

# Complete Catalog of the Motivic Material in

# STAR WARS

## Leitmotif Criteria

- 1) *Distinctiveness*: Musical idea has a clear and unique melody, without being wholly derived from, subsidiary section within, or attached to, another motif.
- 2) *Recurrence*: Musical idea is intentionally repeated in more than **three** discrete cues (including cut or replaced cues).
- 3) *Variation*: Musical idea's repetitions are not exact.
- 4) *Intentionality*: Musical idea's repetitions are compositionally intentional, and do not require undue analytical detective work to notice.

## Principal Leitmotif Criteria (Indicated in **boldface**)

- 5) *Abundance*: Musical idea occurs in more than one film, and with more than ten iterations overall.
- 6) *Meaningfulness*: Musical idea attaches to an important subject or symbol, and accrues additional meaning through repetition in different contexts.
- 7) *Development*: Musical idea is not only varied, but subjected to compositionally significant development and transformation across its iterations.

Incidental Motifs: Not all themes are created equal. Materials that are repeated across distinct cues but that do not meet criteria for proper leitmotifs are included within a category of Incidental Motifs. Most require additional explanation, which is provided in third column of table. Leit-harmonies, leit-timbres, and themes for self-contained/non-repeating set-pieces are not included in this category, no matter how memorable or iconic.

## Naming and Listing Conventions

- Motifs are listed in order of first clear statement in chronologically oldest film, according to latest release [Amazon.com streaming versions used]. For anthology films, abbreviations are used, R for *Rogue One* and S for *Solo*. Appearances in cut cues indicated by parentheses. Hyperlinks lead to recordings of clear or characteristic usages of a given theme.
- Motif labels based on usage, composer's titles when available. Many motifs are used in a semantically imprecise, inconsistent, or changeable way; labels may thus be somewhat arbitrary or open to interpretation. See Matthew Bribitzer-Stull, [Understanding the Leitmotif](#) (2015) for further treatment of this issue.
- A number of themes have both A and B sections, including Main/Luke, Han & Leia, Across the Stars, and Young Han. I include B-themes *only* when they are heard as detached in underscore. This also applies to themes and thematic set-pieces with polyphonically detachable subcomponents.
- Chord symbols are provided for themes w/ consistent tertian harmonization. More sustained analysis of individual themes and motifs has been performed by [Mark Richards](#).
- Catalogue includes retroactively inserted or tracked themes (e.g. Jabba's Theme in Episode IV Special Edition). Exception: the final act of Episode II is such a musical mess that reused and tracked materials within not treated as motivic. See [Chloé Huvet's](#) research (2017) for a treatment of this issue.
- The criteria for identifying and characterizing leitmotifs in this catalogue are the author's own, developed with systematicity and explicitness in mind; they are by no means the ultimate or "correct" way to approach themes in these scores. **There is no one right way to analyze leitmotif; only ways that are more or less self-consistent and comprehensive.**





*This catalogue is adapted from a more thorough and detailed investigation published in*  
[JOHN WILLIAMS: MUSIC FOR FILMS, TELEVISION, AND CONCERT STAGE](#) (edited by Emilio Audissino, Brepols, 2018).

*This catalogue is a work in progress and may be subject to revision and elaboration. Materials herein are based on research and transcriptions of the author,*

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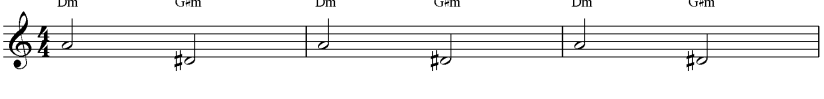


<a href="#">Throne Room</a>	 D <sup>b</sup> G <sup>b</sup> /B <sup>b</sup> A <sup>b</sup> 7 G <sup>b</sup> G <sup>b</sup> /F E <sup>b</sup> m <sup>7</sup> A <sup>b</sup> 7 F <sup>m</sup> 7 E <sup>b</sup> m <sup>7</sup> G <sup>b</sup>	4	6	4 [1:59:24]
<a href="#">Darth Vader/ Imperial March</a>	 G <sup>m</sup> E <sup>b</sup> m/G <sup>b</sup> G <sup>m</sup> E <sup>b</sup> m/G <sup>b</sup> G <sup>m</sup> E <sup>b</sup> m/G <sup>b</sup> E <sup>b</sup> m C <sup>m</sup> <sup>7b5</sup> G <sup>m</sup>	1 7 R	2 5 6 6	5 [0:01:55]
<a href="#">Han &amp; Leia</a>	 D <sup>b</sup> E <sup>b</sup> m <sup>7b5</sup> /D <sup>b</sup> E <sup>b</sup> <sup>b</sup> /D <sup>b</sup> D <sup>b</sup>	7	5 6	5 [0:03:32]
<a href="#">Droids</a>	 B <sup>b</sup> G <sup>b</sup> m B <sup>b</sup>		5 6	5 [0:06:44]
<a href="#">Yoda</a>	 C D/C C D/C	1	2 5 6 6	5 [0:49:43]
<a href="#">Boba Fett</a>	 6		5	5 [1:06:13]
<a href="#">Lando/Cloud City</a>	 E <sup>m</sup> a <sup>7</sup> F <sup>#</sup> m <sup>7</sup> /E D <sup>m</sup> a <sup>7</sup> /E E <sup>m</sup> a <sup>7</sup> D <sup>m</sup> a <sup>7</sup> /E E <sup>m</sup> a <sup>7</sup> F F/C		5	5 [1:21:31]
<a href="#">Emperor/ Dark Side</a>	 G <sup>m</sup> B <sup>b</sup> /F G <sup>m</sup> C <sup>#</sup> m -m <sup>a</sup> 7	1	2 6 6	6 [0:38:17]
<a href="#">Ewok March</a>	 B <sup>b</sup> sus <sup>#4</sup>		6	6 [1:03:50]
<a href="#">Ewok Horn Call</a>			6	6 [1:05:50]
<a href="#">Luke &amp; Leia</a>	 C <sup>7</sup> ( <sup>#</sup> 11)/D <sup>b</sup> D <sup>b</sup> C <sup>7</sup> ( <sup>#</sup> 11)/D <sup>b</sup> D <sup>b</sup>		6	6 [1:20:24]


# Prequel Trilogy Leitmotifs

<a href="#">Droid March<sup>2</sup></a>		<u>1</u> <u>2</u> <u>3</u>	1 [0:10:11]
<a href="#">Darth Maul</a>		<u>1</u>	1 [0:27:43]
<a href="#">Jar Jar</a>		<u>1</u>	1 [0:28:55]
<a href="#">Young Anakin</a>		<u>1</u> <u>2</u> <u>3</u>	1 [0:32:41]
<a href="#">Qui Gon</a>		<u>1</u>	1 [1:11:08]
<a href="#">Shmi</a>		<u>1</u> <u>2</u> (3)	1 [1:15:00]
<a href="#">Duel of the Fates A (Theme)</a>		<u>1</u> <u>2</u> <u>3</u>	1 [1:46:36]
<a href="#">Duel of the Fates B (Fanfare)</a>		<u>1</u> <u>2</u> <u>3</u>	1 [1:50:18]
<a href="#">Duel of the Fates C (Ostinato)</a>		<u>1</u> <u>2</u> <u>3</u>	1 [1:50:30]
<a href="#">Death/Funeral</a>		<u>1</u> <u>3</u>	1 [2:07:17]

<a href="#">Conspiracy</a>		<u>2</u>	2 [0:04:21]
<a href="#">Gloomy Courtship</a>		<u>2</u> <u>3</u>	2 [0:09:50]
<a href="#">Across the Stars (Anakin &amp; Padme)</a>		<u>2</u> <u>3</u>	2 [0:29:06]
<a href="#">Pastoral Courtship</a>		<u>2</u>	2 [0:47:46]
<a href="#">General Grievous</a>		<u>3</u>	3 [0:08:18]
<a href="#">Battle of the Heroes<sup>3</sup></a>		<u>3</u> 8	3 [1:47:53]

## Sequel Trilogy Leitmotifs

<a href="#">Map<sup>4</sup></a>		<u>7</u>	7 [0:02:40]
<a href="#">Kylo Ren A (Aggressive)</a>		<u>7</u> 8	7 [0:06:11]
<a href="#">Kylo Ren B (Hesitant)</a>		<u>7</u> 8	7 [0:26:30]

<a href="#">Kylo Ren C (Menacing)</a>		L	∞	7 [1:30:31]
<a href="#">First Order<sup>5</sup></a>		L		7 [0:09:32]
<a href="#">Rey A (Primary)</a>		L	∞	7 [0:12:16]
<a href="#">Rey B (Chimes)</a>		L	∞	7 [0:11:38]
<a href="#">Poe</a>		L	∞	7 [0:21:53]
<a href="#">Pursuit/Finn<sup>6</sup></a>		L	(∞)	7 [0:30:00]
<a href="#">Snoke</a>		L	∞	7 [0:51:50]
<a href="#">March of the Resistance A</a>		L	∞	7 [1:15:27]
<a href="#">March of the Resistance B (Bridge)</a>		L	∞	7 [0:58:27]
<a href="#">Tension</a>		L	∞	7 [1:43:03]

<a href="#">Jedi Steps</a>		7	∞	7 [2:05:10]
<a href="#">Luke in Exile</a> <sup>7</sup>			∞	8 [0:20:20]
<a href="#">Desperation/ Holdo's Maneuver</a>			∞	8 [1:37:35]
<a href="#">Rose</a>			∞	8 [0:38:28]

## Miscellaneous (Non-Film) Themes

<a href="#">Galaxy's Edge Main Theme</a>		N/A		N/A (Theme Park Music)
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### Notes:

- 1: The Rebel Fanfare is a good example of the kinds of semantic migration to which leitmotifs are prone. It begins firmly as a motif for the Rebellion in Ep. 4, but by Ep. 7 and especially *Solo*, it behaves an all purpose heroic motif, and in some instances as a theme specifically for the Millennium Falcon.
- 2: The Droid March has two distinct opening melodic ideas, which always conclude on the same closing melodic idea.
- 3: The climax of Ep. 8's opening "Escape" sequence appears to refer to BoTH, though determining whether this similarity is due to compositional accident, intention, or temp-track emulation is not known.
- 4: Though minimal, the Map motif is an autonomous leitmotif and not simply an associative progression, as it always appears in connection with the map to Luke, and is invariant in terms of texture [block root-position chords, occasionally arpeggiated], harmonic progression [ $T_6(m)$ ], and melody [-tt, +tt]. It is not synonymous with or a subset of the looser planetary descending figure, an incidental motif which also sometimes employs the  $T_6$ -progression.
- 5: The First Order motif was evidently meant to play a larger role in the Ep. 7 score than it does in the final cut, as evidenced by its prominent usage during the excised music for Hux's speech. It shares the same first notes with Kylo Ren's C motif, and may be a variant of it.
- 6: Pursuit/Finn occurs as a pure accident during the opening "Escape" sequence of Ep. 8, as rhythmic counterpoint to Poe's leitmotif; this is derived, with no alteration, from the End Credits to Episode 7.
- 7: Luke in Exile is related to and possibly derived from Rey's Chimes.

# Anthology Films

Motif Label	Melodic Basic Idea or Incipit	Underscore Uses	Initial Statement
<a href="#">Imperials/ Krennic 1</a> <i>comp. Giacchino</i>		R	R [0:00:58]
<a href="#">Imperials/ Krennic 2</a> <i>comp. Giacchino</i>		R	R [0:22:23]
<a href="#">Hope</a> <i>comp. Giacchino</i>		R	R [0:07:30]
<a href="#">Jynn</a> <i>comp. Giacchino</i>		R	R [0:02:12]
<a href="#">Chirrut/Guardians of the Whills</a> <i>comp. Giacchino</i>		R	R [0:02:12]
<a href="#">Young Han Solo (Heroic)</a> <i>comp. Williams</i>		S	S [0:11]
<a href="#">Young Han Solo (Searching)</a> <i>comp. Williams</i>		S	S [0:50]
<a href="#">Secrets</a> <i>comp. Powell</i>		S	S [0:00]
<a href="#">Han &amp; Q'ira</a> <i>comp. Powell</i>		S	S [2:40]
<a href="#">Beckett &amp; Crew</a> <i>comp. Powell</i>		S	S [14:48]
<a href="#">Han &amp; Chewie</a> <i>comp. Powell</i>		S	S [20:25]
<a href="#">Enfys Nest A</a> <i>comp. Powell</i>		S	S [26:36]
<a href="#">Enfys Nest B</a> <i>comp. Powell</i>		S	S [33:10]
<a href="#">L-8/Droid Uprising</a> <i>comp. Powell</i>		S	S [59:49]



## Incidental Motifs and Themes

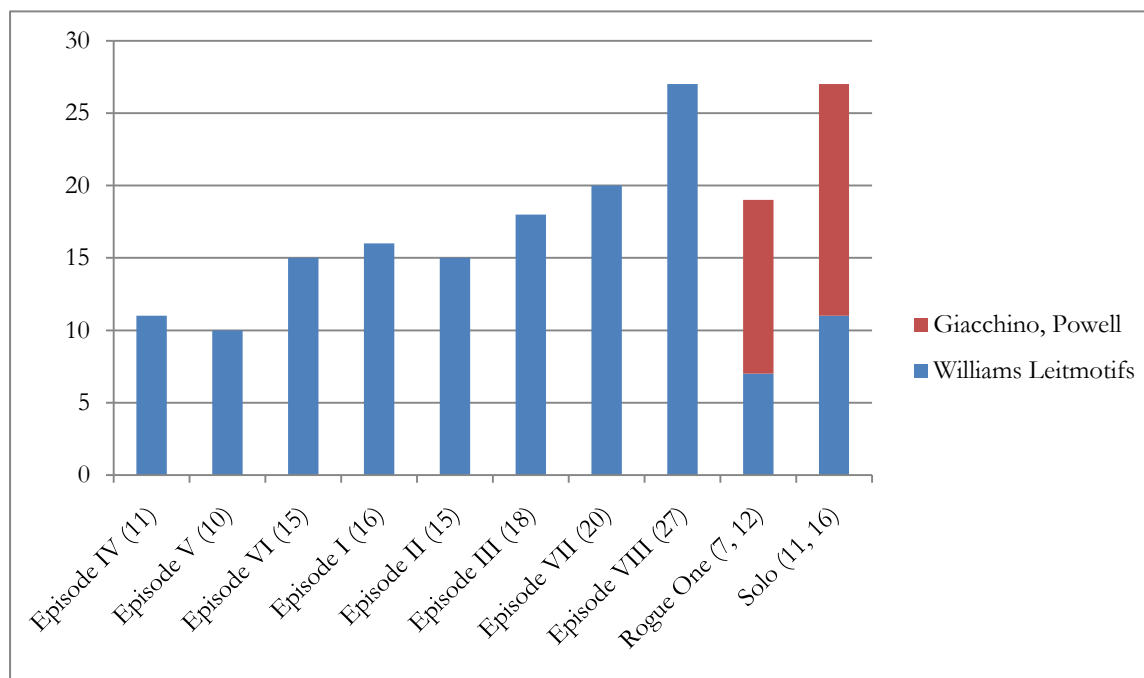
Motif Label	Uses	Clear Statement	Notes
<a href="#">Imperial Rhythm</a>	4, etc...	4 [0:02:30]	Loose assortment of characteristic march rhythms, often with triplets or Holstian asymmetrical patterns; used primarily for Empire and First Order. First version only in ANH.
<a href="#">Planetary Descent Figure</a>	4, (1, 2)	4 [0:07:21]	Loosely motivic musical topic for landing on alien planets, generally Tatooine (ANH: Imperial Attack, concert arrangement of Throne Room). Versions in TPM and AOTC closely related. <i>Not</i> simply any tritonal progression.
<a href="#">Scum and Villainy</a>	4	4 [0:14:34]	Dotted rhythm chromatic figure, prominently featured in ANH's Jawa cues, closely related to Dianoga material tracked into Mos Eisley arrival.
<a href="#">Imperial Troops Ostinato</a>	4, S	4 [0:55:04]	Phrygian motif associated with stormtroopers in ANH, generally in conjunction with Imperial Motif
<a href="#">Imperial March Precursor</a>	4, 6	4 [1:13:27]	Tonic/submediant motion redolent of Imperial March. Used sparingly in ANH, once prominently in ROTJ: Luke's escape from Death Star (underneath Main/Luke theme).
<a href="#">Octatonic Battle Motif</a>	4, 6	4 [1:48:16]	Most prominent of a number of new motifs appearing in ANH's Battle of Yavin, several of which later reworked into ROTJ's Sail Barge Battle and Superstructure Chase.
<a href="#">Heroic Descending Tetrachords</a>	4	4 [1:36:42]	Rapidly descending scale segments, important aspect of beginning of End Credits, only prominently featured underscore in ANH's Battle of Yavin
<a href="#">Ominous Ostinato</a>	5, R	5 [0:15:17]	Rapid repeated note accompaniment figure, tracked from ESB's Hyperspace to Snow-Speeder Rescue.
<a href="#">Asteroid Field</a>	5, S	5 [0:15:17]	Memorable chromatic theme during Asteroid Field chase; never recurs in Williams-written SW scores, but revived with modifications in Powell's <i>Solo</i> .
<a href="#">Ominous Neighbor Figure</a>	5, 6	5 [1:04:45]	Recurrent intervallic pattern across ESB, most notably in Magic Cave and Losing a Hand cues; tracked into ROTJ's Death Star Core cue
<a href="#">Ominous Upwards Arpeggio</a>	5	5 [1:53:23]	Prominent melodic gesture in ESB's Losing a Hand and Hyperspace sequences; continuation of Ominous Neighbor Figure.
<a href="#">Yoda (B Theme)</a>	5	5 [0:56:10]	Important part of unused cues in ESB and Yoda's Theme concert arrangement; in actual film only heard in Jedi Master Revealed and End Credits
<a href="#">Bespin Dirge(s)</a>	5	5 [1:38:39]	Pair of closely linked funeral themes after Carbon Freeze sequence in ESB, connected loosely to Boba Fett and Lobot; clearly derived from Imperial March.
<a href="#">Imperial March (Bridge)</a>	6	6 [0:02:40]	Middle section of Imperial March concert arrangement, transformed in ROTJ Approaching the Death Star and "It's A Trap" cues
<a href="#">Pseudo-Uranus Motif</a>	6, 8	6 [0:31:00]	Perhaps the most overt of the many Holst: <i>The Planets</i> allusions in these scores, a sly nod to the four note motto from "Uranus" [e.g. G-Eb-A-B], heard twice in ROTJ (inc. verbatim in Vader's Death) and once in TLJ (Snoken's Chamber)
<a href="#">Lydian Fanfare</a>	6	6 [0:35:31]	Triumphant fanfare featured at end of Sail Barge Battle in ROTJ, with slight variant at end of Battle of Endor.

<a href="#">Revelatory Arpeggios</a>	6	6 [0:35:31]	Subtle motif in ROTJ associated with revelation of "another Skywalker," product of thematic transformation.
<a href="#">Syncopated Tension Motif</a>	6	6 [1:18:27]	Jagged motif emphasizing b6-n7, heard towards end of "Faking the Code" and developed into more stand-alone motif during first part of "It's A Trap"
<a href="#">Cascading Trumpet Lines</a>	6, etc...	6 [1:26:44]	Ravelian parallel triadic writing during ROTJ: Battle of Endor, and numerous other inexact moments throughout series as a orchestrational topic.
<a href="#">Baroque Battle Motif</a>	6, R, S	6 [1:34:10]	Iconic melody for ROTJ's "It's A Trap," ascends to motivic status by transformed usages in R and S; also prominent in <i>Rebels</i> TV show
<a href="#">Ewok Casualties</a>	6	6 [1:43:14]	Twice repeated mournful theme during ROTJ's Battle of Endor
<a href="#">Sentimental Modal Progression</a>	6	6 [2:06:16]	Debussyian modal triadic sequence, part of chorus of ROTJ: SE's Victory Celebration, faintly echoed in TPM "It's Working" and AOTC's Across the Stars theme
<a href="#">Sith Whispers</a>	1	1 [0:04:16]	Unpitched "Korah, Rathama" and other Sanskrit whispers, derived from Duel of the Fates at various points in TPM
<a href="#">Water World</a>	1	1 [0:13:15]	Ethereal choral writing for approach and departure from Otoh Gunga in TPM
<a href="#">Escape from Naboo</a>	1, (2)	1 [0:25:00]	Driving ostinato motif, forming basis of Escape from Naboo scene and later tracked into end of Pod Race sequence. (Also tracked into Battle of Geonosis).
<a href="#">Anakin Variant</a>	1	1 [0:36:25]	Horner-esque variant of lydian opening phrase of Young Anakin motif, used on handful of occasions in TPM, esp. Battle of Naboo. Incidentally echoes with "Rose's Theme" in TLJ, also theme from "Ghost Train"
<a href="#">Neutral Conversation Music</a>	1, 7	1 [0:41:37]	Quiet discursive string music, used in TPM (Talk of Podracing, Battle of Naboo aftermath) and TFA (Finn's Confession)
<a href="#">Coruscant Fanfare</a>	1, 3	1 [1:36:36]	Initially one of numerous brassy fanfares associated with cutaways and landings/departures from Coruscant. Notable for being reused for Blockade Runner reveal in ROTS.
<a href="#">Droid March Variant</a>	1	1 [1:49:07]	Very close relative to initially introduced Droid Army march, with altered opening melodic idea with slower harmonic rhythm, and same closing idea.
<a href="#">Augie's Municipal Band</a>	1	1 [2:08:20]	An upbeat celebratory major-mode theme manifestly derived from the Emperor's leitmotif. Occurs only during final scene of TPM, but unrecorded alternate "After the Victory" showcases theme as brass fanfare.
<a href="#">Jedi Business</a>	2	2 [1:27:58]	Regal theme heard at several junctures in AOTC, most prominently during communication between Jedi Council and Anakin/Padme on Tatooine
<a href="#">Ominous Arpeggios</a>	2	2 [0:41:06]	Recurrent figure outlining minor triads in AOTC, closely but not exclusively tied to planet of Kamino
<a href="#">Shmi Death</a>	2	2 [1:27:20]	Mournful horn phrase with characteristic rising minor sixth, used twice in AOTC, once tracked from Shmi's Funeral
<a href="#">Anakin's Descent/Dies Irae</a>	2, 3, (1, 4, 6, 7, R)	2 [1:24:02]	Motif that occurs during Anakin's confession, recalled during 'Lament' in ROTS. Further explicit 'Dies Irae' allusions are made in TMP (Sebulba's Dirty Deed), ANH (Aunt/Uncle's deaths), ROTJ (Han Solo Returns, Battle of Endor).

<a href="#">Arena/Republic March</a>	2, 3	2 [1:48:25]	Closely related to Droid March, heavily cut from original context in AOTC but reworked through tracking as de facto theme for Republic in ROTJ.
<a href="#">Chromatic Interjection</a>	2	2 [2:07:19]	Brassy gesture appearing during duel with Dooku in AOTC, with a cut variant during Arena Battle cue
<a href="#">Battle Drums</a>	3	3 [0:01:43]	Pounding bass drum figure, mostly (?) inserted after the fact into several cues in ROTJ. Not known if used by Williams's choice. Similar material in Phasma fight in TLJ
<a href="#">Happy Landing</a>	3	3 [0:23:24]	Expansive chromatic theme, used three times in ROTJ (Another Happy Landing, and beginning & ending of Landing on Utapau scenes)
<a href="#">Sith Mystery</a>	3	3 [0:45:08]	Slippery motif appearing in middle of ROTJ: Opera Sequence, with a few similar but inexactly related motifs elsewhere in ROTJ (including cut cues)
<a href="#">Lament</a>	3	3 [1:20:55]	Lengthy, discursive choral set-piece used in ROTJ: Order 66 scene and Anakin/Padme/Obi Wan confrontation on Mustafar. Some elements drawn from Dies Irae figure (and thus Anakin's descent material)
<a href="#">Apocalyptic Repeated Minor Triads</a>	3	3 [1:55:37]	Banging, rhythmically irregular minor triads throughout ROTJ, with similar figures used throughout rest of series (esp. with Holstian echoes)
<a href="#">Battle of the Heroes (Ostinato)</a>	3	3 [1:51:40]	Minor triad outlining accompaniment figure, detaches slightly from BotH theme during ROTJ: Boys Continue but elsewhere inextricable from main BotH melody
<a href="#">Battle of the Heroes (Secondary Theme)</a>	3	3 [1:51:39]	Metrically asymmetrical motif, distinct from main horn melody of ROTJ: BotH, accidentally similar to Han (Searching) motif.
<a href="#">Rey (Gallop)</a>	7, 8	7 [0:11:48]	Propulsive figure that sets up Rey's thematic introduction, heard sparingly except in underscore in TFA and TLJ
<a href="#">Expansive Positive Phrase</a>	7	7 [0:16:29]	Heard twice in TFA, at conclusion of Rey Meets BB8 and after R2 wakes up
<a href="#">March Onboard First Order Spacecraft</a>	7, 8	7 [0:21:38]	Fairly innocuous march figure that heard early in TFA, and repeated with slight variation on a few occasions in TLJ
<a href="#">Chase Ostinato</a>	7	7 [0:23:38]	Racing minor mode figure used in TFA during "I Can Fly Anything" and "The Resistance" sequences
<a href="#">Rey (Variant)</a>	7	7 [1:09:05]	Slightly broader alternative first half to Rey's primary theme, used twice in TFA underscore (running from Maz's Castle, escape from Starkiller base scenes)
<a href="#">Tragedy</a>	7	7 [1:10:15]	String-based elegy set-piece, used in TFA during Starkiller Base destroying Republic and Han's death scenes
<a href="#">Kylo Ren's Sawing Strings</a>	7, 8	7 [1:13:74]	Rapid, Prokofievian string writing, familiar in Williams's modern action writing, first in "Kylo Ren Arrives that the Battle" in TFA, then modified and extended in "The Supremacy" in TLJ
<a href="#">Resistance Heroic Gesture</a>	8	8 [0:08:00]	Small heroic motif, based on i↔bVII progression, derived from bridge section of March of the Resistance, used in opening and closing battles in TLJ
<a href="#">Resistance in Trouble Gesture</a>	8	8 [0:08:57]	Small and anxious motif, outlining $\hat{1}-\hat{3}-\hat{2}-\hat{5}-\hat{1}$ that occurs in Dreadnaught attack, Supremacy attack, and Battle of Crait. Opening shared with "Desperation/Holdo" theme and may be considered its thematic ancestor.

<a href="#">Luke in Exile Fanfare</a>	8	8 [0:21:30]	Sped-up, close relative to Sibelius 2/iv-style Luke in Exile theme, not really detachable from it, except in concert arrangement "Rebellion is Reborn"
<a href="#">Catastrophe</a>	8	8 [0:08:55]	Dissonant, clamorous chromatic phase used in opening and closing battles of TLJ, and AT-AT attack on Luke. Among several elements repeated between battles.
<a href="#">Subterfuge</a>	8	8 [0:43:17]	Nervous repeated three note figure, loosely related to Resistance in Trouble Gesture. Heard first as Maz is contacted, heard extensively and with more variation during sequence of Rose/Finn/DJ sneaking on the Supremacy
<a href="#">Snoke's Chamber</a>	8	8 [1:43:05]	Twisted chromatic phrase, genetically related to Imperial March, heard in Snoke's chamber as he goads Ren to kill Rey; hinted at in previous scene between Rey and Ren in elevator.
<a href="#">Whirling Octatonicism</a>	8, S	8 [2:00:45]	Swirling octatonic figure that occurs during Battle of Crait. Very similar material used in central section of "The Adventures of Han" and motivically throughout Solo score.

### NUMBER OF LEITMOTIFS PER FILM



# Associative Progressions

While particular keys (e.g. C major, G minor) do not really adhere to consistent dramatic or symbolic functions in the *Star Wars* scores, progressions *between* chords often do. The clearest example is the progression instanced in the pairing of C-minor and A $\flat$ -minor [also known as the "Tarnhelm" progression, or **LP(m)**]; this attaches firmly to Darth Vader in Episode 5, and remains a musical symbol for evil through all subsequent films. These progressions can be described in a number of ways; the table uses motions from a C-triad reference point to categorize them. Alternatively, more chord-neutral transpositional and/or neo-Riemannian descriptions can be used; these labels are described informally at [en.wikipedia.org/wiki/Neo-Riemannian\\_theory](https://en.wikipedia.org/wiki/Neo-Riemannian_theory) and in detail in *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. See also Erik Heine (2018) on [chromatic mediants](#), Tom Schneller (2013) on [mode mixture in Williams](#), and Scott Murphy (2006) on [tritone progressions](#).

Importantly, while associative progressions may be a crucial aspect of a given leitmotif, their connotative power is more general, and they may also occur in numerous indirectly related leitmotifs (e.g. the "Tarnhelm" progression in Vader and Kylo Ren B), or even non-thematic underscore (e.g. "Faking the Code" in Episode 6). Associative progressions can "chain" together. For example, motion of a minor triad or key up a perfect fifth (**T<sub>7</sub>**) is a part of the "March of the Resistance's" harmonic structure, and long chains of keys strung together by these modulations is characteristic of a significant amount of *Episode 8's* dramatic underscore.

*Note: this table deals solely with progressions amongst triads. Other aspects of harmonic design, like sonority (e.g. augmented triad, D $\flat$ M/G), functions (Neapolitan Chord), scale (e.g. dorian, hexatonic, octatonic) and even overall idiom (e.g. jazz, atonal, diatonic functional) are also strongly associative in this franchise, and may be described in future versions of this catalogue.*

Progression	Example	Associations	Motifs Featuring Progression
CM-DM	<a href="#">GM-AM-GM-AM<sup>b5</sup>...</a>	Optimism, benevolence, youth, victory	Yoda, Young Anakin, Victory Fanfare, Rose
Cm-E $\flat$ m	<a href="#">Gm-E<math>\flat</math>/F-Gm...</a>	Evil, deception	Emperor, Conspiracy
CM-Fm (also CM-Em <sup>7/b5</sup> , CM-D $\flat$ M, CM-B $\flat$ 7)	<a href="#">DM-Gm/D-E<math>\flat</math>/D...</a>	Romance, nostalgia, femininity	Leia, Han and Leia, Luke & Leia, Han & Q'Ira
Cm-FM	<a href="#">Am-DM-Am...</a>	Destiny, heroism, the light side, hope	Force, Across the Stars, Rey, Poe, Chirrut, Young Han (Heroic), Enfys Nest (B)
Cm-F $\sharp$ m, CM-F $\sharp$ M	<a href="#">F<math>\sharp</math>M-CM-F<math>\sharp</math>M...</a>	Mystery, wonder, the alien	Emperor, Imperial March, Map, Planetary Descent, Map
Cm-Gm	<a href="#">Fm-Cm-Gm-Dm...</a>	Decisive action, war	March of the Resistance, L-8/Droid Uprising
Cm-A $\flat$ m	<a href="#">G<math>\sharp</math>m-Em-G<math>\sharp</math>m-Em...</a>	Villainy, tragedy, dark side, the alien	Imperial March, Death Star, Jabba, DOTF, Water World, Kylo Ren (B), Ewoks, Krennic, Han (Searching)
Cm-A $\flat$ M	<a href="#">Fm-D<math>\flat</math>M-Fm-D<math>\flat</math>M...</a>	The epic, the mythical, old Luke Skywalker	Force, Battle of the Heroes, Jedi Steps, Luke in Exile, The Spark
CM-AM	<a href="#">BM-G<math>\sharp</math>M-BM-G<math>\sharp</math>M...</a>	Heroism, rebels, resistance	Main Theme, Rebel Fanfare