

AN INTERDISCIPLINARY EXPLORATION OF THEMES AND UNDERSCORING IN “THE
MANDALORIAN” COMPOSITION AND *THE MANDALORIAN* TELEVISION SERIES

An Interdisciplinary Exploration of Themes and Underscoring in “The Mandalorian”

Composition and *The Mandalorian* Television Series

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Introduction

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Title of the Piece(s) with any applicable composer/arranger information as appropriate

The piece I will be focusing on for this project is “The Mandalorian” as composed by Ludwig Göransson and as arranged by Robert Longfield for beginning band.

Listening Link(s)

A recording of Robert Longfield’s arrangement can be accessed here:

<https://www.youtube.com/watch?v=QvJI4ay661k>

A recording of Ludwig Göransson’s original composition can be accessed here:

<https://www.youtube.com/watch?v=2YDKxcdIXBs>

Context

The piece I have chosen to explore would be part of an after-school music program that has a mission of exploring music that is heard, experienced, and celebrated in our American society but is often excluded from being explored in depth as part of the typical beginning band programming that is focused on Western-European tradition and classics. This program would be primarily intended for 5th grade students who have had already had a year of instrumental instruction but would potentially be open to more advanced 4th grade students and students who play instruments that are typically excluded from the band setting but are commonly found in student homes, such as the guitar, bass guitar, piano, drum-set, and potentially string instruments. These students would be between the ages of roughly 9 and 12 but would more likely be aged between 10 and 11 years old and attend school in a smaller district in Southern (but still up-state) New York. This program would run congruent to the in-school band program and would seek to perform in cooperation with the band program at concerts **and/or** in a stand-alone informance setting. Because it would be taking place outside of the school day, there may be more room for autonomy, democratic decision making, and deviance from typical music standards, allowing for

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more self-guided explorations and interdisciplinary explorations as these forms of music are often performed or experienced in interdisciplinary contexts.

Rationale

Upon reflection of my own musicking experiences as a student and as an adult, I have come to realize that the most fulfilling and satisfying musical experiences I have had are usually those that are more grounded in popular culture than those that are grounded in the Western European tradition. I have always found the most joy in playing jazz, pop, rock, ska, and music from movies and musicals, despite being classically trained. While I recognize and appreciate that some students may have a love for music of the Western European tradition, many students have a love for music that is not from the Western European tradition and/or is often not reflected in band classes due to policy, curriculum expectations, or teacher practices. I believe there is still value in the Western classics as these are the musics that primarily studied and performed at the university level which demands that students are well-versed in the tradition through their k-12 education as well. However, Koza (2006) states “if school music preserves the past to the exclusion of disciplinary knowledge currently in wide circulation, it paves its own path to extinction” (p. 27). To this same point, Estelle Jorgensen adds “[music] comes alive when learners view knowledge as relevant to their lives” (2003, p. 125). While my band program includes music that is relevant to students’ lives, it maintains a focus on music of the Western European tradition. I aim to start an after-school club that allows students to explore music that is more relevant to their lives and enables them to engage with music more critically and creatively. Kallio (2017) states that “popular music is thus an invitation for students to assume agency with regard to what and how they learn in the music classroom and to develop skills and musical knowledge through hands-on engagement with the music that they enjoy and/or are familiar

AN INTERDISCIPLINARY EXPLORATION OF THEMES AND UNDERSCORING IN “THE MANDALORIAN” COMPOSITION AND *THE MANDALORIAN* TELEVISION SERIES with” (pp. 333-334). While I have chosen a piece I aim to use in this setting as the topic of my project, it is important that this setting would establish an emphasis on democratic decision making to allow an increased sense of autonomy among the ensemble.

Additionally, there are many students in my school who have experience with non-traditional band instruments such as the drum-set, piano, guitar, and some students play string instruments. While I cannot include these students in my in-school band program because we do not have music, materials, or open schedule slots for their instruments, and I lack the knowledge to teach them myself, I would like to provide opportunities for these students to join a music ensemble on their instrument as they currently do not have one.

In this more autonomous setting, I hope to explore connections between the music of “The Mandalorian” and the show it is named after, as well as connections between “The Mandalorian” and the great wealth of Star Wars music written before it. Barret and Veblen (2012) state:

Within the interdisciplinary curriculum, music generously offers rich possibilities for students’ engagement in meaningful work. Taking an interdisciplinary approach invites teachers to stretch their curricular imagination and to branch out in fruitful and complementary directions that augment goals for music learning. When students’ capacities and inclinations toward relational thinking are encouraged, they are even more likely to incorporate music into their school experience and to seek lifelong involvement, meaning, satisfaction, and understanding by pursuing music beyond school (p. 377).

Through this exploration of popular music in this interdisciplinary setting, I hope to help students forge deeper connections both to the music and between the music and their own lives and interests as I believe this will help ensure that my students see music as an integral part of their lives just as Barret and Veblen suggest.

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Socio-Historical Situating

The Mandalorian is a new installment to the established Star Wars universe that spans several decades. My students, family, and friends of all ages have fallen in love with this show; it is very present and popular in current culture. “The Mandalorian” is a composition that many of my students already know and my students would be excited to play this composition from a show they enjoy outside of school, allowing me to tap into their established-enthusiasm and interested while making connections between music we study in school and music they hear at home. As this piece plays at the end of every episode of *The Mandalorian* and its motifs and themes are used as underscoring throughout *The Mandalorian*, students who have seen the show would be very familiar with the elements of the composition and there are many unique opportunities to explore this music in an interdisciplinary setting. To begin understanding how Göransson composed “The Mandalorian,” we will need to explore Göransson’s creative process and his inspirations – especially John Williams and Ennio Morricone.

Göransson’s Composition Process

What is really unique about “The Mandalorian” is that it is a very recent composition and Göransson draws on a wealth of Star Wars tradition and related inspirations. At the beginning of his video interview with *Variety* (2020), Göransson explains that “I just started thinking a lot about kind of going back to how I remember Star Wars and the impact it had with me as a little kid and how I can recreate that feeling” (0:37). Immediately, Göransson establishes his intent to pay homage to John William’s music traditions and sounds of the original Star Wars movies. In the same interview, Göransson further explains that, before he began composing, Jon Favreau had met with him to show Göransson the concept art and discuss the characters and worlds of the

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show (Variety, 2020, 1:16). Further, Göransson explains that “I like to read the script and start thinking how we can make a new sound world together,” as he referenced his recent movie compositions and demonstrates his emphasis on the importance of creating cohesive “sound worlds” for movies he is working on (Variety, 2020, 2:15). Before Göransson began composing for the *Mandalorian*, he already knew about the characters, worlds, atmospheres, and scenes he was composing for – in great detail – and began to think about establishing a new, cohesive sound world for *The Mandalorian*. Understanding Göransson’s thought process, as outlined above, is important in understanding how he composed “The Mandalorian,” and how “The Mandalorian” is a combination of elements and motifs or leitmotifs that Göransson created for specific people, places, moods, or atmospheres, and used to underscore much of the television show.

Göransson also speaks to his instrument choices and how his compositional process unfolded. Göransson explains that he bought a set of recorders because they reminded him of his childhood – as many students play recorders in elementary school – and he had previously stated that he wanted to recapture the way *Star Wars* made him feel as a child (Variety, 2020, 3:03). Göransson then talks about adding the primal drum, which is reminiscent of walking, traveling, or riding on a horse (or perhaps a Blurr, like in *The Mandalorian*) (Variety, 2020, 4:18). This addition of an ostinato may seem like a simple detail, but a significant portion of this show features characters traveling by foot, by animal, by speeder, or by ship, and ostinatos are constantly used to underscore the show; the ostinato is an important part of the underscoring and earned its place in the title theme. Finally, Göransson explains that they recorded the theme with a 70-piece orchestra because “you need to have 70 humans in a room playing their instruments together to create the waves in the air to make it feel human and come alive. I knew I wanted to

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have that sound in the show as well and kind of embody the soul of Star Wars and also paying my homage to the traditional Star Wars sound” (Variety, 2020, 5:55). In this interview, not only does Göransson explain how he went about composing “The Mandalorian,” but he also makes it explicitly clear that he wanted to recapture the feeling of and pay homage to the Star Wars “sound world” of the past.

Göransson and Williams

In order to recapture the feeling of the Star Wars “sound world,” Göransson explains that he looked back to John Williams’ writing and inspirations as well, unsurprisingly. In a video interview with Epicleff Media (2020), Göransson explains that he listened to many of Williams pre-Star Wars compositions and was especially enthralled by Williams soundtrack for *Earthquake*. In this interview, Göransson states “the main title theme is incredible. It’s a really cool mix with guitar, drum, bass, and orchestra and some synths” (Epicleff Media, 2020, 1:34). Additionally, in Ryan Britt’s Inverse article about Göransson and “The Mandalorian” (2020), Britt notes that Göransson stated he had pulled inspiration from “The Planets” by Gustav Holst, just as John Williams had done when composing for the original Star Wars movies. This is perhaps unsurprising considering how well known the connection between the music of Star Wars and “The Planets” is.

Göransson’s “The Mandalorian” pays clear homage to the Star Wars sound world John Williams created. Many of these homages can be heard by comparing “The Mandalorian” by Göransson and “Duel of the Fates” by John Williams. These homages and similarities will be detailed further in the listening-guides portion of this project. Similarly, Göransson appears to

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While Göransson did pull significant inspiration from Williams and Holst, he also pulled significant inspiration from Ennio Morricone. Ethan Anderton, writing for *Slash Film* (2020), reported that “[Jon Favreau and Dave Filoni] were hoping for something that was influenced by the work of *The Good, the Bad and the Ugly* composer Ennio Morricone...a filmmaker who had a big influence on George Lucas.” A listening guide with commentary focused on how it relates to “The Mandalorian” will be provided in the listening-guide section for Ennio Morricone’s “The Good, the Bad and the Ugly (Main Title).” Göransson confirms Ennio Morricone as a source of inspiration in his interview with *Inverse* (2020) by saying “Morricone did thousands of scores. I found this movie [*The Humanoid*] that looks exactly like Star Wars. It was in 1979, so this is Morricone’s take on Star Wars. It’s awesome.” Unsurprisingly, Williams also took inspiration from Morricone who is well known for his compositions for Spaghetti Westerns – most specifically *The Good, the Bad and the Ugly*. Just as Göransson appears to have borrowed from John William’s “Cantina Band,” John Williams appears to have borrowed from Ennio Morricone’s “The Good, the Bad and the Ugly (Main Title).” In fact, the first two phrases of “Cantina Band” almost perfectly mirror the notes and patterns of the first two phrases of “The Good, the Bad and the Ugly (Main Title)” with some added jazz elements and ornamentation. The figure below is a transcription of these phrases, demonstrating the parallels. Not only was Göransson taking inspiration from both Williams and Morricone directly, he was also taking inspiration from Morricone indirectly through Williams.

Figure 2

Comparison of phrases and note centers from “Cantina Band” and “The Good, the Bad and the Ugly (Main Title).”

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The image displays two musical staves. The top staff, labeled 'Cl.' (Clarinet), is titled 'Transcription of opening saxophone/clarinet/steel drum theme from Cantina Band (Williams)'. It features a complex, fast-paced melody with eighth and sixteenth notes. Below the staff, the notes are transcribed as: A D A D A, F G D, A D A D A, and F G C. The bottom staff, labeled 'Tpt.' (Trumpet), is titled 'Transcription of main motif of The Good, The Bad and The Ugly (Morricone)'. It features a slower, more melodic line with quarter and half notes. Below the staff, the notes are transcribed as: A D A D A, F, G, D, A D A D A, F, G, and C.

Theory Analysis

Robert Longfield’s arrangement of “The Mandalorian” is not overly complicated but is an appropriate difficulty for the elementary-aged students I am working with. For pedagogical purposes related to the performance of this piece, I have chosen to center on three building-blocks; the building blocks I have chosen to focus on are the ostinato, moments of dissonance, and the call-and-response nature of the piece which manifests both within the melody as it introduces and develops motifs, and between the major motif and the way the brass instruments respond and deviate from the ostinato in this section. These building blocks will be outlined in the figures attached at the end of this project. The macro-analysis I have developed for this piece is a measure-by-measure breakdown of several key concepts – including two of the building blocks mentioned above – in a way that will be helpful for rehearsal planning and will be helpful for students to understand how their part fits into the whole piece and how patterns manifest in the piece. The concepts that the macro-analysis focuses on include modality, presence of ostinato vs. response to melody, which melodic motif is being performed, whether each melodic phrase is the introduction of the motif or the response-like development of the motif, and which instruments have melody at any given moment.

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Perhaps more important for the interdisciplinary nature of this excursion, I have also prepared three listening guides; one listening guide focuses on the original composition of “The Mandalorian” by Göransson, the second focuses on “Duel of the Fates” by John Williams, and the third focuses on “The Good, the Bad and the Ugly (Main Title)” by Ennio Morricone. The latter two guides focus on their similarities to “The Mandalorian” to help students understand the connections between these compositions and their composers.

Pedagogical Plan

Situating the Lessons

The setting that these lessons will occur in is an afterschool extra-curricular engagement. This would likely be occurring once or twice weekly afterschool with a more flexible and democratic style of learning and engaging. There is a focus on rehearsing and performing music in this hypothetical setting, but the extracurricular status allows much more freedom to deviate from typical rehearsal pacing and planning. Alongside the rehearsal and performance focus of this class or club would be a focus on deepening student understanding of the music they are playing regarding the historical, cultural, theoretical, and/or interdisciplinary situating of the music. Every session will ideally have rehearsal portions and discussion or explorative portions; considering all of this, I expect this project to unfold over the course of several weeks. Students will first be introduced to the distinct building blocks of the piece that I have outlined in my micro and macro analyses. Following this, students and I will begin to explore the ways these building blocks relate to *The Mandalorian* television show, including watching select scenes from the show, and identifying which motifs may relate to which characters, moods, or atmospheres. Students will then be guided in identifying their role in the arrangement of “The

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 “Mandalorian” and understand the function they serve within the music and within the ensemble.

Ideally, this project will culminate in an informance where these connections are explored and this arrangement is performed in the presence of an audience.

Finally, as this project is an interdisciplinary study into how “The Mandalorian” relates to the established sound world of Star Wars and the ways it relates to the underscoring of *The Mandalorian*, I have catalogued every moment in the first season of the show where the underscoring uses one of the themes or motifs from “The Mandalorian.” I have compiled these documents, with time-stamps, and created a presentation that can be used (and will be used in my lessons) to teach about the distinct themes and motifs. This presentation is better suited for discussing these themes and motifs than this project and thus should be accessed at this link:

https://docs.google.com/presentation/d/19VKbfhuB9QGvk5RUUiAoZltzn3MCU7_ipckmfay43wQ/edit?usp=sharing

Enduring Understandings/Essential Questions/Written Outcomes

- How does “The Mandalorian” connect to the TV show it was made for; what might the piece, or certain parts of the piece represent?
- What are some ways “The Mandalorian” connects with music from previous Star Wars movies or television series?
- How does *my* sheet music part-assignment fit into the whole piece; what is *my* role within this piece?

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Sample Lessons

Sample Lesson 1: Breaking Down the Music

Overarching Goals of Lesson:

- 1) Students will be able to identify the several distinct sections of “The Mandalorian” as composed by Göransson.
- 2) Students will be able to identify which of these distinct sections are present in our arrangement of “The Mandalorian,” by Robert Longfield.
- 3) Students are beginning to identify which instruments are playing which parts

National Standards Addressed: MU:Pr4.2.4a

Lesson Plan Process:

Lesson Duration: 1 Hr.

- 1) The teacher will begin class without instruments. Students are in chairs while teacher begins to play “The Mandalorian” by Göransson.
- 2) Students will listen once without taking any notes.
- 3) The teacher will then ask students to think if they heard different sections in that piece or if the whole composition sounded the same?
- 4) Students will begin to discuss some different sections they heard – will likely mention the beginning (recorder motif), the middle (more instruments like strings, woodwinds, brass,) and the end (music-box motif).
- 5) The teacher will ask if we can break those sections down even more?
- 6) After any further discussion, the teacher hands out blank papers and pencils and explains that we will listen 3 more times. Students should make a note on their paper

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any time they hear the music change to something that sounds different. If they see the time where it changes, they should mark it down, otherwise, just make a mark when the music changes.

- 7) After the first play-through, the teacher will ask students to try to put down the timestamp when they hear the music change. If they already have recorded timestamps, students can write a few words about what makes the section sound different, or how it sounds different
- 8) After the second play-through, the teacher will ask students to raise their hand when they think the music has changed sections. Whenever a student hand is raised, the teacher will mark the time-stamp on their own paper.
- 9) After the third play-through, the teacher will begin to play “The Mandalorian” once more and will pause each time a student had raised their hand to indicate a section change. The teacher and students can discuss each time whether they believe the section has changed and what is different.
- 10) After discussing the sections, the teacher will open the presentation entitled “The Mandalorian Episodic Analysis” to page 2 (**this is the shareable element made for this class and linked to in a previous section**).
- 11) The teacher will turn to slide 2 and will begin to play the sections they have identified: recorder motif; ostinato; minor motif (guitar); second minor motif (brass); ambiguous transition section; major motif; music box motif.
- 12) The teacher and students can discuss further and replay sections if necessary.

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- 13) The teacher will then ask students to open their chrome-books to google classroom where that same slide has been posted, and where Robert Longfield’s arrangement of “The Mandalorian” has been posted.
- 14) The teacher will give students 15 minutes to work on their own or in small groups to identify which of the sections are present in our arrangement of “The Mandalorian” and which sections are not present. Those present are ostinato, minor motif (guitar), second minor motif (brass), and the major motif, while the ambiguous transition section and music-box motif are not present.
- 15) After 15 minutes have elapsed, the teacher will discuss with the students to evaluate their answers. **By now, about 50 minutes have elapsed.**
- 16) In the remaining minutes, the teacher will play the arrangement again and ask students to listen for which instrument is playing the main melody of each part, including who plays the ostinato without melody present. Teacher will pause briefly after each section and ask students which instruments they heard.
- 17) Students will be able to hear low brass (especially trombone/baritone/tuba) playing the ostinato. Students will hear clarinet and/or saxophone playing the first minor motif melody. Students should be able to hear trumpet and possibly flute playing the second minor melody. Students should be able to hear woodwinds playing the major melody.
- 18) Before ending class, teacher passes out sheet music for Robert Longfield’s arrangement of “The Mandalorian” and asks students to begin practicing their parts in preparation of our next class. They are welcome to use the arrangement recording we just listened to as it will help them practice their parts.

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Sample Lesson 2: Breaking Down Göransson’s Creative Process

Overarching Goals of Lesson:

Students already know that the Recorder motif represents Mando, the music-box motif represents Kuiil, and what atmospheres the other motifs are intended to represent in the context of the show.

- 1) Students will be able to identify similarities between “The Mandalorian” by Göransson and “Duel of the Fates” by Williams
- 2) Students will be able to identify how the recorder motif from “The Mandalorian” and the wa-wa-wa motif from “The Good, the Bad and the Ugly” are similar and how Göransson took inspiration from Morricone
- 3) Students will be able to explain what kind of moods or atmospheres each section of Robert Longfield’s arrangement should emulate

National Standards Addressed: MU:Pr4.1.5a MU:Pr4.2.5a MU:Pr4.2.5b MU:Pr4.2.5c
 MU:Pr4.3.5a MU:Pr5.1.5b MU:Pr6.1.5a MU:Re7.1.5a MU:Re8.1.5a MU:Cn10.0.5a
 MU:Cn11.0.5a

Lesson Plan Process:

Lesson Duration: 1 Hr.

Prior to this class, students have seen many scenes from *The Mandalorian* and have discussed what, where, or who each section may represent in Göransson’s composition of “The Mandalorian.”

- 1) The teacher will begin class without instruments and will play this video:

<https://www.youtube.com/watch?v=aQIcZbZr9Wk>

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- 2) This video is Göransson talking about his creative process when composing “The Mandalorian.”
- 3) The teacher and students will discuss what kinds of things Göransson mentioned had inspired him, or why he chose to use certain instruments. Why did Göransson use recorders? Why did Göransson write for a large orchestra instead of just using computers?
- 4) Following this brief discussion, the teacher will reiterate that Göransson said multiple times that he wanted to honor or pay homage to the established Star Wars sound world. How did he do this? The teacher will then play a recording of “Duel of the Fates” by Williams and ask the students to listen for things that are similar. Does “Duel of the Fates” use an ostinato? What kind of instruments are there? Does it sound like just a few instruments or a big orchestra? Is there call-and-response in this piece? What other similarities might there be?
- 5) After discussion, the teacher will use the listening guides for both pieces to compare the similar sections. Specifically, the teacher will compare the beginning of both pieces as both pieces start with a unique and easily recognizable theme that comes back later. The teacher will play “Duel of the Fates” at 0:15 to demonstrate the ostinato similarity. The teacher will play at 0:24 to demonstrate the way melodies are introduced and developed similarly to those in “The Mandalorian.” The teacher will play at 0:45 and 1:21 in “Duel of the Fates” to demonstrate the similar ways call-and-response are used.
- 6) After demonstrating how “The Mandalorian” is connected to the established Star Wars sound world, the teacher will tell the students that the producers of the show, Jon Favreau and Dave Filoni, were hoping for something that was influenced by the work

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of *The Good, the Bad and the Ugly* composer Ennio Morricone, as stated in the Slash Film article. The teacher will play the first section of “The Good, the Bad and the Ugly (Main Title) and the recorder motif of “The Mandalorian” again and will ask students to compare the two. Are instruments similar? Do they both use a similar number of notes? Are they both unique and easily recognizable?

- 7) After discussing some places where Göransson took inspiration from, students will get their sheet music and instruments. **There should be about 20 minutes remaining.**
- 8) Teacher and students have already discussed which sections are present in our arrangement, and we have already discussed what, who, or where each section or element represents. We have also practiced our arrangement enough that most students are very comfortable with the notes and rhythms and are beginning to become comfortable with dynamics, balance, and other more-expressive qualities. Before playing, the teacher and students will discuss again what/who/where each section represents in our piece. The first minor motif (guitar) does not represent anything – so the students will need to discuss quickly and decide what kind of mood or atmosphere we are trying to create with that section.
- 9) After discussing what each section represents, we will begin to discuss how we can emulate each section properly – what parts need to play louder or quieter. Should we play smoothly or should our notes be separated? Should we get louder or softer in certain sections? After discussing each section, the band will begin to rehearse them one at a time with a goal of emulating the desired mood or atmosphere based on the musical qualities we discussed. In our final few minutes, we will play through the piece once and will record it to review and analyze at our next session.

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AN INTERDISCIPLINARY EXPLORATION OF THEMES AND UNDERSCORING IN "THE MANDALORIAN" COMPOSITION AND *THE MANDALORIAN* TELEVISION SERIES

Figure 3

Demonstration of building-block: Ostinato

Sold to Dante Marrocco by J. W Pepper & Son, Inc.

From STAR WARS: THE MANDALORIAN
THE MANDALORIAN
 Written by LUDWIG GÖRANSSON
 Arranged by ROBERT LONGFIELD

Duration - 1:35

Driving (♩ = 144-152)

Flute

Oboe (opt.)

Bassoon

B♭ Clarinet 1, 2

B♭ Bass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1, 2

F Horn (opt.)

Trombone/Baritone

Tuba

Drum Set, opt.
 Low Tom (Hard Mallets)

Percussion 1

Percussion 2

Mallet Perc.

Timpani (opt.)

Key: *g minor*

04007373
 The Mandalorian - 2

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Audio Demo
 YouTube.com
 Search: HL04007372

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Figure 4

Demonstration of building-block: Dissonance and Dissonant Tones (DT)

The image displays a musical score for the television series "The Mandalorian". The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (Bs. Cl.), Alto Saxophone 1 & 2 (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 & 2 (Tpt. 1, 2), Horn, Trombone/Baritone (Tbn./Bar.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Military Percussion (Milt. Perc.), and Timpani (Timp.).

Handwritten annotations in orange and black ink highlight specific musical elements:

- Dissonant tone (DT):** Circled notes in the Clarinet 1 & 2 and Alto Saxophone 1 & 2 staves.
- Ambiguous:** Written above the Clarinet 1 & 2 and Alto Saxophone 1 & 2 staves.
- DT:** Written above the Trombone/Baritone staff.
- E_b:** Written above the Trombone/Baritone staff.
- Ch.**: Written above the Percussion 1 staff.

The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). The bottom of the page features a series of handwritten musical symbols and numbers (6, 7, 8, 9, 10, 11) along with a small reference code: 04007373 The Mandalorian - 3.

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Figure 5

Demonstration of building-block: Dissonance and Dissonant Tones (DT)

Sold to Dante Marrocco by J. W Pepper & Son, Inc.

Fl. 13 *DT* *Un* *DT*

Ob. *DT* *Un* *DT*

Bsn. *f* *mf*

Cl. 1, 2 *f* *mf* *Un* *DT*

Bs. Cl. *f* *mf*

A. Sax. 1, 2 *f* *mf* *Un* *DT*

T. Sax. *mf*

B. Sax. *f* *mf*

Tpt. 1, 2 13 *Upper neighbor (Un)* *passing tone (pt)*

Horn *mf*

Tbn./Bar. *f* *mf*

Tuba *f* *mf*

Perc. 1 *mf*

Perc. 2 *Ch.*

Milt. Perc.

Timp.

04007373
The Mandalorian - 4

12 13 14 15 16 17

i7 - V - VII - VII - ii0 - V - i

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Figure 6

Demonstration of building-block: Dissonance and Dissonant Tones (DT)

Sold to Dante Marrocco by J. W Pepper & Son, Inc.

The image shows a handwritten musical score for a piece titled "The Mandalorian". The score is written on a page with a header that reads "Sold to Dante Marrocco by J. W Pepper & Son, Inc.". The score is for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (Bs. Cl.), Alto Saxophone 1 & 2 (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 & 2 (Tpt. 1, 2), Horn, Trombone/Baritone (Tbn./Bar.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Military Percussion (Milt. Perc.), and Timpani (Timp.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by a strong sense of rhythm and a focus on dissonance, as indicated by the handwritten annotations "DT" (Dissonant Tones) and "Pedal DT" (Pedal Dissonant Tones) in various parts. The score is divided into measures, with measure numbers 18, 19, 20, 21, 22, and 23 visible. The bottom of the page features a handwritten musical notation: $i - i^7 - v^7 - VI - (v^7) - ii^0 - v^7 - i^7 - v^7 - iv^7 - i^7 - * VII^7 - bII$. A note at the bottom left reads "04007373 The Mandalorian - 5". A note at the bottom right, highlighted in orange, reads: "* i chord on top of the v^7 in the ostinato. Dissonant moment."

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Figure 7

Demonstration of building block: call-and-response development

Sold to Dante Marrocco by J. W Pepper & Son, Inc.

melodic *call/response development*

46 47 48 49 50 51 52

Mandalorian - 10

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Figure 8

Demonstration of building block: call-and-response interplay

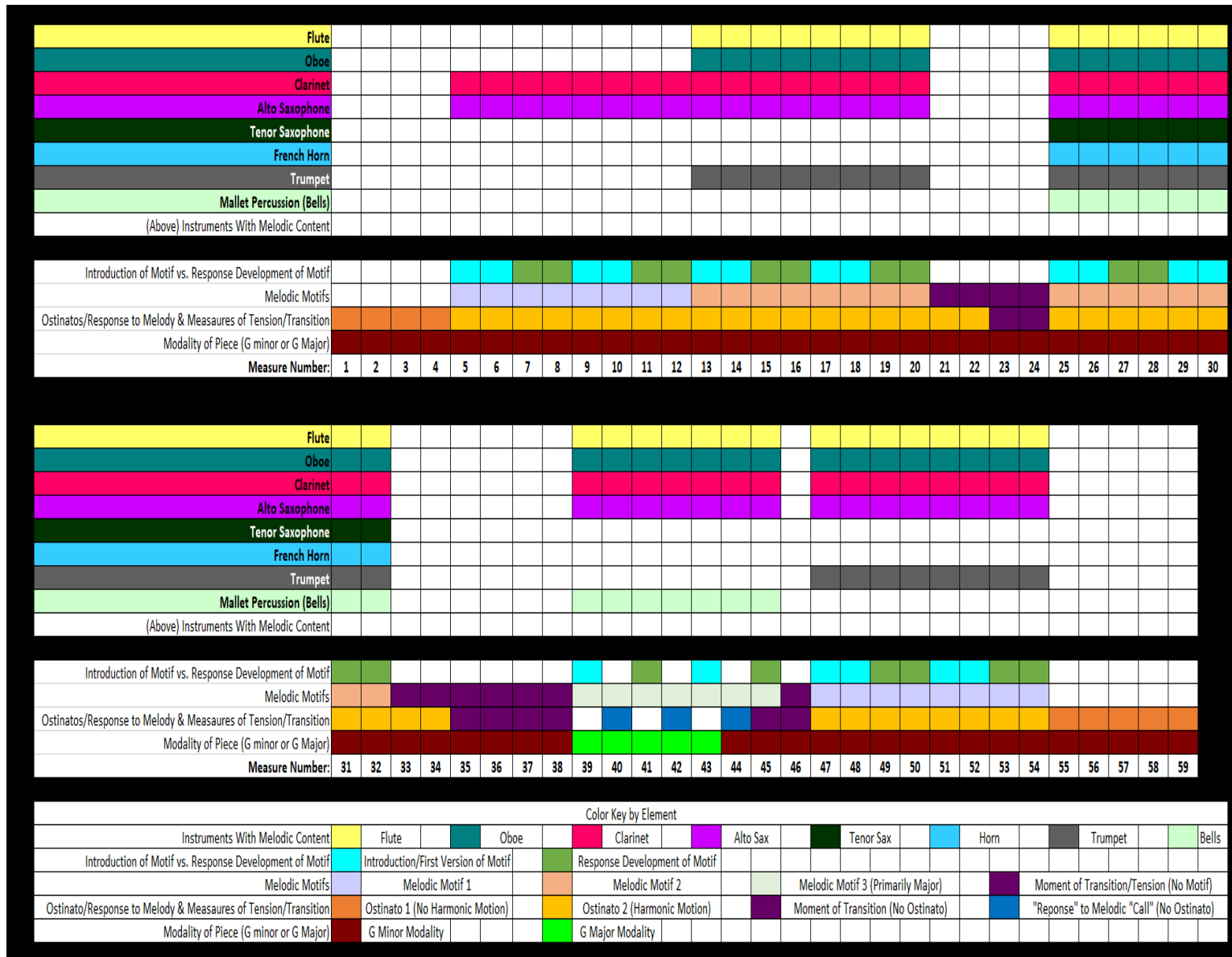
co by J. W Pepper & Son, Inc. Sold to Dante Marrocco by J. W Pepper & Son, Inc.

The image displays a page of musical notation for 'The Mandalorian' score, specifically focusing on a call-and-response interplay. The notation is written on two staves, with the left staff starting at measure 39 and the right staff starting at measure 47. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'mf'. The page is numbered 39 and 47. The notation is written on two staves, with the left staff starting at measure 39 and the right staff starting at measure 47. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'mf'. The page is numbered 39 and 47.

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Figure 9

Macro-analysis visualization of “The Mandalorian”



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Figure 10

Listening-guide for “The Mandalorian” as composed by Göransson

“The Mandalorian” Listening Guide		
Time	Function & modality	Description
0:01	Introduction, ambiguous modality.	In this section, a lone bass-recorder is heard. A simple motif is established using two notes and a syncopated rhythm. This motif is immediately developed. The rhythm is consistent through each of the four iterations, but the notes change. There is significant reverb in this section as well.
0:24	Introduction, development of original motif, possibly minor modality.	In this section, the original motif (all four iterations) are played again, but this time with a recorder quarter. Harmonies have been added but the rhythm stays the same. Reverb remains. A single drum begins playing a triplet figure in the background before a distorted bass note begins playing under the recorders. At the end of this section there is a moment of near-silence as the recorder echoes fade away.
0:47	Establishment of Ostinato, minor modality.	The drum heard before begins to establish the ostinato. Immediately a reverberating shriek

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		is heard. Bells and strings play a recurring v-i cadence to establish modality.
0:58	Introduction of new melodic motif, minor.	With the ostinato established, a guitar begins playing and developing a simple melody. The strings become more active and stray from the previously established v – i chord progression. The strings repeat this new progression in an ostinato style.
1:10	Introduction of new brass-lead melodic motif, minor.	The brass come in with a new melodic motif over the previously established string & drum ostinato. At times the brass is edgy and harsh and certain brass instruments sound muted to add to this effect. This section ends in a descending, synchronized, and dissonant progression before all instruments play in a unison triplet-figure rhythm entering into the next section.
1:27	Development of original recorder motif	The drum continues to play the established ostinato while the bass-recorder begins to play again. The recorder is playing a melody similar to the original recorder motif, but it isn't the same. It is possible it is an inversion of one of the original recorder motifs. The

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		strings begin to play a slightly different ostinato than before, no longer changing pitches.
1:39	Return to brass-lead melodic motif, minor.	This is a near identical reprise of the section that began at 1:10. The strings are no longer playing their ostinato but are playing a line more similar to the brass-lead melody, at times sounding more like a counter-melody. The drum continues to play the ostinato.
1:58	Transition to major-modality, ambiguous/mixed modality.	The strings begin to play the melody alone for the first time. The ostinato continues underneath. There is ambiguity regarding the modality in this section; it sounds as if it could quickly return to minor, but could just as easily become major.
2:10	New major modality with new melodic content and instrument roles.	A triumphant and major-sounding melody is played for the first time. The ostinato has stopped for the first time. The melodic instruments perform the melody while other instruments respond to their triumphant lines. Strings play a melismatic and flowing, high-pitched harmony. This section immediately

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		repeats itself with slight variation before abruptly returning to a minor modality.
2:34	Return to recorder motif, ostinato, and minor-modality.	Immediately after the major section ends, the music returns to the music that was first played at 1:27. Two recorders – then three – are heard playing the original motifs heard at the beginning of this piece and at 1:27. The drum is once again playing the ostinato, as are the strings. At 2:48 we begin to hear screeching before this section ends with a reverberating shriek similar to the one heard at the beginning of the section that starts at 0:47.
3:00	Outro, minor	All other instruments fade as the song is played out by a piano in a style reminiscent of a children’s music-box.

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Figure 11

Listening-guide for “Duel of the Fates” as composed by Williams

“Duel of the Fates” Listening Guide		
Time	Description	Relation to “The Mandalorian”
0:01	An unaccompanied chorus sings a chant with unison rhythm	Establishes a recurring and easily recognizable motif akin to the recorder motif in “The Mandalorian.”
0:15	Establishes a recurring ostinato, especially in string instruments	This ostinato will play through most of this composition much like the ostinato in “The Mandalorian” is heard through most of that composition as well. As in “The Mandalorian,” this ostinato is first presented without the presence of melody and is played primarily in strings.
0:24	Bassoon and oboe or other woodwind begin playing melody over ostinato	Much like the melodies in “The Mandalorian,” the main theme is first presented before being developed upon in the next phrases. Also plays over the ostinato.
0:39	Returns to just ostinato	
0:45	Ostinato present, French horn plays melody, trombones echo	The trombone echoes the Horn melody in a call-and-response fashion that is highly present in “The Mandalorian.”
0:58	Returns to just ostinato	

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1:03	Chorus returns while strings play ostinato and original bassoon/oboe melody quietly	The original recorder motif also returns multiple times over the ostinato in “The Mandalorian.” The recorder motif and chorus motif are both introduced without the ostinato present but both reprise with the added ostinato.
1:21	Chorus begins again, ostinato present, original bassoon and oboe motif is played by brass as a response to the chorus	Call-and-response is used in a new way here. The chorus motif is the call, the bassoon and oboe motif (now played by brass) is the response. The chorus sings a phrase and is responded to by the brass.
1:40	Chorus begins singing shorter notes, new rhythm. Brass interjects between phrases.	With the new texture and rhythms, the brass are still responding to the chorus phrases. These interjections are especially reminiscent of the response interjections in the major motif of “The Mandalorian.”
1:59	Returns to just ostinato, cuts out	
2:10	Adds oboe and bassoon motif. Motif is played by several different instruments before the string ostinato transitions to a new triplet-figure.	

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2:37	The altered chorus motif from 1:40 begins being played by strings before transitioning into the same call-and-response type texture as heard in 1:40	
3:07	Only chorus, similar to beginning.	
3:23	Ostinato plays several times before transitioning.	
3:36	Bassoon begins playing the oboe and bassoon motif again.	
3:45	Reprise of sections heard at 1:21 and 1:40	
4:00	Outro – motif plays altered version before ending abruptly.	

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Figure 12

Listening-guide for “The Good, the Bad and the Ugly (Main Title)” as composed by Morricone

“The Good, the Bad and the Ugly (Main Title)” Listening Guide		
Time	Description	Relation to “The Mandalorian”
0:01	Drum plays a simple ostinato	This drum ostinato is extremely similar to the ever-present drum ostinato in “The Mandalorian”
0:05	<p>Main wa-wa-wa motif is introduced over ostinato.</p> <p>Sounds like a flute of some sort with a trumpet responding with a wa-wa mute.</p>	<p>Like “The Mandalorian,” and “Duel of the Fates,” this piece begins with, arguably, one of the most famous and well-recognized motifs ever. Similar to the recorder motif in “The Mandalorian,” this motif is just a few notes and is played four times in a row with slight variations before playing another four times immediately after.</p> <p>Main motif is first presented</p>
0:28	The ostinato is still present, though slightly altered. Main wa-wa-wa motif is now played by a low woodwind and someone whistling.	Main motif is played four times again with different instruments. Similar to the harmonization of the recorder motif in “The Mandalorian”

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0:47	Ostinato is still playing. Guitar plays a new melody and male voices chant in response between melodic phrases.	While the guitar plays the new melodic motif, the male voices chant a response between phrases, similar to the way call-and-response interplay was so important in “The Mandalorian” and “Duel of the Fates.”
1:12	Transition before returning to ostinato and wa-wa-wa motif	
1:20	Ostinato returns and wa-wa-wa motif plays again with voices and trumpet.	
1:36	Piece now sounds major with quick rhythms played by trumpets.	Akin to the melismatic strings heard in the major motif section of “The Mandalorian”
1:51	Returns to guitar melody from 0:47	
2:21	Returns to a combination of the wa-wa-wa motifs from 0:05 and 1:20 before abruptly ending in minor.	