

Specific Terminology

Glissando - A glide from one pitch to another - Harp in bar 29.

Tremolando - A shimmering effect in the string part.

Leitmotif - A melodic phrase or pattern than accompanies a person/situation - Luke Skywalker in this piece.

Performing Forces

The piece uses a full *symphony orchestra*, (an ensemble which had developed during the nineteenth century and which, by the early twentieth century, often included upwards of sixty players across the four sections – Strings, Woodwind, Brass and percussion).

Woodwind: 3 Flutes (3rd also playing Piccolo) 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons

Brass: 4 Horns, 3 Trumpets, 3 Trombones and Tuba

Percussion: Timpani, Triangle, Snare Drum, Tam Tam, Glockenspiel, Vibraphone and Cymbals

Other: Piano/Celeste and Harp **+String Section**

Structure

Introduction (Bars 1-3)	Main Theme (Bars 4-7)
Main Theme (Bars 8-11)	Section B (Bars 11-20)
Main Theme (Bars 21-29)	Link (Bars 30-32)
Transition (Bars 33-35)	Star-filled sky (Bars 36-38)
Planet (Bars 39-41)	Spaceship (Bars 42-43)
Larger Ship (Bars 44-50)	Inside rebel ship (bars 51+)

Melody

- The main theme is a four bar idea repeated to form an eight bar phrase. It uses a balance of stepwise motion and leaps (*conjunct* and *disjunct*)
- The rising fifth creates a heroic feel
- Theme B is a four bar idea designed to contrast with the earlier theme. It begins with an *anacrusis* (upbeat) and is a lot more conjunct than theme A.
- There is use of *contrary motion* in bar 18.
- The rest of the piece is mostly *chordal* and not based as much on melodic ideas.
- There is a short piccolo solo in bars 36-39
- Examples of *sequence* in the string part bar 32.

Tonality

- The extract is in Bb major for the first 29 bars.
- The *tonality* becomes unclear from bar 30 with unstable harmonies. More complex chords and much *dissonance* make some of the passage from 41-60 almost *atonal* (without key) at times and the passage from 51-60 combines elements of *bitonality* (two keys at once).

Tempo, Metre and Rhythm

The fast tempo chosen for the opening section of this extract matches the mood and genre of the film.

The 4/4 metre and the *march* style also reflect the 'military' nature of the wars between the rebels and the Imperial forces.

The Main Theme (A) is often accompanied by *syncopated* block chords, mixing offbeat quaver and triplet quavers with frequent rests.

Texture

- This extract is dominated by various types of *homophonic* (tune and accompaniment) texture.
- Relatively few uses of solo timbres or lighter textures.
- Imitation* between Trombones and Trumpets (Bars 1-3)
- The texture is much lighter in Bars 36-38

A variety of *pedal* textures are used in this extract:

- Inverted tonic pedal* in the Introduction and during the first playing of the Main Title Theme
- Dominant pedal* from bars 12-15
- Ostinato* textures 51-60.

Harmony

The harmony is predominantly *tonal* (based around a key note and its scale), but does not always use chords I, IV and V in conventional progressions, such as *cadences*.

More complex chords and progressions are used:

- The harmonies of the opening *fanfare* are use chords built up of fourths, rather than thirds – this is called *Quartal* harmony. In bars 4-7 almost half the chords use *Quartal* harmony.
- The end of the first phrase in the A section (bar 7) features an *imperfect cadence* - a progression landing on the *dominant* chord (V).
- Another 'foreign' chord can be found at bar 15 beat 1, where a Db major chord elements from C major and Db major.

