

**An Analysis of  
Selected Themes from  
the Musical Score  
from Disney/Pixar's  
*Monsters University***

*A Master's Thesis in Scoring for Film, Television,  
and Video Games*

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## Chapter 1: Personal Foreword

When we, the Berklee College of Music Masters in Scoring for Film, Television, and Video Games class of 2014, were assigned the thesis project of analyzing a film of our choice, the decision seemed daunting. I mean, when one thinks of the astonishing number of films that have been produced in the twenty three years that I have lived up to this point, trying to pick one singular film to examine seemed like it was a feat worthy of a master's degree in and of itself.

What ultimately drew me to the choice that I made, Disney/Pixar's *Monsters University*, featuring an original score by Randy Newman, was the way that the university setting clicked with me—I went straight from my undergraduate into this Master's degree, so this film, which I can only describe as the *Animal House* of my generation, really spoke to me and the eternal student that I have been up to this point. Mr. Newman was able to, in my personal opinion, create a score that is always in some way “collegiate”, writing in a way that evokes feelings of being a terrified “freshman” stepping onto the quad of your dream school for the first time during orientation week, or that incredibly “pumped-up” feeling of watching your school's team win the big game, or even that melancholy-yet-hopeful feeling of leaving campus for the last time at the end of one's studies.

Sure, this film may be filled with a lot of the college movie clichés that one would expect from a movie surrounding the given subject matter, as well as a lot of the Disney/Pixar clichés that go along with the nature of being produced by said companies, but it also has a few surprises thrown in for good measure. Most importantly, though, it has one characteristic that makes it all worthwhile:

It's a genuinely good movie.

## Chapter 2: Introduction and Composer Biography

*Monsters University*, which premiered in the United States on June 21<sup>st</sup>, 2013<sup>1</sup>, is the prequel to the 2001 Academy Award nominated *Monsters, Inc.*<sup>2</sup> The plot of the film is centered around the origin story of the two main characters of the original film, “Scarer” James P. “Sully” Sullivan, voiced by John Goodman, and his good friend and assistant, Michael “Mike” Wazowski, voiced by Billy Crystal<sup>3</sup>, telling the tale of how they met, starting as bitter rivals and slowly becoming friends through the trials and tribulations of college life, as well as showing their unique path to working at Monsters, Incorporated, the setting for the original film and the cultural importance of scarers in Monstropolis life.

The composer selected to write the score for *Monsters University* was Randy Newman, who was also the composer for the original *Monsters, Inc.* Mr. Newman has written a number of scores for the both the Disney and Pixar corporations, including the scores to the *Toy Story* series, *A Bug’s Life*, and *The Princess and the Frog*.<sup>4</sup>

Randy Newman was born in New Orleans, Louisiana on November 28<sup>th</sup>, 1943, to Adele "Dixie" Fox and Irving George Newman, Randy was born into a family of renown film composers, including his paternal uncles Lionel Newman, Emil Newman, and Alfred Newman, as well as their children, including David Newman, Joey Newman, Maria Newman, and Thomas

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<sup>1</sup> "Monsters University (2013)." *Internet Movie Database Professional (IMDb Pro)*. Amazon.com, n.d. Web. 2 June 2014. <[https://pro-labs.imdb.com/title/tt1453405/?ref=sch\\_int](https://pro-labs.imdb.com/title/tt1453405/?ref=sch_int)>. ("Details")

<sup>2</sup> "The 74th Academy Awards (2002) Nominees and Winners." *Oscar Legacy*. Academy of Motion Picture Arts and Sciences, 2014. Web. 2 June 2014. <<http://www.oscars.org/awards/academyawards/legacy/ceremony/74th-winners.html>>.

<sup>3</sup> "Monsters University (2013)." *Internet Movie Database Professional (IMDb Pro)*. Amazon.com, n.d. Web. 2 June 2014. <[https://pro-labs.imdb.com/title/tt1453405/?ref=sch\\_int](https://pro-labs.imdb.com/title/tt1453405/?ref=sch_int)>. ("Cast")

<sup>4</sup> Newman, Randy. "Soundtracks." *Randy Newman*. Ed. Randy Newman. Randy Newman, 2014. Web. 2 June 2014. <<http://randynewman.com/category/music/soundtracks/>>.

Newman.<sup>5 6</sup> Randy grew up in Los Angeles, where he found success in songwriting by the age of 17, and where he went to school, attempting to earn a B.A. in Music at the University of California at Los Angeles (UCLA), but dropping out one semester before graduating.<sup>6</sup>

Mr. Newman made his film-scoring debut in 1971 with the film *Cold Turkey*, and was awarded his first of 16 Oscar nominations in 1981 for the film *Ragtime*.<sup>7 8</sup> He would continue to score films with great success throughout the 1980s, 1990s, 2000s, and 2010s, winning his first Oscar in 2002, for best original song in a film, for "If I Didn't Have You" from *Monsters, Inc.* and his second in 2010, again for best original song in a film, for "We Belong Together" from *Toy Story 3*.<sup>8</sup>

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<sup>5</sup> Newman, Randy. "Randy Newman's America: A Portrait of the Artist." Interview by Timothy White. *Billboard* 9 Dec. 2000: 16-19. Print.

<sup>6</sup> "Randy Newman." *The Rolling Stone Encyclopedia of Rock & Roll*. Ed. Patricia Romanowski and Holly George-Warren. 3rd ed. New York: Fireside, 2001. 693-94. Print.

<sup>7</sup> "Randy Newman (I)." *Internet Movie Database Professional (IMDb Pro)*. Amazon.com, n.d. Web. 2 June 2014. <<https://pro-labs.imdb.com/name/nm0005271/>>. ("Filmography")

<sup>8</sup> List of Academy Award Nominations for Randy Newman. *Oscars Legacy*. Academy of Motion Picture Arts and Sciences, 2014. Web. 2 June 2014. <[http://awardsdatabase.oscars.org/ampas\\_awardsDisplayMain.jsp?curTime=1401677129829](http://awardsdatabase.oscars.org/ampas_awardsDisplayMain.jsp?curTime=1401677129829)>.

### Chapter 3: Plot Synopsis of *Monsters University*

The film starts an undetermined number of years before the start of *Monsters, Inc.*, opening with an introduction to young Mike Wazowski, portrayed as a very enthusiastic young monster, but one who is ignored, if not openly ridiculed, by his colleagues—even his teacher forgets him on the bus as they go to Monsters Incorporated on a field trip to learn about scarers and scream energy. Mike is fascinated by everything around him and by the scarers who speak to him, one of who, "Frightening" Frank McCay, mentions being from Monsters University (M.U.). Trying to witness what is happening on the Scare Floor, though he is pushed out of the way by his fellow students, one commenting that he “doesn’t even belong on a scare floor”. Mike, more determined than ever, sneaks onto the Scare Floor itself and into the door of the scarer from M.U., an incredibly dangerous act. Though Mike is chastised for it, Frank, impressed by Mike’s stealth, awards him his M.U. cap, leaving Mike determined to become a scarer himself.

Years later, Mike is accepted to Monster’s University, the alma mater of his idol and his own personal dream school, as Scaring major. During orientation, he is shown around the school, including such important places as the Door Lab, the cafeteria, and the illustrious Scaring School. While passing through a club fare, he is immediately pulled in by the Greek Council, as they tell him about the annual Scare Games. Mike then moves into his dorm, meeting his roommate Randy Boggs, the villain of the original *Monster’s Inc.*, though he seems far more amicable in his younger state.

The next day, Mike attends his first day of scaring class, wherein he meets his professor, Professor Knight, as well as the terrifying dean of the Scaring School, Abigail Hardscrabble, and the lazy, arrogant, and lackadaisical James P. “Sully” Sullivan, a legacy scarer who is far from

the kind character he was in the original film. It is in this class that Mike is informed of the final exam of the semester—one that failure of would mean expulsion from the scaring program. Mike turns down Boggs' offer to attend a party at Frat Row, saying that he would rather study, but soon finds himself being interrupted when Sully climbs in through his window with the stolen mascot of the rival school, Fear Tech's Scare Pig. The pig ends up stealing Mike's treasured M.U. hat, and Mike is sent on a wild ride trying to capture it. Ending up at Frat Row, he finally does catch the mascot, though Sully gets all the credit for the deed. Johnny Worthington, the president of Roar Omega Roar ("The Roars"), the top fraternity on campus, invites Sully to be a member whilst simultaneously ridiculing Mike. While it is clear that, early in the semester, Mike is far from scary, he is shown to get progressively better throughout the class, matching and eventually overtaking Sully in terms of skill in the class through hard work and constant studying, compared to Sully's sole desire to party.

Finally, the two reach the day of the aforementioned scare final. Mike goes in confidently, but Sully is shaken when the Roars take his letter jacket, the symbol of his membership, saying they will return it on the condition that he beats Mike in the exam. The final itself utilizes a machine called a Scare Simulator, which measures the effectiveness of a given scare. Sully attempts to intimidate Mike before they go, both physically and verbally, which ultimately results in the two trying to one-up each other until Sullivan trips, knocking over and destroying Dean Hardscrabble's record-breaking can of scream, her "one souvenir from a lifetime of scaring". She then proceeds to kick both of them out of the program, Sully for not listening to directions and Mike for simply "not [being] scary".

Mike and Sully are then resigned to the Scream Can Design major, a fate that Sully holds Mike personally responsible for. Upon returning to his dorm, Mike sees the flyer he got during

orientation about the Scare Games, and determines that it would be the best way to get back into the scaring program. He hurries to Frat Row and joins the only frat that will accept him, Oozma Kappa (“OK”). He then wagers against Dean Hardscrabble, saying that only the scariest of monsters could win the Scare Games, so if he won, he should be allowed back into the scare program. Dean Hardscrabble agrees, on the condition that if he loses, that he leave campus forever. When told that he is one team member short, Mike tries to recruit his former roommate Boggs, but discovers that he is now a member of Roar Omega Roar. Hearing the agreement between Mike and Hardscrabble, Sully joins the OK team as well, joining the conjoined dance major monsters Terry and Terri, the “mature student” and ex-salesman Don Carlton, New Age Philosophy major Art, and the “unattached, undeclared, and pretty much unwelcome anywhere” Scott “Squishy” Squibbles. The Team clearly looks like the least likely to succeed, though Mike swears that, as team captain, he will lead the team to victory. Once again, though, he is ignored as the rest of the team fawns over Sully. Mike and Sully share a room in the fraternity house, which clearly works out quite poorly.

The next day, Oozma Kappa receives the invitation to the first challenge of the Scare Games, the “Toxicity Challenge”, a painful race that takes place in the sewers under the school. Misinterpreting the challenge, Mike and Sully race headlong to the end, not realizing that the whole team had to cross the finish line, resulting in the team being eliminated from the Games. In a stroke of luck, one of the other teams is disqualified due to cheating, so the Oozma Kappa team is put back into the Games. Hardscrabble warns Mike that their luck will run out eventually, which frightens him.

Mike then takes it as his mission to train his team, who all appear to be one degree above useless, though Sully refuses to be a part of the training, claiming he can do everything by



himself. At the next event, the Oozmas find themselves in the bottom two teams, so Sully rushes ahead without care to try and keep his team in. His recklessness, however, almost gets them caught and eliminated. Mike watches as he believes his team is lost again when the rest of the team pull together using their own unique skills that Mike wrote off to save the day, keeping them in the competition for another day as they narrowly beat the other team.

Having made it to the halfway point of the competition, the Oozma Kappa team is invited to a party at the Roar's frat house, wherein they are at first welcomed by the crowd, but then publically humiliated by Worthington. Demoralized and ostracized, the Oozmas are ready to surrender, when Mike comes up with a cunning plan to get everyone back to fighting shape. He gathers his team and breaks into the grounds of Monsters, Inc., showing his team how it's the differences in each scarer that makes them as successful as they are. Mike and Sully start to bond when Monsters, Inc. Security spot them, forcing the team to run together in order to evade incarceration.

The events at Monsters, Inc. rally the team, and through training and working together as a team, the Oozma Kappas soar through the next two challenges, leaving all the other teams in the dust and making it into the Scare Games Finals against Roar Omega Roar, with a whole army of support behind them. As the rest of the team celebrates making it that far, Hardscrabble scathingly reminds Sully how no matter how well the rest of the team does in the final challenge, a straight-ahead Scare-Off in the scare simulators, that Mike is not, and never will be, scary enough to succeed. Sully then tries to train Mike the night before the finals, telling him to forget the theories he's memorized and to just "let the scary out".

The next day, the Scare Games Final begins to a massive turnout from the crowd, with half rooting vehemently for Oozma Kappa. Sully convinces Mike to go last, telling him that he

started it, and that it only seemed right that he end it as well. Mike agrees, and the games begin. The Oozma team does better than anyone could have expected, as the two teams go head to head. The Roars start to take the lead, but Sully is able to tie things back up through an incredible scare against Boggs, planting the seeds to the rivalry that would make Boggs the villain of the original film. Worthington then scores an almost perfect scare, leaving it so that the only way the Oozmas could win would be through a perfect scare, something that is almost unheard of at the difficulty level that the scare simulators are set to. “Digging deep” and fighting against all his inner fears, Mike “let’s the scary out”, earning the perfect scare that his team needed to win, shocking The Roars and Dean Hardscrabble beyond words.

After the competition, Mike reflects over the scare simulator where he won. It is while doing this, though, that he discovers that the machine had been tampered with, and that his scare was set at the easiest difficulty level. Sully admits to having manipulated the machine, cheating to make sure that their team would win and that Mike wouldn’t lose the competition for everyone. Mike, dejected and angry, breaks into the door lab, convinced he can prove his worth in a real scare in the human world. Meanwhile, Sully, wracked with guilt, confesses to Hardscrabble, who expels him from the school. While chastising him, however, school security informs them that a student, who the viewer knows is Mike, has broken into the door lab and entered the human world without permission or protection.

In the human world, Mike tries to scare a sleeping girl, only to have her wake up and laugh at him. It is then that he realizes that he was not in one girl’s bedroom, but rather into a summer camp cabin filled with children. The scene cuts from Mike’s terrified face back to the door lab, where Sully determines that he must go in after Mike to save him. Don helps Sully get past security, where he then follows Mike’s footsteps through the door. Once through, though, he

finds the cabin empty with no sign of Mike. Climbing through an open window, camp rangers spot Sullivan and chase after him thinking he is a bear. He is chased down to the lake, where he finds a broken-hearted Mike skipping stones. Sully and Mike bond, but the rangers come chasing after them. Mike and Sully manage to escape back to the camp, but find that their exit door has been disconnected.

Though Sully is terrified, Mike comes up with a plan that will get them out: adult scream is far more powerful than child scream, so if the two of them could properly scare the park rangers, they should be able to power the door from the inside. Following Mike's lead, the two are able to concoct and execute a series of small scares followed by one final, large scare by Sully. The terrified screams of the park rangers are indeed enough to power the door, and with so much extra energy that the door itself, along with all of the scream cans in the door lab, explodes as Mike and Sully escape, leaving nothing by the burnt husk of Mike's favorite M.U. hat. Hardscrabble is shocked and terrified, asking how the two were able to do this as the scene suddenly cuts back to the OK house, with Mike and Sully informing the rest of the team that they were expelled. Don informs them that Dean Hardscrabble has welcomed the rest of them into the scare program anyway, as she was incredibly impressed by their performance in the Scare Games.

Mike and Sully then say their goodbyes as Mike boards his bus back home, though Sullivan quickly chases after him to stop. As the two talk, Hardscrabble flies over to them and complements them both. She wishes them luck, as Mike and Sully come up with a plan to work at Monsters, Inc.—in the mailroom. The film ends as they work their way up from the bottom to the rank of a scare team, setting things up for the start of the original *Monsters, Inc.*

## Chapter 4: Overview of Compositional Approach and Orchestration Techniques

The approach that the composer took when scoring the music to this film is, I believe, highly characteristic of his work as a whole. Randy Newman's scores, especially for animation, are typically populated with ear-catching melodies that are effortlessly absorbed and noticeable, being simple and memorable enough that one could quite certainly hum them as one leaves the movie theater or after watching a copy of the film at one's home. These easily digestible tonal, usually diatonic, themes often take the form of leitmotifs, musical ideas that represent and follow either characters or locations, or even ideas or emotional concepts. *Monsters University* is no exception to this, as will be described in greater detail in later chapters.

All of this is not to say that Mr. Newman eschews dissonance—one will definitely find instances of tone clusters and loud, clashing brass, winds, and strings throughout the score, but such things are reserved for high intensity and high tension moments, like when young Mike sneaks into the child's room behind "Frightening" Frank McCay—an incredibly dangerous act, indeed! By reserving raw, harsh dissonances for only the most tense of situations, like the initial confrontation with Dean Abigail Hardscrabble or running away from the park rangers in the human world, the power of said sonic tool becomes all the more striking—like an atonal slap to the face.

In addition to knowing where to place consonance and dissonance, Randy Newman also knows the importance, and impact, of well placed silence. For example, the whole of the final exam at the end of the first semester is shown without music. In a film with so much music in it,

and how closely one typically associates music with animation, the deathly still atmosphere only heightens the latent tension between both Mike and Sully, and between each of them personally with the exam they face. The sound of the scream canister breaking and shooting across the room becomes even more emotionally shaking against the dead silence of the exam hall of the film and the movie theater the viewer resides in—the lack of score places the viewer in the exam hall with the other monsters, making everything seem that much more tense.

One of the things that first made me fall in love with the score to *Monsters University* is the way that the composer was able to emulate the classic collegiate sound—through the use of clever orchestration and typical chords and structures found in the alma maters and school anthems, Randy Newman is able to create a sound that instantly places the viewer in the scene and in the feel of the film. It's also worth noting how much of the score is non-diegetic—there are only two instances of full source music cues, the electronic dance music piece from the party at the Roars and the sung version of the Monsters University Alma Mater at the beginning of the Scare Games finals, and one very brief source music section of the Scare Pig cue, with the folk guitarist on the quad. Other than those three instances, all music in the film is non-diegetic—music that is heard only by the viewer and not by the characters in the film itself.

One clear characteristic of how Randy Newman composes is how dense his orchestrations are. As described by sound designer, Tom Myers, “You can hear how dense [Randy Newman’s score] is, and how percussive it is—hitting things, cymbal hits when characters are being hit and things that hit on the ground—and everybody loved Randy’s score,

so we had to figure out how to work around that.” As a result, the sound designers and editors needed to work in a way that would allow them to not interfere with or “muddy up” the score.<sup>9</sup>

Randy Newman also put a lot of work into his orchestrations, utilizing a number of different ensembles throughout the film as a way of creating an iconic score. One of the primary textures that he uses is what one can describe as the quintessential film orchestra—a standard symphonic palate of strings, doubled woodwinds, brass, percussion, harp, and piano. While this more traditional sound serves as one of the three primary textures, the other two main colors are more idiomatic, in my opinion. The second primary texture Mr. Newman uses is a jazz orchestra type sound, featuring strings along with flute, clarinet, jazz brass, saxes, pizzicato bass, jazz drum set and percussion, guitar, piano, and even accordion and banjo. This ensemble is very much a Randy Newman ensemble, utilizing textures, timbres, and orchestration techniques seen in many of his other Disney/Pixar films, like the *Toy Story* series and *The Princess and the Frog*. The third and, in my opinion, most iconic texture is one that I can best describe as a marching band or “pep band” sound, consisting of marching winds and brass, along with drum line percussion parts written and arranged by Blue Devils percussion caption head Scott Johnson, and recorded by the Blue Devils Drum Corps at Skywalker Ranch.<sup>10</sup> It is this texture that most powerfully sets the location and feel of the film, whether presented in full, high-energy march or in a more reflective brass choir style, as these are the sounds of a modern university and the school spirit that runs through its campus.

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<sup>9</sup> Coleman, Michael, prod. *The Sound of Monsters University*. Ed. Michael Coleman and Logan Grimé. *Soundworks Collection*. Colemanfilm Media Group, 2014. Web. 2 June 2014. <<http://soundworkscollection.com/videos/the-sound-of-monsters-university>>.

<sup>10</sup> "BD Entertainment Featured in Monsters University." *Blue Devils*. BD Performing Arts, 5 June 2013. Web. 2 June 2014. <<http://bluedevils.org/news/story.php?newsID=568>>.

Along with these primary textures, the composer utilizes a few smaller textures that only appear once or twice for effect, including a rock-band style ensemble of guitars, both clean and distorted, driving electric bass, and heavy drum kit percussion that appears at the end of the “Scare Pig” cue as Mike catches the titular mascot on Frat Row, as well as two and a half lines of a stereotypical singer-songwriter folk guitar piece sung by a monster on the quad of the campus before being interrupted earlier on in the same cue.

In addition to the music composed by Randy Newman, there are three pieces of music written by other artists. One is piece of electronic dance music called “ROAR”, which was composed and performed by written and performed by Axwell & Sebastian Ingrosso of the electronic supergroup Swedish House Mafia specifically for the dance party scene at the Roar Omega Roar fraternity house. Along with ROAR, the film also uses two pre-existing songs, one being the heavy metal song “Island” by the band Mastodon, which is used as a humorous aside when a sweet stereotypical mother says she is going to “listen to her tunes”, and the other being the song “Gospel” by the performance group MarchFourth Marching Band, which is featured as the first song in the end credits of the film.

# Chapter 5: Leitmotiv—Monsters University Alma Mater

While this is not the first leitmotiv that is heard in the film, a position held by Mike’s Theme to be discussed later, I feel it is worth mentioning first because of it’s overall importance in the film. This primary honor this theme, which is contextualized as the Alma Mater, or school anthem, of Monsters University, bears is its use as the main title theme of the film. The leitmotiv is presented below in C major, in example 5.1:

**Bright March**  $\text{♩} = 150$

Example 5.1: Monsters University Alma Mater, annotated (C Major)



This simple diatonic melody never ventures too far away from tonic, departing only through temporary flights through secondary dominants of the dominant and submediant, as well the chain of secondary dominants that ends the melody. The result is a pleasant, ear-catching melody that sticks with the listener—perfect for a title theme as well as for the imaginary Alma Mater it is supposed to represent. The primary purpose of this theme, as it appears though all its various forms, is one of narrative—this melody serves to set the location of the scene every time it appears.

The first time this theme appears is in the main title sequence of the film, starting right after young Michael asks with childlike wonder, “How do I become a scarer?” The orchestration for this iteration of the theme utilizes the marching band texture mentioned in Chapter 4 the whole way through, including an intro and powerful drum fills by the Blue Devils drum corps, as seen in examples 5.2a-j, starting on the following page (Page 18).

As one can see, the orchestration texture was chosen to emulate the sound of a collegiate marching band, with driving rhythms pushing the theme forward and leading into the main body of the film bursting with energy. One thing that is worth noting about this presentation of the theme is that it cuts out the “B” section, the section based around the inherently minor diatonic submediant, and adds on a more driving, ascending cadence to the end, as a way of increasing the energy and excitement into the film to follow.

[Analysis continued on page 28]

Concert Score

# Monsters University Title Theme

Leitmotiv: M.U. Alma Mater

Randy Newman

transcr. Nick Esposito VIII

Fast March ♩ = 150

Flute

Clarinet in B $\flat$

Horn in F 1

Horn in F 2

Trumpet in B $\flat$

Trombone

Tuba

Snare Drum

Quad Toms

Bass Drum

Crash Cymbal

©2013 Disney/Pixar

Example 5.2a: Monsters University Title Theme, mm. 1-6; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

2  
7  
8<sup>va</sup>  
Monsters University Title Theme

Fl.

B♭ Cl.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

S.Dr.

Quads

B. Dr.

Example 5.2b: Monsters University Title Theme, mm. 7-11; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

Monsters University Title Theme

3

12

Fl.

B♭ Cl.

12

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

12

S. Dr.

Quads

B. Dr.

12

Example 5.2c: Monsters University Title Theme, mm. 12-16; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

4  
17  
Monsters University Title Theme

Fl.  
B♭ Cl.  
Hn. 1  
Hn. 2  
B♭ Tpt.  
Tbn.  
Tuba  
S. Dr.  
Quads  
B. Dr.

Example 5.2d: Monsters University Title Theme, mm. 17-21; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.



6  
27  
Monsters University Title Theme

Fl.

B♭ Cl.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

S. Dr.

Quads

B. Dr.

27

Example 5.2f: Monsters University Title Theme, mm. 27-31; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

Monsters University Title Theme

7

The musical score for the Monsters University Title Theme, measures 32-37, is presented in a standard orchestral layout. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Snare Drum (S. Dr.), Quads, and Bass Drum (B. Dr.). The flute, clarinet, trumpet, and trombone parts play in unison. The snare and quads play a rhythmic pattern with triplets. The bass drum plays a steady pulse.

Example 5.2g: Monsters University Title Theme, mm. 32-37; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.



8 Monsters University Title Theme

Fl.

B♭ Cl.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

S.Dr.

Quads

B. Dr.

Example 5.2h: Monsters University Title Theme, mm. 38-42; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

Monsters University Title Theme

9

The musical score for measures 43-50 of the Monsters University Title Theme is presented below. The score is arranged in a system with multiple staves. The woodwind and brass instruments (Flute, B♭ Clarinet, Horns 1 & 2, B♭ Trumpet, Trombone, and Tuba) play in unison, with some parts marked 'divisi' (divided). The percussion section includes Snare Drum (S. Dr.), Quads, and Bass Drum (B. Dr.).

Measures 43-50 are shown. The key signature is B-flat major (two flats). The time signature is 4/4. The woodwind and brass parts are mostly unison, with some parts marked 'divisi' (divided). The drum parts have specific rhythmic patterns.

Example 5.2i: Monsters University Title Theme, mm. 43-50; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

10  
51  
Monsters University Title Theme

The musical score is arranged in three systems. The first system contains the Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The second system contains the Snare Drum (S. Dr.), Quads, and Bass Drum (B. Dr.). The third system contains a single drum part. The score is in 4/4 time and features a unison line for the woodwinds and brass, with a complex drum pattern.

Example 5.2j: Monsters University Title Theme, mm. 51-57; Pitches sound as written. Flute, Clarinet, Trumpets, and Trombones play section unison unless in obvious divisi.

The next instance of the theme is heard as a now college age Mike appears takes his first steps onto campus. The high energy is preserved, though the orchestration used moves away from the marching band texture and to a more traditional orchestral setting. There is a notable absence of winds in this orchestration, though, with only a single piccolo being used, and for only four measures. It is worth noting, however, that this is just one theme, twenty-four seconds or so of a four and a half minute long cue, and that the winds do play a stronger role later on in later themes.

It is also worth noting that while this is the same theme as the title sequence, it has been made not unsubstancially less march-like by changing the two-beat bass line to a faster, double-time walking quarter note line, which I feel better captures the frenetic action and chaotic perpetual motion of a university at first-year-student move-in day. The composer also transitions between textures to match the things that Mike is seeing as he explores, continuing this leitmotiv's characteristic of being a narrative theme. Mike is at the university, and this is the university's theme.

This excerpt from the larger cue, "First Day at M.U.," can be seen in examples 5.3a-d, starting on the following page (page 29).

[Analysis continued on page 33]

Score

# Excerpt from "First Day at M.U."

Leitmotiv: M.U. Alma Mater

Randy Newman

Transcr. Nick Esposito VIII

Bright March  $\text{♩} = 150$

The score is for a "Bright March" with a tempo of 150 beats per minute. It features a variety of instruments. The Piccolo part is mostly rests. The Horns in F 1 and 2 play a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Trumpet in Bb plays a series of chords. The Trombone and Tuba parts play a rhythmic pattern of quarter notes: G2, A2, B2, C3. The Triangle plays a series of chords. The Glockenspiel is mostly rests. The Crash Cymbal plays a single note on the first beat. The Violin I and II parts play a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Viola and Violoncello parts play a rhythmic pattern of quarter notes: G2, A2, B2, C3. The Contrabass part plays a rhythmic pattern of quarter notes: G2, A2, B2, C3.

Score for various instruments including Piccolo, Horn in F 1, Horn in F 2, Trumpet in Bb, Trombone, Tuba, Triangle, Glockenspiel, Crash Cymbal, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *f*, *mf*, and *mp*.

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Example 5.3a: Excerpt from "First Day at M.U.", mm. 1-7; Pitches sound as written.

2 Excerpt from "First Day at M.U."

The image shows a page of a musical score for an excerpt from "First Day at M.U.". The score is for a full orchestra and includes the following parts: Piccolo (Picc.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets (B. Tpt.), Trombones (Tbn.), Tuba, Trigon (Trgl.), Glockenspiel (Glk.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. A dynamic marking of *mp* (mezzo-piano) is present in the Glockenspiel part. The score is marked with a *sf* (sforzando) dynamic at the beginning of several measures. The key signature is three flats (B-flat major or D-flat minor).

Example 5.3b: Excerpt from "First Day at M.U.", mm. 8-15; Pitches sound as written.

Excerpt from "First Day at M.U."

3

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, key signature of three flats. Measure 16 is a whole rest. Measure 17 has a whole note G<sup>5</sup> with a 15<sup>ma</sup> (fifteenth) dynamic marking above it.
- Hrn. 1** (Horn 1): Treble clef, key signature of three flats. Measures 16-17 are whole rests. Measure 18 has a half note G<sup>4</sup> and a quarter note G<sup>4</sup>.
- Hrn. 2** (Horn 2): Treble clef, key signature of three flats. Measures 16-17 are whole rests. Measure 18 has a half note G<sup>4</sup> and a quarter note G<sup>4</sup>.
- B♭ Tpt.** (Trumpet): Treble clef, key signature of three flats. Measures 16-17 are whole rests. Measure 18 has a half note G<sup>4</sup> and a quarter note G<sup>4</sup>.
- Tbn.** (Trombone): Bass clef, key signature of three flats. Measures 16-17 are whole rests. Measure 18 has a half note G<sup>3</sup> and a quarter note G<sup>3</sup>.
- Tuba**: Bass clef, key signature of three flats. Measures 16-17 are whole rests. Measure 18 has a half note G<sup>2</sup> and a quarter note G<sup>2</sup>.
- Trgl.** (Timpani): Two vertical lines. Measures 16-17 are whole rests. Measure 18 has a single stroke with a dynamic marking *p* (piano) and a hairpin crescendo leading to *f* (forte).
- Glk.** (Glockenspiel): Treble clef, key signature of three flats. Measures 16-17 are whole rests. Measure 18 has a whole note G<sup>4</sup>.
- Vln. I** (Violin I): Treble clef, key signature of three flats. Measures 16-17 have a half note G<sup>4</sup> and a half note G<sup>4</sup>. Measure 18 has a half note G<sup>4</sup> and a half note G<sup>4</sup>.
- Vln. II** (Violin II): Treble clef, key signature of three flats. Measures 16-17 have a half note G<sup>4</sup> and a half note G<sup>4</sup>. Measure 18 has a half note G<sup>4</sup> and a half note G<sup>4</sup>.
- Vla.** (Viola): Bass clef, key signature of three flats. Measures 16-17 have a half note G<sup>3</sup> and a half note G<sup>3</sup>. Measure 18 has a half note G<sup>3</sup> and a half note G<sup>3</sup>.
- Vc.** (Violoncello): Bass clef, key signature of three flats. Measures 16-17 have a half note G<sup>2</sup> and a half note G<sup>2</sup>. Measure 18 has a half note G<sup>2</sup> and a half note G<sup>2</sup>.
- Cb.** (Cello): Bass clef, key signature of three flats. Measures 16-17 have a half note G<sup>2</sup> and a half note G<sup>2</sup>. Measure 18 has a half note G<sup>2</sup> and a half note G<sup>2</sup>.

Example 5.3c: Excerpt from "First Day at M.U.", mm. 16-23; Pitches sound as written.

4 Excerpt from "First Day at M.U."

The image shows a page of a musical score for an excerpt from "First Day at M.U.". The score is for a full orchestra and includes the following parts:

- Picc.**: Piccolo, rests throughout the excerpt.
- Hn. 1** and **Hn. 2**: Horns 1 and 2, playing a melodic line with eighth and quarter notes.
- B♭ Tpt.**: Trumpets in B-flat, playing a rhythmic accompaniment of chords.
- Tbn.** and **Tuba**: Trombones and Tuba, playing a rhythmic accompaniment of eighth and quarter notes.
- Trgl.**: Timpani, rests throughout the excerpt.
- Glk.**: Glockenspiel, playing a rhythmic accompaniment of eighth notes with triplets, marked *15<sup>ma</sup>*.
- Vln. I** and **Vln. II**: Violins I and II, playing a melodic line with eighth and quarter notes, marked *8<sup>va</sup>*.
- Vla.**: Viola, playing a rhythmic accompaniment of eighth and quarter notes.
- Vc.**: Violoncello, playing a rhythmic accompaniment of eighth and quarter notes.
- Cb.**: Contrabass, playing a rhythmic accompaniment of eighth and quarter notes.

The score is in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The excerpt begins at measure 24 and ends at measure 29. The music is characterized by a steady rhythmic accompaniment in the lower strings and woodwinds, with melodic lines in the horns and violins.

Example 5.3d: Excerpt from "First Day at M.U.", mm. 24-29; Pitches sound as written.



The third example I will give of this theme appearing is when it is presented as what it was supposed to represent all along: the Monsters University Alma Mater. The work appears in this way in the transition from Mike and Sully’s bedroom, leading into the start of the scare games—sung before the competition much like how the national anthem of the United States of America is sung before the start of all US Baseball games and other sporting events. In order to keep that same feeling, the song is stripped of all harmony, and sung monophonically in the chorused voice of a crowd like that which would gather at a sporting event. Once again, the submediant “b section” is cut from the cue, likely for the sake of time or brevity.

It is worth noting that this cue is presented differently in the “official soundtrack” of the film, wherein there is full SATB harmonies that sometimes branch into as many as six different tones, and wherein all of the lyrics and sections of the theme are present. I assume that this version of the cue was pulled in favor of the one that is heard both for the sake of time, but also to make it sound more realistic for the location.

It is also worth noting that this is the first times the lyrics to the theme are heard, which were crafted on the common themes, if not clichés, heard in actual college and university anthems from around the United States. There is, of course, the obligatory swearing of allegiance to the school at the beginning, and the expected hailing of the school at the end. In between those two is where the lyrics reflect the specific location, however, wherein a reference to the school’s reputation for scaring is proudly presented.

The purpose of this cue is once again narrative—placing the scene at the school and right before the game. The cultural connotations, at least for those in the United States, would be palpable and instantly pull the viewer right back into the scene.

This cue can be seen on the following page in example 5.4 (page 34).

Voice

# M.U. Alma Mater

As sung before the Scare Games

Randy Newman

Transcr. Nick Esposito VIII

**Bright March**  $\text{♩} = 140$

Mon - sters U - ni - ver - si - ty, we give our hearts to you.

*f*

8

Wher - ev - er - chil - dren are dream - ing, We'll bring them night - mares too,

16

O, Mon - sters U - ni - ver - si - ty, Al - ma Ma - ter, hail to you!

*rit.*

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Example 5.4: Sung version of the Monsters University Alma Mater

## Chapter 6: Leitmotiv—Wonder

I chose the next leitmotiv, which I have named the “Wonder” motif, because I see it as being functionally the opposite of the previous theme. While the Monsters University Leitmotiv was one that was a theme of narrative function that set a physical location, the wonder leitmotiv serves a purely emotional one. This is a theme that we hear when Mike, or any of his companions when they are with him, is put into a situation of reverence and, well, wonder. As with the previous chapter, I have prepared an annotated version of the theme in the key of C major, as seen below in example 6.1:

**Flowing** ♩ = 110

The musical notation shows two staves in 4/4 time. The first staff begins with an anacrusis (half note G4) followed by four measures: I (C4-E4-G4), IV (F4-A4-C5),  $\frac{V^7}{V}$  (G4-B4-D5), and V (G4-B4-D5). The second staff begins with a five-measure rest, followed by four measures: I (C4-E4-G4), IV (F4-A4-C5),  $\frac{V^7}{V}$  (G4-B4-D5), and V (G4-B4-D5). The piece ends with a double bar line.

Example 6.1: Monsters University Alma Mater, annotated (C Major)

This theme is significantly shorter than the previous one, consisting of only eight bars with an anacrusis, or pick-up measure. The chord progression is also entirely tonal, running through the standard I-IV-V, utilizing a secondary dominant to lead into the dominant. One interesting point about this theme is that it is unresolved, ending on a half cadence rather than some form of authentic, V-I cadence. I personally believe that this was a way of increasing that feeling of wonder, as the unresolved phrase leaves a sensation of longing, or a feeling of being pulled forward to whatever happens next.

The first time the theme is heard is at the very opening of the film. The viewer watches as young Michael is forgotten on the bus by his teacher, rejected by all of his classmates, including his own cousin, as a partner. Resigned to the ultimate grade-school humiliation of being partnered with the teacher, Mike gives a half-hearted, semi-sarcastic laugh. That resignation soon turns to childlike fascination and wonder as the camera pans up to reveal the sign of Monsters, Inc. The scene then cuts into the scream factory itself as Mike and his class take in all the sights and excitement of the pinnacle of Monster culture; the rock stars or star athletes of Monstropolis.

It is at this point, as the wonder and excitement of it all courses through Mike's veins, that the theme is heard. The orchestration is simple in this cue and demure compared bombastic approaches taken for the Alma Mater-based cues, consisting of a smaller string orchestra with trumpet, clarinet, and F Horn soloists, with a single timpani roll for emphasis. The theme itself starts with a slow, string-only introduction before the trumpet enters with the melody. The string accompaniment here is highly contrapuntal, featuring almost constant motion as the inner voices of the string section enter into a dialogue with each other as well as with the trumpet melody. The solo clarinet enters later on, doubling the violin II line for a subtle texture change. The whole register of the cue then shifts upwards into the higher regions of the strings as the violins take the lead through a continuation of the cue before sustaining as the solo horn comes in with a short melodic fragment. The motion and restrained nature of the ensemble reflects well the emotion of the scene.

A transcription of this cue can be reviewed in examples 5.2a-c, starting on the following page (Page 37).

[Analysis continued on page 40]

Score

# Excerpt from "Young Michael"

Leitmotiv: Wonder

Randy Newman

Transcr. Nick Esposito VIII

Flowing, Sempre Legato ♩ = 105  
*rubato*

The score is for a 4-measure excerpt in 4/4 time, with a tempo of 105 beats per minute. The key signature has three flats (B-flat major or D-flat minor). The instruments and their parts are:

- Clarinet in B♭:** Rests in all four measures.
- Horn in F:** Rests in all four measures.
- Trumpet in B♭:** Rests in the first three measures, then plays a quarter note G4 in the fourth measure, marked *mp*.
- Timpani:** Rests in all four measures.
- Violin I:** Plays a half note G4 in the first measure, a half note F4 in the second, a half note E4 in the third, and a quarter note D4 in the fourth, marked *pp*.
- Violin II:** Rests in all four measures.
- Viola:** Plays a continuous eighth-note pattern: G4, F4, E4, D4, G4, F4, E4, D4, marked *mp*.
- Violoncello:** Plays a continuous eighth-note pattern: G4, F4, E4, D4, G4, F4, E4, D4, marked *mp*.
- Contrabass:** Plays a half note G4 in the first measure, a half note F4 in the second, a half note E4 in the third, and a quarter note D4 in the fourth, marked *p*.

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Example 6.2a: Excerpt from "Young Michael", mm. 1-4; Pitches sound as written.

2

Excerpt from "Young Michael"

The image shows a musical score for an excerpt from "Young Michael", measures 5-8. The score is written for a full orchestra and includes the following parts: B♭ Clarinet (Cl.), Horn (Hn.), B♭ Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B♭, E♭, A♭) and the time signature is 4/4. The score begins at measure 5. The B♭ Clarinet part starts with a piano (*p*) dynamic and features a melodic line with slurs. The Horn part is silent. The B♭ Trumpet part has a melodic line with slurs. The Timpani part is silent until measure 7, where it plays a chord. The Violin I part has a melodic line with slurs, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*) by measure 8. The Violin II part has a melodic line with slurs, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*) by measure 8. The Viola part has a melodic line with slurs, starting with a piano (*p*) dynamic. The Violoncello part has a melodic line with slurs, starting with a piano (*p*) dynamic. The Contrabass part has a melodic line with slurs, starting with a piano (*p*) dynamic. The score ends at measure 8.

Example 6.2b: Excerpt from "Young Michael", mm. 5-8; Pitches sound as written.

Excerpt from "Young Michael"

3

9

B♭ Cl.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*p*

*subito p*

*subito p*

Div.

Div.

*p*

Example 6.2c: Excerpt from "Young Michael", mm. 9-14; Pitches sound as written.

The wonder theme appears again at the very end of the movie, after we find out that Mike and Sully have been expelled dishonorably from the university after the stunt they pulled when Mike snuck into the human work without authorization to prove that he could scare, with Sully barging through security to chase after him in an attempt to protect the monster with whom he felt that he had now developed a strong bond of friendship. The leitmotiv enters the goodbyes cue as Mike bids farewell to his now ex-fraternity brothers, tinged with sadness as Mike and Sully wonder what the future holds for them. Seeing their friends accepted into the scare program in their stead is good news to them, though, letting a little shimmer of optimism shine through the leitmotiv like it did in the first time it appears. The theme continues to develop in a more melancholic way as Mike expresses his not knowing what the future holds, stating “it’s time to leave greatness to the other monsters.” A secondary development of the theme appears as Mike sits on the bus, watching the school of his dreams slowly disappear behind the trees.

The orchestration for this cue is very similar to the last example in terms of instrumentation, consisting of string orchestra and solo clarinet, but with the addition of a harp and the absence of any percussion or brass. One of the main differences in the texture, though, is that static block chords have replaced most of the contrapuntal motion, creating less of a feel of forward motion. The result is a texture that seems more reflective than progressive. The melody has also been manipulated, expanded upon, and recomposed primarily in 3/4, making the theme more waltz-like, which I personally believe adds to the melancholic feel. The emotion of the cue is manipulated through the addition of additional motion and the introduction and removal of instrumental timbre. I also personally found the return of the introductory segment from the Young Michael version of this theme, albeit in a less rhythmically active form, after the actual



leitmotiv to be an interesting point, almost seeming like the back cover of a book that has reached it's end.

This cue can be seen below and on the pages following in examples 6.3a-g:

Score

### Excerpt from "Goodbyes"

Leitmotiv: Wonder Randy Newman

Slow and Flowing, Sempre legato  $\text{♩} = 84$  Transr. Nick Esposito VIII

Clarinet in B $\flat$

Harp

Violin I *mp*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p*

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Example 6.3a: Excerpt from “Goodbyes”, mm. 1-6; Pitches sound as written.

The image shows a musical score for an excerpt from "Goodbyes", measures 1-13. The score is written for a full orchestra and includes the following parts:

- B♭ Cl.**: Bass Clarinet, Treble clef, playing a series of whole notes.
- Hp.**: Harp, Treble and Bass clefs, playing a series of whole notes.
- Vln. I**: Violin I, Treble clef, playing a melodic line with slurs and a triplet in measure 5.
- Vln. II**: Violin II, Treble clef, playing a series of whole notes.
- Vla.**: Viola, Bass clef, playing a series of whole notes.
- Vc.**: Violoncello, Bass clef, playing a series of whole notes.
- Cb.**: Contrabass, Bass clef, playing a series of whole notes.

The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is numbered 7 at the beginning of each staff.

Example 6.3b: Excerpt from "Goodbyes", mm. 1-13; Pitches sound as written.

Excerpt from "Goodbyes"

3

14

B $\flat$  Cl.

14

Hp.

*p*

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

Example 6.3c: Excerpt from "Goodbyes", mm. 14-20; Pitches sound as written.

The musical score is arranged in seven staves, each labeled with an instrument: B♭ Cl., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#). The time signature is 4/4 for measures 21-22 and changes to 3/4 for measures 23-26. The B♭ Clarinet, Harp, and Contrabass parts consist of whole rests. The Violin I part features a melodic line with slurs and accents. The Violin II part has a more rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support with sustained notes and moving lines.

Example 6.3d: Excerpt from “Goodbyes”, mm. 21-26; Pitches sound as written.

The image shows a musical score for an excerpt from "Goodbyes", measures 27-32. The score is written for a full orchestra and includes the following parts:

- B♭ Cl.**: Bass Clarinet, measures 27-32, mostly rests.
- Hp.**: Harp, measures 27-32, with chords in measures 29-31.
- Vln. I**: Violin I, measures 27-32, featuring a triplet in measure 27 and various melodic lines.
- Vln. II**: Violin II, measures 27-32, with melodic lines.
- Vla.**: Viola, measures 27-32, with melodic lines.
- Vc.**: Violoncello, measures 27-32, with melodic lines.
- Cb.**: Contrabass, measures 27-32, mostly rests.

The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 27 and ends at measure 32.

Example 6.3e: Excerpt from "Goodbyes", mm. 27-32; Pitches sound as written.

6 Excerpt from "Goodbyes"

*rit.* *a tempo* *rit.*

33

B♭ Cl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Example 6.3f: Excerpt from “Goodbyes”, mm. 33-38; Pitches sound as written.

Excerpt from "Goodbyes"

7

39 *a tempo* *mp* *rit.*

B♭ Cl.

Hp.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

Example 6.3g: Excerpt from “Goodbyes”, mm. 39-45; Pitches sound as written.

## Chapter 7: Personal Epilogue

Well, that brings us to the conclusion of this thesis, and I sincerely hope you found it as interesting to read as I did to write it. I believe that the examples I gave of theme manipulation and orchestral development give a good overview as to the techniques used by Randy Newman throughout what I believe is an incredible score to a great film. Obviously, there are more themes and leitmotifs than the ones that I covered here, and more examples of each of the ones that I did cover, but my goal in this thesis was not to reproduce the score to the film, but rather to peak the reader's interest, *your* interest, and hopefully inspire you to watch the film for yourself.

By this point in the writing process, I've watched *Monsters University* at least fifty times, and I have yet to get tired of it. So, whether you've seen it before, only seen *Monster's Inc.*, or haven't seen either, I encourage you to track down and watch this film for yourself again, or for the first time. The score is so robust and fits the picture perfectly—and inspiring example for film composers and an engrossing experience for non-musicians. The changing textures and types of orchestration keep the listener from getting bored, while the recurring leitmotifs and themes keep the viewer in the world the film creates—the perfect combination.

So thank you, reader, for taking the time to read through this master's thesis, and I hope it inspires you to watch the film I so deeply enjoyed writing about and analyzing.



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