

# **Trash Planet** and the **Sounds of Dancing in Space**

an analysis of Disney/PIXAR's WALL•E  
as a modern-day silent film

a Culminating Experience paper

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**by Shane Stever**

*”Out there, there's a world outside of Yonkers  
Way out there beyond this hick town, Barnaby  
There's a slick town, Barnaby  
Out there, full of shine and full of sparkle  
Close your eyes and see it glisten, Barnaby  
Listen, Barnaby...”*

*“And that is all  
That love's about  
And we'll recall when time runs out  
That it only took a moment  
To be loved a whole life long!”*

*Put on Your Sunday Clothes  
and  
It Only Takes A Moment  
from Jerry Herman's Hello, Dolly!*

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## Preface

The first time I saw Disney/Pixar's WALL•E, it struck me as a wildly original, touching movie full of life lessons, creativity, and beauty. The reason I chose to pursue a career as a film composer is so I could influence people's lives and touch people's souls through the art form of music. I believe that through the individual and combined elements of this movie, this can be accomplished.

WALL•E has much to offer its audience. The movie explores many good moral themes, has stunning visuals, and impeccable music. Perhaps its most interesting quality is its lack of dialogue. In the entire movie, there are 862 spoken words. This is a small fraction of the amount of dialogue in other films.

It is necessary then, that the film rely on other auditory sources as well as visual communication to tell the story and relay its information. Films from the Silent Films era function in this same way, but completely relying on non-verbal communication, short of the speech cards that pop up at very important moments. This idea highly motivated me to study WALL•E and its use of music.

Much of the research for this paper comes from looking at old cue sheets from silent films. However, with this research came many limitations. At the dawn of the 20th century, the technology to synchronize recorded sound, with moving picture was just being developed.<sup>1</sup> It was especially difficult to provide synchronized sound to an entire audience of people. Therefore, a live version of music was required. Typically this music was provided by a professional pianist or organist, or by the occasional ensemble or orchestra.

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1. Wierzbicki, James Eugene. *Film Music: A History*. New York: Routledge, 2009.

Film production companies would provide cue sheets with the film. Cue sheets are a list of cues in the film in order of appearance, typically supplied with timings (minutes:seconds), on-screen action/name cue, and a suggestion of music pieces by specific publishers. That is the main limitation with research for this paper - the cue music provided merely a suggestion for the music. Piano/organ players were free to change the music as they saw fit.

Therefore, because this is intended to be a research and analysis paper on a single movie and there is no solidity to what music was used for silent films, I will only be providing broad, less specific correlations between the music of WALL•E and silent films, occasionally mentioning pieces of music suggested in cue sheets tied to certain moods. My main focus in this paper will be on analyzing Thomas Newman's music in WALL•E, and how the uses of music parallel those found in silent films.

As a part of my research, I have poured over WALL•E's soundtrack along with the film, analyzed Every music cue, and created a cue sheet similar to one that might be found with a silent film, but modernized in the following ways:

- More description of the action during each cue
- Precise timing counts (beginning from the Disney Sleeping Beauty Castle Logo)
- Provide instrumentation, timbre, chord colors
- Ties between tracks and familiar themes

The cue sheet will be referenced throughout the paper.

## Brief History of PIXAR

Pixar started out as a division of Lucasfilm in 1979. They left Lucasfilm in 1986, with funding by Apple Inc. They developed their own computer generated imaging software, Renderman, which is used for all of their CGI-animated films. Disney purchased Pixar in 2006 for \$7.4 billion.<sup>2</sup>

Their first production, a short film-length animation named Luxo Jr., was released in 1986. Luxo Jr. featured three objects; two desk lamps animated as interactive live characters, and a ball. With a simple plot and no dialogue, the experimental film was made with a goal of adding life to inanimate objects. From this starting point, Pixar developed into the number one computer animation film studio today. To date, they have produced 17 full length CGI-animated feature films, including the first-Ever full length computer-animated feature-film Toy Story, in 1995. From Toy Story to WALL•E in 2008, here is a list of PIXAR's full length feature films:

- Toy Story (1995)
- A Bug's Life (1998)
- Toy Story 2 (1999)
- Monsters, Inc. (2001)
- Finding Nemo (2003)
- The Incredibles (2004)
- Cars (2006)
- Ratatouille (2007)
- WALL•E (2008)

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2. Unknown. " The History of Pixar Animation Studios." PIXAR. June 19, 2013. Accessed May 9, 2016. <http://pixar-animation.weebly.com/journal/the-history-of-pixar-animation-studios>.

## Film Synopsis

*The purpose of this synopsis is to provide clarification for the following paper. It may spoil the the movie for the readers.*

WALL•E takes place in the year 2805 A.D.. Abandoned by humans in the year 2105, the planet Earth was left in a non-livable state. We now see it covered in seemingly-endless piles of trash, pollution, toxic waste, and remnants of a past civilization that was dominated by mass consumerism and the corporation BnL (Buy `n` Large).

Wall•e, the titular protagonist, is the last robot on Earth. His duty, as other Wall•E units (**W**aste **A**llocation **L**oad **L**ifter: **E**arth class), is to clean up Earth while humans are gone. Wall•e has a curiosity for numerous objects he finds while doing his cleaning duties. One day, he comes across a plant seedling. Captivated by it's beauty, he places it in a boot and takes it back home with him to add to his vast collection of found articles.

Later on, a spaceship lands near Wall•e's location. He investigates and finds that it dropped of another robot, who is known as Eve (**E**xtraterrestrial **V**egetation **E**valuator). She begins to search the planet for vegetation; a sign that Earth's atmospheric conditions are suitable for human life again.

Eve and Wall•e meet, and he later takes Eve back to his home during a sand storm. At his home, he shows Eve his collection, and she is intrigued by the objects. The last thing Wall•e shows her is the plant. When she scans it, her programmed system shuts down along with taking the plant and hiding it inside her. Wall•e is left to care for Eve who remains unresponsive.

Some time later, the spaceship returns to Earth to collect Eve. Scared for Eve's safety, Wall•e climbs on to the side of the spaceship and hangs on as it leaves the planet. The ship arrives at and docks inside the Axiom. The Axiom is one of many ships known

as “Elite Starliners” created by BnL back in the 22nd century. It is essentially a cruise ship for outer space, made to give humans a place to stay while Earth was being cleaned.

Wall•e follows Eve around as she is transported about the Axiom.

While Wall•e is roaming around the Axiom, we get a glimpse into the lives of the passengers. It becomes clear that due to their lifestyles, they are morbidly obese. They all rely on hover chairs to transport them around the ship. On their chairs, they have a large screen taking up the entire space in front of their faces, which they are constantly using to video chat with other passengers, or do things like check the “weather” or go on virtual dates. Every bit of the Axiom is automated, from the hair dressers and makeup artists, to the food systems, all the way down to the umbrellas by the pool.

Wall•e arrives with Eve in the captain’s chambers. The ship’s autopilot, AUTO, proceeds to help the captain with what to do when an Eve unit returns from Earth positive with signs of plant life (all the while teaching him how a book functions). The plant is no longer inside Eve, and AUTO deems Eve’s memory to be faulty.

Eve and Wall•e are taken to the ship’s robot repair ward. Wall•e and Eve get into some trouble, and Eve decides it is best Wall•e returns to Earth. When sending Wall•e in a escape pod to Earth, they find out that GO-4 stole the plant and was planning on destroying it.

Eve and Wall•e attempt to take the plant back to the captain. They and the captain find out that AUTO was following orders from a message left in the 2100’s, telling all BnL Starliners that Earth was no longer suitable for life and to not return. With the help of robot and human friends, they overcome AUTO and GO-4, and Wall•e is damaged in the



process. However, the captain overcomes AUTO, switching him from autopilot to manual, and they set off to return for Earth.

By this time in the movie, Eve has strong feelings for Wall•e. When they return to Earth, she frantically tries to fix Wall•e and succeeds. To conclude, the movie establishes a final affirmation of a connection between Eve and Wall•e, and the humans learning the importance of taking care of the Earth.

## 1. Introduction

In the summer of 1994 at a small café in Richmond, California, director John Lasseter and writers Andrew Stanton, Joe Ranft, and Pete Docter sat down to have lunch. They were nearing the end of production for the first full length computer animation, *Toy Story*. Realizing the need to begin planning if they were going to make another, they imagined up several stories that would later become Pixar movies. All very successful animations, *A Bug's Life* (1998), *Monster's Inc.* (2001), and *Finding Nemo* (2003) were discussed then. The final movie to come from this meeting was Disney/Pixar's *WALL•E*.

At the time, these stories were simple character concepts brought by ideas of emotions or conflicts, and the group being comprised of skilled animators, accompanied by sketches on napkins. The first spark of imagination that brought *WALL-E* was from Andrew Stanton, asking: "What if mankind had to leave Earth and somebody forgot to turn off the last robot?"<sup>3</sup> This simple question would go to shape one of the most innovative and beautifully created computer-animated films of all time.

Pixar's first film, *Luxo Jr.*, was an experimental short film. The producers' reasoning for creating it was to see how well they could bring to life inanimate objects, and tell a story through them.<sup>4</sup> Out of Pixar's eight feature-films that came before *WALL•E*, the film that features characters closest to inanimate objects is *Cars*. In real life automobiles are completely inanimate and lifeless. However, the characters in *Cars*

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3. "Wall-E - Production Notes." Pixar Talk. June 06, 2009. Accessed May 15, 2016. <http://www.pixartalk.com/feature-films/walle/wall-e-production-notes/>.

4. *Luxo Jr. Presentation*. 2015. Pixar: 25 Years of Animation, City of Arts and Sciences, Valencia, Spain.

have faces, move and flex unnaturally to that of real cars. WALL•E's two main characters are robots, who's only expression are movement, some robot-like vocal sound effects, and their eyes, which happen to be very expressive.

WALL•E is a visually appealing film. It captures the beauty of outer space, and was a major milestone in the progression of CGI abilities. When Pixar began with Toy Story, plastic-like objects were among the very few textures animators were able to successfully replicate. On through A Bug's Life and Monster's Inc., the only standout breakthrough in texture was various types of fur and hair, in addition to some new lighting effect techniques. In Finding Nemo, Pixar artists were finally able to produce computer animations of water at a level they deemed to be acceptable. It was this point that they believed they were ready for tackling the challenges of visually recreating outer space and everything it would require.

Originally planned to be titled "Trash Planet," the film WALL•E has many prominent moral themes. These include themes of love, caring for others, and environmentalism. The depth of the moral themes taught in WALL•E is equal to the depth and quality of the music and visuals.

From the very beginning, story writer Andrew Stanton and producer John Lasseter planned how the main characters, robots Wall•e and Eve, would communicate to each other and humans. An initial brainstorming idea was to create a character "like Luxo Jr or R2D2," one that would "speak based on the way it was built."<sup>3</sup> A quote from Andrew Stanton on the planning of Wall•e's language capabilities:

*"If it's a robot that's high-tech, it's going to have a certain kind of language. If it's a robot that's low-tech, it's going to have a different kind of language. And to me, that's what placed it in a very believable universe, is that you weren't thinking about how it was going to be received by the audience. You're thinking more like a documentary filmmaker that's finding this fictitious world, and that's just how the world works."<sup>5</sup>*

At lunch every day for nearly a year and a half, the Pixar production team watched various silent film movies from artists such as Charlie Chaplin, Buster Keaton, and Harold Lloyd. What they gleaned from these silent films was very important to the creation of WALL•E; the understanding that you don't need words for emotional communication and that any emotion can be portrayed through the use of the body's movements.

Throughout the complete one hour and thirty eight minutes of the movie, there are 862 words of spoken, understandable dialogue. That is a surprisingly small amount compared to other films. WALL-E is after all, a story featuring nearly mute robots as the main characters. Below is a chart of films, each with a dialogue word count. From the given films in the chart, there is an average of about 8,245 words. WALL•E, at 862 words, is ten percent of this average.

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5. Robinson, Tasha. "Andrew Stanton." · Interview · The A.V. Club. June 26, 2008. Accessed March 15, 2016. <http://www.avclub.com/article/andrew-stanton-14263>.

Figure 1 - Films from several genres, and their word counts

Movie	Year	Word Count
Star Wars Episode VII, The Force Awakens	2015	5,257
Kung Fu Panda	2008	10,084
The Help	2011	19,171
Toy Story	1995	4,912
Minions	2015	4,240
The Jungle Book	1967	5,807

(This chart only contains the top 5 characters in each movie and their corresponding word counts)  
 Compiled from information found on <http://polygraph.cool/films/>

In the book *Music and the Silent Film: Contexts and Case Studies 1895-1924*, author Martin Miller Marks elaborates on the experience of visual media. He says film and other visual media is an art form intended to be one complete, seamless experience, compiled of three types of communication: verbal, auditory, and visual.<sup>6</sup> Like silent films, due to the lack of a verbal source of communication, the movie is left to rely on music and visual communication. In silent films, this auditory communication was provided by music alone. In modern times, because our recording and broadcasting technology is vastly superior, we have the ability to also sync non-musical sound effects and voice tracks to the picture. Even though WALL•E was made using modern technology and does feature verbal communication, the movie still relies heavily on the music to relay it's information to the audience.

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6. Marks, Martin Miller. "Preface, Chapters 1 and 2." In *Music and the Silent Film: Contexts and Case Studies, 1895-1924*. New York: Oxford University Press, 1997.

The ways that silent film music and the music in WALL•E communicate to the audience and support the picture are twofold: by enhancing the drama/action/mood, and by providing narrative information that is otherwise not present or well-communicated (usually intentional). Thomas Newman's score does this very well. He has created themes built upon melody and musical forms, magnified by repeating instrumentation. He also uses reoccurring timbres and tonalities for auditory communication. In addition to this, there are two songs from the musical *Hello, Dolly!* used as diegetic music sources. Together, these themes and textures make up a musical-color spectrum to help generate the unique universe of WALL•E and communicate to the audience the two ways silent film music does. For these reasons, WALL•E can be analyzed as a modern-day silent film.

## 2. Themes With Melody/Musical Form

### 2.1 Love/Directive Theme

One of the first major themes to appear in WALL•E is one that can be referred to as the Love/Directive theme. Aside from the two songs from *Hello, Dolly!*, to me it is the most memorable. It first appears at 15:27 when Wall•e sees Eve for the first time. At this moment in the film, this theme conveys a bittersweet feeling. Wall•e is surrounded by ugliness: trash, pollution, and horrible environmental conditions. In addition to this, he has been alone for nearly 700 years, and a large spaceship has just alarmingly landed near him, which was a very frightening experience. As he looks at Eve, he finds immense beauty in her, and is instantly attracted to the futuristic robot.

In this case as well as all other uses, the Love/Directive theme is provides narrative aspects, and functions as the main form of communication to the audience in these moments. The theme is one that is reserved solely for interactions between Wall•e and Eve, but its first appearance at 15:27, it highlights a mighty personality trait of Wall•e. He is a robot, but in this fictitious universe he has incredible purity and is able to find beauty in all things.

The textures in the Love/Directive theme include strings, light metallic percussion, airy synthesized sounds, and three textures that are commonly used across the entire soundtrack: flutes, harp, and a sampled/synthesized altered harp sound. This theme is transcribed below as found on the soundtrack album track titled *All That Love's About*.

Example 1 - Transcription of *All That Love's About*, Original Soundtrack Album, Track 24

The musical score is arranged in three systems. The first system includes Flute, Harp, and Strings. The Flute part begins with a rest, followed by a melodic line with two '(Delay effect)' markings. The Harp part plays a rhythmic accompaniment. The Strings part includes a 'pizz' (pizzicato) marking. The second system continues the Harp and Strings parts, with the Harp part ending at measure 7. The third system continues the Strings part, which includes an 'arco' (arco) marking.

The next time this theme is used is at 19:27. Eve feels threatened by Wall•e, and so her programmed reflex to pull out her weapon kicks in and she begins shooting. While Eve approaches Wall•e and determines that he is not a threat, Wall•e sees her through a cloud of smoke which creates a halo effect around her from Wall•e's perspective. This idea of seeing her only as something of beauty, or in other words only through eyes of love, is



later emphasized by the use of the song *La Vie en Rose*, or “Life Through Rose-Tinted Glasses.” (See provided cue sheet, 19:35)

The full theme provided on the soundtrack album, titled *All That Love's About*, is heard at 01:05:30. At this moment, Eve is watching her security tape. She discovers that Wall•e spent an immense amount of time and energy caring for her while she was on standby mode on Earth. At this point in the movie, Eve already cares for Wall•e. The use of this song, along with her actions/expressions, communicates that her feelings for Wall•e are growing deeper, and that she is becoming more aware of his feelings for her.

At the time 01:14:49, the Love/Directive theme once again appears. This instance, combined with the visuals, best illustrates the deeper meaning it is used for in the film. The word directive is spoken by Eve and Wall•e several times. It is a word that they found they both understood between them, and they use to refer to their mission, their goal, or their life's purpose. At 01:14:49, Eve has rejected her old priority of finding and delivering the plant, and has adopted Wall•e as her new one. When the Love/Directive theme is played, it is communicating to the audience that Wall•e or Eve's programmed directive is being altered. When the movie concludes, the main priority in life for both of them is to care for one another.

## 2.2 Humanity/Connection Theme

Two main topics addressed in the film WALL•E are humanity and the importance of human traits, and our connection to our world and each other. By the end of the story, Wall•e has brought humanity back, not just to a world that was abandoned by humans, but to humans themselves. There is a clear lack of human traits in the passengers on the

Axiom. Some of these traits are love, care, responsibility, work ethic, devotion, just to name a few. Wall•e's personality and choices set in motion events that reintroduce these traits to the passengers.

Musically, this is represented by a unique sounding theme found several places in the film. The sound is slightly quirky, and has the familiar texture of a harp, occasional flutes, and swelling string chords. This sound is a staple in the musical world Thomas Newman has created.

Example 2 - Transcription of *No Splashing No Diving*, Original Soundtrack Album, Track 23

The image displays a musical score for the track "No Splashing No Diving" from the original soundtrack album, Track 23. The score is arranged in three systems. The first system includes parts for Flute, Harp, and Synth (Choir oohs). The second system includes parts for Flute (Fl.), Harp (Hp.), and Strings. The third system continues the Strings part. The music is in 3/4 time and features a distinctive, quirky sound with a harp-like texture, occasional flutes, and swelling string chords. The score includes various musical notations such as notes, rests, and dynamic markings.

The first time this theme appears is at 24:36, where Wall•e is showing Eve his collection of items he has found while cleaning up Earth. The music is providing a wonderful background to the picture and enhancing the mood. Also, because Eve and Wall•e can not say what they are thinking, it is also helping to communicate that she is learning more about him and his life.

The next major moments the Humanity/Connection music theme is heard are linked to Wall•e and his feelings of wanting to be around Eve. At 49:10 he appears love-stricken and unaware of his surroundings as he gazes at Eve. At 56:45, Wall•e refuses to leave Eve's side. Both are communicating to the audience that Wall•e has found a connection with Eve.

The last and most important spot the Humanity/Connection music theme appears is with John and Mary. After they met unexpectedly due to Eve and Wall•e, they abandoned their habits of being glued to their hover chair screens, and instead find joy in spending real time together. This occurrence of the theme is from the 23rd track of the soundtrack album, titled *No Splashing No Diving*.

Although this theme is odd and quirky, it well represents one of the major moral themes found in WALL•E: Real, live human connection is far more important and beneficial than the alternatives, and humanity should not be take for granted. In each instance of this theme, it is used as a tool to both enhance the action on screen, and provide narrative information through non-verbal means.

## 2.3 Plant/Epiphany Motif

In silent films, a commonly suggested way to tie the film and its music together in addition to providing information to the audience was by using shorter, reoccurring themes. In musical terms, this is known as a leitmotif. This was most likely seen as a way to represent an idea or a specific character in the film, and is still very common today in all forms of music composition.

An example of the use of leitmotifs in silent films can be found on the cue sheet for Charlie Chaplain's *The Gold Rush*. Several reoccurring music cues include *On The Trail* (Ferde Grofé), *Loch Lomond* (traditional Scottish folk song), and a "Love Theme" composed by Johannes Brahms, but arranged by Chaplin. Shown by the timing of each cue, as well as the recorded soundtrack for the film,<sup>7</sup> the themes were short, and at times only lasted several seconds.

A leitmotif found in WALL•E is one I call the Plant/Epiphany motif. It occurs nearly every time the seedling appears on the screen as a narrative center of focus. It is first heard at time stamp 11:47 when Wall•e discovers the plant in an old refrigerator. This instance can be found on the album attached to the track titled *Wall•e*. (Track 3, 1:23)

Example 3 - Transcription of *Wall•e*, Original Soundtrack Album, Track 3, 1:30

The image shows a musical score for two instruments: Flute and Strings. The Flute part is written on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a 'Rubato' marking. The melody consists of several notes, including a B-flat, followed by a series of notes and rests, and ends with a B-flat. The Strings part is written on a bass clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of a series of chords and rests, with a prominent harmonic line in the lower register.

7. Charlie Chaplin. *Charlie Chaplin - The Gold Rush (Full Soundtrack)*. Recorded March 16, 2015. Roy Export SAS, 2015. Accessed June 28, 2016. <https://itunes.apple.com/album/gold-rush-original-motion/id978049671>.

The important epiphany related to the name of the theme happens in the film at time stamp 01:06:51. Captain McCrea spends some time studying about Earth and related knowledge that was lost over the Axiom's 700 years in outer space. When he notices the seedling is wilting, he applies his new knowledge by giving it water. This prompts him to say "There you go little guy. You came a long way for a drink of water. Just needed someone to look after you, that's all." At this moment, he pauses and realizes that it is important for him and his passengers to "want to live" and not just "survive," as he says later in the movie to AUTO. It is important they fight for the opportunity to return home to Earth, as it is their proper home and it needs to be cared for.

#### 2.4 Cooky Robots, and Dancing in Space

There are two themes that stick out to me that do not function quite the same as the others that have been analyzed. The role of these themes is almost purely to help set the mood of the environment seen on the screen. This function falls under the category of enhancing the on-screen drama, action, or mood.

One of these themes sets a personality for some of the robots on the Axiom and the mood of some of the scenes that feature them. It can first be found at 51:45, which is track 16 on the album titled *Repair Ward*. The instrumentation/texture is comprised of pizzicato strings and a groovy flute duet, with some occasional piano, percussion, and synthesizer effects. Notes for the use of this theme can be found on the cue sheet at 51:45 and 01:06:06.

Example 4 - Transcription of theme found on *Repair Ward*, Original Soundtrack Album, Track 16

The musical score is written for Flute and Strings in 4/4 time, with a tempo of 110. The Flute part (top staff) begins with a triplet of eighth notes, followed by a series of chords and eighth notes, with several triplet markings. The Strings part (bottom staff) features a rhythmic accompaniment with a 'pizz' (pizzicato) marking and several triplet markings. The key signature has two flats (B-flat and E-flat).

The other prominent theme that functions merely to create a mood is titled *Define Dancing* on the album. It appears first after Eve shows up on Earth and she flies around, and a second time when Wall•e and Eve are enjoying a fight around the outside of the Axiom, portrayed similar to a dance duet. This theme once again utilizes the familiar combination of harp, synthesizer keyboard/pluck sounds, and sweeping strings. It adds elements of beauty and grace to the already-stunning visuals. Due to the length of this theme and its textures, it is difficult to squeeze into a brief transcription, and is therefore more practical to direct the reader to the film or soundtrack.

### 3. Timbre, Tonality, and Rhythm

Use of timbre and tonality in film music is not unique to WALL•E. It is a common technique found in all film music, and is preferred in order to compliment the flavor of the film. However, it is more prominent and more important to an audience watching WALL•E because of the movie's intentional scarcity of dialogue. In the music that spans the hour and thirty minute film, there are vast amounts of musical moments that can be linked by timbre, tonality, and rhythm, and how these elements are used to enhance drama, action, and/or mood.

One strong use of timbre, tonality, and rhythm is found at 35:10, or in the track *The Axiom* at 1:29. The use of brass is the highlight of this moment and others tied to it. It features similar tonality to *Sprach Zarathustra*, by Richard Strauss. Please refer to the cue sheet to see the moments that tie to this spot. These places in the music give the visuals a feeling of power, size, and control.

The music in WALL•E quite often features a snare drum. There are several cases where the rhythms used are exactly the same and the music is related in context of what is going on. However, what is more instructing is that the use of the snare drum always has the same rhythm style, as far as I could find. The rhythms are comprised of sets of notes leading up to a final hit, and a large pause. A more musical explanation for this would be pickup notes, which usually come in sets of 2 or 4, and typically lead to a downbeat. This texture and rhythm come in times where the on-screen action is quick, and the featured character is on some sort of mission. Examples of these snare drum figures are:

- 32:27 - Wall•e is navigating barriers and junk on the ground while chasing after Eve
- 01:10:05 - Captain McCrea verbally stands up to AUTO, saying “I’m the captain...”
- 01:15:38 - Eve explosively begins her mission to take Wall•e to Earth and fix him
- 01:15:58 - SECUR-T robot is pacing the halls looking for Wall•e and Eve

Some of the many other commonly used timbres and rhythms used in the music of WALL•E are: orchestra hits, quick patterns with guitars or synthesized pluck sounds, blurry strings and string tremolos, and many uses of airy synthesizer patches. For a more comprehensive list, please refer to the cue sheet.

#### **4. *Hello, Dolly!***

Song-scoring is an alternative method of communicating with the audience, where songs with lyrics and a relative point are used. The song *La Vie en Rose* and its use was previously discussed in section two. The other two songs used as song-scoring in WALL•E are *Put On Your Sunday Clothes* and *It Only Takes a Moment* from Jerry Herman’s musical *Hello, Dolly!*

The choice to use songs from *Hello, Dolly!* was one by Andrew Stanton. He wanted the feel of an old fashion song to be used juxtaposed with outer space. The entire production team, as well as Jerry Herman were very please with how well the choice worked. In fact, Herman was brought to tears when he first saw the film and how his songs were used. *“My eyes were really wet at both the opening and the closing of the film, and just the wonderful way those songs were used to make [Wall•e] more human,” Herman said. `That's really what they did.`”*



The two songs play very well to the moral themes found in WALL•E, and actually become a major source of communicating these themes. When the movie begins, the first thing we hear is the first line of *Put On Your Sunday Clothes*. This first instance is used ironically. Key words of the song include: outside, beyond, slick, shine and glisten. However, when the film opens up, we get our first glimpse of Earth and the extremely polluted state it was left in. Throughout the rest of the film, it is used to represent the longing that Wall•e and other characters have for something better and more beautiful, when in reality the happiness they will find comes from returning to Earth.

*It Only Takes A Moment* is used to support two overarching themes in WALL•E. The first is an exterior function, used to represent Eve and Wall•e falling in love, and how a simple gesture from one person to another, in this case holding hands, can communicate large amounts of love and care. The love felt between Wall•e and Eve and the notion that “it only takes a moment to be loved a whole life long” represented by this song, is a deeper metaphor which is the second and more important function of this song. It communicates to the audience that caring for our fellow humans as well as the environment is extremely important, but can be done in simple ways.

## **5. Conclusion**

The process of analyzing the film WALL•E and Thomas Newman’s score was enjoyable. When I look back on my work and the time I spent doing the film analysis and think of things I might do differently, the foremost thing that comes to mind is the amount of time I spent on the research. The depth at which Newman’s music in the movie

WALL•E is able to be analyzed is astonishing. There are many more connections to be made between different moments in the soundtrack.

I have analyzed WALL•E from a perspective that it is a modern silent film, but there is an extensive amount of research left to be done on this subject. The next layer of depth in the research would be to compare cues in WALL•E to suggested cues in various silent films. I would choose several silent films based on varying film lengths, production years, and genres. Then I would pour through the accompanying cue sheets a dozen or more cues that stand out to me as useful for this project. The best way would be to choose a variety of moods and lengths. The final step would be to compare moments in WALL•E that have similar narrative and mood content. The best way to go about this would probably be to come from both directions when finding cues that match up. I would find similar cues by looking for ones in silent films that seem to correspond to moments in WALL•E, and also find cues in WALL•E that seem to correspond with cues in silent films. Searching from both directions would ensure having a pool of matching cues that would be adequate for the research.

Aside from the limitations on research of this topic, the research I was able to do for this analysis was beneficial to me and this paper. I have gained valuable knowledge on scoring for films, including learning new approaches to composing music for a variety of moods and narrative moments. After doing the necessary research and completing this analysis, it is far clearer to me how important Thomas Newman's score is to the movie, and how well it communicates to the audience. WALL•E certainly is a modern-day example of a silent film.

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## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
0:46 (Open)	<i>Put On Your Sunday Clothes</i>	Credits, intro to space	Broadway musical style  Big and grand. Opening/intro sounding	First instance of theme - from musical. “Out there There’s a <b>world outside</b> of Yonkers Way out there <b>beyond</b> this <b>hick town</b> , Barnaby There’s a <b>slick town</b> , Barnbaby Out there Full of <b>shine</b> and full of <b>sparkle</b> Close your eyes and see it <b>glisten</b> , Barnaby” Lyrics match what we see in space, and a direct contrast (musically, visually, lyrical) to our first sight of planet earth.
1:15	<i>Put On Your Sunday Clothes</i>  1:51-2:00 Fade out	Zoom in to first sight of planet earth. Filthy and surrounded in trash. Moving further, we see cities and valleys highly polluted and covered in mounds and “sky scrapers” of trash.	Quicker, exciting	
2:08	<i>Put On Your Sunday Clothes</i> (Wall•e’s recorder)	First view of Wall•e. Diegetic music, coming from Wall•e.		<i>Put On Your Sunday Clothes</i> loaded on to his hard drive.
3:22	<i>2185 AD</i>	Begins when Wall•e turns to leave for home. Zoom out to what he worked on that day.	Synth - Airy sound Strings mimic this sound  Harp arpeggios  Continuing synth sounds, weave in and out of orchestra  Larger parts - Brass swells	Not the first time we see the “trash planet,” but the first time the music reflects the feeling of it. <b>Musical feelings:</b> Large, empty, expanse, depressing, lonely, forgotten.
4:29	↑ <i>Continued</i> ↑	Wall•e notices his treads are causing his cockroach friend to have a rough ride, so he pulls newer ones off of a “deceased “ robot he passes by. <b>Original theme continues after this. (use of tritones?)</b>		Brief moment of care for the cockroach reflected in the music, then a chord that expresses a feeling of despair for deceased robots around him.

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
5:00	<i>2185 A.D.</i>	Advertisement on screen for BnL Starliners  "Because at BnL, space is the final frontier"	Combinations of woodwinds with string pads. Still in eerie tonalities. (music turned WAY down)	Main chords of theme, but bass heavy, highlight the first introduction to the explanation behind the absence of humans and animal life.
6:08	↑ <i>Continued</i> ↑	Wall•e shows us his home for the first time.	Celeste, sound design (twinkly, metals, etc), string and brass swells <i>The Axiom</i>	<b>Musical feelings:</b> childlike, innocent, calm, happy <i>The Axiom</i>
6:47	<i>Put On Your Sunday Clothes</i> (Diegetic)	Wall•e watches tape while cleaning his home (Diegetic)		
7:34	<i>It Only Takes a Moment</i> (Diegetic)	Notices holding hands for the first time from the Hello, Dolly! tape (Diegetic)		Love theme - longing to be loved, to have someone. Later introduces drive for affection between Wall•e and EVE
8:14	<i>It Only Takes a Moment</i> "and that is all that love's about..."	Wall•e notices stars in the sky. (Diegetic)		Recognizes the stars as something beautiful, so he plays his recording from Hello, Dolly!
10:14	<i>Wall•e</i>	Typical day at work	English horn solo Lots of string pizz Light percussion/sound design Whistle sounds	Typical day at work
11:30	↑ <i>Continued</i> ↑	Opening refrigerator	Bass, lighter texture of synths and string pads, percussion	Anticipation
11:47	↑ <i>Continued</i> ↑	Finds plant	String pads, solo flute	Wonder, discovery, importance of nature 🌱
12:17	<i>The Spaceship</i>	Sees laser	Strings, bassoon	Suspense
12:48	↑ <i>Continued</i> ↑	Runs after laser	Bass synths, percussion, full orchestra (mostly brass), quick	Chase
12:58	↑ <i>Continued</i> ↑	We see the rest of the lasers, large shots.	Strings, brass stabs	Suspense
15:27	<i>NOT ON ALBUM</i>	Sees Eve for the first time	Synth, harp, <b>flutes (low)</b> (significance?). Then strings + harp	Love, Directive ❤️
16:41	<i>Eve</i>	Eve sees the spaceship leave earth. We see her personality for the first time. Eve flies	Strings Harp + electric piano Bass, various percussion toys	Theme: Same as <i>Define Dancing</i> 🌟

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
17:01	↑ <i>Continued</i> ↑	Wide shot: Eve accelerates (sonic boom), then we see her make large maneuvers.	Strings Harp + electric piano Bass, various percussion toys	Theme: Same as <i>Define Dancing</i>  Tied to “It Only Takes a Moment”?
17:57	<i>NOT ON ALBUM</i>	Eve searching for the plant; just shot at Wall•e.	Basses (+synth) Flutes - tritones Strings	Not sure why the haunting theme happens. Maybe because Eve is now serious, and/or has a laser? Maybe because she is discovering stuff? Similar to <i>The Map Room: Dawn</i> from Raiders.
18:36	<i>NOT ON ALBUM</i>	Cockroach goes to discover Eve.	Harp + twinkly stuff, string pizz’s	Find similarity with other cue’s textures
19:17	<i>NOT ON ALBUM</i>	Wall•e meets Eve, sees here through a cloud of smoke; “halo effect”	Hint at “Define Dancing”, + Flute SAME AS 15:27	SAME AS 15:27 ❤️
19:35	<i>La Vie en Rose</i>	Montage of Wall•e following Eve around.	Edith Piaf, 1945 (French) English version - Louie Armstrong	"Life Through Rose-Tinted Glasses"  Hold me close and hold me fast The magic spell you cast When you kiss me, heaven sighs And though I close my eyes When you press me to your heart I'm in a world apart A world where roses bloom And when you speak, angels, sing from above Everyday words seem To turn into love songs Give your heart and soul to me And life will always be La vie en rose
21:10	<i>NOT LISTED</i>	Back to searching	Basses (+synth) Flutes - tritones Strings	Return of 17:57
23:34	<i>NOT LISTED</i>	Dust storm approaches	Strings, brass (trumpet)	Nothing very significant
23:55	↑ <i>Continued</i> ↑	Eve sees Wall•e’s home	Strings, harp	
24:36	<i>Bubble Wrap</i>	Wall•e shows Eve his collection of nifty things	Synth, harp, <b>flutes (low)</b> . Then strings + harp	Quirky, connection, learning 🌍

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
25:05	<i>Bubble Wrap</i>	Eve makes light bulb glow		Briefly highlights her ability to give things electricity. (narratively symbolic of giving love) Chord of Dancing Theme
25:34	<i>Put On Your Sunday Clothes</i> (Diegetic)	Wall•e fixes tape, then teaches Eve how to dance, etc. (Diegetic)		
26:29	<i>Eye Surgery</i>	Wall•e has to fix his eye after Eve accidentally smashes him into the ceiling.	Strings, 2 harps, some sort of guitar-like string instrument.	
27:17	<i>It Only Takes a Moment</i> (Diegetic)	Eve lights a Zippo lighter (Diegetic)		Tied to “Define Dancing”?
28:33	<i>Worry Wait</i>	Eve scans plant. Lock down to contain plant.  Worries about Eve.	Full orchestra ?????????????????? Drums + bass pizz  String tremolos	
29:16	↑ <i>Continued</i> ↑	Brings Eve outside	String pads/tremolos Eerie flute-like instrument (bass flute)	
29:50	<i>First Date</i>	Montage; takes Eve on “dates” Various locations, some cliché	Guitars, strings, vocal “bah bah’s” jazz flute, piano, latin percussion	
31:35	<i>Eve Retrieve</i>	Wall•e gives up on spending time with Eve; sets out on another gloomy day at work	Same as <i>2185 AD</i>  Check harmonic motion	<i>2185 AD</i> reprise
31:51	↑ <i>Continued</i> ↑	Slows on picking up trash, thinks of EVE (audience knows this because he pulls out lighter	Brass enters, takes over chords	
32:02	↑ <i>Continued</i> ↑	Lighter goes out, winds picks up, Wall•e sees the Axiom	Brass, synths, reverse piano	Tension builds
32:19	↑ <i>Continued</i> ↑	Axiom comes into view	Brass and bass off beats, strings	
32:27	↑ <i>Continued</i> ↑	Navigating barriers, junk on the ground. Racing to the Axiom	Quick march, march texture. Brass themes layering, percussion, bass. Common snare drum theme	

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
32:46	↑ <i>Continued</i> ↑	Takes the time to tell the cockroach to stay behind	Major-ish, brass	Shows WALL•E cares for the cockroach.
32:55	↑ <i>Continued</i> ↑	EVE being packed into Axiom (machinery)	String, adding layers	
33:05	↑ <i>Continued</i> ↑	Axiom taking off, Wall•e clinging on to the side	Brass fanfare, string underlay	Connection to other Axiom cues?
33:45	<i>The Axiom</i>	Wall•e sees outer space for the first time	Keyboard, string tremolo, flute	Light, semi sad (comparing clean outer space to dirty Earth)
34:05	↑ <i>Continued</i> ↑	Seeing for the first time: Moon, Nebula, galaxy, comet trails, etc.	Strings	Grand, sweeping, beautiful
35:10	↑ <i>Continued</i> ↑	Axiom comes into view Approaches Axiom	Suspense: string pads Axiom: Brass fanfare	Large
36:10	<i>Foreign Contaminant</i>	Axiom ship bay, machines working: cleaning, analyzing, etc. Introduction of new robots (later developed to understand their individual personalities)	Guitar/plucked string instruments (multiple layers) Electronic bass, percussion Guitar effects, woodwinds + effects	Busy, strange
37:14	<i>PAUSE</i>  <i>Foreign Contaminant track 0:43-1:23 deleted from movie or inaudible in mix.</i>	M-O (“Mole”) (cleaning robot) sees Wall•e for the first time	(no music)	
37:59	<i>Foreign Contaminant</i> (1:24)	GO-4 (“Gofer”) scans EVE and finds that she is carrying a plant growth	Strikes + Brass	Alarming
38:05	↑ <i>Continued</i> ↑	EVE is carted away as alarm continues	Rhythm (strings + perc. and bass) Slow flourishes (Strings, WW’s)	Motion, nervousness
38:24	↑ <i>Continued</i> ↑	Wall•e leaves the room going after the cart holding EVE. M-O sees a lot of dirt	String tremolo Bassoon	Motion stops Goofiness, silly, suspense
38:44	Snippet of <i>Repair Ward</i> or <i>M-O</i> (May not be in the album) Lasts only 10-12 seconds, and disappears in to hallway noise	M-O discovers he can hop off of the set track. Begins to clean up the mess Wall•e left behind.	String pizz (low ranges)	Groovy. Represents the rhythm of everyday life for the robots being broken, and introduces a feeling of discovery and breaking the norm.



## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
39:27	Reprise of <i>"Foreign Contaminant"</i>	Wall•e's chase continues in to the halls of the Axiom and into the first sightings of humans.	Same as <i>"Foreign Contaminant"</i>	Hustle and bustle of robots.
39:31	NOTE: FIRST HUMAN DIALOGUE IN THE MOVIE			
39:48	<i>72 Degrees and Sunny</i>	Shows us the everyday life of humans on the Axiom.	Guitars, plucked sounds, bass, synths, with supporting strings	Music has the same general feel the whole time, except when Wall•e is mentioning EVE or continuing to follow her. Creates sarcastic humor around the lifestyle of the humans on the Axiom. Intrigue, curiosity, real human aspects introduced to Axiom from a robot.
42:06	↑ <i>Continued</i> ↑	Mary, a passenger, seems to experience the views of the Axiom for the first time	Airy flute, bass drone	Open, large, undiscovered
42:14	↑ <i>Continued</i> ↑	Wall•e introduces himself to Mary.	Original texture	More intrigue, curiosity, real human aspects introduced to the world of the Axiom.
43:10	<i>Typing Bot</i>	Wall•e brings cart to the typing bot; shows him how to wave.	String pizz, synths, bass, light percussion toys.	Reprise of <i>"Wall•e."</i> More electronic-influenced (maybe to represent the typing bot's nature. Represents the typical day at work for the robot, but which is broken by outside influences (Wall•e).
43:35	↑ <i>Continued</i> ↑	Elevator opens up in to captain's quarters.	Strings, sliding dissonances	Something new, not quite right, dark.
44:06	<i>NOT ON ALBUM</i>	A first look around the captain's quarters. We see new technology as well as a history of previous captains from 2105-2775.		Emphasizes feelings behind the generational weight gain of the captains over 670 years (representing all Axiom passengers)
44:22	<i>Put On Your Sunday Clothes</i> (Wall•e's recorder)	Captain wakes up (Diegetic)		Ironic use, dissonance between good music and bad lifestyle
44:59	<i>Blue Danube Waltz</i> (Diegetic)	Captain enters cockpit, drinks morning coffee. (Diegetic)		Fits as a good choice for morning "wake up" music. Portrays a happy captain.
45:45	<i>Septuacentennial</i>	Captain angry for not being woken up for morning announcements, makes morning announcements.	Similar to <i>"EVE Retrieve"</i> Percussion, brass hits and fanfare, string/WW runs	Quickness, statement.

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
46:41	<i>NOT ON ALBUM</i>	“What’s that flashing button?” Captain learns of EVE’s positive return.	Strings, flute	Suspense, something new, hint to plant theme γ
47:10	<i>NOT ON ALBUM</i>	Captain pushes button; triggers alarm sequence	Timpani	Alarm
47:20	<i>NOT ON ALBUM</i>	Video recording: President of BnL congratulates the captain. Announces it is safe to return to Earth.	Strings, harp	“2185 AD” theme
49:10	<i>NOT ON ALBUM</i>	“Love-stricken” gaze over Wall•e as he stares at EVE talking to Captain	Same as “Bubble Wrap”	Same as “Bubble Wrap” 🌐
49:23-50:41	<i>NOT ON ALBUM</i>	Captain relaying instructions to check for plant life on EVE.	Similar to “Gopher” and “Septuacentennial” Brass, string pads/rhythms, runs	Similar to “Gopher” and “Septuacentennial” Quick, create introduction to suspense. Statements.
51:54	<i>Repair Ward</i>	Cuts back to M-O still cleaning the halls. Then shows Wall•e and EVE enter the robot repair ward.	String pizz (low ranges) 2 flutes, airy synths, piano	Similar to “M-O” He himself begins to cause chaos. Funky, odd, quirky. Humanized robots.
54:30	<i>NOT ON ALBUM</i>	Wall•e accidentally frees all the malfunctioning robots when trying to free EVE.	Same as “Rogue Robots” Rhythmic, quick march, hits.	Same as “Rogue Robots”
56:45	<i>NOT ON ALBUM</i>	Wall•e refuses to get on the escape pod so he can stay with EVE	Same as “Bubble Wrap”	Same as “Bubble Wrap” 🌐
57:58	<i>Gopher</i>	Gopher enters the room where EVE and Wall•e are hiding.	Strings, rhythmic harp/plucked synth Brass statements	Nervousness, hiding.
57:51	<i>WALL•E’s Pod Adventure</i>	Wall•e gets trapped on an escape pod with plant that is set to self destruct by GO-4.	Nasally brass, blurry rhythmic strings.	Danger, quick action.
59:33	<i>NOT ON ALBUM</i>	Wall•e rescued the plant!	Strings, then Sparkly, full orchestra, glock., cymbal	Suspense (familiar tonality), then celebratory

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
59:50	<i>Define Dancing</i>	EVE “kisses” Wall•e with a spark.	Intro - harp	Big and beautiful. Sweeping, in love, dancing. 🌟
01:00:01	↑ <i>Continued</i> ↑	They begin dancing in space	Familiar pluck sound, electric bass, twinkly percussion	🌟
01:00:19	↑ <i>Continued</i> ↑	Wide shot - EVE and Wall•e weaving spiraling, flying around ship’s propellers	String chords, then back to textures	Grand, dancing, love 🌟
01:00:34	↑ <i>Continued</i> ↑	Wall•e and EVE enjoying the dancing (audio cues). Transition to Mary and John meeting	Melodic strings	Beauty, wonder, love, human connection 🌟
01:00:48	↑ <i>Continued</i> ↑	Mary sees Wall•e and EVE. John runs into Mary’s chair. They meet.	Repeating descending lines, synthesized/electronic piano	Wall•e and EVE bring love, life, and lost human qualities back to the Axiom.
01:01:10	↑ <i>Continued</i> ↑	Transition to AUTO turing the ship to nighttime.	Minor mode.	Foreshadowing on AUTO Dependency on electronics
01:01:18	↑ <i>Continued</i> ↑	Ship becomes night. We see the captain studying about Earth in his quarters.	String chords.	Happy, optimistic, beauty of Earth
01:01:40	↑ <i>Continued</i> ↑	Captain asks computer to “Define Dancing,” then back to EVE and Wall•e dancing in space.	Combination of previous material, climax and resolution.	
01:02:19	<i>No Splashing No Diving</i>	John and Mary are shown playing in a pool, and getting to know each other. Possibly the first real, face-to-face date on the Axiom in centuries.	Same as <i>Bubble Wrap</i>	Connection, human affection. Same as <i>Bubble Wrap</i> 🌍
01:02:36	↑ <i>Continued</i> ↑	EVE and Wall•e on a mission to deliver the plant.	Guitar rhythm over the same string chords	Sneaky, hiding, mixed with love and affection.
01:03:41	<i>NOT ON ALBUM</i>	EVE shows up with plant	Full orchestra, build, major resolution	Heroic
01:03:45	<i>NOT ON ALBUM</i>	Captain sees plant	String pads, solo flute	Wonder, discovery, importance of nature 🌿
01:04:00	<i>NOT ON ALBUM</i>	Captain McCrea wants to see what Earth looks like. He sees the pollution and lack of beauty he expected from his previous researched	Clusters, brass and strings	Tension, doom, gloom, pollution

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
01:05:30	<i>All That Love's About</i>	EVE watches her security tape and discovers Wall•e's care for her while she was on standby mode on Earth.	Harp, synth keyboard Flutes Strings	Meaningful, love, care ❤️
01:06:06	<i>M-O</i>	Wall•e runs off to find EVE	Pizz. strings, flute duo, various synth effects	Funky, odd, quirky. Humanized robots. OCD robot.
01:06:28	↑ <i>Continued</i> ↑	M-O hops off of a transport vehicle and begins cleaning up Wall•e's track marks	Add percussion and piano	
01:06:51	<i>NOT ON ALBUM</i> Same as 46:41	Captain has an epiphany about taking care of Earth	String tremolo, flute Same as 46:41	Realization, breakthrough in understanding. Environmentalism. 🌱
01:07:10	<i>NOT ON ALBUM</i>	Captain calls AUTO down to his quarters. Says he wants to fire up holo-detector	Tense string pads, timpani/ synthesized percussive sounds	Tension
01:07:41	<i>NOT ON ALBUM</i>	AUTO attempts to take the plant from the Captain	String tremolos, hard attacks	
01:08:07	<i>Directive A-113</i>	AUTO shows Captain McCrea footage of the BnL CEO declaring Earth unfit for life.	Deep synth, familiar synth keyboard, harp Similar to 2815 A.D.	Sad, depressing Similar to 2815 A.D.
01:08:52	↑ <i>Continued</i> ↑	CEO initiates A113, "Do not return to Earth	Build strings	
01:10:05	↑ <i>Continued</i> ↑	"I'm the captain of the Axiom. We are going home today."	Brass fanfare, snare drum (The Axiom)	Courage
01:10:16	<i>Mutiny!</i>	AUTO calls GO-4 to take plant	Guitar plucks, trumpets, percussion	Mutiny, tension
01:10:37	↑ <i>Continued</i> ↑	GO-4 throws plant in trash, Wall•e shows up with plant....	Various Mickey-Mousing	Hits, flute flourishes, etc
01:10:58	↑ <i>Continued</i> ↑	Commotion to save plant from AUTO and GO-4	March-like strings, snare, brass Similar to <i>Rogue Robots</i>	Rushing, adrenaline
01:10:10	↑ <i>Continued</i> ↑	AUTO shocks Wall•e	Brass and strings, hold notes	Heavy, scary
01:12:22	<i>NOT ON ALBUM</i>	WALL•A units picking up trash with EVE and Wall•e in it. Trash moved to airlock disposal	Orchestras hits, string tremolos	Danger, build tension

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
01:13:01	<i>NOT ON ALBUM</i>	EVE breaks free of trash, M-O shows up to help	Same as 32:27 of <i>Eve Retrieve</i>	
01:13:49	<i>Fixing WALL•E</i>	EVE and M-O attempt to fix Wall•e. Wall•e is badly damaged.	Celeste, string harmonics, airy synths	Sorrow, delicate, care.
01:14:14	↑ <i>Continued</i> ↑	M-O and Wall•e become friends	Add string chords	Friendship, trust
01:14:49	↑ <i>Continued</i> ↑	EVE rejects her directive and adopts Wall•e as her new directive.	<i>All That Love's About</i> theme and texture	Directive, caring for the right things ❤️
01:15:21	↑ <i>Continued</i> ↑	Wall•e gives plant to EVE	Strings, flute	🌱
01:15:38	↑ <i>Continued</i> ↑	EVE connects plant with Earth and fixing Wall•e	Rhythmic bass, hits, march (snare)	On a mission
01:15:50	↑ <i>Continued</i> ↑	EVE blasts hole in roof	Brass fanfare	Triumphant, heroic
01:15:55	<i>Rogue Robots</i>	SECUR-T robot unit looking for EVE and Wall•e	Snare, string rhythm,	
01:16:00	↑ <i>Continued</i> ↑	"Wrong"	String tremolo	Suspense
01:16:12	↑ <i>Continued</i> ↑	EVE bursts out with Wall•e	Similar to fanfare in <i>The Axiom</i>	Taking charge
01:16:22	↑ <i>Continued</i> ↑	EVE "Let's go"	String rhythms	
01:16:26	↑ <i>Continued</i> ↑ <b>PLUS</b> <i>Put On Your Sunday Clothes</i>	A robot gives the idea to Wall•e to call other robots with his recorded song (Diegetic)		
01:17:58	<i>NOT ON ALBUM</i>	Mass of SECUR-T units show up	Orchestras hits, string tremolos	Danger
01:19:18	<i>March of the Gels</i>	Captain McCrea wakes the entire ship and sets the ship to a mode where all passengers gather in Lido deck.	String hits, rhythmic synth/guitars Same as <i>72 Degrees and Sunny</i>	Action, but exciting/happy
01:19:57	↑ <i>Continued</i> ↑	Holo-detector is opened	Choir ahh's	Grand, revealing
01:20:08	<i>Tilt</i>	Captain announces struggle to entire ship on screen, EVE races to Holo-detector	Snare + percussion, brass hits/ rhythms, string tremolos, runs.	Suspense, drama, Micky-mousing

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
01:20:33	↑ <i>Continued</i> ↑	Ship tilts	Steady hits (low register), brass rhythms	
01:21:50	↑ <i>Continued</i> ↑	Wall•e attempts to hold open holo-detector	Choir, string tremolos, blurry synths	Suspense, heroic, hint at directive theme ❤️
01:22:07	<i>NOT ON ALBUM</i> <i>Sprach Zarathustra</i>	Captain stands up to AUTO, turns off autopilot	Recorded: Sprach Zarathustra	Heroic, courage Ties well into brass fanfare and percussion
01:22:56	<i>The Holo-Detector</i>	Captain turns off autopilot mode, takes control of ship	Strings, brass fanfares	Celebratory
01:23:04	↑ <i>Continued</i> ↑	EVE trying to rescue Wall•e from holo-detector.	String tremolos, flute	Hint to Plant /Earth Theme 🌱
01:23:20	↑ <i>Continued</i> ↑	M-O finds plant, robots and humans work together to save Wall•e and place plant in holo-detector	Snare, building (strings, brass)	
01:23:32	<i>NOT ON ALBUM</i>	Holo-detector reads plant. Ship instead worries about Wall•e	String tremolo, chords.	Some chords from <i>The Axiom</i> . Worry, grand, space.
01:24:01	<i>Hyperjump</i>	Ship takes hyperjump	Brass hits, then familiar brass rhythms. Tonality from the end of <i>The Axiom</i>	Big, exciting
01:24:36	↑ <i>Continued</i> ↑	The Axiom landing on Earth	Similar to <i>The Axiom</i>	
01:25:30	<i>Desperate Eve</i>	EVE and robots rush to save Wall•e after landing	Same orchestration found in <i>Sorcerers Apprentice</i> (String tremolos, quick runs, muted brass)	Tension, waiting, rushing
01:25:47	↑ <i>Continued</i> ↑	EVE fixing Wall•e very quickly	Guitar plucks, keyboards, percussion	Hint at other themes and textures, worrying
01:26:40	<i>Static</i>	Just repaired, Wall•e wakes up, but is not himself. Does not remember EVE.	String pads, woodwinds (help from keyboard) Same as <i>Fixing Wall•e</i>	Waiting, emptiness Same as <i>Fixing Wall•e</i>
01:26:52	↑ <i>Continued</i> ↑	EVE does familiar hand gesture, and other techniques to get Wall•e to remember who he was	Same as <i>Fixing WALL•E</i> Add in strings to increase sadness	Sadness, longing

## Modernized Cue Sheet for WALL•E

Time Start	Cue	On Screen	Instrumentation/Textures	Themes and states/feelings
01:28:23	Diegetic	EVE sings parts from <i>Put On Your Sunday Clothes</i> (“ <i>And that is all that love’s about</i> ”	Diegetic	Put On Your Sunday Clothes - longing for something better
01:29:15 to end	<i>It Only Takes A Moment</i> starting at “And that is all...” (Diegetic)	EVE and Wall•e fall in love. Captain is teaching passengers about growing plants.	Diegetic	Love, care.
Fade to end credits				



Love/Directive Theme



Humanity/Connection Theme



Plant/Epiphany Theme



Dancing Theme