students, many of whom had not attended a dance before.

These remarks change somewhat when considering the film versions of these narrative scenes. The music for Fluffy still exhibits a soothing command over the dog, but no character, either male or female, is seen playing the music. The only musician known to have played the harp in the movie is their male rival (who they initially believe to be Professor Snape, though it turns out to be Professor Quirrell). The music by the Weird Sisters still elicits excitement and participation from the students, but all the musicians are clearly male. In other words, that which Rowling wrote as gender equality and gender ambiguity is re-interpreted in the films with male-centric bias. Though also-mentioned examples such as Peeves' sung rhymes, Christmas carols, and love-grams sung by cherubs included more male performers, the music involved in these examples did not show clear power with chartable effects.

Dancing at the Yule Ball, as described by Rowling and as depicted in the movie, also implies different messages about gender, sexuality, power, and authority. At

Rowling's Yule Ball, male students Harry and Ron experience feelings of awkwardness, and, while Harry might appear to lead Parvati in theory, she leads him through the dance in practice. In the movie, also, Harry and Ron appear to feel awkward at the dance, but choreography dictates that male and female dancers (such as Harry and Parvati) switch lead-follow arm positions at regular intervals. In Rowling's text, dance couples have freedom to choose their own dances—which may or may not relate to the music being played. In the movie version, students open the event with a choreographed, unified dance, and only improvise during the subsequent Weird Sisters performance (though their improvised dancing is all within one genre of contemporary social dance). At Rowling's Yule Ball, hierarchies of professors and students, and of establishment and youth are integrated, while the movie represents these hierarchies as separate and exclusive.

Gender and Choreo-musical Performance: Dancing Veela, the Lovely Ladies from Beauxbatons, and the Proud Sons from Durmstrang

The Dancing Veela

In chapters eight and nine of *The Goblet of Fire*, there are several musical and sound-event examples relating to the folklore and institutional practices of athletic events—in this case, the Quidditch World Cup. For instance, souvenirs sold at the event are bewitched so that there are “luminous rosettes—green for Ireland, red for Bulgaria—which were squealing the names of the players, pointed green hats bedecked with dancing shamrocks, Bulgarian scarves adorned with lions that really roared, [and] flags from both countries that played their national anthems as they waved”⁹¹² Fans sing and call

⁹¹² Rowling, *Harry Potter and the Goblet of Fire*, 93.

out cheers, team mascots perform to music, national anthems play following a victory, and folksinging commences along with heavy drinking after the game.⁹¹³

One notable choreo-musical example concerns the stadium performance by the veela, known in folklore as intoxicatingly seductive female woodland faeries from Central and Eastern Europe, who Rowling includes as mascots for the Bulgarian sports team—the Vratsa Vultures.⁹¹⁴ The following is Rowling’s description of their introduction and their performance that follows.

“And now, without further ado, allow me to introduce . . . the Bulgarian National Team Mascots!”

The right hand-side of the stands, which was a solid block of scarlet, roared its approval.

“I wonder what they’ve brought,” said Mr Weasley, leaning forward in his seat. “Aaah!” He suddenly whipped off his glasses and polished them hurriedly on his robes. “Veela!”

“What are veel – ?”

But a hundred veela were now gliding out onto the field, and Harry’s question was answered for him. Veela were women . . . the most beautiful women Harry had ever seen . . . except that they weren’t—they couldn’t be—human. This puzzled Harry for a moment while he tried to guess what exactly they could be: what could make their skin shine moon-bright like that, or their white-gold hair fan out behind them without wind . . . but then the music started, and Harry stopped worrying about anything at all.

The veela had started to dance, and Harry’s mind had gone completely and blissfully blank. All that mattered in the world was that he kept watching the veela, because if they stopped dancing, terrible things would happen. . . .⁹¹⁵

⁹¹³ Ibid., 95.

⁹¹⁴ Rowling, *Quidditch: Through the Ages*, 40.

⁹¹⁵ Rowling, *Harry Potter and the Goblet of Fire*, 103.

In contrast to the previous example of the Weird Sisters, for which Harry's questions of "who or what" are never convincingly answered, Harry's introduction to veela resolves in greater awareness of who they are. Veela are magical women in European folk beliefs. According to lore, these incredibly beautiful, silken-haired sirens congregate in forest groves during the night to sing and dance. In legend, traveling men are lured by their singing, mesmerized by their dancing, and are magically held in liminal time like Rip Van Winkle, never to return home again.⁹¹⁶ In Rowling's version, the veela dance as an ensemble as part of the evening's festivities. It isn't clear from Rowling's description whether the music for the veela's dance comes from the veela themselves or from another source. While the veela's dancing is emphasized more than their singing, it is clear that there is music relating to their performance.

And as the veela danced faster and faster, wild, half-formed thoughts started chasing through Harry's dazed mind. He wanted to do something impressive, right now. Jumping from the box into the stadium seemed a good idea . . . but would it be good enough?

"Harry, what are you doing?" said Hermione's voice from a long way off. The music stopped. Harry blinked. He was standing up, and one of his legs was resting on the wall of the box. Next to him, Ron was frozen in an attitude that looked as though he were about to dive from a springboard.⁹¹⁷

As in folklore legends, the men in attendance (but not women) are mesmerized by the performance, and begin to behave strangely as their thoughts become disoriented. Unlike the men of European lore, the wizards at the Quidditch World Cup are not lured to their

⁹¹⁶ This information comes from a conversation with Roxanne Westra, a native of Romania who is knowledgeable about East European folklore.

⁹¹⁷ Rowling, *Harry Potter and the Goblet of Fire*, 103.

demise, nor are they irretrievably seduced away from their loved ones. In this musical example however, Rowling's female veela characters clearly wield musical power.

Angry yells were filling the stadium. The crowd didn't want the veela to go. Harry was with them; he would, of course, be supporting Bulgaria, and he wondered vaguely why he had a large green shamrock pinned to his chest. Ron, meanwhile, was absentmindedly shredding the shamrocks on his hat. Mr. Weasley, smiling slightly, leaned over to Ron and tugged the hat out his hands.

"You'll be wanting that," he said, "once Ireland have had their say."⁹¹⁸

Although these female characters use choreo-musical power, they perform on behalf (or at least at the bequest) of the nearly all-male Bulgarian Quidditch team.⁹¹⁹ While the veela perform as mascots for the Bulgarian team, it isn't completely clear how the veela women or the Bulgarian team members personally benefit from this power other than by discombobulating the concentration of their competitors' male fan-base (who benefit by experiencing pleasure).

When taken at face value, this choreo-musical performance example might prickle average feminist sensibilities. Is this not a quintessential example of the worst of gendered stereotypes in which the dominant, male gaze is fixed on objectified females, while conversely, the females put their stereotypically treacherous powers of seduction to ill-use by turning those who helplessly gaze at them into objects of ridicule? When the event of powerful women performing music in powerful ways finally appears in Rowling's text, as it does in this example, the performance seems to excite only male

⁹¹⁸ Rowling, *Harry Potter and the Goblet of Fire*, 103–104.

⁹¹⁹ One player from the Bulgarian team is announced as "Ivanova"—a last name with a feminine ending denoting a daughter of the family of Ivan. Later in the text, a player for the Irish team is also referred to with a feminine pronoun.

characters in an overtly sexual, or at least romantically gendered way. The veela performance seems so embodied and emotional, translating the women performers into a perceived danger—vixens who compete with other women for male attention, and threaten the integrity of men. As such, this example seems to play into the very stereotypes of both men and women that feminists wish to avoid.

According to Laing, “The relationship of women and music has always proved problematic to patriarchal society.”⁹²⁰ She further writes:

Charles Segal traces this difficulty back to ancient Greek mythology, where female characters are divided according to archetypal polarities of physicality, sexuality, the voice, music, social positioning and agency within such a society. His suggestion that this division is informed by a fear of female sexuality, or perhaps the male fear of his own sexuality and a resultant desire to exercise control over women, is crystallized in the female musical archetypes that he invokes—and that indeed rung down through the ages in this capacity—of the Siren and the Muse. Each of these certainly bears out Segals’ theory. The terrifyingly strong and irresistible sexuality and musicality of the Siren exist solely for the purpose of seducing and destroying men. The physically subdued but nevertheless ethereally beautiful Muse dedicates her motive and music to the glory and inspiration of men. . . . Indeed, the terms ‘siren’ and ‘muse’ have passed into common parlance as a means of describing the sexual demeanour and social significance of women even without any musical reference.”⁹²¹

It is no wonder, then, that Rowling’s veela elicit such extreme responses—both positive and negative—from their audience.

Incidentally, the mascots for the Irish team (the Kenmore Kestrels, founded in 1291) are a team of thousands of “tiny bearded men in red vests, each carrying a minute

⁹²⁰ Heather Laing, *The Gendered Score: Music in 1940s Melodrama and the Woman’s Film* (Burlington: Ashgate, 2007), 11.

⁹²¹ Ibid.

lamp of gold or green” (i.e. leprechauns) who make a field-show style shamrock formation in the sky, and shower spectators with gold coins.⁹²² Like many pleas for support, the mascots for the Bulgarian and Irish Quidditch teams tempt their fans with promising spectacles representing sexual and monetary fortune. In light of Edward Said’s and Dorinne Kondo’s discussions of how west-European cultures have historically feminized so-called eastern cultures, it follows historic pattern that the mascots for the east-European Bulgarian team are sexualized females while the mascots for the west-European Irish team are monetarily powerful males.⁹²³

Nevertheless, there are ways that Rowling’s portrayal of the veela provides agency that is not available in the traditional folk beliefs. First, Rowling’s description allows the veela to perform publicly, thus varying the legends that veela dance only in secret. The veela are freed from the isolation of wooded groves and are provided opportunities for expression within the greater, international magical society. Second, the male viewers are allowed both the opportunity to be romantically attracted to the veela—an attraction that seems to both remind them of their bodies’ sensations and disconnect them from their bodies’ limitations (as witnessed by Rowling’s description of the boys’ attempts to do something “impressive”), and also the opportunity to return to themselves (and their senses) when the music stops. In fact, the older (and therefore perhaps wiser) Mr. Weasley seems capable of enjoying the performance without losing his head at all. Third, ordinary women have some authority over the situation as well, as witnessed by Hermione’s ability to help Harry out of his veela-invoked stupor. Although the veela are

⁹²² Rowling, *Quidditch: Through the Ages*, 35. Rowling, *Harry Potter and the Goblet of Fire*, 104.

⁹²³ Although Ireland has until recently been perceived as an outsider nation within Western Europe, Rowling’s narrative establishes Ireland as an insider region in her magical world through Ron Weasley’s loyalty to the Irish team early on in the series.

still objectified, it is clear that Rowling has provided some agency beyond what traditional beliefs prescribed for both those who view and those who are viewed⁹²⁴.

How is the veela's performance represented in the film? Another athletic event (the Tri-Wizard Tournament rather than the Quidditch World Cup) provides other examples of gendered choreo-musical performance. While the latter written example of the veela's dance is not represented in the film version of the novel, a choreographed performance of the similarly objectified female students from Beauxbatons Academy (who are visitors to Hogwarts) is represented. While there is no music or choreographic presentation of the Beauxbatons entrance scene in the books, I argue that the dance performed by these young ladies in the fourth movie (*The Goblet of Fire*) is a conflation of Rowling's written descriptions of the veela dance and the Beauxbatons students' entrance to Hogwarts. An obvious narrative motivation for this conflation in *The Goblet of Fire* movie is that the head girl of the Beauxbatons Academy, Fleur Delacour, is part veela (and has a veela-like effect on the boys at Hogwarts). The film's creators also took liberties in representing the entrance of the visiting Durmstrang male students to Hogwarts. The acrobatic feats performed in the same movie by the young men of Durmstrang conflate their entrance to Hogwarts (as written in the novel) with the masculinity and bravado that would have been portrayed had the same movie shown more of the athletic feats in the Quidditch world cup. A likely motivation for this conflation is that the head boy of Durmstrang, Viktor Krum, is also the star player of the Bulgarian Quidditch Team.

⁹²⁴ A similar example exists on a variation of Merpeople singing in chapter nineteen of the same book (406). While folk belief dictates that mermaids lured sailors to their deaths with their siren song, Rowling's version includes both male and female Merpeople who help characters to their victory with their siren song.

Beauxbatons and Durmstrang

In the fourth book (*The Goblet of Fire*), the Beauxbatons school visitors include male and female students. In the same book, the Durmstrang students are described as being bundled in fur cloaks without reference to gender.⁹²⁵ In contrast, the Beauxbatons pegasus-flown carriage represented in the movie brings only female students, and the movie-version Durmstrang ship that rises from the lake brings only male students. Moreover, the representation of the different genders is distinct. As film reviewer Paul Clinton notes, “The boys from Durmstrang all look like throwbacks from a Hitler youth group and the girls from Beauxbatons, devoid of expression, float around like butterflies trying to escape a net.”⁹²⁶

In the film, students from both visiting schools (Beauxbatons Academy of Magic and Durmstrang) give sexually-charged choreo-musical performances in which the students’ sexuality is presented, acknowledged, and metaphorically manifested.⁹²⁷ This is in contrast to the Yule Ball scene, previously discussed (though I have addressed them in reverse chronology with respect to Rowling’s narrative) and the bubblebath scene to be discussed later, in which sexuality as a notion is acknowledged, but Harry’s own

⁹²⁵ Rowling, *Harry Potter and the Goblet of Fire*, 247.

⁹²⁶ Paul Clinton, “Review: New ‘Potter’ tries to do too much,” *CNN.com*, November 21, 2005. <http://www.cnn.com/2005/SHOWBIZ/Movies/11/18/review.potter/index.html> (accessed December 17, 2005).

⁹²⁷ Though not present in the novel, Hogwarts students show their school spirit to the visitors in the movie by singing the Hogwarts alma mater (discussed in a previous section of this paper, and described in Rowling’s first book, *Sorcerer’s Stone*). The jubilant, yet naively mundane performance of the Hogwarts song sung unceremoniously in canon (and with informal, elementary level movements by the chorus) by all Hogwarts students causes discomfort among the visiting students who have just given finessed performances of magic and physical skill. This scene, however, was not included in the through-running version of the Goblet of Fire movie, and is only accessible in the additional scenes on the special features disc of the DVD set.

sexuality is diminished. Additionally, I discuss how the Beauxbatons and Durmstrang choreographed performances from the film, including the accompanying sound elements, combine to metaphorically suggest sexual seduction and conquest.

As already discussed, the desire to portray characters in gendered ways has a long-standing history within dramatic music. McClary writes, “In staged ‘representations’ of the social world, the identification of characters as either male or female is fundamental. The seventeenth-century composer writing dramatic music immediately confronted the problem of gender construction—that is, how to depict men and women in the medium of music.”⁹²⁸ In fact, gendered characterizations in music may find roots as historically removed as the Renaissance. McClary continues by writing that “it may be possible to trace some of the musical signs for ‘masculinity’ or ‘femininity’ that are displayed in opera back into earlier genres such as the madrigal. Erotic desire undeniably ranks among the central themes of Italian madrigals, and vivid musical images simulating longing, frustration, or fulfillment occur in abundance in this repertory.”⁹²⁹ Film music, and music from the Harry Potter films in particular, follow these precedents set by early musical dramatists. Furthermore, this particular case-study shows how both sexual seduction and conquest are portrayed choreo-musically.

According to McClary,

Sexuality is one of the most intensely pleasurable and yet troubling aspects of the human experience. . . Literature and visual art are almost always concerned (at least in part) with the organization of sexuality, the construction of gender, the arousal and channeling of desire. So is music except that music may perform these functions even more effectively than other media. Since few listeners know how to explain how it creates its

⁹²⁸ McClary, *Feminine Endings*, 36.

⁹²⁹ *Ibid.*

effects, music gives the illusion of operating independently of cultural mediation.⁹³⁰

The following exploration of the music used to accompany the Beauxbatons and Durmstrang choreographies, which will be discussed further throughout this analysis, reveals how gender and sexuality is represented with elements of sound and music.

The two performances (i.e., Beauxbatons and Durmstrang) share the same basic form which is divided into two musical and choreographic parts. I also include information about the camera angles. This is represented below in Table 7.1.

Table 7.1. Commonalities in the formal choreo-musical elements of the Beauxbatons and Durmstrang performances in *The Goblet of Fire*

	<u>Part One</u>	<u>Part Two</u>
Music:	moderate tempo	faster
Movement:	students enter	students perform magical feats
Camera:	camera focus on group	ending focus on star pupil

This chart shows how both performances share a form consisting of two parts with similar musical, choreographic, and visual elements.

In Part One of each choreography, each set of student visitors enters Hogwarts Great Hall at a normal, moderate pace with choreographed gestures to the right and left. Movements follow main pulses provided by musical rhythms and phrases. Additionally, the music for each visiting school's choreography (Beauxbatons and Durmstrang) includes orchestral punctuation and diegetic vocalizations ("ahhh" and "huh!")⁹³¹ Generally speaking, the music for these performances include standard orchestral instruments and

⁹³⁰ *Ibid.*, 53.

⁹³¹ These sounds have sexual connotations as well. "Ahhh," is representative of woman's acquiescent pleasure expressed in a sigh, while "huh!" is representative of man's pleasure expressed in a powerful thrust.

uses conventional harmonies, rhythms, timbres and meters in standard ways. In Part Two of each performance, the music changes to a new melodic theme and rhythm (though not meter), students travel faster from the middle of the hall to the front, and students perform magical feats culminating in a grand display of ability that resolves with visual focus on each school's respective star pupils, Fleur Delacour and Viktor Krum (who will later be chosen as Tri-wizard champions). Additionally, camera angles change regularly in both sections (and for both schools) as the students move steadily forward. I will address the Durmstrang movement in more detail following a discussion of the Beauxbatons choreography.

The Lovely Ladies from Beauxbatons

The “lovely ladies from the Beauxbatons Academy of Magic” are the first to enter the Great Hall, dressed all in blue, from their hats and capes, to their dresses, and ribbon-tied high-heeled shoes.⁹³² Jany Temime, the film's costume designer explained her approach to their gender-specific physical appearance:

The Beauxbaton girls are sophisticated and self-aware, so I draped them in the most sensual and feminine fabric I could find, a delicate silk in the blue color of the French flag. The fabric clings to their form, in complete contrast to the restrictive uniforms the Hogwarts girls wear.⁹³³

⁹³² This is how they are introduced by Professor Dumbledore in *The Goblet of Fire* film. In the novel, Dumbledore refers to them as the “delegation from Beauxbatons” (p. 242).

⁹³³ Movie Magic, “Countdown to The Half-Blood Prince!” *Life Story*, October 6, 2008, 23.

The prominent treble, and soft timbre of their music is in triple meter (3/8), with generally four pulses to each phrase.⁹³⁴ There are nine musical phrases in total. The musical phrases are periodically joined in antecedent-consequent pairings, except for the final phrase which functions as a coda. The periods (though not number of measures) are divided equally between the two main parts of their performance. This is represented below.

Table 7.2. Musical phrases and phrase lengths in music for the Beauxbatons choreography

	<u>Part One:</u>				<u>Part Two:</u>								
<u>Musical phrase:</u>	A	–	A	A'	–	A''	B	–	B	C	–	C	Coda
<u>Musical phrase length:</u> (in number of measures)	4		4	4		4	6		4	4		4	4

This comparison shows the regularity and symmetry of the number, type, and length of phrases in the music for the Beauxbatons choreography.

The orchestration for part one emphasizes instruments such as strings and woodwinds (though no brass) in the middle and higher registers. Strings, F-horns, and flutes play the [A] theme, which is recognizable more as a motivic gesture with a rising contour than as a lyric melody (GoF DVD 17:35). Figure 7.3 provides a transcription of the first section. The [B] phrase which begins part two combines flutes with the strings, cascading together in a rolling melodic contour (GoF DVD 17:52). Figure 7.4 provides a transcription of this section. Section [C] includes an orchestral harp playing an ostinato arpeggiated pattern (GoF DVD 17:59). A transcription is provided in Figure 7.5.

⁹³⁴ The name, “Beauxbatons Academy” itself, if pronounced as in French, is in triple meter (e.g. Beauxbatons Academy), but as pronounced in the movie by the Anglophone Dumbledore, does not (e.g. Beaux-batons Academy).

Figure 7.3. The A phrases of the “Beauxbatons” theme

Figure 7.3 shows the A phrases of the “Beauxbatons” theme. The notation is in 3/8 time. The first staff contains measures 1-8, with chords Eb, F, Eb, and F. The second staff starts at measure 9 and contains measures 9-16, with chords Eb, F, Eb, F, Cm, F, and Cm.

Figure 7.4. The B phrases of the “Beauxbatons” theme

Figure 7.4 shows the B phrases of the “Beauxbatons” theme. The notation is in 3/8 time. The first group of four measures has chords Eb and n.c. The second group of four measures has chords F Cm, F Cm, n.c., and F Cm.

Figure 7.5. The C phrase of the “Beauxbatons” theme

Figure 7.5 shows the C phrase of the “Beauxbatons” theme. The notation is in 3/8 time, starting with a key signature of one sharp (F#). The notation is divided into five measures. Below the staff, the key signature is identified as D, and the chord progressions are labeled as I, I, I6, I6, and I.

Musical events within the piece tend to happen on each beat of the triple meter. That is to say that the piece flows steadily without either marked pauses or rhythmic accents. There is an ever-present shimmer in the orchestral color provided by alternations of high tremolo strings, trilling flutes, the twinkle of the harp’s high register strings, and the

occasional chirping of songbirds. This shimmer of sound parallels Rowling’s description of Fleur Delacour’s moonbeam-like beautiful appearance.

The Beauxbatons music starts as the doors to the Great Hall open (GoF DVD 17:35), revealing the girls in paired lines below as seen from a camera above (i.e. as seen from the so-called privileged male gaze). The camera angle lowers until it is eye-level with girls as they begin their choreography. The young ladies from Beauxbatons gesture with their arms to the right and left. Sighs of “ahhh” fall close to the rhythm of their physical gestures. They then travel hurriedly forward, gesturing with both arms and releasing blue butterflies from their bosoms. Their paired lines, like legs of the academy corps, cross, then part from each other to reveal Fleur (the flower of their ranks) blossoming forth in pirouettes. A charted representation of the Beauxbatons choreo-musical performance, phrase by phrase, is located below. Their performance, as a whole, seems to be an exercise in delayed gratification—which is a trope of dramatic feminine sexuality and seduction according to McClary.⁹³⁵ A close description and analysis follows the following chart. Abbreviations used in the chart represent (1) musical measures, (2) spoken text, (3) camera angles, and (4) choreography. Each horizontal line represents one phrase of music (in antecedent consequent alternation).

The first musical phrase allows the camera to introduce the girls visually in paired lines as they wait to enter the hall. This first phrase also introduces the first part of their choreographic performance, which consists of walking forward, with arms performing casual, yet graceful, *Port de bras* movements to the right and left. Though the choreography does not require the dancers to use classical technique, the movements reference vocabulary from ballet, which has a long history within France, and an integral role within French culture—the implied cradle of the Beauxbatons Academy.

⁹³⁵ This was discussed in greater detail in the previous explored arguments on the powers of Orpheus, and Moaning Myrtle’s musical theme (to be discussed in the next section) in *The Goblet of Fire* film.

Table 7.3. Musical measures, spoken text, camera angles and choreography in the Beauxbatons Academy performance

Mm.:	1	2	3	4		
Text:						
Camera:	shifts from above to eye-level; focus on girls, heads and torsos					
Chor:	girls progress forward in group					

Mm.:	5	6	7	8		
Text:			“Aah”			
Camera:	from behind, heads and torsos;		shot from Right, heads and torsos			
Chor:	progress forward;		girls extend R. arms, arch backs, and look over R. shoulders			

Mm.:	9	10	11	12		
Text:				“Aah”		
Camera:	(cont. from R.)	from behind				
Chor:	progress forward;		girls extend L. arms as above; switch to Ron’s face			

Mm.:	13	14	15	16		
Text:						
Camera:	focus on Ron					
Chor:	girls a blur as they pass					

Mm.:	17	18	19	20	21	22
Text:	Ron: “Bloody	Hell!”				
Camera:	from behind, focus on behinds;		focus on faces and torsos;		full, wide angle	
Chor:	running		both arms extend, butterflies fly			

Mm.:	23	24	25	26		
Text:						
Camera:	cont. wide angle		focus on Madame Maxime, her head and shoulders			
Chor:	(unseen)					

Mm.:	27	28	29	30		
Text:		Seamus: “Blimey! That’s	one	big	woman!”	
Camera:	focus on boys from above					
Chor:						

Mm.:	31	32	33	34		
Text:						
Camera:	from above girls;		from behind Fleur			
Chor:	Fleur pirouettes, girl backflips;		4th position pose, arms lower			

Mm.:	35	36	37	38		
Text:				Applause and cheers.		
Camera:	Fleur’s face. . .		and shoulders			
Chor:	Fleur’s pose with sister		Fleur’s bow			

This table shows the alignment of musical phrases, musical measures, spoken text, camera focus and angle, and choreography in the Beausbatons choreographed set-piece.

Indeed, in some ways, the choreographed performances by the Beauxbatons sorceresses and the Durmstrang sorcerers reflect the historical tradition of including danced divertissements in opera and ballet.⁹³⁶ While the placement of the choreographies explored here do not mark the center point of the film (as they might mark a center point in a ballet or opera), they do mark a division between what has happened before the Hogwarts school term (i.e. the Quidditch World Cup) and the main events of the Hogwarts school year (e.g. the Tri-Wizard Tournament). In historical drama, these divertissements often depicted national dances from foreign lands, and, though they weren't bound to portray them with authenticity, there were often physical gestures and musical markers that would suggest specific regions or countries.⁹³⁷ While in this case, there are no clear musical markers indicating "Frenchness," the physical gestures suggest ballet movements (which relate to French culture). However, Rowling only implies that the Beauxbatons Academy is in France by using French names for the school, the headmistress, and the character Fleur (she otherwise writes that the geographic location is hidden). This implication is also supported by Fleur's accent when she says things such as:

"Zis is nothing," she said dismissively, looking around at the sparkling walls of the Great Hall. "At ze Palace of Beauxbatons, we 'ave ice sculptures all around ze dining chamber at Chreestmas."⁹³⁸

In other words, Fleur's stereotypical French snobbery for aesthetics and her frequent use of the word "ze" give the location of her school away.

⁹³⁶ Lisa C. Arkin and Marian Smith, "National Dance in the Romantic Ballet," in *Rethinking the Sylph: Perspectives on the Romantic Ballet*, ed. Lynn Garafolo (Middletown: Wesleyan University, 1997).

⁹³⁷ Ibid.

⁹³⁸ Rowling, *Harry Potter and the Goblet of Fire*, 418.

In the second musical phrase (measures 5-8), the girls continue forward, extending their right arms back at a diagonal on measure three of the phrase while arching their backs slightly to look over their right shoulder. The girls' soft-sounding vocalization on the syllable "ah", like a sigh with a slight descending contour, accompanies the arm movement. For the third phrase, they repeat the same choreography to the left, but delay their arm movement and sighing "ah" until the fourth measure. In the next, fourth phrase, the camera focuses on Ron (that is to say, reminding the viewing audience of the male gaze) as the Beauxbatons girls continue forward into the hall. This begins part two of the choreography in which the melodic theme changes and the movements become faster.

Their choreographic phrase seems to continue into the fifth, longer phrase (six measures), though the camera focuses on observers as well as the performers. In this section, the camera angle leaves the character Ron in order to focus on the Beauxbatons students from behind, centering on the girls' waists, buttock, and legs as they begin to move more quickly and lightly forward⁹³⁹. Ron exclaims "Bloody hell!" during the two measures of this camera angle, verbally emphasizing the visual stimulation he experiences. When the camera angle changes to face the girls, focusing on their faces and torsos on measure three of this prolonged phrase, they extend both arms forward and then to the sides, revealing a host of magical blue butterflies that fly out from their bosoms (while the audio erupts with chirping songbirds). This choreography provides both continuation of the earlier *Port de bras* movement (i.e. gestures with the right then left arms followed by a gesture with both arms), and also a continuation of delayed gratification. That is to say, each gesture takes longer and longer to happen within the

⁹³⁹ This is one of three camera angles focusing on the girls from behind during their performance. In contrast, the camera sometimes views the Durmstrang boys from the side, or even below, but never from behind.

musical phrases, therefore setting expectation, building anticipation, and delaying gratification. Furthermore, the pattern of three repeating statements which increase in intensity, as do the three *Port de bras* gestures during three musical phrases, follows in the tradition of rhetorical argument. On the role of rhetoric within women's traditional spheres of influence, McClary writes:

[Historic] attitudes concerning women and rhetoric were divided. . . Castiglione advocated the same humanist education for female as for male children, although he also made it clear that . . . females were to exercise their abilities in order to enhance their charm in the private sphere. . . .A man skilled in oratory was powerful, effective in imposing his will in society at large. A woman's rhetoric was usually understood as seduction, as a manifestation not of intellectual, but of sexual power.⁹⁴⁰

Additionally, the sensually-charged metaphor (suggested by the revelation) that the girls contain beauty and magic (as shown by the butterflies) where their physical breasts are is easy to interpret.

The wide camera angle continues into the sixth musical phrase, then cuts to the towering figure of Madame Maxime, the Beauxbatons headmistress (dressed in a dark red gown trimmed in feathery fur) focusing on her head and shoulders in measure three of that phrase. Perhaps the paradigm of the male gaze from above is reversed when the camera changes to view the boys from her extreme height in the seventh musical phrase. During this phrase, Seamus (a Hogwarts student) exclaims, "Blimey, that's one big woman!" Although the camera generally emphasizes the male gaze on the women, the observer is reminded of the youth of the male gaze through the towering figure and female gaze of Madame Maxime. At this moment, Madame Maxime's role as head mistress and chaperone seems similar to the role of a madam of illicit activities who

⁹⁴⁰ McClary, *Feminine Endings*, 38.

oversees how young ladies affect young men's first romantic fantasies. Although the so-called male gaze upon the Beauxbatons girls seems to objectify and feminize, the visual experience of Madame Maxime's gaze over the Hogwarts student body (as a whole) more neutrally serves as an alternative lens viewing the panopticon of those who view others (i.e. the Hogwarts boys ogling the Beauxbatons girls).

The Beauxbatons choreography comes to a climax during the eighth musical phrase. The camera focus returns to the dancing girls whose parallel lines alternately cross one another then divide. They run balletically, with the right-side line going to the left side of the hall, and the left-side running to the right. Fleur, the beautiful student remaining in the middle, performs two travelling pirouettes (one each during the first two measures) that bring her front and center at the head of the Great hall. Another student, presumably Fleur's younger sister, performs backflips dressed in a feather-bedecked unitard (perhaps reminiscent of costumes from the French Ballet Russes).⁹⁴¹ Fleur ends her routine facing the Hogwarts students in ballet's fourth position (perhaps the most jaunty of the ballet positions) on measure three of the eighth phrase, and lowers her arms during measure four. During the final phrase, a coda of sorts, the camera focuses on Fleur's face as she bows slightly with her sister off to the side. The audience erupts in applause and cheers.

As previously stated, the musical piece accompanying the choreography is thirty-eight measures long, and consists mainly of four-measure phrases (the fifth phrase has six measures). There are nine musical phrases in total. The length of choreographic phrases and musical phrases tend to align, though some choreography is not seen due to camera focus on particular characters (this is represented with the symbol [?] in the chart below). However, the form of the choreographic phrases does not completely align with the form

⁹⁴¹ This is also the second example of birds in the Beauxbatons performance, which is perhaps an allusion to the slang term "bird" to describe a desirable female.

of the musical phrases. Instead, it is if the choreographic phrases are offset from the musical phrases. This is represented below.

Table 7.4. A comparison of musical form and choreographic form in the Beauxbatons performance

<u>Musical phrases:</u>	A	–	A	A'	–	A''	B	–	B	C	–	C	Coda
<u>Choreographic phrases:</u>	Pose		A	A'		B	A''		?	?		C	Coda

This chart shows how the musical and choreographic phrases align, but do not follow the same form. The effect is as if the choreographic phrases are offset from the musical phrases, thus creating a type of delayed gratification.

Two main differences in the treatment of the choreographic form versus the musical form are that (1) choreographed movement does not begin until the second phrase of the music (only the camera moves on the antecedent phrase, while the characters themselves do not move until the consequent of the first musical period), and (2) the sections [A''] and [B] are reversed in the choreography from their positions in the music. Though two choreographed phrases go unseen while the camera focuses on other characters, and therefore one cannot be sure of the originally intended choreographic form, the experience of the two forms (musical and choreographic) is as follows, showing a lack of alignment between the form of musical and choreographic phrases.

Table 7.5. The experience of musical form and choreographic form in the Beauxbatons performance

<u>Musical phrases:</u>	A	-----	A	A'	-----	A''	B	-----	B	C	-----	C	Coda	
<u>Choreographic phrases:</u>	Pose		A	-----	A'	B	-----	A''	?	-----	?	C	-----	Coda

This table represents the audio-visual experience of the alignment between musical and choreographic form in the Beauxbatons performance.

The placement of vocal utterances is represented with underlines in the sequence of measures (the top row above). Vocables and texts roughly match the pulse of measures, and fit neatly within musical phrases (i.e. they never cross musical phrase boundaries). The Beauxbatons females vocalize an extended, sighing “ahhh” syllable during the second and third phrases. Ron and Seamus, two male students from Hogwarts, speak texts during phrases five and seven. Notice, again, the expanding time elapsing between each subsequent vocal utterance (i.e. the pattern of expectation set at the beginning is expanded to build anticipation). Finally, the entire audience at Hogwarts, male and female, cheer and applaud at the end of the ninth phrase (not shown above). The periodicity of vocal utterances is similar to the periodicity of the choreographed arm movements in that one half of the resources are expressed before the other (i.e. right arms before left in choreography, females before males in vocalizations), then all resources are expressed together (e.g. both arms in choreography, both genders in applause). Also similar to the choreography is the setting of expectation in the pacing of utterances followed by increased anticipation as further vocal events are delayed.

Camera angles for this Beauxbatons scene align every three phrases. However, because the musical phrases are in pairs, the periodicity is offset. While musical phrases one and four have alignment between the length of the musical phrase and the length of the camera angle, musical phrases two, three, five, and six are not aligned. Only the last three musical phrases (seven, eight, and nine) are aligned for each consecutive choreo-musical phrase and camera shot length. While the first and second sets of three musical phrases do not conclude with camera length alignment, the periodicity of the music and visual changes reaches resolution in the final three phrases. In other words, the mis-alignment between camera angle lengths and musical phrase lengths can also be experienced in terms of delayed gratification in which the possibility of alignment is

suggested twice in the beginning of the performance without being fulfilled. Finally, the perfect alignment between choreo-musical and camera angle phrases is consummated during the last three phrases when Fleur is revealed and performs her pirouettes.

The Proud Sons of Durmstrang

The “proud sons of Durmstrang”⁹⁴² are the next to arrive at the Hogwarts Great Hall. The Durmstrang males, dressed all in dark hues from their collarless military-style blouses and pants to their traditional European military-style boots, enter with the musical phrase at a traditional moderate marching pace, and carrying staffs in their left hands. Jany Temime, the film’s costume designer stated that she intended for the “Durmstrang boys [to] radiate a masculinity the girls have never seen before with their rough, almost primitive thick wool clothing, heavy boots and wool coats.”⁹⁴³

Their bass-heavy, explosively dark-timbred music is in duple meter. Similar to the Beauxbatons music, there are nine musical phrases including the last phrase “coda.” Unlike the Beauxbatons music, each phrase is the same eight-beat length. The musical phrases are joined in antecedent-consequent pairings, except for the final phrase which functions as a coda. The periods (though not number of measures) are divided equally between the two main parts of their performance. This is represented in Table 7.6.

The orchestration emphasizes instruments such as bass drums, low strings, and low brass. Ostinato bass strings and accenting drums play the first phrases (A through A’’) which include motivic gestures characterized by driving rhythms, with neither melodic contour nor harmonic cadence (GoF DVD 18:31). Additionally, a choir of men

⁹⁴² This is how Professor Dumbledore introduces them in *The Goblet of Fire* film. In the novel, Dumbledore uses the gender-neutral term “delegation” (p. 235).

⁹⁴³ Movie Magic, “Countdown to The Half-Blood Prince!” *Life Story*, October 6, 2008, 23.

vocalize the shout, “huh!”—a diegetic sound from the Durmstrang males at various intervals. A transcription for part one is provided in Figure 7.6.

Table 7.6. Phrases and phrase lengths in the music for the Durmstrang choreography

	Part One:				Part Two:				
<u>Musical phrase:</u>	A – A'	A'' – A'''	B – B'	B'' – B'''	Coda				
<u>Musical phrase length:</u> (in number of pulses)	8	8	8	8	8	8	8	8	8

This chart shows the symmetry and regularity of phrase types and lengths in the music for the Durmstrang choreography.

Figure 7.6. The A phrases of the “Durmstrang” theme

The musical score for Figure 7.6 shows two systems of staves. The first system features a vocal line in bass clef with a key signature of two flats and a common time signature. The vocal line includes lyrics "Huh!" and "Ha!". Below the vocal line is a piano accompaniment consisting of two staves. The second system also features a piano accompaniment with two staves. The score includes various musical notations such as notes, rests, and dynamic markings.

The [B] theme which begins Part Two combines a menacing, sputtering blast of rhythm from the low brass with the continuing strings and drums (GoF DVD 18:46). A transcription of this second part is provided in Figure 7.7.

Figure 7.7. The B phrases of the “Durmstrang” theme

The image shows two systems of musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment line (bottom staff). Both staves are in bass clef with a key signature of one flat. The vocal lines contain notes, rests, and lyrics: "Huh!" in the first system and "Ha!" in the second system. The piano accompaniment consists of eighth notes. The first system ends with a double bar line and a fermata over the final note. The second system ends with a double bar line and a fermata over the final note.

While musical events within the piece (especially those played by stringed instruments) tend to happen on each half beat of the duple meter, other driving rhythms change from phrase to phrase, accenting different beats with silence or sound. That is to say that the piece progresses jaggedly, perhaps emphasizing that Durmstrang owns the power of surprise, and is always on the attack. Additionally, there is an ever-present low rumbling in the timbre and texture of the piece. This is clearly in contrast to the Beauxbatons music which progresses fluidly without rhythmic markers, and has an ever-present treble shimmer.

Choreographic phrases align in length and in form with the musical phrases. This is different from the Beauxbatons performance in which choreographic and musical phrases align in length, but not form. A comparison of the forms of Durmstrang choreographic and musical phrases is shown below. In the chart below, question marks, [?], indicate where camera angles draw the viewer away from the choreography in order to register other characters' responses to the performance.

Table 7.7. A comparison of musical form and choreographic form in the Durmstrang performance

	<u>Part One:</u>				<u>Part Two:</u>				
<u>Musical phrases:</u>	A	A'	A''	A'''	B	B'	B''	B'''	Coda
<u>Choreography phrases:</u>	A	A'	A''	A'''	B	B'	?	?	Coda

This comparison shows how musical and choreographic phrases for the Durmstrang performance align in length and form. This is different from the offset alignment of music and choreography in the Beauxbatons performance.

In summary, the Durmstrang performance is as follows: A rumbling sound precedes the visual realization of the Durmstrang males, though the rhythmic ostinato begins when the camera focuses on the Durmstrang choreographed entrance through the doors in the Great Hall (which remain open following the Beauxbatons performance). During this first part of their choreography, they present themselves and their weapons to the observers (who, in this case, seem to be the high table of professors at Hogwarts, rather than the young male students). Similar in choreography to the Beauxbatons girls, the Durmstrang boys make gestures to each side with their staffs before gesturing with both arms to the front during part one. Also similar to the Beauxbatons utterances, the Durmstrang students vocalize the syllable “huh!” on certain beats of their choreography. During the second part of their performance, students in the Durmstrang ranks sprint and acrobatically tumble down the hall with a Cossack-like display of masculine physical prowess. When they reach the front of Hogwarts hall, they claim their space with the fire-breathing image of a falcon (not dissimilar from the Teutonic symbol on their ship’s flag). Viktor Krum, the Quidditch sport hero and future Durmstrang champion, strolls quickly behind the larger student entourage, carrying his wooden rod parallel to the ground (i.e. with half its long length pointing in front of him, perpendicular to his body,

creating a phallic image), followed by two Durmstrang officials (Durmstrang headmaster Igor Karkaroff and an assistant).

A charted representation of the Durmstrang choreo-musical performance, phrase by phrase, is located below in Figure 7.8. As I will show throughout the more detailed discussion to follow, the Durmstrang performance, as a whole, seems to depict a military-style victory with overtones of male sexual prowess and conquest. Each horizontal line in the chart represents one phrase of music. As before, abbreviations in the left column stand for (1) musical measures, (2) spoken text, (3) camera angle, and (4) choreography.

During the first musical phrase, the camera gives a full side view of the Durmstrang males as they process forward in paired lines, striking their sticks on the floor on pulses one, four, and five of the eight beat phrase, and vocalizing “huh!” as they transfer their sticks to their right hands on pulse number seven at which time the camera angle changes to a full front view. The rhythm of their rods striking the ground helps to propel the metric energy forward in each phrase. Instead of simply sounding at the beginning and mid-points of each phrase, the leading rhythm from beats four to five anticipates the stronger beat, then pulls the listener into the second half of the phrase through inertia and gravitational pull.

The camera shots change for the second musical phrase, though the camera continues to show the boys from the front as they strike their sticks to their right side on the same pulses (e.g. beats number one, four, and five of the phrase). On the seventh beat, the camera focus changes to a side-angled close-up of the boys’ heads and torsos as they take their staffs in both hands, thrusting them forward and back on beat eight along with their re-vocalization of the syllable, “huh!” Although the listener hears the staffs strike the floor on beat one of the third phrase, the camera focuses on the heads and torsos of the Hogwarts teachers at the front of the Great hall. When the camera returns to the

Durmstrang performers on the last three beats of the third phrase, they are twirling their staffs like weapons.

Figure 7.8 The alignment of musical measures, spoken text, camera angles, and choreography in the Durmstrang performance

Mm.:	1	2	3	4	5	6	7	8	
Text:							"Huh!"		
Camera:	side view, full						front view, full		
Chor:	X(staffs strike)			X	X	switch staffs to screen R.			
Mm.:	9	10	11	12	13	14	15	16	
Text:							"Ha!"		
Camera:	front view						side, close-up; heads and torsos		
Chor:	X			X	X	switch staffs to both hands, horizontal			
Mm.:	17	18	19	20	21	22	23	24	
Text:									
Camera:	focus to teachers, heads and shoulders					front/side view of Durmstrang boys			
Chor:	X			(X	X)	sound only, twirling staffs			
Mm.:	25	26	27	28	29	30	31	32	
Text:									
Camera:	staffs and boots, angles				side view, long/full			front view	
Chor:	X			X	X	twirling	staffs		
Mm.:	33	34	35	36	37	38	39	40	
Text:									
Camera:	front view cont.			shot from above			Durmstrang boys from underneath		
Chor:	X, running forward			student reactions			acrobatics		
Mm.:	41	42	43	44	45	46	47	48	
Text:			"Huh!"						
Camera:			closer up, toward front of hall				close up on Viktor arriving		
Chor:			coffee-grinder, flip				Viktor Krum arrives		
Mm.:	49	50	51	52	53	54	55	56	
Text:		"Ha!"			"Blimey,		it's him . . ."		
Camera:					focus on Ron				
Chor:									
Mm.:	57	58	59	60	61	62	63	64	
Text:		"Viktor Krum"							
Camera:	switch to Viktor Krum,						focus on fire breather		
Chor:							fire breathing		
Mm.:	65	66	67	68	69	70	71	72	
Text:									
Camera:	focus on student, close up of fire breathing						focus on Igo Karkaroff		
Chor:	fire breathing								

This chart shows the alignment between musical measures, spoken text, camera angles, and choreography within the musical phrases of the Durmstrang performance.

Stick fighting is a historic part of many East European traditions, and is sometimes represented in folklore through dance. Similar to the ways that the Beauxbatons choreography references ballet vocabulary without using codified ballet technique, the Durmstrang stick-fighting maneuvers reference Central and East European folklore without defining a region or culture more specifically. Rowling, herself, is purposefully ambiguous when writing about the geographic whereabouts of the Durmstrang school. When Viktor Krum begins to describe the school grounds to Hermione during the Yule Ball, he is promptly interrupted by Durmstrang's headmaster, Igor Karkaroff:

“Vell, ve have a castle also, not as big as this, nor as comfortable, I am thinking,” he was telling Hermione. “Ve have just four floors, and the fires are lit only for magical purposes. But ve have grounds larger even than these—though in vinter, ve have very little day-light, so ve are not enjoying them. But in summer ve are flying every day, over the lakes and the mountains—”

“Now, now, Viktor!” said Karkaroff with a laugh that didn't reach his cold eyes, “don't go giving away anything else, now, or your charming friend will know exactly where to find us!”⁹⁴⁴

Durmstrang might be considered German because of the play of words on “Sturm und drang” and the by the way Viktor Krum pronounces the letter “w” with the sound of a “v,” or thought of as Russian because the name of their headmaster is “Karkaroff.” While the Durmstrang visitors are referred to as friends from the “north” and arrive bundled in furs, their student champion, Viktor Krum, is Bulgarian and plays for the Bulgarian Quidditch team—that is to say they have a connection with a culture that is from the south. Film directors continue this ambiguity by suggesting cultural generalities with costume, choreography, and characters' foreign language accents. However, the

⁹⁴⁴ Rowling, *Harry Potter and the Goblet of Fire*, 417.

music does not reflect specific ethnic background, but does reflect musical codes for gender.⁹⁴⁵

At the beginning of the fourth musical phrase, the camera focuses closely on the boys' boots in wide stance as they strike their rods powerfully against the floor, again on beats one, four and five of the phrase, before twirling them again during beats six, seven, and eight. The boys' sticks as presented in the previous camera shots, in addition to the overt allusion to folkloric fighting traditions, also seem to function as phallic symbols and metaphors for virility. In the overall form of the choreography, the focus on the sticks as phallic symbols is in a similar place to the point in the *Beauxbatons* piece at which the camera focuses first on the girls' rear-ends, then on their butterfly-blossoming breasts.

Similar to the choreography for the *Beauxbatons* girls, the *Durmstrang* boys travel faster during the second half of the musical piece (beginning with phrase five) by running toward the front of the hall. During beats four through six of this phrase, the camera focuses (from above) on the awe-struck reaction of Hogwarts students sitting at the Gryffindor table. When the camera returns to the *Durmstrang* boys, it is from underneath them as they perform Ukrainian-style tumbling tricks, legs flying through the air, toward the front of the hall. The latter two camera angles (i.e. Hogwarts students as seen from above, and *Durmstrang* students as seen from below) help to emphasize the potentially greater power and masculinity of the *Durmstrang* boys over their colleagues at Hogwarts.

During the sixth musical phrase, the occurrence of events becomes more dense. On beat three of this phrase, one hears the *Durmstrang* vocalization "huh!" for the first time since the opening phrases. On the same beat, the camera closes in to focus on one of

⁹⁴⁵ This is different from the costuming, choreography, and music used for the Irish team mascots at the Quidditch World Cup. In *The Goblet of Fire* movie, the Irish team mascots form a field-style formation giant leprechaun in a stereotypical green outfit. The giant leprechaun performs Irish step-dancing style choreography to Irish-sounding fiddle music in duple meter.

the boys performing a Ukrainian-style “coffee-grinder,” followed by a one-armed forward cartwheel flip.⁹⁴⁶ The next camera shot, a close-up on Viktor Krum just arriving through the doors and still wearing his fur coat, begins on beat seven of the sixth phrase, and continues through the first three beats of the following phrase (phrase seven), which also contains the utterance, “huh!” on the second beat (this one arrives earlier, not later). On beat four of the seventh phrase, the camera changes again to focus on Ron, who exclaims on beats five through seven of the same phrase, “Blimey, it’s him!” The camera remains on Ron until beat three of the eighth phrase, changing to focus on Viktor between the moments when Ron says “Viktor” (on beat two), and finishes with “Krum” (on beat three). The camera remains on Viktor for the remainder of the musical phrase. On the downbeat of the following phrase, the camera changes to focus on another Durmstrang student who blows fire into the shape of a hunting falcon. No one cheers for Durmstrang (as they did for the Beauxbatons delegation) as the camera changes to focus on Igor Karkarov, the headmaster of Durmstrang who has entered with Viktor Krum.

Analysis of the Durmstrang vocalizations show gender differences in comparison to the Beauxbatons vocalizations. The chart included in Table 7.9 will be used for comparison. Numbers underlined below indicate beats on which Durmstrang utterances accompany the instrumentation. Unlike the Beauxbatons “ahhh” vocalization (and the other spoken commentary within their performance) which supported my claim that the Beauxbatons girls’ performance depicted seduction in part through delayed gratification, the Durmstrang “huh!” vocalization (and other spoken commentary) is all bunched up toward the two-thirds marker of their seventy-two beat performance. While there are only two utterances during the first, presentation-style part of the performance, there are

⁹⁴⁶ The term “coffee-grinder” refers to the athletic maneuver for which a crouching dancer alternates balance between his hands and one foot while his other leg swings around in a circle underneath him.

four, longer utterances during the second, more athletic and magical part of the performance.⁹⁴⁷

Table 7.9 The alignment of spoken text with measure numbers in the two parts of the Durmstrang performance

Part One: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Part Two: 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

Coda: 65 66 67 68 69 70 71 72

This chart indicates when vocal utterances align with measures in the two parts of the Durmstrang performance. Measures that include either a vocalization or dialogue are indicated with an underline.

Additionally, the Durmstrang boys' staffs make regularized rhythmic, percussive sounds as they strike the floor of the great hall, creating sparks of electricity with every hit. Sometimes these percussive strikes are seen and heard, sometimes just heard. Table 7.10 shows how most of the strikes occur during the first part of the performance (along with two vocal utterances), while very few strikes are heard during the second part of the performance (along with more, longer utterances, and a greater show of athleticism). Underlined numbers below indicate when strikes are heard, while those in bold emphasize when strikes are also seen (strikes are only seen during the first part). In other words, the sound of striking sticks is more prevalent during the first part of the Durmstrang form, while vocal utterances and commentary are more prevalent during the second part of the form. This supports an analogy of battle in which soldiers pound their weapons menacingly before heading into the combat itself.

⁹⁴⁷ Also notable is that commentary for *both* the Beauxbatons and Durmstrang performances is given by Hogwarts males, but not females.

Table 7.10 The alignment of staff hits and strike sounds with measures of music in the two parts of the Durmstrang performance

Part One: 1 2 3 **4** **5** 6 7 8 **9** 10 11 **12** **13** 14 15 16 **17** 18 19 20 21 22 23 24 **25** 26 27 **28** **29** 30 31 32

Part Two: 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

Coda: 65 66 67 68 69 70 71 72

The chart above shows when audio and visuals acknowledge when the Durmstrang staffs hit the ground. Underlined measure numbers indicate audio strikes, while bold numbers indicate when the staffs themselves are shown hitting the ground.

Camera angles for Durmstrang start out somewhat aligned, then become non-patterned—like a musical metaphor for Viktor Krum and Igor Karkarov (and military-style units in general) who present a face of discipline, but then do not always play by the expected rules. Table 7.11 below compares the periodicity of the eight-beat phrases to the length (in beats) of each camera angle. During Part One, beginnings of musical phrases and camera angles align every eight beats. This alignment is emphasized by shorter camera angle lengths preceding three out of four of these alignments. The second camera angles in between the first three alignments (i.e. two beats in length, on the sixth and fifteenth beat of the performance) are experienced visually as pick-up beats function aurally, that is to say, leading the observer directly to the next alignment on the downbeat of the musical phrase (this is similarly experienced aurally when the boys' sticks strike on beat four leading to beat five). This visual pick-up cue is similarly experienced between the camera angle change on the twenty-second beat of the performance and the following alignment on the twenty-fifth beat.

Table 7.11 The alignment of musical phrases and camera angle (visual) phrases with measures of music in the Durmstrang performance

<u>Part One:</u>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32				
<u>Music:</u>	8								8								8																			
<u>Camera:</u>	6				2				6				2				5				3				4				3				4			
<u>Part Two:</u>	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64				
<u>Music:</u>	8								8								8																			
<u>Camera:</u>					3				4				4				5				7				6											
<u>Coda:</u>	65	66	67	68	69	70	71	72																												
<u>Music:</u>	8																																			
<u>Camera:</u>	2		4		2																															

This chart shows the alignment of musical phrases and camera angle phrases against the measures of music in the three sections of the Durmstrang piece. As one can see, musical and visual phrases are relatively aligned during part one, but become mis-aligned during part two. This is in contrast to the Beauxbatons performance, in which musical and visual phrases become more aligned.

Camera angle lengths do not align with musical phrases during Part Two of the performance until the coda. Except for a repeating [4343] pattern in camera lengths beginning on beat twenty-five (which may also be interpreted as a [3434] pattern beginning on beat twenty-nine), and the general increase in camera angle lengths that proceeds from this point in the performance, there is no clear pattern to the length of camera shots in part two. Combined with information discussed regarding the boys' utterances, percussive sticks, movements, and music, the analysis of camera angle lengths supports my claim that the Durmstrang make a commanding, military-style presentation of their orderly might during the first part of their performance, followed by an aggressive show of power, physical prowess, and surprise tactics that culminate in a mock victory (including the entrance of their very own victor, Viktor Krum) in front of Hogwarts teachers and students in the Hogwarts hall.

Yet, is there also a sexualized aspect to this? For instance, when the Durmstrang boys shoot forward, depicting the potency of Durmstrang strength—with one-legged

circles, one-armed suspensions, and breathing fire—and making way for their most potent champion (i.e., Viktor Krum)? At the beginning, the three longest camera shots are of Durmstrang boys holding their rods which they pound and thrust aggressively. At the end, the three longest shots are of (1) Viktor Krum who arrives in princely style and swinging his own rod as he penetrates the room, (2) the Hogwarts boys' intimidated reaction to Viktor, then (3) Viktor, victoriously acknowledged at the head of Hogwarts.

Although the young ladies of Beauxbatons are the first to enter, the performance that follows by the young men of Durmstrang is more intense. While the Beauxbatons performance is interesting and captivating, the Durmstrang performance is longer and much more energetic. This order follows the hierarchy of a royal entourage in which lovely girls enter first, then the men-at-arms, and finally the prince or king himself (i.e., Viktor Krum and his advisor Igor Karkaroff). The order of performances (as a whole) also follows a timeline for sexual seduction and conquest in which women of beauty reveal themselves in alluring amounts, before capitulating to consummation by spreading their ranks to expose their flower within, thus allowing the men of physical prowess, who arrive with their stiff rods, to penetrate, spewing fiery potency at the climax.

The music for the Beauxbatons students changes more dramatically at the half-way point than does the music for Durmstrang. For Beauxbatons, it is perhaps marking the change from light-hearted seduction to eventual capitulation. This is in contrast to the music and movement for Durmstrang students who arrive strong and stay strong. The periodicity of camera lengths to musical phrase lengths becomes increasingly aligned for Beauxbatons, while it becomes increasingly mis-aligned for Durmstrang. This might represent how the Beauxbatons Academy holds the appearance of playing by the rules more than Durmstrang, or it could serve as a sexual metaphor—that is to say, the camera assists in seduction toward the consummating alignment of choreography, music, and

camera focus. In contrast, the Durmstrang choreography begins with more synchronicity than it ends with. Though the pacing of the camera angles is asymmetrical when Durmstrang begins (with ritual-like movement of boys wielding wooden rods), it stays within the confines of the musical phrase for the three phrases. At the point at which the camera focuses on the phallic staffs, the camera angle pacing becomes more erratic, and not at all defined by the musical phrase. If one were to attempt to breath in and out to the pattern of the camera angles, the experience might mimic sexual climax in which breathing is at first slightly uneven, then faster-paced, then suspended at the apex of climax, before returning again to the shorter, yet recovering breaths (as does the final phrase when camera lengths again fall within—not outside of—musical phrase). As the camera angles become shorter in the middle of the piece, the actions of Durmstrang boys become faster and more athletic as they rush toward their goal. At what I have referred to as the “apex of the climax,” Viktor Krum arrives, penetrating the walkway between the Hogwarts tables (perhaps femininizing Hogwarts), and penetrating the group of his comrades at the front of the hall—culminating in the breathing of fiery falcon—like a visual metaphor for semen/male potency.

This analysis clearly shows that the schools, divided female and male, are also represented in gender-divided ways. Viewers would respond much differently had the Beauxbatons ladies arrived with wooden staffs, shouting “huh!” as they marched down the Hogwarts aisle. A Durmstrang performance including sighs, sashays, and fluttering butterflies would be similarly confounding. Instead, the Beauxbatons ladies wear flowing dresses in soft blue that are matched in timbre by the light, flowing orchestration of their musical theme, and their casually graceful movements. Additionally, analysis comparing the periodicity of their musical phrases, utterances, choreographic phrases, and camera angle lengths shows a repeating pattern of expectation followed by delayed

gratification, easily recognized as the rhetoric of seduction. Furthermore, visual metaphors within their Beauxbatons choreography suggest imagery of seduction and sexual consummation. As presented in the film, the Durmstrang lads wear stark, dark, military-style uniforms that are matched in timbre by their dark-sounding, percussive, drum, bass, and brass-heavy musical theme, and their aggressive, sometimes jagged movements. Additionally, analysis comparing the periodicity of their musical phrases, utterances, choreographic phrases, and camera angles shows a clear pattern of orderly command followed by erratic, bold, pleasure-seeking, symbolic display of victory, relating to the historically masculine aspects of rhetoric. Furthermore, visual metaphors within the Durmstrang choreography as a whole suggest imagery of erotic male pleasure and conquest.

Music and Gendering of the “Other”: The Merpeople’s Message and Moaning Myrtle’s Habañera

Another example of music in *The Goblet of Fire* that is prominent in both the book and the film is a riddle song provided by a chorus of Merpeople. Singing mermaids are a frequent trope in folklore from Homer’s *Illiad* to Anderson’s *Merfrau*, so Rowling’s inclusion of this riddle song both propels the Harry Potter narrative and alludes to other well known stories.⁹⁴⁸ Merpeople in folklore are also representative of a number of mythological creatures who share some physical attributes with humankind while also having a non-human aspect to their appearance. Some of these creatures included in Rowling’s text have human-like bodies with grotesque or diminutive features (e.g. big-nosed trolls, pointy-eared goblins, or pint-sized leprechauns), while others appear as

⁹⁴⁸ The occurrence of riddles in folklore is also frequent, such as in the story of the sphynx in Greek mythology and some versions of Rumpelstiltskin in western European folklore.

humans from the waist up and as animals from the waist down (e.g. centaurs and Merpeople). In folklore, these latter creatures are categorized as non-human (despite their typically pleasing features and life-size torsos), and are depicted in either exotic or threatening ways.⁹⁴⁹ However, Rowling uses this tradition of Othering as an opportunity to show understanding and cooperation between species.

There is a parallel between the way that mythological species are “Othered” in folklore and the ways that people are “Othered” in global society. Although in mythology, the perceived dichotomy is between humans and non-humans, similar perceived dichotomies function in society between members of a dominant cultural group and those outside of that group, either through ethnic affiliation, geographic location, or social standing.⁹⁵⁰ Stereotypes attached to the latter so-called “us” and “them” categories parallel historic stereotypes of gender difference. Words such as self-controlled, straightforward, articulate, trustworthy, and masculine have been historically attached to Western cultures while words such as sensual, exotic, mysterious, untrustworthy, and feminine have been historically attached to non-Western cultures.⁹⁵¹ It is with this perspective that I include discussion of social othering as a subcategory of gender studies with regard to the Rowling’s description of the Merpeople’s song.

⁹⁴⁹ For instance, mermaids in Anglo-Saxon folklore often lure fishermen to their watery deaths, while centaurs and fauns are depicted as lusty, pleasure-seeking beasts in contemporary interpretations of Greek mythology. Though the centaurs are not involved in music in Rowling’s novels, they are represented by different styles of background music in two of the films. In *The Chamber of Secrets*, Williams accompanies the centaur with conventional orchestral instruments, while in *The Order of the Phoenix*, Hooper accompanies the group of centaurs with primitive-sounding forest drums (CoS DVD 1:47:32 and OotP DVD 1:42:34 respectively). Because of Hooper’s musical Othering, the centaurs in *The Order of the Phoenix* seem more threatening.

⁹⁵⁰ This also relates to the ways that the foreign students from Durmstrang were represented as “threatening” while the foreign students from Beauxbatons were represented as “exotic.”

⁹⁵¹ Adapted from Edward W. Said, *Orientalism* (New York: Random House, 1979).

As I will show, Rowling omits some of the traditional stereotypes of so-called mysterious, feminized mer folk in the text of the merpeople's song that would suggest othering in the wizarding world (akin to Orientalism in the real world). Additionally, I argue that while the meaning of the Merpeople's song could imply a position of the Other, Rowling's narrative overtly plays with the Merpeople's dual roles as collaborators and opponents (e.g., whether they are trustworthy or not) during the second task. In contrast, movie producers alter the presentation of the text to include musical codes for the feminine, seductive, and exotic, and alter representation of the Merpeople to include exotic and threatening characteristics that imply feminizing and othering. Furthermore, (and similarly) I show that while the context of hearing the Mer song and retrieving treasured people from the Merpeople's keeping is laden with signifiers for budding sexuality, Rowling's narrative overtly shows how Harry is still in transition from his childhood to his maturity, and not yet ready or able to participate in romantic discourse. In contrast, movie producers reframe these scenes (including the aural framing of the film music) to suggest that Harry is already a participant in romantic discourse.

In Rowling's narrative, the Mer song occurs as part of the second Tri-Wizard task in *The Goblet of Fire*. Each of the contestants (Harry Potter, Cedric Diggory—also from Hogwarts, Viktor Krum of Durmstrang, and Fleur Delecour of Beauxbatons) receives a golden egg that will help him or her prepare for the second task. When opened above water, the eggs scream and wail unintelligibly, but when opened underwater, the eggs produce an articulate song sung by a chorus of Merpeople. The text of the song is a riddle. When deciphered, the riddle text helps the contestants figure out what the second tournament task will be and what they must do to participate in it effectively.

In fact, the combination of the egg and the mersong itself makes a two-layered puzzle. First, Harry must learn how to listen to the egg (i.e. to put it and himself

underwater), then second, he must learn how to understand the song. When deciphered, the riddle song tells him two things: (1) to seek out the Merpeople in the lake, and (2) to retrieve what they have taken from him (his friend Ron Weasley, as it turns out). By learning how to listen to the egg underwater, he is close to understanding the first part of the Merpeople's message (i.e. seek out the Merpeople who live under water). Then, when he understands the message, he can prepare for the journey which will lead him to rescue that which he values.

Learning how to listen to the egg is not an intuitive process or a foregone conclusion for Harry. When he first opens the egg, he doesn't even realize that there is a text to understand. The following passage represents Harry's first opening and hearing of the egg in the Gryffindor common room.

“Blimey, this is heavy,” said Lee Jordan, picking up the golden egg, which Harry had left on a table, and weighing it in his hands. “Open it, Harry, go on! Let's see what's inside it!”

...

“Yeah, go on, Harry, open it!” several people echoed.

Lee passed Harry the egg, and Harry dug his fingernails into the groove that ran all the way around it and prised it open.

It was hollow and completely empty—but the moment Harry opened it, the most horrible noise, a loud and screechy wailing, filled the room. The nearest thing to it Harry had ever heard was the ghost orchestra at Nearly Headless Nick's deathday party, who had all been playing the musical saw.

“Shut it!” Fred bellowed, his hands over his ears.⁹⁵²

In other words, when Harry and his colleagues first hear the egg, they dismiss the sound as unpleasant, incomprehensible noise rather than language. Although the message the egg provides will eventually empower Harry, the language the egg contains is not universal. This is similar to the way that music itself is a universal phenomenon, but not

⁹⁵² Rowling, *Harry Potter and the Goblet of Fire*, 365.

a universal language. Just as Harry dismisses the egg's song as too different to comprehend (without initially recognizing its power), John Shepherd discusses how music itself has been categorized as different without acknowledgment of its power.

Music has been conceptualized and positioned within modern societies in ways that have hidden from view its importance as a basis for the exercise of power. There has been a tendency to diminish music by categorizing it as "different," that is, by privileging other forms of human expression and activity as more important and more fundamental to social and individual existence. Paradoxically, the ability of music to position and empower individuals, groups, and cultures rests significantly on the limited extent to which that power is understood. Music, in its reception and analysis, tends not to encounter the kind of developed frameworks brought to bear in academic and commonsense settings on other forms of human expression and activity. Music has been constituted as an Other to dominant forms of intellectual discourse and social practice and has thereby been rendered more manipulable through them.⁹⁵³

There are also similarities with how music of the so-called Other has been further Othered in Western societies. Without an understanding of contextual cultural values, many Westerners historically could not (and often still cannot) appreciate music from less dominant cultures when it sounds too different from their own.⁹⁵⁴ In other words, if music (as Shepherd relates) has been historically dismissed as a sub-standard form of discourse, then music of the so-called Other has been dismissed that much more. Much as those who learn about music from around the real world, Harry must figure out the context of the Mer song in order to appreciate its message.

⁹⁵³ John Shepherd, "Difference and Power in Music" in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California, 1993), 49.

⁹⁵⁴ Though I agree that many Westerners enjoy listening to world music, my experiences teaching world music courses confirm that less globalized music traditions such as Bosnian "ganga" and Javanese soft-style gamelan are still difficult for Westerners to grasp aesthetically or comprehend.

It may be significant that Rowling chose characters from another species (i.e. an Other) to deliver a message using music—an othered form of discourse.⁹⁵⁵ Though all three of the tasks in the Tri-Wizard tournament require students to exhibit magical skill, physical fitness, intellectual creativity, and emotional integrity, the second task in particular requires intellectual creativity and critical thinking skills. This is different from the first task which requires students to capture a golden egg from the protection of a dangerous dragon (i.e. requiring athletic skill and strategy), and from the third task, which requires students to overcome threatening creatures, menacing forces, and personal fears as they seek the Tournament trophy in the isolation of an overgrown maze (i.e. requiring emotional integrity and defensive magical skills). Significantly, the second task (beginning with the Merpeople’s song) is the only task involving music in Rowling’s *The Goblet of Fire*. In other words, Rowling uses an “Othered” form (i.e. a “feminine” form) of intellectual discourse in order to facilitate the task requiring the most intellectual (i.e. masculine) skill. Furthermore, she entrusts a stereotypically mysterious and untrustworthy species to articulate the message. Even with this opening premise, Rowling mixes and subverts stereotypes so that they are no longer intact.

A second point worth exploring is how the process of deciphering the riddle (both layers) is filled with sexual imagery. The previous discussion of the Weird Sisters in Rowling’s novel explored how gender is conspicuously absent in the way that the Weird Sisters are described (and by implication, perceived), and how students are (equally) conspicuously aware of how they are received as gendered bodies within the context of the Weird Sisters’ performance and the formal dance at Hogwarts. The topic of the Merpeople’s song continues this thread by discussing how gendered beings relate to one another within the context of another musical event. When Cedric Diggory (Harry’s

⁹⁵⁵ We also see this in the example of the love-gram bearing cherub, previously mentioned.

Hogwarts colleague and Tri-Wizard opponent) gives Harry a hint for figuring out the egg, Harry is at first hesitant to take his suggestion to

“Take a bath, and —er—take the egg with you, and—er—just mull things over in the hot water. It’ll help you think. . . . Trust me.”

Harry stared at him.

“Tell you what,” Cedric said, “use the prefects’ bathroom. Fourth door to the left of that statue of Boris the Bewildered on the fifth floor, Password’s ‘pine fresh.’”⁹⁵⁶

What could Cedric have been thinking? Take a bath with the egg? What would Harry’s peers think of him bathing with the egg? Who cannot imagine the number of suggestive, snide remarks he would receive from his fourteen-year-old peers?! The way Cedric stalls when giving the hint implies that he also feels awkward revealing that he took a long hot bath with the egg. Furthermore, he senses Harry’s discomfort, and offers a way for Harry to bathe in privacy.

When Harry arrives in the prefects’ bathroom, he discovers a room offering spa-like conditions with romantic ambience:

It was softly lit by a splendid candle-filled chandelier, and everything was made of white marble, including what looked like an empty rectangular swimming pool sunk into the middle of the floor. About a hundred golden taps stood all around the pool’s edges, each with a different colored jewel set into its handle. . . . Long white linen curtains hung at the windows; a large pile of fluffy white towels sat in a corner, and there was a single golden-framed painting on the wall. It featured a blonde mermaid who was fast asleep on a rock, her long hair over her face. It fluttered every time she snored.⁹⁵⁷

⁹⁵⁶ Rowling, *Harry Potter and the Goblet of Fire*, 431.

⁹⁵⁷ Rowling, *Harry Potter and the Goblet of Fire*, 459–460.

The description of the bathroom also includes the first description of a mermaid in Rowling's narrative. This mermaid has long, blonde hair, signifying alluring beauty, and she sleeps on a rock, which is consistent with traditional folklore. The fact that she is female, and the circumstances that she appears exotic and silent (i.e. non-articulate) are consistent with othering in folklore as it parallels othering in discourse of West and non-Western cultures. Later, I will show how the Merpeople's song text is not consistent with traditional gendering and othering in folklore.

Though Harry marvels at the room, he suspects that "Cedric might have been having him on" in telling him to go there with the egg.⁹⁵⁸ Nevertheless, he turns on various taps which fill the bath with "hot water, foam, and bubbles," then "[pulls] off his pajamas, slippers, and dressing gown," before "[sliding] into the water."⁹⁵⁹ Thus, Harry is naked in the process of decoding the egg's secrets. This is the first time that Rowling draws attention to Harry's adolescent body in this way. Once in the water, Harry does not immediately understand what to do with the egg.

Harry stretched out his arms, lifted the egg in his wet hands, and opened it. The wailing, screeching sound filled the bathroom, echoing and reverberating off the marble walls, but it sounded just as incomprehensible as ever, if not more so with all the echoes. He snapped it shut again . . . — and then, making him jump so badly that he dropped the egg, . . . someone spoke.

"I'd try putting it in the water, if I were you."⁹⁶⁰

⁹⁵⁸ Ibid., 460.

⁹⁵⁹ Ibid.

⁹⁶⁰ Ibid., 461.

The voice comes from the adolescent ghost Moaning Myrtle who haunts the Hogwarts bathrooms and waterways.⁹⁶¹ Harry spies her “sitting cross-legged on top of one of the taps.”⁹⁶²

“Myrtle!” Harry said in outrage, “I’m—I’m not wearing anything!”

The foam was so dense that this hardly mattered, but he had a nasty feeling that Myrtle had been spying on him from out of one of the taps ever since he had arrived.

“I closed my eyes when you got in,” she said, blinking at him through her thick spectacles.⁹⁶³

Notice how Rowling first establishes that Harry has taken off his clothes, then suggests that he has been a victim of voyeurism and confirms that he is aware of his own nakedness, then diffuses the situation quickly by saying that the “foam was so dense that [it] hardly mattered,” and stating Myrtle’s matter-of-fact response that she “closed [her] eyes when [Harry] got in.” This is an example of how Rowling establishes Harry’s awareness of gender and sexuality while simultaneously showing that he is not yet a part of this discourse. Additionally this is shown in the ways that Myrtle relates to him during their conversation — by “bossing Harry around” and “picking at a spot on her chin in a morose sort of way.”⁹⁶⁴ This is different from the way that Rowling writes about Myrtle’s voyeuristic pursuits while Cedric Diggory took his bath.

⁹⁶¹ Ghosts in toilets are also prevalent in folklore, especially in children’s jokes including a series of travelers who encounter hotels with haunted bathrooms. This example (as represented in the film) was also mentioned in the context of music and humor.

⁹⁶² Rowling, *Harry Potter and the Goblet of Fire*, 461.

⁹⁶³ Ibid.

⁹⁶⁴ Ibid., 462–463.

“Have you been spying on him too?” said Harry indignantly. “What d’you do, sneak up here in the evenings to watch the prefects take baths?”

“Sometimes,” said Myrtle, rather slyly, “but I’ve never come out to speak to anyone before. . . . [Cedric] lay there talking to himself for ages about [the egg]. Ages and ages . . . nearly all the bubbles had gone . . .”
965

Although Cedric is an object of Myrtle’s adolescent intrigue, she passes on information from watching Cedric to Harry based on her friendship with him (that developed previously in *The Chamber of Secrets*).

“Well . . . anyway . . . I’d try the egg in the water. That’s what Cedric Diggory did. . . . Go on then, . . . open it under the water!”

Harry lowered the egg beneath the foamy surface and opened it . . . and this time, it did not wail. A gurgling song was coming out of it, a song whose words he couldn’t distinguish through the water.

“You need to put your head under too,” said Myrtle, who seemed to be thoroughly enjoying bossing him around. “Go on!”

Harry took a great breath and slid under the surface—and now, sitting on the marble bottom of the bubble-filled bath, he heard a chorus of eerie voices singing to him from the open egg in his hands:

*“Come seek us where our voices sound,
We cannot sing above the ground,
And while you’re searching, ponder this:
We’ve taken what you’ll sorely miss,
An hour long you’ll have to look,
And to recover what we took,
But past an hour—the prospect’s black,
Too late, it’s gone, it won’t come back.”*⁹⁶⁶

After hearing the Merpeople’s text in English, Harry begins to figure out what it means. In the process, he glances at the picture of the mermaid and comes to a right conclusion.

⁹⁶⁵ Rowling, *Harry Potter and the Goblet of Fire*, 463–464.

⁹⁶⁶ *Ibid.*, 462–463.

“I’ve got to go and look for people who can’t use their voice above the ground. . . .” he said slowly. “Er . . . who could that be?” . . . Harry stared around the bathroom, thinking . . . if the voices could only be heard underwater, then it made sense for them to belong to underwater creatures.

. . .

“Underwater . . .” Harry said slowly. “Myrtle . . . what lives in the lake, apart from the giant squid?” . . . “Well, does anything in there have a human voice? Hang on —”

Harry’s eyes had fallen on the picture of the snoozing mermaid on the wall.

“Myrtle, there aren’t merpeople in there are there?”⁹⁶⁷

Much like the difference between Myrtle’s casual interaction with Harry and her unannounced voyeurism of Cedric, the mermaid also relates differently to the two boys. Although the mermaid “snoozes” while Harry bathes, Myrtle reports that the mermaid was wide-awake during Cedric’s bath, “giggling and showing off and flashing her fins . . .”⁹⁶⁸ The voyeuristic behavior of Myrtle and the flirting behavior of the picture mermaid indicate that the older and more handsome Cedric Diggory is an object of sexual desire, while the absence of their voyeurism and flirtation toward Harry indicates, by implication, that he is not. Unlike the stereotype of the so-called male gaze upon females, Rowling includes this example of the female gaze upon male characters. Furthermore, this example provides contrast to stereotypical orientalist discourse in which those in the dominant culture gaze upon the “other.”⁹⁶⁹ At the same time, however, Harry is both in the midst of the voyeuristic opportunity and separate from it. Neither Myrtle nor the mermaid in the picture gaze at him as they gaze at Cedric, and he does not gaze at them either. In other words, this is another example of how Rowling

⁹⁶⁷ Ibid.

⁹⁶⁸ Ibid., 464.

⁹⁶⁹ Dorinne Kondo, *About Face: Performing Race in Fashion and Theater* (New York: Routledge, 1997).

places Harry in a sexually-charged situation, then shows that his sexuality does not register with those who might pay attention.

As discussed in the previous chapter, this is different in *The Goblet of Fire* movie (GoF DVD 25:57). In the movie version of Harry's bathtub scene, The beautiful picture mermaid (who snoozes in the book) is wide awake and flirts with Harry, thus acknowledging him as an object of intrigue. Similarly, Moaning Myrtle cozies up to Harry in a physical way (much to his embarrassment) with the support of a musical theme reminiscent of the Habanera from Bizet's *Carmen*. Like *Carmen's* seductive song, Myrtle's theme uses what McClary calls a "physical" rhythm with the "physical impulses of exotic pseudogypsy dance."⁹⁷⁰ Following instrumental markers for the "exotic" in representations of national dance as outlined by Arkin and Smith, these rhythms are punctuated with bells and tambourine.⁹⁷¹ Likewise, Myrtle's melodic lines, played on oboe, "tease and taunt, forcing the attention to dwell on the moment—on the erogenous zones of her inflected melodies."⁹⁷² This is paradoxical, because Myrtle is acting sexually charged (like the character *Carmen*), even though as a ghost, her impulses are completely futile. However, her musical theme logically signifies her supernatural otherness among the living world by alluding metaphorically to foreign otherness in the real world. A transcription is provided in Figure 7.8.

⁹⁷⁰ McClary, *Feminine Endings*, 57.

⁹⁷¹ Arkin and Smith, "National Dance in the Romantic Ballet."

⁹⁷² *Ibid.*

Figure 7.8. “Moaning Myrtle’s Habañera”



Similarly, the Merpeople’s song itself is altered in *The Goblet of Fire* movie from what is implied in Rowling’s text. I claim that Rowling’s description subverts folklore stereotypes of gender and “Otherness,” while film choices re-establish the traditional stereotypes. First, let me explain what I mean by folklore stereotypes. In folklore, Merpeople are most commonly mermaids (i.e. females) whose mysteriously sensual siren voices have the dangerous power of seduction to lure sailors to their watery deaths.⁹⁷³ In addition to including gendered qualities, the latter description from traditional folklore also parallels the perceived threat of “other” cultures (or in this case, other species). In Rowling’s version it is implied that the Merpeople singing are of mixed gender when she defines them as “a chorus,” their voices are described as “eerie” rather than seductive,

⁹⁷³ While the mermaids do not always exert this power, as in Hans Christian Anderson’s *The Little Mermaid*, their power to kill is often a premise of the story.

their message helps Harry and the other contestants rather than hindering them, and their role in the second tournament task turns out to be cooperative rather than threatening.

Harry enters the Black Lake in order to compete in the second tournament task with the help of magical gillyweed which causes him to grow gills so that he can breath under water. Because of the Merpeople's song heard in the egg, he knows that the Merpeople have taken something from him that he must retrieve. Another character clues him in just before the contest that, in fact, the Merpeople have taken his friend Ron Weasley hostage. At surface level, this scenario is somewhat consistent with folklore in that at least one male's life is at stake at the hands of Merpeople. However, the situation is much different as one learns from reading on. After swimming for some time, Harry hears the Merpeople's helpful song again with different words that inform him of his standing within the contest's time limit.

*“An hour long you'll have to look,
And to recover what we took . . .
. . .
. . . your time's half gone so tarry not
Lest what you seek stays here to rot. . . .”*⁹⁷⁴

When Harry comes to the Merpeople's village, he sees that the Merpeople appear much different from their appearance in traditional folklore. While the following description might seem threatening, these Merpeople are hardly the dangerously seductive sirens one might expect.

Harry saw faces . . . faces that bore no resemblance at all to the painting of the mermaid in the prefects' bathroom. . . .
The merpeople had grayish skin and long, wild, dark green hair. Their eyes were yellow, as were their broken teeth, and they wore thick

⁹⁷⁴ Rowling, *Harry Potter and the Goblet of Fire*, 497.

ropes of pebbles around their necks. They leered at Harry as he swam past; one or two of them emerged from their caves to watch him better, their powerful, silver fish tails beating the water, spears clutched in their hands.⁹⁷⁵

In other words, Rowling's description of their physical appearance is in contrast to gendered folklore stereotypes, and Rowling acknowledges this contrast when she explains that they "bore no resemblance at all to the painting of the mermaid in the prefects' bathroom." Additionally, she describes that they are armed. While this may show contrast to stereotypes of the feminized Other in which a binary of strong/weak applies respectively to the binary of normative/non-normative, it may also suggest that the Mer folk are threatening or untrustworthy—which aligns with stereotypes of the Other. However, Rowling's continued descriptions of the Mer folk confirm that they do not present a threat to Harry, to the "hostages," or to the wizarding humans at all. In fact, their role in the tournament is cooperative, implying that they have participated as a favor to Professor Dumbledore.

A whole crowd of merpeople was floating in front of the houses that lined what looked like a mer-version of a village square. A choir of merpeople was singing in the middle, calling the champions toward them, and behind them rose a crude sort of staupe, a gigantic merperson hewn from a boulder. Four people were bound tightly to the stone merperson. . .

Harry sped toward the hostages, half expecting the merpeople to lower their spears and charge at him, but they did nothing. . . .

He looked around. Many of the merpeople surrounding them were carrying spears. He swam swiftly toward a seven-foot-tall merman with a long green beard and a choker of shark fangs and tried to mime a request to borrow the spear. The merman laughed and shook his head.

"We do not help," he said in a harsh, croaky voice.⁹⁷⁶

⁹⁷⁵ Ibid., 498.

⁹⁷⁶ Ibid., 498–499.

The Merpeople do not hinder Harry's rescue mission, but, as autonomous beings, they also do not serve him or his mission. Harry finds a jagged rock to help him break through the ropes holding his friend Ron. When he has finished, he begins to worry that the others will not be rescued in time because the other champions have not yet appeared. When he attempts to cut Hermione free (who has been brought there to be rescued by Viktor Krum), several Mermen pull him away, laughing. Again, they do not hinder him in his task, but also do not help him to do more than his task. In other words, Rowling plays with the Merpeople's roles as collaborators and opponents, yet clearly shows them as a non-violent group who follow the rules of the Tri-Wizard tournament task with logic, rationality, and good humor. At the conclusion of the task it is revealed that no lives were truly in danger, and any language used in the Mer song to suggest so was only meant to frame the challenge of the competition.

In this case, Rowling's intent to subvert stereotypes of the Other seem clear. In the Harry Potter text, she contrasts folklore stereotypes by distinguishing the picture of the mermaid from the actual Merpeople in the Black Lake. Additionally, while Harry asks Myrtle about "creatures" in the Black Lake, the Mer folk are referred to as "people" from then on. Furthermore, in an interview with Stephen Fry, Rowling confirms her intention to include subtext against racism and intolerance. Although she does not specifically mention the Merpeople, the characters and types of characters that are mentioned are those that have been Othered by various groups of witches and wizards.

Stephen Fry: It is another one of the most horrible and brilliant inventions of the books is this snobbery, this idea of purebloods and mudbloods and this idea of mingling, mixed breeding, which is a reflection of some of the things like racism and intolerance that we have in our world. Is that deliberate or did it come to you in a flash again or did it just suddenly . . .

J. K. Rowling: That was deliberate. It was always there from the beginning as you saw with Draco—even from the first book with Draco,

Harry discovers him first being rude about Muggles. I was also playing with that when I created Professor Lupin having a contagious disease so people are frightened of him. . . .⁹⁷⁷

The process of descending into waters in which humans cannot breath in order to rescue someone alludes to both baptism and standard-form hero journeys. Like baptism, Harry enters the water, leaving behind his earthly breath, and emerges later with new perspective, having passed a rite of passage. This episode in Harry's hero journey is similar to other journeys such as Orpheus's descent into Hades to rescue Euridice. Much like the myth of Orpheus and Euridice (and also of Persephone), there is also a romantic component to the task of retrieving what has been taken by the Merpeople. The competitors enter the water one way (as pre-heroes), and exit the water (having rescued their loved ones) as heroes and romantic victors. For instance, Viktor Krum fetches his girlfriend Hermione and Cedric Diggory fetches his girlfriend Cho. Fleur Delacour, however, is unsuccessful at fetching her sister, and this seems to be a double feminization of her character—that is to say that her sister is not her romantic interest, and she is not successful in rescuing her. However, because the stereotype of veela like Fleur is that they are regularly engaged in seduction, the fact that she exhibits closeness with a female family member above any romantic intrigue provides potential agency for her character. Only Harry goes to rescue his male friend—again emphasizing that he is not yet equal to the others in his skills of seduction and romantic prowess. However, Harry ends up rescuing both Ron and Fleur's sister, and waits with Hermione until Viktor Krum arrives.

⁹⁷⁷ Stephen Fry, "J. K. Rowling at the Royal Albert Hall," June 26, 2003. <http://www.msn.co.uk/liveevents/harrypotter/transcript/Default.asp?Ath=f> (accessed July 7, 2004).

In this way, he has passed a small rite of passage in a series of experiences that will lead him to a level of maturity not yet attained.⁹⁷⁸

It is also useful to compare the text of Rowling's Mer song with the way it is represented in the film. Although this text was already printed earlier in the discussion, it is given again below for ease of reference.

*“Come seek us where our voices sound,
We cannot sing above the ground,
And while you're searching, ponder this:
We've taken what you'll sorely miss,*

*An hour long you'll have to look,
And to recover what we took,
But past an hour – the prospect's black,
Too late, it's gone, it won't come back.”⁹⁷⁹*

Later, they sing:

*“An hour long you'll have to look,
And to recover what we took . . .
. . .
. . . your time's half gone so tarry not
Lest what you seek stays here to rot. . .”⁹⁸⁰*

The Mer song text is quite symmetrical and regular. The first song text has eight lines of paired rhymes (i.e. AA BB CC DD). The next text, heard while the contestants swim in the lake, has four similar lines of paired rhymes. Each line has four iambic pulses and ends with a masculine rhythmic cadence. This regularity in form sends a rhetorical message of rational clarity which is in contrast to the stereotype of irrational mystery that

⁹⁷⁸ I have already shown in sections discussing the Yule Ball and the bubblebath how Rowling emphasizes that Harry is not yet perceived by others as a mature male.

⁹⁷⁹ Rowling, *Harry Potter and the Goblet of Fire*, 462–463.

⁹⁸⁰ *Ibid.*, 497.

would typify traditional representations of Merpeople. This regularity is also in contrast to other songs in Rowling's text which exhibit irregularity such as the Sorting Hat's songs. However, while the Mer song text exhibits the controlled, straightforward and articulate form that contrasts stereotypes of the Other, it does not include metaphors of dominant conquest as is present in one of the Sorting Hat's songs (that uses masculine endings, then feminine endings, then masculine endings again). In other words, Rowling alludes to stereotypical folklore Othering when she describes the picture mermaid in the prefects' bathroom, but subverts these stereotypes when she describes the Merpeople in the Black Lake and represents the Merpeople in song text.

In contrast, the film representation of the Mer song reverts to metaphors for the Other (GoF DVD 1:27:44). Although the film uses Rowling's text, Doyle's setting of the text and the performing forces used to produce the text suggest exoticism and seductive femininity rather than rational clarity. The melody for the song is given in Figure 7.9.

Patrick Doyle's setting matches musical phrases with the the lines of text, but disrupts the four iambic pulse pattern by elongating each phrase to either five, five and one-half, or six and one-half beats. This mimetically represents the floating and drifting of swimming Merpeople, but also emphasizes the non-normative (i.e. Other) perception of Merpeople. The melody outlines a major tonic triad, and melodic phrase endings alternate between the second scale degree and the tonic. The harmonic limitations prescribed by the melody mimetically reflect the limited watery sphere within which the Merpeople exist. These limitations may also have gendered effects. Theorist David Lewin argues that traditional Ramellian theories of tonality use metaphors linking melody with femininity and harmonic grounding with masculinity. Furthermore, harmony is the "generator—indeed, the progenitor—of musical reason, as that which keeps unruly,

wanton melodies in check.”⁹⁸¹ Thus, without conventional so-called masculine harmonic cadences, the virtually monophonic song is non-normative, feminized, and therefore, further Othered. As I have mentioned in a previous section, I do not argue intent but rather effect. In choosing to reflect watery life, Doyle’s music lacks the groundedness that would reflect normative dominant culture. Instead, the theme includes markers of exotic mystery.

Figure 7.9. “Mer Song”

Come seek us where our voi - ces__ sound, We can-notsing a-bove the ground.__ An

hour__ long you'll have to look____ to re-cov - er what we took. An

hour long you'll have to look____ to____ re-cov - er what we__ took. Your

time's half gone so tar - ry not,____ lest what you__ seek stays here to rot.

⁹⁸¹ David Lewin, “Women’s Voices and the Fundamental Bass,” as represented in Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota, 1991), xv.

These markers are also observed in the performance of the theme. At three points within Rowling's narrative, she describes the Mer folk performing forces as a "chorus" (first, when Harry listens to the egg in the bathtub, second, while he searches underwater in the Black Lake, and third, when the Merpeople beckon him to the stone statue where the hostages are). Because the Merpeople are both male and female, the implication of the word "chorus" is that the singers are from both genders. In contrast, Patrick Doyle's setting includes a female soloist (his daughter, Abigail, incidently) with a distantly heard mixed gender chorus. She sings in a traditional Celtic folk way (that is to say with a pleasant, smooth tone, and little if any vibrato) yet the setting includes no ornamentation (as might be typical if the song were performed as a new Celtic folk song). The implication of a solo female voice is obvious—that Mer singing is a feminine art. Because the mixed-gender chorus sounds so distant for most of the theme, and because the Merpeople are never seen singing, the effect parallels other uses of non-diegetic choruses (e.g., those used in background music in the other films), that is to say, the metaphorical representation of "Otherworldly" creatures and the supernatural. Furthermore, when Mer folk are seen in the film, they are depicted with scowls, shrieking speaking voices, and brandishing spears, but are never depicted laughing or communing around their village as they are described by Rowling. Thus, the cinematic visuals and dialogue emphasize the threatening, mysterious, Othered aspects of the Merpeople, rather than the familiar aspects that might have been shown through laughing or village life.

In summary, Rowling acknowledges gendered folklore stereotypes about Merpeople when she describes the beautiful picture mermaid, and when she plays with Harry's perceptions of the Mer folk as either benign or threatening. However, she subverts gendered stereotypes by describing them as different—yet not exotic, clarifying their actions as rational and cooperative within the challenge of the tournament, and

emphasizing familiar aspects of their social organization—such as a mixed gender community and conventional village life. Musically, she shows that they are different (e.g. Harry and the others cannot understand the song at first) but not exotic or mysterious (i.e. the song text is organized logically and decisively). It is implied that genders contribute equally to the chorus. In the film, in contrast, the Mer folk appear threatening, their actions in the lake seem irrational and uncooperative within the challenge of the tournament (e.g. unnecessary brandishing of spears), and no familiar aspects of their social organization are highlighted. Musically, their song is performed by an unseen female soloist, and thus emphasizes the feminine quality that aligns with folklore stereotype. Furthermore, Doyle’s musical setting of the text uses a less stable meter, and does not ground the melody with harmony, thus feminizing the piece with respect to traditional musical codes.

In the greater context of the Mer song, Rowling’s text suggests a growing awareness of gender and sexuality (1) alerting readers to Harry’s nakedness, (2) reporting on others’ interests in Cedric Diggory, and (3) including romantic interest for some of the Tri-Wizard Tournament contestants in the second task (i.e., retrieving their loved ones); but also shows that Harry is not yet part of this sphere by (1) showing how Myrtle and the picture mermaid dismiss his nakedness, (2) writing that he rescues a platonic friend and a colleague’s young sister. In contrast, the film emphasizes awareness of Harry’s sexuality by showing the picture mermaid and Moaning Myrtle flirting with him.

Summary and Conclusions

This chapter continued in the vein of academic dialogue concerning gender and Harry Potter. Musical analysis adds insights about musical cultures and events in Harry

Potter's Wizarding world. Although males and females fill traditional roles in Wizard music-making, as described in Rowling's novels, there are also some clear examples of individual agency. Musical examples in the Harry Potter novels often refer to recognizable events of Euro-American patriarchal music culture, but characters (and groups of characters) are often provided a way to mitigate social and gender stereotypes through their musical performances and experiences in these events. Although most forms of feminism advocate gender egalitarianism as an ideal, post-feminist attitudes allow for proactive feminism to exist through agency in a true-to-life patriarchy, such as is witnessed in the musical examples from Rowling's books.

This chapter also continues musical discourse regarding the representation of gender and sexuality in music for drama. Most often, Harry Potter composers represent gender and sexuality using traditional codes that were developed during previous centuries and have since been integrated into the film score style known as the Classical Hollywood style. Because soundtrack music tends to support characters in familiar, traditional ways in order to facilitate immediate audience comprehension, some ideological metaphors suggested by the music are in contrast to Rowling's original emphasis. This is significant in that music often supports specific interpretations of the narrative. That is to say, when a musical perspective is different from Rowling's original, then the film perspective as a whole is also different.

In short, many of the musical descriptions included in Rowling's text mirror readers' experiences with music either in past or present folklore and/or vernacular traditions. Because historic and current Euro-American gender systems were and are patriarchal, and therefore, imperfect according to most feminist ideologies, the reader is shown ways in which the Wizarding world reflects the same strengths and weaknesses through musical events and experiences. Despite this, Rowling's creative interpretations

of the “familiar” also allow for slippage regarding gender boundaries. For example, the powerful, magical, and authoritative wizard-style Sorting Hat is given both feminine and masculine attributes in its text and poetic style. Additionally, school students have direct creative power over their alma mater song. Within a patriarchal framework, both male and female characters are able to experience elements of music-making not traditionally associated with stereotypes of their own gender. Similarly, characters of both genders are provided opportunities to resist or sidestep stereotypical expectations of their gender through musical experiences. For example, both male and female characters play a flute with Orpheus-like powers, though the male character (Harry) seems to play it with some so-called feminine characteristics, while the female character (Hermione) seems to play it with some so-called masculine characteristics. Additionally, the Weird Sisters seem to side-step any defining elements of gender within Rowling’s text. Furthermore, the dancing veela performance allows variation from folkloric expectations for both males and female characters. Similarly, the Mer song depicts Mer folk without emphasizing gendered stereotypes of the Other that stem from folkloric expectations of non-human beings. These examples fit within Dresang’s model of post-modernist feminism in which members of both genders (and all social groups) have agency beyond normative gendered (and social) expectations.

In contrast, film versions of these events tend to revert to contemporary gender stereotypes rather than challenging them. The Sorting Hat is represented as male, and institutional, male-directed music replaces egalitarian music creativity. Neither male nor female students are allowed Orpheus-like musical power over Fluffy the dog, and the Weird Sisters are represented as an all-male (albeit gender-bending) rock band. While Rowling’s narrative emphasizes the awkwardness and ambiguity of sexual awareness in the scenes involving the Merpeople’s message, and the Yule Ball, film directors elevate

awareness over ambiguity. This is also shown in the representations of the overtly feminized and sexualized Beauxbatons students, the overtly masculinized and sexualized Durmstrang students, and the flirtatious characterizations of Moaning Myrtle and the picture mermaid.

Throughout this exploration, I claim proof of effect rather than intent. Certainly, different artistic mediums require different priorities in order to tell stories effectively. Furthermore, films need not follow works of literature with exact fidelity in order to be successful. However, exploring the differences between the way music functions within a work of literature and the way music is represented within the filmed interpretations of the same literature can provide significant information about the role of music in conveying subtextual arguments about social organization. Exploring the functions of vernacular and folk music traditions in the Harry Potter novels revealed a nexus of music, gender, and power that provides multiple opportunities for female and male characters and groups of characters to behave and think outside of stereotypical, culturally defined limitations. The exploration of the way that music is represented in the Harry Potter films reveals a competing ideological subtext in which music has little association with power, and in which music and notions of gender are most often linked in order to emphasize gender-specific sexuality.

CHAPTER VIII

CONCLUDING STATEMENTS

The appeal of the Harry Potter films is far-reaching, and the soundtracks guide the interpretation of the films that have influenced so many viewers. Political philosopher Suman Gupta argues that the Harry Potter narrative deserves critical study because “the Harry Potter books and their offspring have apparently transcended cultural boundaries more effortlessly than any other fictional work of recent years,” and paradoxically “the Harry Potter books are the most challenged . . . and banned books of our time.”⁹⁸² That is to say, the narrative has sparked debate as much as it has sparked imagination. As I have argued in this dissertation, one must consider how the Harry Potter film music sparks imaginations and informs viewer interpretations in order to truly understand how the narrative plays out in film.

While scholars joined the discussion of Rowling’s narrative soon after the publication of the first book (often addressing topics such as philosophy, gender, and comparative literature) and critics and reviewers made strong statements about the music for the films as each one was released (addressing such topics as musical beauty, innovation, and soundtrack cohesiveness), very few acknowledged the role of music in shaping the Harry Potter series that so many people connect with through film. As

⁹⁸² Suman Gupta, *Re-reading Harry Potter* (New York: Palgrave Macmillan, 2003) 17-18. The books were at the top of “most challenged books” list from 1999-2001 according to the American Library Association’s Office for Intellectual Freedom. As Gupta points out, this is quite an achievement for a series first published in 1997.

Bruce Jackson has argued, film is important, and, as we saw over the course of this examination (following the theories and methods of Gorbman, Kalinak, Kassabian, and Chion), the movie music that creates the stories that we imagine in film is a significant but often over-looked piece of the audio-visual experience.

When a musical film score works “inaudibly” (as Gorbman argues that the conventional Classical Hollywood soundtrack ought to do), the power of the music to convey ideas is typically subliminal. However, the fact that viewers may not be conscious of the soundtrack does not make the music any less powerful. Indeed, on many of the occasions when the music and visuals are at odds in some way in the Harry Potter films, the interpretation provided by the music wins out. When the music tells us that the bus stops for a third time in the Knight bus scene, we perceive that the bus has stopped even though the visuals show us that the bus actually stops a moment later. When the music depicts chirping birds during the Beauxbatons choreographed dance, we are more likely to perceive bluebirds flying up from the dancers rather than the blue butterflies that the visuals depict. These examples serve as tangible reminders of Chion’s main argument: that synthesis of musical and visual meaning does not happen “out there” on the screen but rather in our minds, often effortlessly as the audio-visual elements are presented to us. Although music is a powerful interpreter even when music and visuals are somehow incongruent, the majority of the music for the Harry Potter films is congruent with visuals and is so frequently applied that the music effectively steers the interpretive course for the entire film.

While there are many interpretations about the true meanings of Rowling’s original Harry Potter narrative, the examination of Williams’s, Doyle’s, and Hooper’s film music provides a distinct picture of what the Harry Potter films are about. However, the audio-visual approach of each of the four teams of filmmakers focuses on different

aspects of the narrative, framing each part of the story in a new way. The content of this dissertation serves as a reminder that relatively similar-sounding instrumental music can be used to signify and convey significantly different ideas.

Over the course of this study, we explored how the Harry Potter film music relates to film visuals, to dialogue, and to other music—including the other music in the film, the music described in the books, and the musical body of knowledge that viewers bring with them to their viewing experience. In the process, we saw how an examination of the Harry Potter music relates to a wealth of current research topics and methodologies, most significant of which are those from the areas of western music history, film-music, music for dance and drama, and music ethnography. Other research theories and methodologies from the disciplines of music theory, gender studies, literary criticism, anthropology, folklore, philosophy, and humor studies also provided valuable guiding information. To put it another way, this analysis of music from Harry Potter films informs our perspective on how the Harry Potter narrative relates to topics of gender, folklore, philosophy, humor, and so on. Furthermore, when the film-music changes, these perspectives change.

The examination of production processes, aesthetics, and reception in Chapter II established that the Harry Potter films were intended to be different from one another and that fans and critics felt these differences. Although some film elements remained constant (e.g., most of the actors, and many of the sets), the filmmakers often chose innovation over continuity in part to keep the series “fresh,” but more importantly to tell each chapter of the series as they saw fit. While the effect of artistic choices need not be directly aligned with intent, and indeed, I have based the majority of my analysis on effect rather than intent, it is useful to re-acknowledge the success of each team of

filmmakers for the reason that the story each wished to tell was received in kind by viewers.

We examined each film production as a whole in Chapter II, but then explored only sections of the films during the topical explorations in Chapters III-VII. For this reason, let us briefly reconsider the ways that critics and fans perceived the films and film music in the context of what we have examined in the previous chapters, and in so doing, synoptically synthesize what we have learned about the roles of music in the first five films. While I have endeavored to use an even hand in the presentation of research in the previous chapters, I take this opportunity to show my own preferences and biases—including my first responses to the soundtracks and my more tempered responses after the exercise of research.

As I have watched and re-watched the first two films in the course of this research, I am most struck by the exactness with which music follows the form of each scene and of each of the first two films as a whole. I do not always feel thoroughly engaged with the music, but I never cease to be impressed with the detailed attention given to aligning musical events and ideas with visuals. This is significantly due to the network of leitmotivic material that Williams organizes like a sequence of tiny tiles in order to create a grand mosaic that becomes each film's score (and indeed, becomes each film's interpretive element). Much like a work of visual fine art, no "tile" (i.e., leitmotif) is out of place.

While critics often use the words "faithful," "classic," and "magical" to describe the first two films and their music, I used the analogy of a musical pair of eyes to describe the effect of John Williams's music in the first collaboration. These "eyes" are all-seeing and all-knowing. In collaboration with director Chris Columbus (*Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*), Williams's

music saturates the film, and organizes and clarifies Harry's introduction to the magical world by using a complex system of contrasting leitmotifs that distills the relationships between characters, events, places and ideas. The musical attributes of Williams's themes are consistent with traditional musical codes and metaphors for the ideas that the music signifies, and the placement of the themes with film visuals is thorough and consistent (i.e., "truthful").

For instance, the music clarifies the distinctions between the muggle and magical worlds and indicates different kinds of music are used for different aspects of the wizarding world. Diatonic music with occasional chromaticism accompanies acts of benevolence, while dissonant or angular music accompanies acts of malevolence. Trumpets and horns accompany heroic characters and institutions, while low brass and basses accompany adversarial characters and ideas. Leitmotifs for emotions have soft contours while leitmotifs for the wonky wizard world have unexpected twists and turns (i.e., regarding rhythm, melodic contour, chromaticism). Themes for flight, magic, and whimsy are in triple meter, while music for dark and threatening circumstances are in duple.

Even though the wizard world is presented as an unfamiliar, topsy-turvy place (e.g. in film visuals and in specific music codes and metaphors for magic and the supernatural), the organization of leitmotifs used for musically representing the wizard world is familiar, traditional, and orderly. The audio landscape consists of conventional orchestral instruments, playing conventional styles of music. The relationships between characters and narrative ideas are clarified through musical contrasts that emphasize simple, black-and-white interpretations—muggle vs. magic, good vs. evil, conflict vs. resolution, and so on. The rational approach to this organizational system contributes to the interpretation that Harry has entered a magical world which is essentially benevolent

and safe. Indeed, the safety of Harry's new world is further emphasized by the lack of musical themes for loss and death. The implication for viewers is that the fantasy world is more colorful and emotionally rewarding than the world of muggles.

While this approach is helpful for many viewers (especially younger viewers and those unfamiliar with the original novels), it may also be the reason that some critics were disappointed with the first two productions. That is to say, there is nothing unexpected either in the music (i.e., as an example of John Williams's signature style) or because of the music (i.e., the way the music regularly foreshadows the coming events), and therefore the film may not draw these viewers in as much as it spells the narrative out. Moreover, by so thoroughly interpreting the visuals for the viewer, the music for the first two films supports a narrower range of interpretations for the narrative as a whole than does the music for the later films. Furthermore, the theatrical codes that so effectively serve the purpose of following form and of cueing important narrative ideas in the background music do not effectively represent the more unusual, fantastical, and socially varied musical situations that Rowling describes in the first two books (as we saw in Chapter VII).

While Williams's music for the first two films provides a show-and-tell atmosphere, Williams's music for the third film provides an emotional experience for the viewer. Although critics often use the words "tender," "wacky," and "artistic" to describe Cuarón's and Williams's transformational approach to *Harry Potter and the Prisoner of Azkaban*, I analogously compared the approach to an emotional heart and its blood vessels, in which no part of the body (i.e., the film) is left untouched or unaltered by the presence of the flowing blood (i.e., the music). Not only does Williams's music saturate the film, it is often interconnected with (rather than merely reflective of) the visuals. While it has become a cliché to say that a film cannot be separated from its

accompanying score, this belief holds even more weight with *The Prisoner of Azkaban*, in which visuals and music are so often in an audio-visual dance both inside the story and in the background score. Much as the “pound of flesh” is problematized in Shakespeare’s *Merchant of Venice*, so too, the viewer experiences how music and visuals in *The Prisoner of Azkaban* are truly entangled beyond separation.⁹⁸³

As I have watched and re-watched the third film in the course of research, I am most struck by how the nuanced application of music creates so many layers of meaning that enrich and deepen our understanding of the story. The more I watch and listen, the more layers I find. The main contributing factors seem to be (1) the way that Williams’s music creates dramatic truth with both simple and more complex musical metaphors for narrative ideas and (2) the interconnectedness of music and visuals through source-scoring and audio-visual segues and sutures that Williams created in collaboration with Cuarón. The interpretation that I perceive from the film music is not always the same as my reader’s interpretation of *The Prisoner of Azkaban* book, but it is always as intriguing (if not more) for me to consider the interpretation that Williams’s music suggests.

In each circumstance that the presence of music fulfills a conventional role (e.g., narrative cueing, following form, or continuity) the elements of each music cue also provide rich layers of connotative cueing (i.e., cueing the implicit, including the emotional world). When the segue of dance music sutures the visuals of the inflated Aunt Marge to Dudley’s television tango, and then to Harry’s gaze at his parents’ waltz-pose photo, it informs our perspective on the spectrum of absurdity and tenderness in Harry’s world. When the Egyptian oboe music in the Leaky Cauldron Inn turns out to be source music instead of background music, it informs our perspective on reality, and

⁹⁸³ Even if one turned off the sound, there would still be visuals of music-makers and rhythmic presentations of movement.

warns us not to assume anything. When Harry's "Love/Reflection/Longing" theme is transformed from a melancholy recorder melody to a magnificent horn anthem, we learn that the power of love is transformative. Moreover, music expresses Harry's world in a way that viewers are able to experience it much as Harry does (rather than merely witness it).

This new organization of music seems to present the unfamiliar, topsy-turvy wizard world with an appropriate level of eclecticism and unexpectedness. Instead of using orderly sequences of shorter leitmotifs, Williams's uses longer themes that are sometimes unruly in their construction (e.g., the chaotic organization of music for Aunt Marge and the Knight Bus ride, or the jagged-sounding theme for the Quidditch game). Instead of limiting timbres to those of conventional orchestral instruments, Williams weaves in pieces for early music instruments and modern jazz ensemble instruments. Additionally, Williams opts for dramatic truth over musical beauty when he uses orchestral instruments in unusual ways (e.g. the *frisson* effect created by *col legno* strings for the Dementors). The relationships between characters and narrative ideas are purposefully made uncertain by some leitmotifs for mystery that "tell the truth" and one that does not. This less "rational" approach to the organization of music contributes to the interpretation that the magical world harbors secrets yet to be revealed, and is not as clear-cut as the first two films might have us believe. The implication for viewers is that the fantasy world is both emotionally rewarding and also mysterious and dangerous.

There are many ways that the organization of music creates a more complex organizational structure for the film than was used for the first two films. The recurring audio-visual motif of the Headless Horsemen crashing through the Hogwarts windows accompanied by a Renaissance ensemble marks the beginning and end of the school year, while the audio-visual motifs of birds and trees mark the seasonal changes in weather

during the school year. Similarly, the alternation of source and background music in Lupin's classroom provides a new organizational perspective on reality and fantasy in the magical world.

While there are few source music events from Rowling's third novel to compare with the film interpretation, the music in the third film nevertheless provides a compelling picture of Harry's gendered world—especially concerning the varied roles of men in Harry's life. Music for Professor Lupin reveals that he is one who loves fun, has been emotionally wounded, and yet perseveres with the strength of love. Music for Sirius Black depicts his character as dangerous, heroic, and full of tenderness. As previously mentioned, the changing instrumentation for Harry's "Love/Reflection/Longing" theme reveals how Harry matures as his emotions develop under the guidance of Professor Lupin, and how he sincerely recognizes the gift of love that Sirius extends to him. The abilities of characters to represent and/or express varied and complex human qualities beyond gender stereotypes, and to experience evolutions of identity are consistent with contemporary feminist theories which advocate for gendered agency (i.e., mobility, freedom of choice and expression) for all genders.

The new musical approach engages the viewer in the process of interpretation more than that of the first two films does, and because of this, there are more varied interpretations of this film. This may provide a reason for the different critical assessments of the film—that is, why some perceive the film as the payoff for that which was established by the first two films, and why others perceive the film as incongruous with that which was established by the first two films. I maintain that the new musical approach also draws the viewer into the story (rather than merely telling the viewer what the story is about), which is a valuable aesthetic approach in the sphere of music for drama.

Doyle's music for the fourth film, *Harry Potter and the Goblet of Fire*, turns away from the patterns established in the first films and explains the narrative in its own new terms. While critics often use the words "ominous," "less magical," and "more regal" to describe the film and film music, and I used the analogy of the philosophical mind to describe how the background music uses broad strokes to suggest atmospheres, but rarely defines the story at the level of the specific—choosing instead to deconstruct the black-and-white contrasts that had been emphasized in the earlier films. In collaboration with director Mike Newell, composer Patrick Doyle uses music to interrogate the notion of good and evil and suture the duality of Harry's inner and outer experiences (though he uses music less often and less loudly than Williams does in the previous films). In his music, he all but ignores the role of magic in the wizard world in order to focus on more realistic human struggles. This approach contributes to the interpretation that Harry's magical world is as real and tangible as the muggle world, and the main concerns of the wizard world have less to do with magic, and more to do with matters of conscience. The implication for the viewers is that the fantasy world is merely a literary/cinematic backdrop for exploring the philosophical similarities between good and evil, and the choices that lead human beings to one or the other.

As I have watched and re-watched the fourth film in the course of research, I have endeavored to like it more than I did on first viewing. I have succeeded only to a degree. The CD, when divorced from film visuals, is full of beautiful, grand, and playful themes. Within the film, there are some scenes that are accompanied with music in very satisfying ways. However, my viewer relationship with this film remains fraught with frustration. As the reviewer for Film Tracks noted,

No matter how strong his underscore, no matter how beautiful his themes, and no matter how effective his comedy, [Patrick Doyle] stepped onto a moving train and suddenly diverted it onto a new track. . . . Changing the

title themes this late in the game is as awkward as if one of the three main characters were to be rotated out.⁹⁸⁴

Indeed, as we saw throughout the examination, Doyle not only changed the themes, he completely altered the musical approach to drama that had been established on the “moving train.” While I do not argue against Doyle and director Newell’s prerogative to make the new film their own, I suggest that the lack of continuity between the application of music in the third and fourth films is disruptive to the main goals of film-music—among them, to guide the meaning of the film—and the film series—for the viewer.⁹⁸⁵

The main transgressions in this discontinuity seem to be (1) the many “untruthful” alignments between leitmotifs and visuals, and (2) the way music is used to describe the story indirectly rather than directly (e.g., music for Rita’s pen rather than for Rita; music for Harry’s adrenaline rather than for the dragon who chases him). Because of these approaches, the music draws me away from visuals rather than into them in order to consider why seemingly incongruent music has been applied to the scene. Had Doyle’s approach been the first in the series, my perspective might be different. However, Doyle and Newell may have failed to realize the degree to which viewer expectations built on the first films might negatively affect perceptions of new approaches in the fourth film.

In contrast to the previous films, there are many examples of diegetic music (but not slippage between source and background music). This change alone makes distinctive differences in the way music relates to characters and in the way viewers

⁹⁸⁴ Film Tracks, “Harry Potter and the Order of the Phoenix,” *Filmtracks.com*, June 27, 2007. http://www.filmtracks.com/titles/order_phoenix.html (accessed July 7, 2007).

⁹⁸⁵ Throughout this dissertation, I have followed Chion’s assessment that film music creates meaning for the viewer. I do not suggest that filmmakers must choose to create meaning in a singular way, but do argue that a major measure of effectiveness of a composer’s approach is the consistency with which music conveys the story in a given film.

engage in the scenes that include these examples. While Doyle's source music often establishes a realistic cultural backdrop for the story (rather than the establishing the realm of magic and the unknown), it does not often interpret the emotional elements of the scenes in which these examples occur. As well, these musical cues rarely provide the viewer with a deeper understanding of the narrative as a whole (e.g., through musical metaphors or symbolic alignments with visuals). Moreover, the source-music re-contextualizations of music from the novel revert to stereotypes of gender and the Other (with the possible exception of the changing lead positions during the Yule waltz).

The widespread use of the "Evil/Voldemort" theme in the background music of the film informs us that mystery and evil pervade the magical world. However, because Harry's "Inner Emotions" theme is only about Harry, and because there is little musical emphasis on the benevolent aspects of the magical world, the musical score provides little emotional payoff for (or even relief from) the impending doom and gloom. While the family tree of musical themes (i.e., that reveals the relationship between Harry's inner and outer experiences, and the relationship between the paths of good and evil) creates one of the most provocative, philosophical musical messages of all the approaches, the lack of strict and truthful alignments between these motifs and the visuals that each represents may hinder viewers' awareness of this important narrative perspective. Furthermore, these themes do not develop during the fourth film (as some do during the third film), and therefore do not give us a sense that the characters are evolving during the film (though narrative progress is emphasized visually).

This film has been described as a "lean, mean, story machine," and indeed, the filmmakers favor markers of narrative progress over the poetics of emotion and meaning. Of all the films in the series, this one requires the most interpretive participation from viewers because so few narrative relationships and back-story elements are addressed

with film music during the course of the movie. The pervasive, yet erratic use of some of the leitmotifs effectively creates narrative tension, yet conversely, casts more shadow than light on the true path of the story that filmmakers might have us follow. In contrast to Williams's first Harry Potter scores in which the application of music clarifies nearly every aspect of the story, the application of Doyle's music for the fourth Potter film rarely clarifies anything.

I have tried to guess at what Doyle's intentions might have been in order to gain appreciation for his approach, and have surely arrived at some useful conclusions: the ubiquitous use of source music clearly acknowledges director Newell's emphasis on realism, and the family tree of themes relates to Newell's concept of the story's central spine with nerve endings. Still, these insights only allow me to enjoy the film in theory, not in practice. Had I been granted the opportunity to speak with Mr. Doyle, I certainly would have asked him to tell me what I might be missing such that I keep puzzling over rather than enjoying *The Goblet of Fire*. At the end of this long examination of the music of Harry Potter films, I return to a hypothesis based on first impressions: if the music does not tell the story well on first viewing (or the first three viewings, as Cone suggests)⁹⁸⁶, then it is not fulfilling the role for which it was composed. I have given extra consideration to the application of music in this film in the course of this dissertation perhaps as a way to compensate for my bias, and also in the endeavor to more fully understand what the score has to offer. Of course, as others have pointed out, Doyle did not compose music for the film he wanted to make, but rather, for the film that Newell wanted to make. As well, many musical editing decisions may have been made beyond Doyle's authority. My lack of enjoyment for this score does not extend to

⁹⁸⁶ Edward T. Cone, *Music: A View from Delft* (Chicago: University of Chicago, 1989).

Doyle's other work. I have the utmost appreciation for Doyle's music for other films in collaboration with other directors.

Although Doyle's melodies sound more like Williams's melodies than Nicholas Hooper's do, Hooper's musical approach to drama is more like Williams's approach than Doyle's is. The end result is an effective combination of continuity and innovation in the musical approach to drama in the Harry Potter films. Hooper's music re-creates an emotional, almost sensory feeling for the fifth film (*Harry Potter and the Order of the Phoenix*, by director David Yates) similar to that which Williams created for the third film, though Hooper achieves this effect by emphasizing texture and harmony instead of melody. Additionally, Hooper's music energizes and reconstructs Harry's experience in the magical world (i.e., that had been previously deconstructed with Doyle's approach) by using driving polyrhythms and polyphonic ostinati that propel and revitalize the drama in parallel with Harry's empowerment as a leader in the underground rebellion against Voldemort and those who turn a blind eye to the rise of evil.

While critics use words such as "delicious," "elegant," and "rousing" to describe the fifth film and its film-music, I used the analogy of skin and nerve-endings to describe how the music allows us to feel the emotions and sensations of the story, almost as if these elements are at our own fingertips. Rather than emphasizing melody (as Williams and Doyle do), Hooper emphasizes harmonic and rhythmic tensions and releases that metaphorically tug, pull, and push us into the drama. While the musical attributes and applications of Hooper's themes are consistent with musical codes and metaphors for the ideas that the music signifies, his choices are less predictable than Williams's choices, and may move us more emotionally because of his unique and surprising style. In collaboration, Hooper and Yates developed the most compelling dramatic relationship

between music and visuals of the series thus far—not only knowing when to let the music speak for visuals, but also knowing how to let the music speak.

For instance, instead of using a soaring romantic melody for Harry's relationship with Cho, Hooper represents the romance with harmonic progressions that create tension and release (much as the sensation of first love often includes tension and pleasure). Indeed, the music for most scenes is built on the principle of harmonic tension resolving in harmonic consonance. Instead of using a heroic victory theme to indicate Harry's successful defense against Voldemort's power, Hooper uses polyphonic texture to illustrate the largely unseen struggle between their two minds. Music also represents magical spaces with effervescent textures and timbres. Instead of using traditional marches and hymns, Hooper energizes the activities of the underground rebellion organizations with global rhythms (such as 3+3+2). Music depicts evil as a seductive force with a melody (i.e., "Possession") so slow and slippery that we may not even be aware that it has taken root in the background music—that is, we are seduced much as Harry is seduced. The melody of "Loved Ones" seems to musicalize the text of Harry's letter to Sirius, while Harry's voice-over provides a text for the music. Another notable aspect of Hooper's approach is the seamless integration of source-scoring and sound effects which make the landscape both real and supernatural at the same time.

In all of these cases, the music does not "tell" us what to perceive (as Williams's music does for the first two films), or call into question what we might perceive (as Doyle's music does for the fourth film). Instead, the score effectively provides a dimension of emotion that is simultaneously congruent with visuals and also representative of the elements of the story that are unseen, such that we experience the same atmospheres and circumstances that Harry experiences (which is different from experiencing Harry's emotions themselves). While this approach effectively brings us

into the drama, it does not necessarily clarify the drama (as more traditional melodic tropes might do). This explains why some reviewers find the film “delicious,” while others criticize that there is a dearth of grand themes to take away after seeing the film.⁹⁸⁷

There are too few examples of source music in this film to make an objective examination of how these examples compare with Rowling’s original descriptions, but the lack of stock musical tropes throughout the film (such as those used in Williams’s predictable but effective scores for the first two films) gives the impression that the musical approach moves beyond stereotypes. I have also argued that Hooper synthesizes the approaches of his predecessors, and this is easily heard in the approaches to meter—that is, a musical element that some argue has a gendered significance. While the most prominent and most often heard of Williams’s themes for the magical world are in lilting triple meter, the most prominent and most often heard of Doyle’s themes are in march-like duple meter. In a form of metric synthesis, the most prominent and often heard of Hooper’s themes are in compound duple—which includes elements of both triple and duple meters.

As I have watched and re-watched the fifth film in the course of this research, I am continually reminded of how simultaneously unusual and effective Hooper’s subtle, elegant, and energizing musical approaches to drama are in collaboration with David Yates. Additionally, Hooper and Yates seem to have been able to create a very balanced relationship between music and visuals in spite of many challenges—including balancing the expectations set by the approaches of the previous filmmakers with their desire to make a new story with the new film. My admiration for this collaboration extends to their work on the sixth Harry Potter film, *The Half-Blood Prince*, in which I perceive

⁹⁸⁷ This seems to be film-music metaphor for the proverb that “you can’t have your cake and eat it too!”

many of the same audio-visual strategies at play. It is unfortunate that Hooper decided to leave the series. If John Williams does indeed return to compose for the final two film installments (directed by David Yates), it will be interesting to see if he combines the approaches of his predecessors as effectively as Hooper combined the approaches of Hooper's predecessors.

Based on Williams's different approaches with Columbus and Cuarón, we may very well hear different aspects of Williams's film music style in the final, split-chapter installments with David Yates from what we heard in the first three films. As well, we know from Hooper's published interviews that Yates likes to work very closely with composers, and plays a strong role in shaping the soundscape for the film. Because Williams and Yates have not worked together before, the musical result of this new collaboration may be different from any of Williams's previous work. Furthermore, the fact that so many changes have occurred in the music thus far means that Williams may have more freedom to experiment with music for the last films than he had when composing for the first films.

As we can see from this examination, a transition is occurring in the kinds of film-music and film-music approaches that directors and audiences of these multi-movie fantasy films are desiring. The first five Harry Potter films show us a microcosm of this transition. While audiences appreciate the straightforward Classical Hollywood approach that Williams brings from mid-twentieth-century practices, audiences are also desiring something more than that which this straightforward, somewhat predictable approach can provide. The quandary is that attempts to break away from and/or re-define the classic model in a new way are not always understood or well-received by audiences. It may be that film directors are desiring musical scores with more atmospheric styles and nuanced, energizing approaches, such as was desired by David Yates and created by Nicholas

Hooper in the fifth and sixth films. To be sure, Hooper's style provides one example of the post-classical Hollywood style, yet it is a different version of the post-classical style than that used by Howard Shore, who recently won the best-music Academy Award for another fantasy film series, *The Lord of the Rings* (i.e., an award not claimed for any of the Harry Potter scores). Having said that, a different version of the post-classical style (integrating rock instruments and popular songs) was used in Carter Burwell's score for the first *Twilight* movie, though this style was replaced by Alexandre Desplat's straightforward Classical Hollywood approach in the second *Twilight* movie, *New Moon*. This is to say that the transition is still in process, continues to alternate between innovation and classic models, and we may not have yet seen/heard where it will lead.

At the same time, the decision to have different directors and composers for the sequence of Harry Potter films indicates a completely new model in itself. As I have frequently noted, Harry Potter is the first film series of its magnitude to switch leadership mid-stream, again and again. However, other film series, such as the *Twilight Saga*, are following suit. In fact, we will see a different contour of approaches (from that which we see in Harry Potter) as the *Twilight* films continue to be produced: the first installment was created by independent director Catherine Hardwicke and the vivid dramatist/composer Carter Burwell; and the second installment was created by Hollywood director Chris Weitz and French, traditional, classical-style composer Alexandre Desplat.⁹⁸⁸ When these composers (in both the Harry Potter and *Twilight* series) use their own approaches for each film rather than adopting the practices of their

⁹⁸⁸ Desplat told interviewer Mark Morton that he decided not to listen to Burwell's *Twilight* score in order to ensure that his approach would be completely new. Much as Doyle chose in the Harry Potter series, Desplat boarded the moving train that is the *Twilight* series and decided to change its direction. Mark Morton, "Exclusive Interview: Waxing NEW MOON with Oscar-nominated composer Alexandre Desplat," *Seattle Examiner.com*, November 19, 2009. <http://www.examiner.com/x-12873-Soundtracks-Examiner~y2009m11d19-Exclusive-Interview-Waxing-NEW-MOON-with-Oscarnominated-composer-Alexandre-Desplat> (accessed November 20, 2009).

predecessors, their choice acknowledges the value of film music as art and the role of film music in shaping new interpretations. Conversely, when composers favor their own approaches without consideration for the work of their predecessors (as all have done to varying degrees; see also the previous footnote) this choice seems to ignore the powerful role of music in shaping the film series as a whole. When the music changes, the story changes, and so new approaches gain a fresh perspective but lose the valuable narrative foundation that following a precedent provides.

At the beginning of this dissertation, I suggested to viewers that the varied approaches from each filmmaker collaboration might bring us more of the story than any one approach can do on its own. While I stand by this argument in the case of the Harry Potter films, I would also warn film composers that new approaches can also bring us less of the story than a more continuous approach can do. We can see this potential problem in the work of composer Patrick Doyle with director Mike Newell for the fourth Harry Potter film as well as in the work of composer Alexandre Desplat with director Chris Weitz for the second Twilight film. In each of these film series, the story is introduced equally by dialogue, visuals, and music in the first film. But then, when the musical themes and the musical approach to drama change in later films, the ability of music to shape a new understanding of the narrative is diminished while the score plays catch-up with the more continuous presentation of visuals and dialogue—that is, by re-introducing the story with new musical vocabulary and on new dramatic terms, and cancelling out audience expectations (whether acknowledged or not) set by the music in the first film(s). As we saw in the Harry Potter films, the most effective strategies for musical change kept either the musical themes or the musical approaches from the previous films (as was done in the third and fifth movie respectively), but did not change both at once. As well, allowing musical themes and ideas to evolve and expand over the course of a film (rather

than changing abruptly at the beginning) proved to be another effective strategy for creating change in the series, as we saw in the discussion of Harry's emotional and philosophical world in Chapter V.

Certainly, the choice to hire new directors and composers in the course of a film series is not only an aesthetic decision, it is also a commercial decision. As I established in Chapter II, Warner Brothers producers were well aware of the different backgrounds and strengths of the filmmakers they hired, and supported the filmmakers in their endeavors to make each film unique. This approach helps the appeal of the film series for viewers interested in different film genres—family-friendly, macabre, action-adventure, fantasy, romance, and drama, for instance—and also helps to impart the perception that the series is as much “classical,” “artistic,” and “serious” as it is popular and commercial.

From another perspective, very little of what we see and hear in the Harry Potter series is new. In fact, the series of approaches serves as a clear reminder of the dramatic choices that composers have faced for hundreds of years—choices that are still at play in modern film. The music in Harry Potter films defines aspects of love, shows us the roles of loss, creates atmospheres of both fear and wholeness, manifests philosophies about the nature of evil, and reveals paths of justice, righteousness, and enlightenment. The music takes us to faraway, imagined places, turns our expectations upside down in humorous ways, and reminds us of those ideas whose reality and truth is assured. While the traditional musical codes for drama seem to provide a variety of perspectives on these latter matters, there is a need to consider how these tropes (or newly developed musical signs) might better represent modern understandings of gender, difference (or sameness), and social organization for multi-movie fantasy stories such as Harry Potter.

These types of choices are of a kind that remind us why the study of music is important, even for individuals who do not consider themselves to be musically inclined or particularly knowledgeable about music. Film music organizes the emotions of film stories, and also organizes our emotions around those stories. As Karl Paulnack (pianist and director of music division at the Boston Conservatory) wrote in his address to incoming students,

Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. . . . I have come to understand that music is not part of ‘arts and entertainment’ as the newspaper section would have us believe. It’s not a luxury, a lavish thing that we fund from leftovers of our budgets. . . . Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand with our hearts when we can’t with our minds. . . . If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, or equality, of fairness, I don’t expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that’s what [musicians] do.⁹⁸⁹

Indeed, though neither the Harry Potter film directors nor composers stated their intention to facilitate world peace or universal understanding with their art, their art nevertheless participates in a dialogue about good and evil, war and peace, justice, the roles of males and females (and adults and children) in organized society, what it means to love, and what it means to experience loss. According to Gupta, the “extent to which

989

Karl Paunack, “Karl Paulnack to the Boston Conservatory Freshman Class,” September 1, 2004. <http://greenroom.fromthetop.org/2009/03/11/karl-paulnack-to-the-boston-conservatory-freshman-class/> (accessed November 22, 2009).

[the] books get absorbed and accommodated in different cultures . . . [and] the extent to which different ideological positions seek to negate or silence oppositional perspectives, or (more importantly) construct certain subjects and objects in their own terms” speaks to the “substantial social and political effect of the Harry Potter books, and circumscribe[s] the so-called Harry Potter phenomenon.”⁹⁹⁰ As we have examined how film-music guides the interpretation of Harry’s emotional journey, so too do we better understand the ideological messages conveyed by the films. When music organizes the narrative for us, it also helps to organize our emotions and beliefs about matters that are important in our own world.

In some ways, the breadth (and certainly the length) of this dissertation feels like two dissertations, and yet there is still more to examine. With so little research published on the topic of the Harry Potter film music, yet so much published on Harry Potter in general, it seemed necessary to both build a foundation for the research (as presented in Chapters II-IV) and present compelling analysis that would match the levels of interest expressed for Harry Potter and film-music in general (as presented in Chapters V-VII). Even so, there is more to be explored in the Harry Potter films than is presented here—perhaps most importantly, the question of how the film-music will guide interpretations of the final installments (*The Deathly Hallows*, parts I and II). As well, we have yet to see whether a newer approach to film-music will completely usurp preferences for the Classical Hollywood style, or whether the Harry Potter series has indeed set a trend of different filmmaker collaborations for one continuing narrative. While the future holds the answers to these questions, we know even now that the Harry Potter films have gained world-wide appeal, and we have seen throughout this dissertation the ways that

⁹⁹⁰ Suman Gupta, *Re-reading Harry Potter* (New York: Palgrave Macmillan, 2003), 20.

the film music by Williams, Doyle, and Hooper has guided the interpretation of these films for present-day audiences.

Additionally, it was necessary to draw from a spectrum of musical theories and research methods in order to achieve a meaningful picture of the music in the Harry Potter films. By following Gorbman's principles, we are able to see how film music is organized and how it works. By addressing metaphors of music with music theory principles, we can better understand how the film music represents ideas. By considering how other metaphors are created with the alignment of music with visuals (using methodologies from music for dance), we can better see how music creates interpretations. When we compare how these approaches change over the course of the films, we understand how the music changes the story. When we compare musical re-contextualizations of source-music events with Rowling's original descriptions, we see how the lack of literary fidelity can significantly impact the story. While the process of integrating research theories and methodologies has its own rewards, the need to engage with interdisciplinary perspectives suggests that scholars are also not through with discovering how music works effectively in film. The approaches I follow may serve others well who wish to examine how fantasy literature is transformed into a film series. In the grand scheme of film music aesthetics, the changes we observe over the course of the Harry Potter films are small, yet these changes significantly affect the continuity of the series as a whole.

APPENDIX A

COMPOSER AND DIRECTOR BIOGRAPHIES

Although some Harry Potter fans may be familiar with the backgrounds of the directors and composers for the Harry Potter films, many classical music scholars and casual viewers of the films may not be as familiar with these filmmakers. While I provided some biographical information on the Harry Potter composers in Chapter II, this appendix provides a more detailed account of the education, interests, and experience that each of the composers and directors brought to the series. The majority of information presented here is readily available through internet sources (including but not limited to IMDb and each filmmaker's agency website), but is organized here to guide a comparison between the aesthetic ideals that each brought to the table when working on the Harry Potter films. The discussion of the filmmakers is organized by the chronological sequence of the films.

Composer John Williams

John Towner Williams was born to Esther and Johnny Williams in Floral Park, near New York City, New York, on February 8, 1932. He, along with four siblings, was exposed to the world of popular music, jazz, and film music at a young age due to his

father's professional associations. Johnny Williams (Sr.) was a jazz drummer who played for the Randolph Scott Quintet, and in radio ensembles for NBC and CBS. In 1948 (when Williams was sixteen years old) the family moved to California where Johnny Sr. freelanced for Hollywood orchestras including Twentieth-Century Fox.

John Williams (the younger) began his formal music study with piano lessons starting at age seven. He later took up playing trumpet, trombone and clarinet. He participated in band ensembles during high school, and composed and arranged some of the music his class performed. After graduating from North Hollywood High School in 1950, he attended the University of California, Los Angeles, where he studied piano and composition. During this time, he obtained private lessons with Mario Castelnuovo-Tedesco, a classically trained Italian composer who wrote film scores for MGM.⁹⁹¹ Following his studies at UCLA, Williams served in the Air Force during the Korean War by composing and arranging music for military bands. After his service was completed, he entered the Juilliard School of Music in 1954, where he studied piano with Rosina Lhévinne. Williams's instrumental background is relevant to his compositional style in at least two ways. First, his practice is to compose film scores from the piano, and second, his film music often includes liberal use of brass and other wind instruments. Williams's early introduction to Hollywood-style film music is also relevant in that Williams is known for carrying on the tradition of mid-century, classical Hollywood style.

In addition to Williams's academic experiences in music and his associations as a composer and arranger for school and military bands, he also gained performing experiences as a jazz pianist in New York night clubs. Though much of his film music

⁹⁹¹ Castelnuovo-Tedesco's family background was Jewish, and he, like many other European Jewish composers of the mid-century time, sought asylum in the United States. Under sponsorship from Arturo Toscanini, Castelnuovo-Tedesco immigrated from Italy to Hollywood in 1939.

tends toward classical music, he has also included jazz or jazz-like pieces as appropriate.⁹⁹² He returned to the West coast following his graduation from Julliard, and began his work in the late 1950s for and with composers in the television and film music industry such as Jerry Goldsmith, Bernard Hermann, and Alfred Newman.⁹⁹³ His first movie credit was for the 1960 film, *Because They're Young*.

Williams has worked as composer and music director on more than one hundred major films since his entry into the film industry. He has provided music for nearly all genres of film including romantic comedies (e.g. *Sabrina*), epic adventures (e.g. *Seven Year in Tibet*), science fiction (e.g. *A. I.—Artificial Intelligence*), family (e.g. *Home Alone*), historical drama (*Saving Private Ryan*), disaster (e.g. *The Poseidon Adventure*), and so on. That is to say that Williams brought both a depth and breadth of film composition experience to his work on the Harry Potter films.

He is also famous for several notable collaborations. For instance, he wrote all of the theme songs for Irwin Allen's 1960s sci-fi programs (e.g. *Lost in Space*, *Time Tunnel*, and *Land of the Giants*), and has scored all of Steven Spielberg's films since 1974 (with the exception of *The Color Purple*).⁹⁹⁴ His partnership with George Lucas most famously includes the *Star Wars* series. Williams first collaborated with director Chris

⁹⁹² One of the most famous examples of this is the "Cantina Theme" from *Star Wars: A New Hope*.

⁹⁹³ Jerry Goldsmith's Hollywood award-winning scores include *Poltergeist* (1982), *Basic Instinct* (1992), *Mulan* (1998), and a number of *Star Trek* films. Bernard Hermann is famously known for his collaborations with Alfred Hitchcock on films such as *North by Northwest* (1959) and *Psycho* (1960). Other credits include *The Devil and Daniel Webster* (1941), *Citizen Kane* (1941), *Vertigo* (1958), and *Cape Fear* (1962). Alfred Newman composed over two-hundred film scores between 1930 and his death in 1970, forty-five of which received academy award nominations, including *The Prisoner of Zenda* (1937), *Captain from Castile* (1947), *The Diary of Anne Frank* (1959), and several stage musical adaptations for screen such as *State Fair*, *Camelot*, and *The King and I*.

⁹⁹⁴ Some Spielberg/Williams collaborations include *Jaws*, the *Indiana Jones* trilogy, *Close Encounters of the Third Kind*, *Jurassic Park I and II*, *E.T. The Extra-Terrestrial*, *Schindler's List* and *Saving Private Ryan*.

Columbus (ten years prior to their association on the Harry Potter project) on two blockbuster family films, *Home Alone* (1990) and *Home Alone II* (1992). Williams's first collaboration with Harry Potter director Alfonso Cuarón was on the Harry Potter film *The Prisoner of Azkaban*.

In recent years, at least, Williams has worked on more than one film within a year. For instance, in 2002 and 2003, he worked on five films: *The Chamber of Secrets* (with director Chris Columbus), *The Prisoner of Azkaban* (with Alfonso Cuarón), *Star Wars: Episode II—Attack of the Clones* (with George Lucas), *Minority Report* (with Steven Spielberg), and *Catch Me If You Can* (with Steven Spielberg). In fact, scheduling conflicts are the reported cause of Williams's inability to continue with the Harry Potter series following the third film (*The Prisoner of Azkaban*).⁹⁹⁵

In addition to his prolific work in the film music industry, Williams has continued to compose classical music (i.e. without film associations) such as symphonies, concerti, and most famously, the themes for four Olympic Games (summer, 1984; summer 1988; summer 1996; and winter 2002), and a variation on the Shaker tune "Simple Gifts" for the recent presidential inauguration of Barack Obama (2009). As a performer, Williams retains his affiliation with the Boston Pops Orchestra (for whom he served as conductor between 1980-1992) as their Laureate conductor, as well as keeping ties with their parent organization, the Boston Symphony Orchestra. Furthermore, Williams often conducts his own music, and continues ties with the London Symphony Orchestra, with whom he has recorded several of his film scores. This is to say that Williams's association with a film project may signify many commercially relevant ideas for different people: he is a long-standing and successful film composer, a nationally recognized American composer, a classical composer, a world re-knowned composer, and so on.

⁹⁹⁵ John Williams chose to work on *Memoirs of a Geisha* in lieu of the fourth Potter film, *The Goblet of Fire*.

Official recognition of John Williams's film music has been overwhelmingly favorable. Over the course of his musical career, he has amassed 119 award nominations, seventy of which have resulted in wins.⁹⁹⁶ His work has garnered forty-five Academy Award nominations, making him the second most nominated individual (behind Walt Disney, and tied with his mentor Alfred Newman). He received his first of five Academy Awards for his adaptation of *Fiddler on the Roof* (1972), followed by his original score for *Jaws* (1976). He was also awarded for *Star Wars: Episode IV—A New Hope* (1977), *E.T.* (1982), and *Schindler's List* (1993). Williams received BAFTA awards for the latter five film scores as well as *Star Wars Episode V: The Empire Strikes Back* (1981), *Empire of the Sun* (1987), and *Memoirs of a Geisha* (2005). He also received ten Grammy Awards for “Best Score Soundtrack Album” between 1976 (for *Jaws*) and 2007 (for *Memoirs of a Geisha*). Williams was inducted into the Hollywood Bowl Hall of Fame in 2000, and became a recipient of the Kennedy Center Honors in 2004. His composer score on Rotten Tomatoes, a critics website, is %78, the highest among the three Harry Potter composers. With regard to his work on Harry Potter, his scores for both *The Sorcerer's Stone* and *The Prisoner of Azkaban* were nominated for an Oscar, and all three of his Harry Potter soundtracks (*The Sorcerer's Stone*, *The Chamber of Secrets*, and *The Prisoner of Azkaban*) were nominated for Grammy Awards.⁹⁹⁷

Williams's style is often described as “easily identifiable” by various formal and informal reviewers as well as in casual conversations about his work, and is typified by traditional application of dramatic musical language (or *codes*, as Gorbman would say),

⁹⁹⁶ This is far better than the relative ratio between nominations and wins for the Harry Potter films in general—all of which received roughly forty nominations, only a quarter of which resulted in wins.

⁹⁹⁷ Williams's score for *The Sorcerer's Stone* lost to Howard Shore's score for *The Lord of the Rings: The Fellowship of the Ring*, and Williams's *Prisoner of Azkaban* lost to *Finding Neverland* by Polish composer Jan A. P. Kaczmarek.

using a late-romantic (or neo-romantic) vocabulary of melodies, harmonies, and instrumental timbres and textures.⁹⁹⁸ More directly stated, his music is known for “thundering theme pieces for major science fiction and fantasy films [and] extensive use of leitmotifs in scores.”⁹⁹⁹ As Darby and Dubois write, “Among contemporary film composers John Williams is probably the most traditional in terms of the orchestral forces he employs and the dramatic uses to which he puts the music. . . employing full orchestra for most of his scores.”¹⁰⁰⁰ Like late-romantic European composers (such as Verdi and Wagner), Williams often writes memorable melodies that provide information (beyond their pleasantness) through reference to musical codes and metaphors. Like other American composers of orchestral works (such as Ives, Copland, and Bernstein) Williams often uses brass and woodwinds in striking, prominent ways (e.g. in ranges with the most resonant clarity, and in textural combinations that highlight brass and woodwind lines). Like late-romantic nationalist Russian composers (such as Rimsky-Korsakov and Mussorgsky), Williams often uses lush combinations of strings and winds to suggest the epic nature of a narrative, and to elicit strong emotions. Reviewer John Mansell commented on Williams’s trademark style:

John Williams has often been referred to as the Korngold of present day Hollywood, and his robust and extraordinarily melodic works for the cinema have amazed and astounded many, it was John Williams too that

⁹⁹⁸ There are differing definitions of the terms late-romantic and neo-romantic. I mean to say that Williams’s music is generally tonal and follows the principals of romantic composition as it continued in the twentieth and twenty-first centuries. I use the metaphors of language and vocabulary as a way to discuss, compare, and contrast the approaches of the different Harry Potter composers. In later sections, I claim that the other composers use either the same language, or the same vocabulary as John Williams, but not both at the same time.

⁹⁹⁹ “John Williams,” <http://www.imdb.com/name/nm0002354/bio> (accessed July 7, 2007).

¹⁰⁰⁰ William Darby and Jack Du Bois, *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson: MacFarland, 1990), 521.

was given the credit for reintroducing the use of a large symphonic score for films, when his now classic music for *Star Wars*, first burst forth from cinema screens during 1977.¹⁰⁰¹

An aspect of dramatic irony in Williams's signature style is that it is not meant to represent himself and his singular artistic vision in the context of film music. That is to say, the very composer who seeks to write music subordinate to the film is the very composer to be singled out as having an identifiable style. Early in his career, Williams acknowledged that "Film scoring may be very rewarding, but it's also agony. Film composers are not their own masters. They are working for corporations. You accept that as part of the job."¹⁰⁰² As such, Williams believes that film music is secondary to the visual and textual aspects of moviemaking.¹⁰⁰³ Furthermore, Williams underscores his understanding of the role of music as a mediator for audiences through his approach to applying music to film in general:

Williams prefers not to read a script before seeing the rough cut from which he must work to supply cues. He feels. . . that too much literary preparation can create too sophisticated an understanding and so diminish the spontaneity and "feel for the audience" that he needs to create effectively.¹⁰⁰⁴

In other words, Williams simultaneously contributes a brand-name style, recognition, and pedigree, and also a working philosophy that his film music should always follow the

¹⁰⁰¹ John Mansell, "Harry Potter and the Philosopher's Stone, review." *Music from the Movies*. <http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

¹⁰⁰² "John Williams (composer)," Angel Fire. <http://www.angelfire.com/mi3/cookarama/williams.html> (accessed December 5, 2005).

¹⁰⁰³ William Darby and Jack Du Bois, *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson: MacFarland, 1990), 521.

¹⁰⁰⁴ *Ibid.*, 523.

narrative, rather than lead it. In his own words (regarding Harry Potter), “I remember seeing the film and reacting to its atmospheres and energies and rhythms. That for me is always the best way to pick up a film—from the visual image itself and without any preconceptions that might have been put there by the script.”¹⁰⁰⁵

Although Williams delegated part of his work on the second Potter film to orchestrator William Ross, he returned to write music for the third Harry Potter film. In the interim between his full involvement on the first Potter film and his return to full involvement on the third Potter film, Williams participated in other soundtrack-conducting and film-composing projects, and orchestrated music for The 74th Annual Academy Awards (2002) for television.

Director Chris Columbus

American director Chris Columbus was born “Christopher Columbus” on September 10, 1958, in Spangler, Pennsylvania. He was raised in Ohio, and later lived in Illinois. He became inspired to work in film as a teenager after seeing Coppola’s *The Godfather* (1972). He attended film school at The Tisch School of the Arts at New York University, and sold his first screenplay while a student there.

His big break came after graduation, when his fourth script, “Gremlins,” was optioned by Steven Spielberg (film released in 1984). Columbus moved to Los Angeles and continued to write for Spielberg—including scripts for family films with horror/adventure/mystery twists, *The Goonies* (1985) and *Young Sherlock Holmes* (1985). Columbus believes that the plot for *Young Sherlock Holmes* shares cultural

¹⁰⁰⁵ Craig L. Byrd, “John Williams: Interview by Craig L. Byrd,” *Film Score Monthly*. <http://www.filmscoremonthly.com/features/williams.asp> (accessed November 24, 2009).

elements with the Harry Potter films in that “it [is] about two young boys and a girl in a British boarding school who had to fight a supernatural force.”¹⁰⁰⁶ His directorial debut came with another family film, *Adventures in Babysitting* (1987). Box office hits under his direction have included family films *Home Alone* (1990), *Home Alone 2: Lost in New York* (1992), and *Mrs. Doubtfire* (1993). In addition to his role as director for the first two Harry Potter films, he also served as executive producer for *The Sorcerer’s Stone* (2001) and *The Chamber of Secrets* (2002), and producer for *The Prisoner of Azkaban* (2004, directed by Alfonso Cuarón).

His scripts for *Gremlins* and *Young Sherlock Holmes* received Saturn Award nominations, though his work as a director was not acknowledged by critics associations until his involvement in the Harry Potter films—a contract he secured after Steven Spielberg backed out. His direction of *The Sorcerer’s Stone* was positively acknowledged with four nominations among the Saturn Awards, BAFTA Awards (two nominations), and the Norwegian Amanda Awards. Similarly, his work on *The Chamber of Secrets* received four nominations (including a win) among the Saturn Awards, Norwegian Amanda Awards, BAFTA Children’s Award, and the Mainichi Film Concours (winner). *The Prisoner of Azkaban*, for which he collaborated as a producer, was also acknowledged by the BAFTA Awards. At best, Columbus’s work has been described as “golden,” “A-list,” and “blockbuster;” though at worst, his direction has been described as bland, “sub-Spielbergian schmaltz.” He follows a traditional approach to filming, which includes both broad and close-up camera shots, and alternating camera angles for providing narrative perspective. This approach relies heavily on editing for narrative clarity and rhythmic continuity.

¹⁰⁰⁶ BBC “The Potter Phenomenon,” BBC.com, February 18, 2003.
<http://news.bbc.co.uk/2/hi/entertainment/820885.stm> (accessed March 16, 2008).

Director Alfonso Cuarón

Alfonso Cuarón Orozco was born November 28, 1961, in Mexico City, Distrito Federal, Mexico. According to biographical statements, he remembers desiring to be a director since childhood.¹⁰⁰⁷ He received a camera on his twelfth birthday, and used it to practice diligently, shooting everything he saw, and showing it to everyone he could.¹⁰⁰⁸ He sometimes chose his filmmaking hobby over school friendships, and sneaked out to see the movies under the guise of visiting a friend. He made a point to see as many films as possible, seeing “hundreds of films before [he] ever picked up a camera,” and taking something away from each one.¹⁰⁰⁹ Instead of following the model of one director, he tended to change stylistic allegiance as he learned more and more about film techniques and aesthetics.¹⁰¹⁰

As a young man, he applied to the CCC (Centro de Capacitación Cinematográfica), but was turned away due to an age requirement (they did not accept students under the age of twenty-four). Instead, he studied philosophy in the morning, and attended the CUEC (Centro Universitario de Estudios Cinematográficos) in the afternoon. While there, he made connections with other film students with whom he later collaborated, such as Luis Estrada, Carlos Marcovich, and Emmanuel Lubezki (with whom he continues to collaborate). An early collegial project caused controversy that negatively affected Cuarón’s academic career. When Estrada directed an English-

¹⁰⁰⁷ IMDb, “Alfonso Cuarón,” The Internet Movie Database. <http://www.imdb.com/name/nm0190859/bio> (accessed July 7, 2007).

¹⁰⁰⁸ Ibid.

¹⁰⁰⁹ Ibid.

¹⁰¹⁰ Ibid.

language short called, “Vengeance is Mine” (released later, in 1983) in collaboration with Cuarón and Lubezki, arguments erupted between the collaborators and teachers at the CUEC that resulted in Cuarón’s expulsion from the university.¹⁰¹¹

With a young family, and without immediate film prospects, Cuarón took a job with a museum. While there, a film industry professional, José Luis Garcia Agraz, sought him out to offer him a job on the set of *Vispera, La* (1982)—a job which led to his work as assistant director with Garcia Agraz on *Nocaut* (1984) and other films. He continued to work in supporting directorial roles and as a script writer through the 1980s. His first solo full-length film, *Sólo con tu pareja* (1992), “Love in the time of Hysteria,” a comedy about AIDS) was co-written with his brother Carlos Cuarón. According to his biography, “there was a lot of tension between Alfonso and the [producing company’s] IMCINE executives but after [the film] was finished, it was a huge success,” winning awards at the Toronto Film Festival and attracting the attention of Hollywood producers.

This biographical information from Cuarón’s time at the university and from his first solo directing position reveals a history of success in spite of conflict. It also supports the claim that Cuarón is a more individualistic and perhaps a more idealistic director than Chris Columbus—who took a commercially safer, more straightforward journey into film work, and does not have a history of conflict. Additionally, while Columbus’s first scripts and films were geared toward young people, Cuarón’s first films addressed more mature topics.

After the success of his first film, Cuarón signed a contract with Warner Bros. that resulted in a remake adaptation of *A Little Princess* (1995), a boarding school story based on the novel of the same name by English-American author Frances Hodgson Burnett,

¹⁰¹¹ Ibid.

and influenced by the classic 1939 cinematic version with Shirley Temple.¹⁰¹² Though not a clear box office success, the film was regarded favorably by critics associations, and won several awards. His next high-profile film was a modernization of Charles Dickens's *Great Expectations* (1998) for Twentieth Century Fox.¹⁰¹³ Critical reviews were mixed, and the film received only two award nominations (one win), but viewer comments on the IMDB site portray the film in terms that have come to describe Cuarón's work in general: "breathtaking," "rich in color and scope," "beautiful on the eyes, ears, heart, and mind," "spellbinding."¹⁰¹⁴ In collaboration with producer Jorge Vergara, Cuarón founded the independent company, Anhele Productions, for which Cuarón directed the first film, a coming-of-age road movie with a political backdrop, *Y tu mamá también* (2001). The film was both a box office and critical success. His next high-profile, and most commercial project, *Harry Potter and the Prisoner of Azkaban* (2004) was his greatest box office success.

There are some parallels between Cuarón's biography and the Harry Potter narrative. For instance, both Alfonso's and Harry's biography share a Cinderella element—seen in Alfonso's journey from young Mexican outsider to Hollywood insider, and Harry's journey from young muggle-family outsider to Wizard world V.I.P. This is different from Chris Columbus's more straightforward progression into Hollywood film through an American film school, a Hollywood mentor (i.e. Spielberg), and a relatively smooth transition to his role as feature-film director. Cuarón's experiences as a director have also been marked equally with individuality and controversy, which closely

¹⁰¹² Both the 1939 and the 1995 version are set in New York during WWI, though the original novel was published in 1905.

¹⁰¹³ Patrick Doyle, the composer for the fourth Potter film, composed the music for this film.

¹⁰¹⁴ IMDB, "IMDb user comments for *Great Expectations*," Internet Movie Data Base. <http://www.imdb.com/title/tt0119223/usercomments> (accessed November 24, 2009).

parallels attributes of Harry Potter and the most important new character in *The Prisoner of Azkaban*, Sirius Black.

Formal recognition from critics' associations followed Cuarón's work beginning with his first feature film, *Sólo con tu pareja* (1991). The overwhelmingly successful *Y tu mamá también* (2001) received at least eighteen critical nominations, at least eleven of which resulted in wins.¹⁰¹⁵ He received an Oscar nomination for best director for his work on the third Harry Potter film.¹⁰¹⁶

Trademarks of Cuarón's directing include restlessly moving camera work, hand-held cameras, and wide angle and long continuous shots. This is different from Columbus's more traditional, straightforward approach to camera work that uses stationary cameras, smooth movement, close-ups, and shorter shots. According to a published statement by Cuarón, he endeavors to shoot scenes in accordance with his mental picture of them, thus relying less on the editing process. This is in contrast to the mainstream approach, which tends to rely more on the process of cutting-and-pasting in the editing room for achieving a final vision.

Composer Patrick Doyle

Patrick Doyle was born April 6, 1953, in Uddingston (near Glasgow), South Lanarkshire, Scotland. He attended the Royal Scottish Academy of Music and Drama, in Glasgow, where he studied piano and singing. He worked as a piano teacher following his graduation in 1978. His subsequent experiences in dramatic media have encompassed

¹⁰¹⁵ IMDb, "Awards for Alfonso Cuarón," Internet Movie Database. <http://www.imdb.com/name/nm0190859/awards> (accessed November 24, 2009).

¹⁰¹⁶ Two later films, *The Children of Men* (2006), and *The Labyrinth* (2006, for which Cuarón served as producer) also received favorable critical acclaim.

different aspects of dramatic creativity and stages of production—including roles as a stagehand, actor, singer, music director, composer, orchestrator, and producer—both for live and filmed drama. He is credited as Pat Doyle in his film-acting debut in *Chariots of Fire* (1981).

Similar to Williams, who had experiences as a jazz performer prior to his work in film, Doyle's resumé also includes experience in live performance. Also like Williams, Doyle brings a strong background in piano to his work in film music. In contrast to Williams, who has a background in wind ensembles and thus often saturates his film music with wind instruments, Doyle has a strong background in vocal music and often includes vocal music in his soundtracks.

Doyle wrote his first score in 1978 (i.e. nearly twenty years after Williams's first film credit) for the stage production *Glasvegas*, and has since written for radio, television, theatre, and film productions.¹⁰¹⁷ His first major film score was written roughly ten years later for Kenneth Branagh's *Henry V* (1989). His subsequent film work has encompassed several, but not all genres of film including Disney (e.g. *Shipwrecked*), gangster drama (e.g. *Carlito's Way*), and thriller (e.g. *Mary Shelley's Frankenstein* and *Dead Again*), though most of his work has been in the drama genre (*Donnie Brasco* and *Gosford Park*), Shakespearean revival (*Hamlet*, *Henry V*, and *Much Ado About Nothing*), and fantasy (*Quest for Camelot*, *The Goblet of Fire*, and *Eragon*). Many of Doyle's works (including those above) might also be categorized as historical or heritage dramas (which also includes his acclaimed music for Ang Lee's hybrid adaptation of Austin's

¹⁰¹⁷ I wish to make two points with this statement. First, Doyle entered the industry during a significantly different cultural time period than Williams—a time period in film music composition when orchestral scores were returning to favor after falling out of fashion in the 1960s and 1970s (in favor of popular music). Second, Doyle (who is roughly twenty years younger than Williams) entered his compositional career at a similar age as Williams did.

Sense and Sensibility).¹⁰¹⁸ Doyle himself reports that “while others have been typecast into drama or comedy or musicals, I have not [and] I never stop being grateful for it.”¹⁰¹⁹ He had written approximately thirty significant scores (in contrast to Williams’s one hundred or so film scores) when he was approached to compose for *Harry Potter and the Goblet of Fire*.¹⁰²⁰

Doyle began his most long and notable collaborative partnership with Kenneth Branagh and the Shakespearean community when he became the composer and musical director for the Renaissance Theatre Company in 1987. As previously mentioned, Doyle wrote the film score for the Renaissance Film Company production *Henry V* in 1989, directed by and starring Kenneth Branagh. The memorable chorus from this score, “Non nobis Domine” won the Ivor Novello Award for Best Film Theme. Other collaborations with Branagh include the thriller *Dead Again* (1991) and Shakespearean revivals *Much Ado About Nothing* (1993) and *Hamlet* (1996). Doyle collaborated with former Potter director, Alfonso Cuarón on the literary adaptations *A Little Princess* (1995), and *Great Expectations* (1998), though they did not work together on any Harry Potter films. Doyle first collaborated with director Mike Newell in 1992 (*Into the West*).

Doyle has also served as a performer of his own vocal works for film. He plays the role of the first soldier to sing “Non nobis Domine” in *Henry V* and also sings the thematic song for *Much Ado About Nothing* (i.e. “Sigh no more, ladies, sigh no more”

¹⁰¹⁸ I will discuss later how some of these films follow both “heritage” style (i.e. film’s driven by authenticity and accuracy) and Hollywood style (films driven by entertainment value).

¹⁰¹⁹ Anna Millar, “Never lose composure-Patrick Doyle interview,” Scotland.com, October 5, 2008. <http://scotlandonsunday.scotsman.com/sos-review/Never-lose-composure--Patrick.4557869.jp> (accessed November 1, 2008).

¹⁰²⁰ I do not argue that fewer film scores equates less skill, but rather intend to point out that the different composers brought different quantities of experience, and were at different points in their respective careers at the time of their involvement with Potter films.

based on the Shakespearean text). Additionally, his daughter Abigail sings the mermaid song in *The Goblet of Fire*.

Like Williams, Doyle is also respected as a classical composer of works outside of the film industry. Many of his vocal works for film could pass for art song (or choral work) outside of their film context—including but not limited to the previously mentioned “Non nobis Domine” (*Henry V*), “Sigh no more, ladies, sigh no more” (*Much Ado about Nothing*), and two vocal works for *Sense and Sensibility*, “Weep you no more, sad fountains,” (to an anonymous text) and “The Dreame” (text by Ben Johnson).¹⁰²¹ Similar to Williams’s national significance as an American composer, Doyle is heralded as an individual voice signifying British music. Similar to Williams’s role as composer for the 2009 presidential inauguration, Doyle has served as a composer for the British Royal Family—in 1990 he was commissioned by Prince Charles to write a song cycle for full choir called *The Thistle and The Rose* in honor of the (now late) Queen Mother’s ninetieth birthday.

Patrick Doyle’s nearly twenty-five year film career (largely outside of Hollywood) has not received the same overwhelming public attention and official recognition that Williams’s fifty-year career (largely inside Hollywood) has had. Doyle himself jokes that, “composing for *Harry Potter And The Goblet Of Fire* made me marginally cooler, but [still]. . . my kids find the whole celebrity thing, refreshingly, under-whelming,”¹⁰²² His composer rating on Rotten Tomatoes is 44%, the lowest of the three Potter composers. However, his work has attracted favorable attention from several critics’ associations. In addition to the Ivor Novello Award for “Non nobis

¹⁰²¹ The two latter songs are performed by classical singer Jane Eagan on the film soundtrack.

¹⁰²² Anna Millar, “Never lose composure-Patrick Doyle interview,” Scotland.com, October 5, 2008. <http://scotlandonsunday.scotsman.com/sos-review/Never-lose-composure--Patrick.4557869.jp> (accessed November 1, 2008).

Domine” (already mentioned) Doyle received two Oscar nominations in the mid-1990s—one for his work on Ang Lee’s *Sense and Sensibility* (1995) and one for Branagh’s *Hamlet* (1996). Furthermore, the score for *Sense and Sensibility* also received nominations from BAFTA and Golden Globe. The score of *Dead Again* (1991) received a Golden Globe nomination. Additionally, his score for the remake of *A Little Princess* won the 1995 Los Angeles Film Critics Association Award.¹⁰²³ Patrick Doyle’s compositional productivity was hampered in the late 1990s while he fought against and recovered fully from leukemia. When he returned to work, his music was again favored with official recognition. His scores for British films *Bridget Jones’ Diary* (2001) and *Gosford Park* (2001) won World Soundtrack Awards for 2001 and 2002 respectively. Additionally, the ASCAP, the International Film Music Critics Association, and the Academy of Science Fiction, Fantasy and Horror Films (Saturn) awarded him in 2006 for his music for *Harry Potter and the Goblet of Fire* (2005). Doyle’s *Goblet of Fire* film score was nominated for an Oscar, but lost to Williams’s music for *Memoirs of a Geisha*.

Doyle’s work seems to have garnered more official recognition than that of his Harry Potter collaborator, director Mike Newell. As such, there is a pattern among the first three Potter collaborations (i.e. between Williams and Columbus, Williams and Cuarón, and Doyle and Newell) in which the composer brings more official recognition (though not necessarily name recognition) than the respective collaborating director. Although beyond the scope of this research to examine the potential ramifications of this dynamic, it suggests an irony that the Potter film composers may have attained greater relative success among their peers, yet their work must follow the motivations of directors who may have attained less relative success.

¹⁰²³ This film was directed by former Potter director, Alfonso Cuarón.

Patrick Doyle is known for writing charming and romantic, historic-sounding music with an accessible classical tone.¹⁰²⁴ According to D'Lynn Waldron's biography of the composer, "Patrick Doyle comes from the theatre where putting on a play is a team effort, and has brought that approach to his film scoring, where he considers himself one part of a collaboration."¹⁰²⁵ On this topic, Doyle stated his point of view in an interview:

I believe a score should be there to bring another element to the whole artistic output. But a score shouldn't stand-alone and should be created to collaborate with everything else going on and to morph its way into all the different ingredients of a film. Of course, there are occasions where there may be a flying sequence or a battle sequence, and it's in those moments where a composer can come out and have some fun and sing an aria or something. The thrill of writing is to have those moments. But it's equally satisfying to ease your way in, to provide a tone and a quality and colour that only music can provide.

In a thriller, for example, music plays a huge part, most obviously in creating tension. Silence can be powerful but with music it can be twice as powerful. I've done movies when the score sits there and sometimes it just pulls you away. The job for the composer is to integrate him or herself into the heart of the picture and help to bring out the best in all the other parts; design, editing, direction and performance.¹⁰²⁶

¹⁰²⁴ Filmtracks, "Shakespeare and Patrick Doyle," Filmtracks.com, May 1998. <http://www.filmtracks.com/special/doyle/> (accessed November 24, 2009).

¹⁰²⁵ D'Lynn Waldron, "Patrick Doyle: Composer of Music for the Movies," D'Lynn Waldron, PhD, 2006. <http://www.dlwaldron.com/PatrickDoyle.html> (accessed November 24, 2009). Though Doyle considers himself "one part of a collaboration," only director Mike Newell wrote liner notes for *The Goblet of Fire* CD. As will be discussed later, this is different than the collaboration between director David Yates and Nicholas Hooper, in which both wrote liner notes for the CD.

¹⁰²⁶ Joe Utichi, "Composer Patrick Doyle: The RT Interview," *Rotten Tomatoes*, December 19, 2007. http://www.rottentomatoes.com/m/harry_potter_and_the_goblet_of_fire/news/1698240/composer_patrick_doyle_the_rt_interview (accessed January 11, 2008).

Reviews regarding Doyle's work on Kenneth Branagh's films suggest that his music (such as for *Much Ado About Nothing*) is most successful when it engages participatorily in the fast-paced narrative, but is least successful when it contributes to confusion rather than clarity (such as in *Henry V*).¹⁰²⁷ That is to say that Doyle sometimes succeeds in reinforcing the interpretations of the director "but fail[s] to use his themes to relate these interpretations to modern audiences as well as he could have."¹⁰²⁸ This is different from Williams's reputation for using leitmotifs that interpret and clarify film narratives for audiences. Furthermore, as a self-proclaimed composer of "underscore," sometimes Doyle's music is less memorable than music by other composers.¹⁰²⁹ This is also much different than the perception of Williams's so-called signature melody style.

Director Mike Newell

Michael Cormac Newell was born March 28, 1942 in St. Albans, Hertfordshire, England. He is the oldest of the five Potter film directors. As a child, he attended St. Albans School. His parents were amateur actors, and thus, he, like composer Patrick Doyle, came to the world of film later in his career with strong background experiences in live theatre. This is different from Columbus's and Cuarón's backgrounds as screenwriters then film directors. As an adult, he attended Magdalene College in Cambridge. This was followed by a three-year training course at Granada Television, which launched his career in television in the 1960s.

¹⁰²⁷ Filmtracks, "Shakespeare and Patrick Doyle," Filmtracks.com, May 1998. <http://www.filmtracks.com/special/doyle/> (accessed November 24, 2009).

¹⁰²⁸ Ibid. I revealed in Chapter IV how this is also true of Doyle's work for *The Goblet of Fire*.

¹⁰²⁹ Ibid.

Newell began directing feature-length films in the early 1980s. When he came to the Potter films, his experience (like Cuarón's) had included films with edgier, more mature themes, and (like Columbus's) some mainstream Hollywood films. His first films were in the horror and drama genres—such as *The Awakening* (1980) and *Dance with a Stranger* (1985), respectively. He became well known in the 1990s for his costume dramas and comedies such as *Enchanted April* (1992) and *Four Weddings and a Funeral* (1994), respectively. Continuing in these genres, he directed a number of Hollywood films with American actors in the late 1990s and early 2000s including the crime drama *Donnie Brasco* (1997)—for which Patrick Doyle composed the music, the comedy *Pushing Tin* (1999), and the costume/romantic comedy *Mona Lisa Smile* (2003). Similarly, he interpreted *Harry Potter and the Goblet of Fire* (2007) as a thriller and school drama with comedic elements.¹⁰³⁰

Newell has received official recognition in portions of his twenty-five years in cinema. In 1985, he won the Award of the Youth at the Cannes Film Festival. Ten years later, his work on *Four Weddings and a Funeral* (1994) garnered him a London Critics Film Award for best director, and a César Award for best foreign film. In 2005, Newell was awarded an honorary degree of Doctor of Arts by the University of Hertfordshire, located in his birth town of St. Albans.

As a director who is older than both Columbus and Cuarón, Newell brought a more historically extended resumé to his direction of the fourth Potter film, though his years specifically in film are roughly equal in number to Columbus's. Somewhat inverse to Columbus's approach as an American director interested in representing Britishness in film, Newell is a British director who has more recently dabbled in American

¹⁰³⁰ I have continued this thread in Chapter V when I address the significant narratives are represented musically in each film.

Hollywood-style films. Importantly, Newell was the first British director to direct a Harry Potter film.

Composer Nicholas Hooper

Little has been published about Hollywood newcomer, Nicholas Hooper, including relevant information about his family background and musical education. In an un-transcribed audio interview, Hooper describes how he began composing dramatic music as a child, explaining that it is “something I’ve always done.”¹⁰³¹ He continues:

When I was very little I used to play with toy soldiers, [short laugh] and I used to imagine music in the background that would be like film music for a war film, you know. . . .so I’ve always sort of had music in the background of action, or I’d read a book and I’d have, um, you know, classical music on while I read it, and actually all that music has gone in very deep, but it was always with some sort of visual going on in my head.¹⁰³²

In a separate un-transcribed interview, Hooper mentions piano as his first instrument, but states that he did not become fully invested in his music education until he discovered classical guitar at age fifteen.¹⁰³³ The subsequent timing of his college education at the Royal College of Music (London) in the mid-1970s suggests that he is

¹⁰³¹ Nicholas Hooper, “A Discussion with Nicholas Hooper,” *Score Notes*. http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

¹⁰³² Ibid.

¹⁰³³ Saul Pincus, “More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there,” *Film Score Monthly*. http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

the youngest of the three composers to work on the Harry Potter series.¹⁰³⁴ He is the second British composer to work on the project.

In contrast to Williams's early musical training and career (which included wind ensembles, piano jazz, and composition), and in contrast to Doyle's early musical training and career (which included singing, teaching piano, and composing/performing for live theater), Hooper focused on classical guitar, classical composition, and the use of MIDI (Musical Instrument Digital Interface). Although Hooper has not cited it himself in published interviews, we may be able to hear the influence of his guitar background in his frequent use of harmonically driven polyphony and polyrhythms. Additionally, the score for the sixth Harry Potter film (not covered here) features acoustic guitar. He turned to western classical composition in college when he realized that his guitar teacher (the other John Williams) had too little time for lessons in between travel commitments. He turned to composition as a career when he became dissatisfied with trying to make a living as a performing guitarist.

Although very little information is available at this time regarding Hooper's comprehensive instrumental or vocal training, his scores tend to include more digital, experimental, and global sounds (along with standard orchestral instruments) than do the scores of his Harry Potter predecessors. This is different from Williams's emphasis on winds and brass, and also different from Doyle's ease with vocal scoring. Of the three composers, then, Hooper's previous work is the closest to what Joseph Horowitz describes as "post-classical" writing.¹⁰³⁵ However, this is not to say that Hooper works

¹⁰³⁴ Ibid. Hooper mentions the years 1975 and 1976 as the time he began college as a guitarist and then decided to pursue composition.

¹⁰³⁵ Joseph Horowitz, *The Post-Classical Predicament: Essays on Music and Society* (Boston: Northeastern University Press, 1995).

only in a modern medium. Indeed, two of his most often-cited film scores (*The Tichborne Claimant*, and *The Heart of Me*) are for period/costume films.

CD liner notes from director David Yates (with whom Hooper collaborated on *The Order of the Phoenix*) suggest that Yates and Hooper were colleagues at the National Film and Television School in the early 1990s, but in fact, Hooper did not attend the film school—only Yates attended the film school.¹⁰³⁶ In any case, the immediate artistic chemistry they experienced suggests that they are contemporaries in style if not also in generation. Published photographs, as well as the timing of his entrance into the British film industry, suggest that he is younger than his Harry Potter predecessor Patrick Doyle by roughly ten years, and this information supports the prior claim.

Hooper has amassed dozens of credits in composer and producer roles since the 1980s, though filmography websites such as Soundtrack.net list only twenty-three significant films, television movies and television series from 1982 leading up to his 2007 involvement on *Harry Potter and the Order of the Phoenix*, which was his first blockbuster movie. Two other notable films include *The Tichborne Claimant* (1998)—a period piece with a farcical premise, directed by David Yates, and *The Heart of Me* (2002)—a costume drama tragedy. Following the success of *The Tichborne Claimant*, Hooper and Yates later collaborated on “The Way We Live Now” (2001), “State of Play” (2003), “The Young Visitors” (2003), and *The Girl in the Cafe* (2005)—prior to their collaboration on *The Order of the Phoenix* (2007).¹⁰³⁷ Unique to Hooper’s filmography of recent works preceding Harry Potter are a number of documentaries and nature

¹⁰³⁶ Saul Pincus, “More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there,” *Film Score Monthly*.
http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

¹⁰³⁷ Hooper and Yates also collaborated on the sixth Harry Potter film, *The Half-Blood Prince* which is yet to be released on DVD, and which is beyond the scope of this study.

programs. This is different from either of his Potter predecessors who have written exclusively for theatrical endeavors and concert events.

In contrast to Williams (whose scoring career began in Hollywood) and in contrast to Doyle (whose scoring career began with live theater), Hooper's early work was for animal documentaries. He approached these projects as works of drama, endeavoring to capture the tension and energy of hunting, mating and family relationships, chasing, killing and so on. Hooper explains in an un-transcribed audio interview that his first film-scoring projects were for low-budget documentaries in the early 1980s.¹⁰³⁸ Although he would sometimes perform guitar himself on these early soundtracks with a few other live performers, he often used MIDI to negotiate his interest in having a particular sound quality in spite of his lack of funding to pay for live musicians. Later, when higher budget projects came along, he continued to use MIDI samples along with the conventional sounds of live orchestra. Some of the samples used for *Harry Potter and the Order of the Phoenix* are his own.

Struck by the challenge of representing time in his early assignments, Hooper was inspired by the work of Philip Glass and the type of minimalism that Glass's work represents to many listeners.¹⁰³⁹ This is different from Williams's reputation for writing scores in the nineteenth-century romantic style, and Doyle's reputation for writing historically-evocative scores (sometimes harkening back to Renaissance, Baroque, and Classical eras in music). As Hooper prepared to write the score for the BBC documentary, *Land of the Tiger*, he was sent by the BBC to study in India for four weeks,

¹⁰³⁸ Saul Pincus, "More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there," *Film Score Monthly*.
http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).

¹⁰³⁹ Ibid.

during which time he learned about Indian musical ornamentation, instrumental techniques, and singing styles (which he incorporated into the score). In general, he stated in an audio interview, he incorporates the musics of world cultures when he represents a corresponding geographic region in a documentary.¹⁰⁴⁰ He also included more globalized instruments in his score for the fifth Harry Potter film—including a Taiko drum, accordion, and electric guitar. This is different from the conventional and theatrical orchestral instruments that are used by Williams and Doyle in the previous Harry Potter scores.

For his first human drama in film, Hooper contacted David Yates, who was finishing a degree at the National Film and Television School in the early 1990s. He and Yates have collaborated regularly ever since. Thus, the collaboration between Yates and Hooper on the fifth (and sixth) Harry Potter films is notable in that they are the only Harry Potter team to have worked very closely together in recent years. According to Hooper, Yates is not a skilled musician, but knows what he likes. Hooper tends to present Yates with a variety of material, then Yates picks and chooses what he would like to use in the film.¹⁰⁴¹ Significantly, Yates expressed his preference for Hooper over other more well-known composers (as suggested by his calculated endeavors to get producer consent to hire Hooper). This is similar to other notable longstanding collaborations (e.g., John Williams and Steven Spielberg, or Carter Burwell and the Coen brothers), but different from the other collaborator teams who had worked on Harry Potter.

¹⁰⁴⁰ Ibid.

¹⁰⁴¹ Ibid.

As a newcomer to Hollywood, Hooper has not yet received the Hollywood recognition that his Harry Potter colleagues have experienced. Rotten Tomatoes lists Hooper's composer score as 50%, the middle score among the three Potter composers. However, Hooper has been recognized by some critics associations for his work in the recent decade. He won the 2007 BAFTA Award for *Prime Suspect VII: The Final Act* (starring Helen Mirren) and the 2004 BAFTA Award for the BBC film *The Young Visitors* (he was simultaneously nominated for the TV series "State of Play"). Other BAFTA nominations include *The Girl in the Cafe* (a BBC movie, 2005, starring Bill Nighy), and *The Way We Live Now* (TV miniseries, 2001). Four scores for BBC documentaries (*Tiger Special*, *Elephants of the Sand River*, *Warrior Monkeys* and *Land of the Tiger*) won Golden Panda awards in 1998 and 2000. Hooper's score for *The Order of the Phoenix* was nominated for both a World Soundtrack Award and a Saturn Award in 2007 and 2008 respectively.

The assignment to *The Order of the Phoenix* was Hooper's first high profile work, and is followed by his work for the forthcoming Harry Potter film, *The Half-Blood Prince*. According to his interview with Score Notes, Hooper approached his work on the Potter films as both a composer and a fan who had followed the novels prior to his involvement with the films.¹⁰⁴² His musical style is described as energetic, charming, enthusiastic, symphonic, pristine, fresh, and thirst-quenching.¹⁰⁴³

¹⁰⁴² Nicholas Hooper, "A Discussion with Nicholas Hooper," *Score Notes*.
http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).

¹⁰⁴³ Ibid.

Director David Yates

David Yates was born in 1963, in St. Helens, Merseyside, England. Like Cuarón, he began making films at a young age (fourteen) with a camera purchased by his family, and enlisting the help of friends and family for no budget films. Hand-held camera work remains one of his signature practices in commercial films. Like director Chris Columbus, Yates followed the work of David Lean, and also states admiration for the work of Martin Scorsese and British director Ken Loach in published interviews. Additionally, Yates lists Steven Spielberg's *Jaws* (1974, scored by John Williams) as one of his favorite films, claiming to have watched it thirty-five times, at least a dozen of which were in the theater.¹⁰⁴⁴ In other words, the fourth director to work on the Harry Potter films learned about filmmaking in childhood by watching films with musical scores by the first composer to work on the Harry Potter films.

Yates studied sociology, political studies, and literature at St. Helens College, then attended the University of Essex. These studies may have influenced his work on the fifth Harry Potter film, which includes political and sociological overtones. He worked as a freelancer for Create Studios in the 1980s, during which time (aided by grants from Southern Arts) he made his first significant film, a coming-of-age dramatic short called "When I Was a Girl" (1988). This short marked a turning point in Yates's career: the film entered the festival circuit, gained an audience from BBC (who later hired Yates), and assisted his entry into the directing program at the National Film and Television School in Beaconsfield. This early work experience may also have influenced his approach to the Harry Potter films, which are also part of a coming-of-age narrative.

¹⁰⁴⁴ Yahoo! Movies, "David Yates," yahoo.com.
<http://movies.yahoo.com/movie/contributor/1807432789> (accessed November 24, 2009).

Once settled on his chosen profession, Yates worked as a producer and director in TV and film. According to his biographical entry, he was able to make “the rare jump from working on acclaimed, edgy television projects in his native England to overseeing one of the world’s most anticipated Hollywood blockbusters.”¹⁰⁴⁵ His first feature film, *The Tichborne Claimant* (1998, with music by Harry Potter collaborator Nicholas Hooper) was a low-budget independent version of a true story about a Victorian servant sent to Australia to find the lost Tichborne heir. It was filmed in his home region of Merseyside and on the Isle of Man. However, Yates hasn’t forsaken TV for film. After breaking into feature film, he continued to direct television mini-series such as the drama “The Sins” (2000), the satirical drama “The Way We Live Now” (2001), the thriller “State of Play” (2003), the romantic comedy “The Young Visitors” (2003), and the complexly plotted “Sex Traffic” (2004). His 2005 feature film *The Girl in the Cafe* (with music by Nicholas Hooper), a subtle romantic comedy with “State of Play” star Bill Nighy, garnered an Emmy award for best director. His involvement with the Harry Potter movies (beginning with movie V, *The Order of the Phoenix*, and continuing through the end of the series) is his highest profile assignment to date. He and Chris Columbus are the only directors to head more than one Harry Potter film. He is the only director to direct more than two Harry Potter films.¹⁰⁴⁶ Although he had not read Rowling’s work previously, Yates read through the Harry Potter books as part of his preparation for directing the films.

Official recognition of Yates’s work has followed from his first feature film, *The Tichborne Claimant*, for which he received an Emden International Film Festival nomination. His television programs “The Way We Live Now” and “Sex Traffic” both

¹⁰⁴⁵ Ibid.

¹⁰⁴⁶ However, his work on *The Half-Blood Prince* and *The Deathly Hallows* (Parts I and II) are beyond the scope of this paper.

won BAFTA awards for best drama serial. His short film *Rank* (2002) and drama serial “State of Play” were also recognized with BAFTA Film and TV nominations respectively. “State of Play” also garnered awards for outstanding directorial achievement from the Directors Guild of Great Britain, and for best fiction program from the Cologne Conference. He was nominated in the Emmy category of outstanding directing for *The Girl in the Cafe*. His work on *Harry Potter and the Order of the Phoenix* won best director from the Empire Awards, UK, and best film from the European Film Awards.

Yates is called a “skilled craftsman, creating stories of modern intrigue and corruption.”¹⁰⁴⁷ According to an interview with Film London¹⁰⁴⁸ Yates states his equal appreciation for experiences directing television and films, saying,

At the end of the day, whatever medium you work in, it is about story telling and holding your audience. . . . the attention to craft, to acting, to telling the story as vitally and as interestingly and surprisingly as possible, is the same. . . .I approach it in the same way. How do I take the audience with me, in the most compelling way possible.

Furthermore, Yates confirms the importance of working with friends—it was Yates’s decision to collaborate with composer Nicholas Hooper, taking his colleague (from other successful projects such as *The Tichbourne Claimant* and *The Girl in the Café*) along with him to the production of Harry Potter movies.

¹⁰⁴⁷ According to his biography page on Yahooovies.com.

¹⁰⁴⁸ “David Yates on Harry Potter,” *Film London*, December 23, 2004, www.filmlondon.org (accessed February 16, 2009).

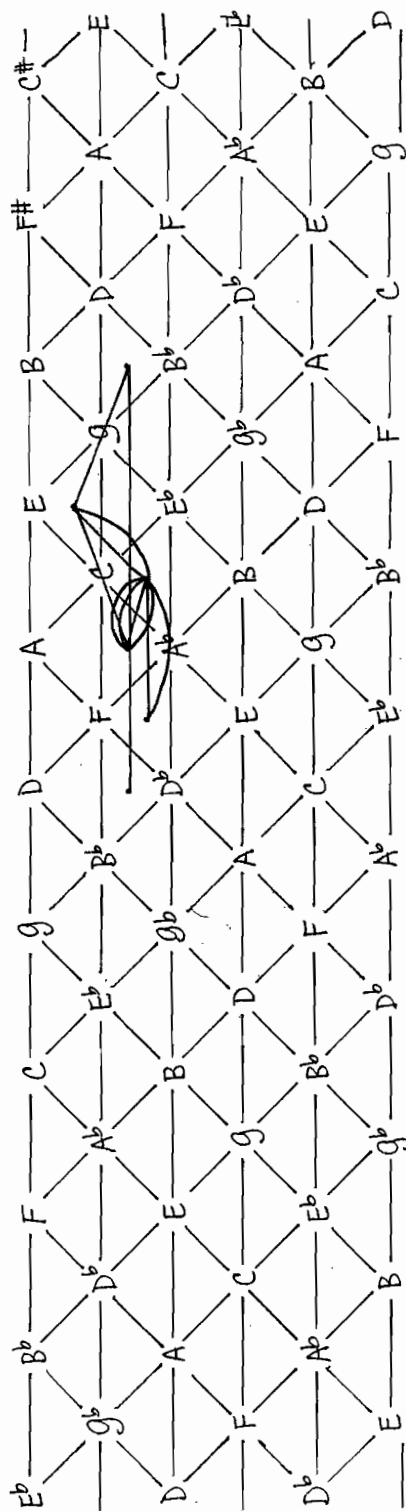
APPENDIX B

BUCKBEAK'S FLIGHT: A NEO-RIEMANNIAN ANALYSIS

The following four graphs provide an alternate form of harmonic analysis for Buckbeak's Flight than the traditional analysis provided in Chapter III. The type of analysis shown in the graphs was developed by neo-Riemannian (i.e., music theory) scholars in order to better understand the harmonies of modern compositions that do not follow traditional, functional harmonic progressions (e.g., dominant to tonic cadences). Each of the following graphs includes a chordal tonnetz: letters represent pitch names and are organized from left to right on each line in an intervallic sequence of fifths; chords are represented by triangles connecting three pitches together. I plot the progression of chords in Buckbeak's Flight on the chordal tonnetz. The first graph represents the harmonic progression in the first phrase of Buckbeak's Flight (measures 1-10); the second graph adds in the harmonic progression for the second phrase (measures 11-26); the third graph adds in the harmonic progression for the third phrase (measures 27-38); and the fourth graph adds in the harmonic progression for the fourth phrase (measures 39-59). The visuals created by this analysis provide a clearer picture of how the harmonies for Buckbeak's Flight alternate in the beginning while Buckbeak gets a running start, then take off "in flight" through a series of parallel harmonies.

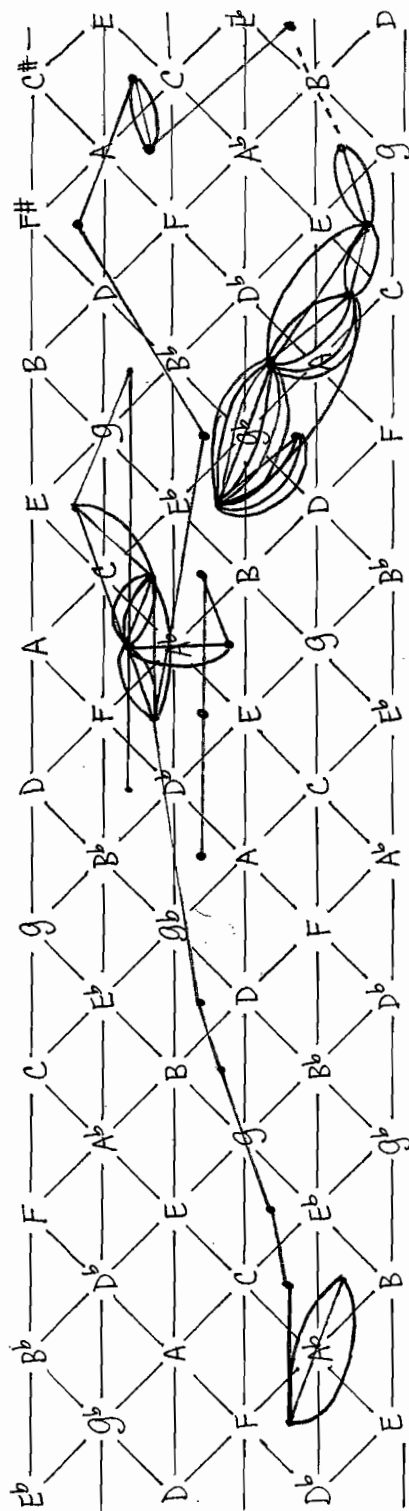
Buckbeak's Flight: Graph 1, Measures 1-10

Buckbeak's Flight: Chordal Tonnetz (with mode)



Buckbeak's Flight: Graph 4, Measures 1-10, 11-26, 27-38, and 39-59

Buckbeak's Flight: Chordal Tonnetz (with mode)



BIBLIOGRAPHY

- Abrahams, Roger and George Foss. *Anglo-American Folksong Style*. Englewood Cliffs: Prentice Hall, 1968.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota, 1996.
- Arkin, Lisa C. and Marian Smith. "National Dance in the Romantic Ballet." In *Rethinking the Sylph: Perspectives on the Romantic Ballet*, edited by Lynn Garafolo. Middletown: Wesleyan University, 1997.
- Arnell, Richard and Peter Day. *The Technique of Film Music*. New York: Hastings House, 1975.
- Bellman, Jonathan. *A Short Guide to Writing about Music*. New York: Longman, 1999.
- Bohannon, Laura. "Shakespeare in the Bush." In *Natural History* (Aug.-Sept.), 28-33, 1966.
- Bold, Alan. *The Ballad*. London: Methuen, 1979.
- Bordo, Susan. "Feminism, Foucault and the Politics of the Body." In *Up Against Foucault: Explorations of Some Tensions Between Foucault and Feminism*, edited by Carole Ramazanoglu, 179-202. London: Routledge, 1993.
- . *Unbearable Weight—Feminism, Western Culture, and the Body*. Berkeley: University of California, 1993.
- Brown, Royal S. *Overtones and Undertones: Reading Film Music*. Berkeley: University of California Press, 1957.
- Buhler, James. "Star Wars, Music, and Myth." In *Music and Cinema*, edited by James Buhler, Caryl Flinn, and David Neumeier, 33-57. Hanover: Wesleyan University Press, 2000.

- Buhler, James, Caryl Flinn, and David Neumeyer. *Music and Cinema*. Hanover: Wesleyan University Press, 2000.
- Butler, Judith. *Bodies that Matter*. New York: Routledge, 1993.
- . *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Butterfield, Herbert. *The Whig Interpretation of History*. New York: W. W. Norton, 1965.
- Calcagno, Mauro. “‘Imitar col canto chi parla’: Monteverdi and the Creation of a Language for Musical Theater.” In *Journal of American Musicological Society*, 55/3 (2002): 383-431.
- Cartmell, Deborah. “Adapting children’s literature.” In *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan, 167-180. Cambridge: Cambridge University Press, 2007.
- Cartmell, Deborah and Imelda Whelehan. *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press, 2007.
- Chion, Michel. *Audio-Vision: Sound On Screen*. Edited and translated by Claudia Gorbman; foreword by Walter Murch. New York: Columbia University, 1994.
- Cohen, Annabel J. “Music as a Source of Emotion in Film,” in *Music and Emotion*, edited by Patrik Juslin and John Sloboda, Oxford: Oxford University Press, 2001.
- Cohn, Richard. “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions,” *Music Analysis* 15, no. 1 (1996): 9-40.
- Colbert, David. *The Magical Worlds of Harry Potter: A Treasury of Myths, Legends, and Fascinating Facts*. New York: Berkeley Books, 2004.
- Cone, Edward T. *Music: A View from Delft*. Chicago: University of Chicago, 1989.
- Copland, Aaron. “Tip to Moviegoers: Take off those Ear-Muffs,” *The New York Times*. November 6, 1949.
- . *What to Listen For in Music*. Forward and epilogue by Alan Rich; introduction by William Schuman. New York: Signet Classic, 2002.
- Corrigan, Timothy. *A Short Guide to Writing about Film*. 2nd ed. New York: Longman, 1998.

- Cross, Julie. "Frightening and Funny: Humour in Children's Gothic Fiction." In *The Gothic in Children's Literature: Haunting the Borders*. edited by Anna Jackson, Karen Coats, and Roderick McGillis, 57-76. New York: Routledge, 2008.
- Cummins, June. "Hermione in the Bathroom: The Gothic, Menarche, and Female Development in the Harry Potter Series." In *The Gothic in Children's Literature: Haunting the Borders*, edited by Anna Jackson, Karen Coats, and Roderick McGillis, 177-194. New York: Routledge, 2008.
- Cusick, Suzanne G. "Gendering Modern Music: Thoughts on the Monteverdi Artusi Controversy." In *Journal of the American Musicological Society*, 46/1 (1993): 1-25.
- Damsholt, Inger. "Choreomusical Discourse: The Relationship between Dance and Music." PhD diss., University of Copenhagen, 1999.
- Darby, William and Jack Du Bois. *American Film Music: Major Composers, Techniques, Trends, 1915-1990*. Jefferson: MacFarland, 1990.
- Davison, Annette. "High fidelity? Music in Screen Adaptations." In *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan, 212-225. Cambridge: Cambridge University Press, 2007.
- Deavel, David and Catherine Deavel. "A Skewed Reflection: The Nature of Evil" In *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, edited by David Bagget and Shawn E. Klein, 137-147. Chicago: Open Court, 2004.
- De Van, Gilles. *Verdi's Theater: Creating Drama Through Music*. Chicago: University of Chicago Press, 1998.
- Diamond, Elin. Introduction to *Performance and Cultural Politics*. London: Routledge, 1996
- Doughty, Terri. "Locating Harry Potter in the 'Boys Book' Market." In *The Ivory Tower and Harry Potter*, edited by Lana A. Whited, 243-260. Columbia: University of Missouri, 2002.
- Dresang, Eliza T. "Hermione Granger and the Heritage of Gender." In *The Ivory Tower and Harry Potter*, edited by Lana A. Whited, 211-242. Columbia: University of Missouri, 2002.
- Duerden, Rachel Chamberlain. "Transfigurations: Changing Sensibilities in Schoenberg's *Verklärte Nacht*." Rachel S. C. Duerden, 2000.

- Flynn, Caryl. *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*. Princeton: Princeton University Press, 1992.
- Gladstein, Mimi R. "Feminism and Equal Opportunity: Hermione and the Women of Hogwarts." In *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, edited by David Baggett and Shawn E. Klein, 49-60. Chicago: Open Court, 2004.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Clarendon Press, 1992.
- Gorbman, Claudia. "Scoring the Indian: Music in the Liberal Western." In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, 234-253. Berkeley: University of California Press, 2000.
- . *Unheard Melodies: Narrative Film Music*. Bloomington: Indiana University Press, 1987.
- Granger, John. *The Hidden Key to Harry Potter*. Hadlock: Zossima, 2002.
- Gunelius, Susan. *Harry Potter: The Story of a Global Business Phenomenon*. New York: Palgrave Macmillan, 2008.
- Gupta, Suman. *Re-reading Harry Potter*. New York: Palgrave Macmillan, 2003.
- Hall, Stuart. "The Work of Representation." In *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, 15-54. London: Sage Publications, 1997.
- Holquist, Michael. "Rabelais and His World." In *Mikhail Bakhtin*, edited by K. Clark and M. Holquist, 295-320. Cambridge: Harvard University, 1984.
- Horowitz, Joseph. *The Post-Classical Predicament: Essays on Music and Society*. Boston: Northeastern University Press, 1995.
- Hunter, I. Q. "Post-classical Fantasy Cinema: *The Lord of the Rings*." In *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan, 154-166. Cambridge: Cambridge University Press, 2007.
- Hyer, Brian. "Reimag(in)ing Riemann," *Journal of Music Theory* 39 (1995): 101-38.
- Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge: Massachusetts Institute of Technology, 2006.

- Jackson, Bruce. "A Film Note." *Journal of American Folklore* 102 (1989): 388-89.
- Johnson, Mark L. and Steve Larson. "'Something in the Way She Moves' — Metaphors of Musical Motion." *Metaphor and Symbol*, 18, no. 2 (2003): 63-84.
- Kalinak, Kathryn M. *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin, 1997.
- Kassabian, Annahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. London: Routledge, 2001.
- Kisliuk, Michelle. *Seize the Dance!: BaAka Musical Life and the Ethnography of Performance*. New York: Oxford, 1998.
- Kondo, Dorinne. *About Face: Performing Race in Fashion and Theater*. New York: Routledge, 1997.
- Kramer, Lawrence. "Carnaval, Cross-Dressing, and the Woman in the Mirror." *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth A. Solie, 305-325 Berkeley: University of California, 1993.
- Kronzek, Allan Zola and Elizabeth Kronzek. *The Sorcerer's Companion: A Guide to the Magical World of Harry Potter*. New York: Broadway Books, 2001.
- Lacoss, Jann. "Of Magicals and Muggles: Reversals and Revulsions at Hogwarts." In *The Ivory Tower and Harry Potter*, edited by Lana A. Whited, 67-88. Columbia: University of Missouri 2002.
- Laing, Heather. *The Gendered Score: Music in 1940s Melodrama and the Woman's Film*. Burlington: Ashgate, 2007.
- Larson, Steve and Leigh VanHandel. "Measuring Musical Forces." *Music Perception* 23, no. 2, (2005): 119-136.
- Lewin, David. *Generalized Musical Intervals and Transformations*. New Haven: Yale University Press, 1987.
- Lewin, David. "Women's Voices and the Fundamental Bass," *Journal of Musicology* 10, no. 4 (Fall 1992), 464-482.
- Ling, Jan. *A History of European Folk Music*. Rochester: University of Rochester, 1997.
- Lodge, David. *The Modes of Modern Writing*. London: Arnold, 1977.

- London, Justin. "Leitmotifs and Musical Reference in the Classical Film Score." In *Music and Cinema*, edited by James Buhler, Caryl Flinn, and David Neumeyer, 85-98. Hanover: Wesleyan University Press, 2000.
- MacDonald, Laurence E. *The Invisible Art of Film Music: A Comprehensive History*. New York: Ardsley House, 1998.
- Marks, Martin Miller. *Music and the Silent Film: Contexts and Case Studies, 1895-1924*. New York: Oxford, 1997.
- Matthews, Gareth B. "Finding Platform 9 3/4: The Idea of a Different Reality." In *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, edited by David Baggett and Shawn E. Klein, 175-185. Chicago: Open Court, 2004.
- McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota, 1991.
- McFarlane, Brian. "Reading Film and Literature." In *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan, 15-28. Cambridge: Cambridge University Press, 2007.
- Murch, Walter. Foreword to *Audio-Vision: Sound on Screen*, by Michel Chion. New York: Columbia, 1994.
- Nel, Philip. "Bewitched, Bothered, and Bored: Harry Potter, the Movie." In *Journal of Adolescent and Adult Literacy*, edited by Lori Norton-Meier. Media Literacy, October 2002.
- Neumeyer, David with Caryl Flinn and James Buhler. Introduction to *Music and Cinema*, edited by James Buhler, Caryl Flinn, and David Neumeyer. Hanover: Wesleyan University Press, 2000.
- Norden, Martin F. Introduction to *The Changing Face of Evil in Film and Television*, edited by Martin F. Norden. New York: Rodopi, 2007.
- Paulin, Scott D. "Richard Wagner and the Rantasy of Cinematic Unity: The Idea of the *Gesamtkunstwerk* in the History and Theory of Film Music." In *Music and Cinema*, edited by James Buhler, Caryl Flinn, and David Neumeyer, 58-84. Hanover: Wesleyan University Press, 2000.
- Pennington, John. "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter." In *The Lion and the Unicorn* vol. 26, 78-97. Johns Hopkins University, 2002.

- Peraino, Judith A. *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig*. Berkeley: University of California, 2006.
- Petrobelli, Pierluigi. *Music in the Theater*. Translated by Roger Parker. Princeton: Princeton University Press, 1994.
- Prendergast, Roy M. *Film Music: A Neglected Art*. New York: Norton, 1992.
- Preston, Sophia. "Iconography and Intertextuality: The Discreet Charm of Meaning." Sophia Preston, 1998.
- David Raksin. "Talking Back: A Hollywood Composer States Case for His Craft," *The New York Times*, February 20, 1949, sec. 2, p. 7.
- Sabaneev, Leonid. *Music for the Films: A Handbook for Composers and Conductors*. Translated by S. W. Pring. London: Pitman, 1935.
- Sachs, Curt. *The Rise of Music in the Ancient World: East and West*. New York: W. W. Norton and Company, 1943.
- Said, Edward W. *Orientalism*. New York: Random House, 1979.
- Shepard, Leslie. *The Broadside Ballad: A Study in Origins and Meaning*. Hatboro: Legacy, 1978.
- Shepherd, John. "Difference and Power in Music." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth A. Solie, 46-65. Berkeley: University of California, 1993.
- . "Music and male hegemony." In *Music and Society: The Politics of Composition, Performance and Reception*, edited by Richard Leppert and Susan McClary, 151-172. Cambridge: Cambridge University Press, 1987.
- Silberstein, Michael. "Space, Time, and Magic." In *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, edited by David Baggett and Shawn E. Klein, 175-185. Chicago: Open Court, 2004.
- Smart, Mary Ann. *Mimomania: Music and Gesture in Nineteenth-century Opera*. Berkeley: University of California Press, 2004.

- Steege, David K. "Harry Potter, Tom Brown, and the British School Story." In *The Ivory Tower and Harry Potter*, edited by Lana A. Whited, 140-158. Columbia: University of Missouri, 2002.
- Stolzoff, Norman C. *Wake the Town and Tell the People: Dancehall Culture in Jamaica*. Durham, NC: Duke University Press, 2000.
- Sugarman, Jane C. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago, 1997.
- Tenzer, Michael. Introduction to *Analytical Studies in World Music*. New York: Oxford, 2006.
- Thomas, Tony. "A Conversation with John Williams," *Cue Sheet: The Journal of the Society for the Preservation of Film Music* 8, 1 (March 1991):12.
- . *Music for the Movies*. New York: A. S. Barnes, 1973.
- Tick, Judith. "Charles Ives and Gender Ideology." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth Solie, 83-106. Berkeley: University of California Press, 1993.
- . "Passed Away is the Piano Girl: Changes in American Musical Life 1870-1990." In *Women Making Music: the Western art tradition, 1150-1950*, edited by Jane Bowers and Judith Tick, 325-348. Urbana: University of Illinois Press, 1986.
- Tong, Rosemarie Putnam. *Feminist Thought: A More Comprehensive Introduction*. 2nd ed. New York: HarperCollins, 1998.
- Troost, Linda V. "The Nineteenth-century Novel on Film: Jane Austen." In *The Cambridge Companion to Literature on Screen*, edited by Deborah Cartmell and Imelda Whelehan, 75-89. Cambridge: Cambridge University Press, 2007.
- Veatch, Thomas. "A Theory of Humor." In *Humor, the International Journal of Humor Research*, edited by Walter de Gruyter, 11, no.2, 1998: 161-215.
- Weed, Jennifer Hart. "Voldemort, Boethius, and the Destructive Effects of Evil." In *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*, edited by David Bagget and Shawn E. Klein, 148 -157. Chicago: Open Court, 2004.
- Whited, Lana A. Introduction to *The Ivory Tower and Harry Potter*. Columbia: University of Missouri, 2002.

Whited, Lana A. "McGonagall's Prophecy Fulfilled." In *The Lion and the Unicorn* 27, no. 3, September 2003: 416-425.

Wiley, Roland John. *Tchaikovsky's Ballets*. Oxford: Oxford University Press, 1985.

Wilgus, D. K. and Barre Toelken. *The Ballad and the Scholars: Approaches to Ballad Study*. Los Angeles: William Andrews Clark Memorial Library, 1986.

Primary Sources

Primary sources are categorized by type and organized in chronological order rather than in alphabetical order.

Books

Rowling, J. K. *Harry Potter and the Sorcerer's Stone*. New York: Scholastic, 1997.

———. *Harry Potter and the Chamber of Secrets*. New York: Scholastic, 1999.

———. *Harry Potter and the Prisoner of Azkaban*. New York: Scholastic, 1999.

———. *Harry Potter and the Goblet of Fire*. New York: Scholastic, 2000.

———. *Fantastic Beasts and Where to Find Them*. London: Arthur A. Levine Books, 2001.

———. *Quidditch: Through the Ages*. London: Arthur A. Levine Books, 2001.

———. *Harry Potter and the Order of the Phoenix*. New York: Scholastic, 2003.

———. *Harry Potter and the Half-Blood Prince*. New York: Scholastic, 2005.

———. *Harry Potter and the Deathly Hallows*. New York: Scholastic, 2007.

DVDs and CDs

Harry Potter and the Sorcerer's Stone, DVD. Directed by Chris Columbus. Burbank, CA: Warner Brothers Entertainment, 2001

Harry Potter and the Sorcerer's Stone: Original Motion Picture Soundtrack. John Williams. Warner Brothers, 2001.

Harry Potter and the Chamber of Secrets, DVD. Directed Chris Columbus. Burbank, CA: Warner Brothers Entertainment, 2002.

Harry Potter and the Chamber of Secrets: Original Motion Picture Soundtrack. John Williams. Warner Brothers, 2002.

Harry Potter and the Prisoner of Azkaban, DVD. Directed by Alfonso Cuarón. Burbank, CA: Warner Brothers Entertainment, 2004.

Harry Potter and the Prisoner of Azkaban: Original Motion Picture Soundtrack. John Williams. Warner Brothers, 2004.

Harry Potter and the Goblet of Fire, DVD. Directed by Mike Newell. Burbank, CA: Warner Brothers Entertainment, 2005.

Harry Potter and the Goblet of Fire: Original Motion Picture Soundtrack. Patrick Doyle. Warner Brothers, 2005.

Harry Potter and the Order of the Phoenix, DVD. Directed by David Yates. Burbank, CA: Warner Brothers Pictures, 2007.

Harry Potter and the Order of the Phoenix: Original Motion Picture Soundtrack. Nicholas Hooper. Warner Bros., 2007.

Harry Potter and the Half-Blood Prince. Directed by David Yates. Warner Brothers Pictures, 2009.

Harry Potter and the Half-Blood Prince: Original Motion Picture Soundtrack. Nicholas Hooper. Los Angeles, CA: New Line Records, 2009.

Published Musical Transcriptions

- Williams, John. *Themes from Harry Potter and the Sorcerer's Stone*. arr. Gail Lew, Miami: Warner Brothers, 2001.
- . *Selected Themes from the Motion Picture Harry Potter and the Chamber of Secrets*. Arranged by Dan Coates, Miami: Warner Brothers, 2003.
- . *Selected Themes from the Motion Picture Harry Potter and the Prisoner of Azkaban*. Arranged by Bill Galliford, Ethan Neuburg, and Tod Edmondson, Warner-Barham, 2004.
- . *Concert Suite from Harry Potter and the Prisoner of Azkaban*. Arranged by Victor Lopez, Warner-Barham Music, 2004.
- Doyle, Patrick. *Selections from Harry Potter and the Goblet of Fire*. Arranged by Dan Coates, Van Nuys: Warner Brothers: Alfred Publishing, 2005.
- Doyle, Patrick and John Williams. *Concert Suite from Harry Potter and the Goblet of Fire*. Arranged by Jerry Brubaker, Warner-Olive music, 2005.
- Hooper, Nicholas. *Selections from Harry Potter and the Order of the Phoenix*. Arranged by Dan Coates, Van Nuys: Warner Brothers: Alfred Publishing, 2007.
- . *Selections from Harry Potter and the Order of the Phoenix*. Arranged by Douglas E. Wagner, Warner-Barham music, 2007.
- Hooper, Nicholas and John Williams. *Concert Suite from the Original Soundtrack Harry Potter and the Order of the Phoenix*. Arranged by Victor Lopez, Warner-Barham music, 2007.

Secondary Sources

- Anderson, Erik "Sandwich Jedi." "Good Despite it's still not John Williams," *Amazon.com*, July 15, 2009. http://www.amazon.com/Harry-Potter-Phoenix-Nicholas-Hooper/product-reviews/B000OLGCHA/ref=cm_cr_dp_all_helpful?ie=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending (accessed October 2, 2009).

- Angel Fire. "John Williams (composer)," *Angel Fire*.
<http://www.angelfire.com/mi3/cookarama/williams.html> (accessed December 5, 2005).
- The Associated Press. "British director tacks 'Goblet of Fire,'" *The Associated Press*, November 21, 2005.
<http://www.cnn.com/2005/SHOWBIZ/Movies/11/21/mike.newell.ap/index.html> (accessed November 22, 2005).
- Beyond Hogwarts. "Terry Gilliam bitter about Potter," *Beyond Hogwarts* (formerly *Wizard News*), August 29, 2005.
<http://www.wizardnews.com/story.20050829.html> (accessed October 20, 2009).
- Broxton, Jonathon. "Harry Potter and the Goblet of Fire," *Movie Music UK*, 2005.
www.moviemusicuk.us/harrypotter4cd.htm (accessed November 11, 2009).
- BBC. "Mixed reviews for new Potter film," *BBC.com*, November 10, 2005.
<http://news.bbc.co.uk/2/hi/entertainment/4424194.stm> (accessed November 11, 2009).
- . "Potter is US best-seller of 2005," *BBC News*, January 7, 2006.
<http://news.bbc.co.uk/2/hi/entertainment/4590140.stm> (accessed January 11, 2006).
- . "The Potter Phenomenon," *BBC News*, February 18, 2003.
<http://news.bbc.co.uk/2/hi/entertainment/820885.stm> (accessed March 16, 2008).
- Box Office Mojo, "All Time Box Office Worldwide Grosses," *Box Office Mojo*.
<http://boxoffice.mojo.com/alltime/world> (accessed September 15, 2009).
- . "Harry Potter and the Prisoner of Azkaban (2004)," *Box Office Mojo*.
<http://www.boxofficemojo.com/movies/?id=harrypotter3.htm> (accessed March 12, 2009).
- Beek, Michael. "Music from the Harry Potter films," *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).
- Carlsson, Mikael. "Patrick Doyle: Harry Potter and the Goblet of Fire," *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838> (accessed September 5, 2008).

- Champion, Daniel. "Harry Potter and the Order of the Phoenix, review" *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838>
 (accessed September 5, 2008).
- Clark, Douglas. "HP fan," *Amazon.com*, December 12, 2008.
http://www.amazon.com/Harry-Potter-Phoenix-Nicholas-Hooper/product-reviews/B000OLGCHA/ref=cm_cr_dp_all_helpful?ie=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending (accessed October 2, 2009).
- "Classical Music—Poll for the Greatest," *Fanpop*, October 20, 2008.
<http://www.fanpop.com/spots/classical-music/articles/4424> (accessed October 19, 2009).
- Clinton, Paul. "Review: New 'Potter' tries to do too much," *CNN.com*, November 21, 2005.
<http://www.cnn.com/2005/SHOWBIZ/Movies/11/18/review.potter/index.html>
 (accessed December 17, 2005).
- Corliss, Richard. "Wizardry without Magic," *Time*, November 19, 2001.
<http://www.time.com/time/2001/harrypotter/review.html> (accessed July 9, 2007).
- Craig, Stuart. "An Interview with Harry Potter Production Designer Stuart Craig," *Voices from Krypton*, September 27, 2006.
<http://www.voicesfromkrypton.com/2007/09/an-interview-wi.html#more>
 (accessed September 28, 2007).
- Daly, Steve. "Harry the 5th," *Entertainment Weekly*.
<http://www.ew.com/ew/article/0,,20046055,00.html> (accessed March 29, 2009).
- Dargis, Manohla. "The Young Wizard Puts Away Childish Things," *The New York Times*, November 17, 2005.
http://movies.nytimes.com/2005/11/17/movies/17pott.html?_r=1&ei=5070&en=480281ca8b81316b&ex=1156651200&adxnnl=1&adxnnlx=1156485942-Jmioa5Gb9JG62Z4/tviEug (accessed December 17, 2005).
- Davis, Ashlee. "Making Magic: Composer of 'Harry Potter and Goblet of fire' brings knowledge experience to SU," *Daily Orange*, February 11, 2009.
<http://media.www.dailyorange.com/media/storage/paper522/news/2009/02/11/Feature/Making.Magic.Composer.Of.harry.Potter.And.Goblet.Of.Fire.Brings.Knowledge.Exper-3623755.shtml> (accessed March 29, 2009).

- Delicious Moon. "Harry Potter and the Order of the Phoenix," IMDb, April 10, 2008. <http://www.imdb.com/title/tt0373889/#comment> (accessed April 12, 2008).
- Dickey, Lucinda. "The creators of Harry Potter break out of character to discuss The Prisoner of Azkaban," *Science Fiction Weekly*. <http://www.scifi.com/sfw/issue372/interview.html> (accessed October 15, 2007).
- Ebert, Ebert. "Harry Potter And The Chamber Of Secrets," *Chicago Sun Times*, November 15, 2002. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20021115/REVIEWS/211150304> (accessed March 12, 2009).
- . "Harry Potter and the Prisoner of Azkaban," *Chicago Sun Times*, June 3, 2004. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20040603/REVIEWS/406030301> (accessed March 12, 2009).
- . "Harry Potter and the Goblet of Fire movie review," *The Sun Times*, November 18, 2005. <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20051117/REVIEWS/51114003/1023> (accessed December 17, 2005).
- Entertainment Weekly. "Harry Situation," *Entertainment Weekly*, June 17, 2004. <http://www.ew.com/ew/article/0,,654023,00.html> (accessed October 10, 2007).
- Fienberg, Daniel. "Screenwriter will sit out one 'Potter,'" Zapt2it.com, November 16, 2005. <http://www2.jsonline.com/story/index.aspx?id=371074> (accessed January 11, 2009).
- Film Tracks. "Harry Potter and the Chamber of Secrets," *Filmtracks* (November 7, 2002). http://www.filmtracks.com/titles/chamber_secrets.html (accessed August 20, 2006).
- . "Harry Potter and the Prisoner of Azkaban," *Filmtracks*, May, 24, 2004. http://www.filmtracks.com/titles/prisoner_azkaban.html (accessed June 12, 2005).
- . "Harry Potter and the Goblet of Fire," *Filmtracks.com*, 2005. http://www.filmtracks.com/titles/goblet_fire.html (accessed November 11, 2009).
- . "Harry Potter and the Order of the Phoenix," *Filmtracks.com*, June 27, 2007. http://www.filmtracks.com/titles/order_phoenix.html (accessed July 7, 2007).

- Filmmusik-Fan. "This is the weakest Harry Potter score by far!" *Amazon.com*, July 7, 2009/ http://www.amazon.com/Harry-Potter-Phoenix-Nicholas-Hooper/product-reviews/B000OLGCHA/ref=cm_cr_dp_all_helpful?ie=UTF8&coliid=&showVie wpoints=1&colid=&sortBy=bySubmissionDateDescending (accessed October 2, 2009).
- Flores, Steven. "Lord Voldemort. . . Rise!" *Epinions.com*, November 23, 2005. http://www0.epinions.com/review/mvie_mu-1152272/content_212029836932 (accessed March 18, 2009).
- Foreman, Jonathan. "Harry Potter and the Sorcerer's Stone," *New York Post*. <http://www.nypost.com/movies/35119.htm> (accessed September 22, 2007).
- Fourgiotis, Thanos. "John Williams Interview," *Cinema Magazine*, 1992. <http://www.cswu.cz/johnwilliams/interview/jw-cinema.html> (accessed June, 9, 2006).
- Fry, Stephen. "J. K. Rowling at the Royal Albert Hall," June 26, 2003. <http://www.msn.co.uk/liveevents/harrypotter/transcript/Default.asp?Ath=f> (accessed July 7, 2004).
- Gallagher, Michael Aaron. "Harry Potter's' Patrick Doyle visits Syracuse International Film Festival Event," February 16, 2009. <http://stayfamous.blogspot.com/2009/02/harry-potters-patrick-doyle-visits.html> (accessed March 31, 2009).
- Gleiberman, Owen. "Harry Potter and the Goblet of Fire Movie Review," *Entertainment Weekly*, November 6, 2005). <http://www.ew.com/ew/article/0,,1131187,00.html> (accessed December 17, 2005).
- Glorieux, Thomas. "Harry Potter and the Goblet of Fire," *Radio Soundtrack F-M*. http://users.telenet.be/soundtrack-fm/Reviews/Patrick_Doyle/harry_goblet/harry_goblet.htm (accessed November 11, 2009).
- Glover, Richard A. "Magic Leaves Traces: Echoes, Reflections, and the Fate of Harry Potter," *MuggleNet.com*, November 13, 2005. <http://www.mugglenet.com/editorials/editorials/edit-richardg01.shtml> (accessed 11/22/2005).
- Greig, Geordie. "There would be so much to tell her....," *Daily Telegraph*, January 11, 2006. <http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2006/01/10/nrow1110.xml> (accessed April 4, 2007).

- Grint, Rupert, David Heyman, and Emerson Spartz. "OOTP US Premiere red carpet interviews," *MuggleNet*.
<http://media.mugglenet.com/movie5/redcarpetvideo/ootpredcarpet.mov> (accessed July 11, 2007).
- Hammond, Wally. "Harry Potter and the Order of the Phoenix," *Time Out London Issue 1925*: July 11-17 2007.
<http://www.timeout.com/film/reviews/82039/harry-potter-and-the-order-of-the-phoenix.html> (accessed November 11, 2009).
- "Harry Potter." HarryPotter.com<<http://harrypotter.warnerbros.com/home.html>
 (accessed March 16, 2004).
- Honeycutt, Kirk. "Harry Potter and the Sorcerer's Stone," *The Hollywood Reporter*, November 9, 2001. (accessed September 21, 2007). Restricted access news source cited in "Harry Potter and the Philosopher's Stone (film)" *Wikipedia*.
[http://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_\(film\)#cite_note-69](http://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_(film)#cite_note-69) (accessed September 21, 2007).
- . "Harry Potter and the Order of the Phoenix," *The Hollywood Reporter*, June 30, 2007.
http://www.hollywoodreporter.com/hr/film/reviews/article_display.jsp?&rid=9447. (accessed July, 1, 2007).
- Hooper, Nicholas. "A Discussion with Nicholas Hooper," *Score Notes*.
http://scorenotes.com/interviewArchive/nicholas_hooper.html (accessed October 22, 2009).
- Hornaday, Ann. "Harry-Raising Adventure: Only Fans Will Love 'Potter 3' Hogwarts and All," *Washington Post*, June 4, 2004. <http://www.washingtonpost.com/wp-dyn/articles/A14361-2004Jun3.html> (accessed October 20, 2009).
- IMDb. "Author's Favorites Cast For Harry Potter," *Internet Movie Database*, August, 14, 2000. <http://www.imdb.com/news/ni0056246/> (accessed July, 9, 2007).
- . "Biography for Alfonso Cuarón," IMDb.
<http://www.imdb.com/name/nm0190859/bio> (accessed October 20, 2009).
- . "Harry Potter and the Challenge of the Next Sequel," IMDb, November 18, 2002. <http://www.imdb.com/news/ni0090402/> (accessed March 12, 2009).
- . "'Harry Potter 3' Faces Strike Threat," IMDb, March 25, 2003.
<http://www.imdb.com/news/ni0098353/> (accessed March 12, 2009).

- . “Filming Continues Through Hogwarts Flames,” IMDb, February 25, 2003.
<http://www.imdb.com/news/ni0060382/> (accessed March 12, 2009).
- Ingman, Marritt. “Harry Potter and the Goblet of Fire movie review,” *Austin Chronicle*, November 18, 2005.
<http://www.austinchronicle.com/gyrobase/Calendar/Film?Film=oid%3A310652>
(accessed December 17, 2005).
- Jenson, Jeff. “A Look Back: Producer David Heyman recounts the highs and lows of making the first three ‘Potter’ movies, from finding Harry to losing Richard Harris,” *Entertainment Weekly*.
<http://www.ew.com/ew/article/0,,1123317,00.html> (accessed October 20, 2009).
- Jensen, Jeff and Daniel Fierman. “Inside Harry Potter,” *Entertainment Weekly*, September 14, 2001. <http://www.ew.com/ew/article/0,,254808,00.html> (accessed September 17, 2007).
- Joy, Nick. “Harry Potter and the Goblet of Fire,” *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838>
(accessed September 5, 2008).
- Karbinus, Alisha. “CD Review: Harry Potter and the Goblet of Fire Soundtrack,” Blogcritics.org, November 21, 2005.
<http://blogcritics.org/archives/2005/11/21/223647.php> (accessed December 17, 2005).
- Kelly, Brendon. “Harry Potter and the Chamber of Secrets,” *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838>
(accessed September 5, 2008).
- King, Larry and J. K. Rowling, “The Surprising Success of Harry Potter,” *Larry King Live!*, October 20, 2000.
transcripts.cnn.com/TRANSCRIPTS/0010/20/lkl.00.html (accessed November 23, 2009).
- Kurtz, Frank. “Williams Talks Harry Potter Score,” *USA Today*, November 13, 2001.
http://www.mania.com/williams-talks-harry-potter-score_article_31031.html
(accessed March 12, 2009).
- Lane, Anthony. “Boy Wonders,” *The New Yorker*, November 18, 2005.
http://www.newyorker.com/archive/2005/11/28/051128rci_cinema?currentPage=1
(accessed December 17, 2005).

- Lemire, Christy. "Golden Boy." *Star Watch*, September 25-October 1, 2007.
- Linder, Brian. "Chris Columbus Talks Potter," *IGN.com*, March 30, 2000.
<http://uk.movies.ign.com/articles/034/034099p1.html> (accessed July 8, 2007).
- . "Potter Postlude," *IGN.com*, May 23, 2001.
<http://uk.movies.ign.com/articles/200/200342p1.html> (accessed July 3, 2001).
- Liddle, Rod. "Hogwarts is a winner because boys will be sexist neocon boys," *Times Newspapers Ltd.*, July 21, 2007.
http://www.timesonline.co.uk/tol/comment/columnists/rod_liddle/article2116237.ece (accessed November 16, 2009).
- Listfield, Emily. "Behind the Magic: How Harry Potter's Emma Watson became the world's most famous geek." *The Register Guard Parade*, Sunday, July 8, 2007.
- Mansell, John. "Harry Potter and the Philosopher's Stone, review." *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838>
 (accessed September 5, 2008).
- McCarthy, Todd. "Harry Potter And The Chamber Of Secrets," *Variety*, November 15, 2002.
<http://www.variety.com/index.asp?layout=review&reviewid=VE1117919275&catgoryid=31&cs=1> (accessed March 12, 2009).
- McGann, Kevin. "Harry Potter and the Prisoner of Azkaban," *Music from the Movies*.
<http://www.musicfromthemovies.com/review.asp?letter=h&offset=30&ID=838>
 (accessed October 10, 2007).
- Millar, Anna. "Never lose composure-Patrick Doyle interview," *Scotland.com*, October 5, 2008. <http://scotlandonsunday.scotsman.com/sos-review/Never-lose-composure--Patrick.4557869.jp> (accessed November 1, 2008).
- Morton, Mark. "Exclusive Interview: Waxing NEW MOON with Oscar-nominated composer Alexandre Desplat," *Seattle Examiner.com*, November 19, 2009.
<http://www.examiner.com/x-12873-Soundtracks-Examiner~y2009m11d19-Exclusive-Interview-Waxing-NEW-MOON-with-Oscarnominated-composer-Alexandre-Desplat> (accessed November 20, 2009).
- Mzimba, Lizo. "Alfonso Cuarón: the man behind the magic," *BBC Newsround*, May 28, 2004. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_3758000/3758101.stm
 2005. (accessed October 20, 2009).

- . "Chris Columbus COS: full interview," *Newsround*, November 13, 2002. http://news.bbc.co.uk/cbbcnews/hi/tv_film/newsid_2465000/2465225.stm (accessed July 7, 2005).
- Movie Magic. Harry Potter: Hero of Hogwarts. *Life Story*. February 6, 2006.
- . Countdown to The Half-Blood Prince! *Life Story*. October 6, 2008.
- Nathon, Ian. "Sexual jealousy is under the surface. It's dark and mean and nasty and it's absolutely true to what I recall of early adolescence"; Harry Potter director, Mike Newell, talks to Ian Nathan about the Goblet of Fire," *The Evening Standard*, October 27, 2005. <http://www.highbeam.com/doc/1G1-138022255.html> (accessed November 22, 2005).
- Newgen, Heather. "Harry Potter 5 Set Visit-Production Designer Stuart Craig," *ComingSoon.net*, June 25, 2007. <http://www.comingsoon.net/news/interviewsnews.php?id=21229>. (accessed June 26, 2007).
- Novikov, Eugene. "From Page to Screen: 'Harry Potter and the Prisoner of Azkaban,'" *Cinematical.com*, June 11, 2008. <http://www.cinematical.com/2008/06/11/from-page-to-screen-harry-potter-and-the-prisoner-of-azkaban/> (accessed March 12, 2009).
- . "Harry Potter and the Goblet of Fire," *Filmlather.com*, November 18, 2005. <http://www.filmlather.com/review.php?n=harrypottergoblet> (accessed March 18, 2009).
- Null, Christopher. "Harry Potter and the Goblet of Fire Review," *Contact Music*. <http://www.contactmusic.com/new/film.nsf/reviews/harrypotterandthegobletoffire> (accessed March 4, 2006).
- Oakes, Keily. "Polished Pottter ups fright factor," *BBC News entertainment*, November 10, 2005. <http://news.bbc.co.uk/2/hi/entertainment/4386032.stm> (accessed November 11, 2009).
- Parsons, Ryan. "Novel and Film Differences in Harry Potter and the Prisoner of Azbakan," *Movie Rant*, November 28, 2004. <http://www.canmag.com/news/3/3/248> (accessed September 14, 2005).
- Perez, Rodrigo. "Franz Ferdinand to play Ugly Sisters in Next 'Harry Potter' Flick?" MTV Networks, 2008. <http://www.mtv.com> (accessed December 17, 2006).

- Pigeon, Ted. "Great Movies Can Come From Anywhere," The Ted Pigeon Blogspot, entry posted July 23, 2007, <http://tedpigeon.blogspot.com/2007/07/not-every-movie-can-be-great-but-great.html> (accessed March 18, 2008).
- Pincus, Saul. "More Than Meets the Wand: Nicholas Hooper scores the latest Potter flick-but first, a little about how he got there," *Film Score Monthly*. http://www.filmscoremonthly.com/fsmonline/mp3V12N7/FEATURES/Fsm_Hooper.mp3 (accessed September 11, 2009).
- Puig, Claudia. "New 'Potter' movie sneaks in spoilers for upcoming books," *USA Today*, May 27, 2004. http://www.usatoday.com/life/movies/news/2004-05-27-potter-movie-book_x.htm (accessed July 21, 2007).
- Raphael, Amy. "How I raised Potter's bar," *The Observer*, June 24, 2007. <http://www.guardian.co.uk/film/2007/jun/24/harrypotter> (accessed March 12, 2009).
- Roeper, Richard. "Harry Potter And The Chamber Of Secrets," Ebert & Roeper, November 15, 2002. http://apps.tvplex.go.com/ebertandthemovies/audioplayer.cgi?file=021111_harry_potter_chamber_secrets (accessed March 12, 2009).
- . "Harry Potter and the Prisoner of Azkaban," Ebert & Roeper, June 2, 2004. http://tvplex.go.com/buenavista/ebertandroeper/mp3/040607_harry_potter_azkaban.mp3 (accessed March 12, 2009).
- Rodriguez, René. "Like Harry, movie has matured," *The Miami Herald*, July 10, 2007. <http://www.miamiherald.com/213/story/165548.html> (accessed July 11, 2007).
- Saney, Daniel. "Director Chosen for 'Harry Potter 5,'" *Digitalspy.com*, January 19, 2005. <http://www.digitalspy.com/movies/a18470/director-chosen-for-harry-potter-5.html> (accessed March 18, 2009).
- Schoefer, Christine. "Harry Potter's girl trouble," *Salon.com*, 2000. http://www.123people.com/ext/firm?ti=person%20finder&search_term=christine%20schoefer&search_country=US&st=person%20finder&target_url=http%3A%2F%2Fdir.salon.com%2Fstory%2Fbooks%2Ffeature%2F2000%2F01%2F13%2Fpotter%2F§ion=weblink&wrt_id=217 (accessed November 16, 2009).
- Schwarzbaum, Lisa. "Harry Potter And The Chamber Of Secrets," *Entertainment Weekly*, November 13, 2002. <http://www.ew.com/ew/article/0,,389817~1~0~harrypotterandchamber,00> (accessed March 12, 2009).

- Smith, Sean. "The 'Harry Potter' books have finally gotten the wondrous movie they deserve. 'The Prisoner of Azkaban' boasts a brand-new director and a bold new vision," *Newsweek*, May 31, 2004.
<http://www.msnbc.msn.com/redirect.aspx?to=http%3a%2f%2fwww.msnbc.msn.com%2fid%2f5040564%2fsite%2fnewsweek%2f&from=http%3a%2f%2fmsnbc.msn.com%2fid%2f5040564%2fsite%2fnewsweek%2f> (Article no longer available, 2009-3-12).
- Susman, Gary. "Great Expectations," *Entertainment Weekly*, July 19, 2002.
<http://www.ew.com/ew/article/0,,322583,00.html> (accessed January 11, 2009).
- . "Ready, Aim, 'Fire.'" *Entertainment Weekly*, September 11, 2003.
<http://www.ew.com/ew/article/0,,474612,00.html> (accessed March 18, 2009).
- Synnot, Siobhan. "Olivier, Dumbledore and two broken ribs," *The Scotsman*, May 30, 2004. <http://news.scotsman.com/topics.cfm?tid=3&id=613682004> (accessed March 12, 2009).
- Time-out. "Director chosen for next Potter film?" *Time-out*, November 24, 2004.
<http://www.timeout.com/film/news/191/director-chosen-for-next-potter-film.html> (accessed March 18, 2009).
- Townsley, Steve. "Harry Potter and the Order of the Phoenix: Pheonix Rising," Tracksounds.com,
http://www.tracksounds.com/reviews/harry_potter_order_phoenix_nicholas_hooper.htm (accessed November 14, 2009).
- Traister, Rebecca. "Harry Potter and the art of screenwriting," *Salon.com*, July 11, 2007.
http://www.salon.com/ent/movies/feature/2007/07/11/goldenberg_qa/index1.html (accessed October 22, 2009).
- Travers, Peter. "Harry Potter and the Chamber of Secrets," *Rolling Stone*, November 15, 2002.
http://www.rollingstone.com/reviews/movie/5948587/review/5948588/harry_potter_and_the_chamber_of_secrets (accessed March 12, 2009).
- . "Harry Potter and the Order of the Phoenix". *Rolling Stone*, June 29, 2007.
http://www.rollingstone.com/reviews/movie/15087359/review/15289225/harry_potter_and_the_order_of_the_phoenix (accessed July 11, 2007).
- . "Harry Potter and the Prisoner of Azkaban," *Rolling Stone*, May 27, 2004.
http://www.rollingstone.com/reviews/movie/6071754/review/6071752/harry_potter_and_the_prisoner_of_azkaban (accessed August 20, 2005).

- Turan, Kenneth. "Harry Potter and the Chamber of Secrets," *Los Angeles Times*, November 15, 2002. <http://www.calendarlive.com/movies/reviews/cl-et-turan15nov15,0,1767241.story> (accessed March 12, 2009).
- . "'Harry Potter and the Goblet of Fire' movie review," *Los Angeles Times*, November 17, 2005. <http://www.calendarlive.com/movies/turan/cl-et-harrypotter18nov18,0,410738.story> (accessed March 10, 2008).
- Utichi, Joe. "Composer Patrick Doyle: The RT Interview," *Rotten Tomatoes*, December 19, 2007. http://www.rottentomatoes.com/m/harry_potter_and_the_goblet_of_fire/news/1698240/composer_patrick_doyle_the_rt_interview (accessed January 11, 2008).
- Warner Brothers. "Warner Bros. Records to release Harry Potter and the Order of the Phoenix Motion Picture Soundtrack on July 10th," *Warner Brothers*, June 14, 2007. <http://www.harrypotterorderofthephoenix.com> (accessed July 7, 2007).