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Breaking the Mould: gender, stereotypes, and coding in the musical scoring of Disney's female characters.

Eleanor Smith

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Masters of Arts by Research.

December 2016

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Dedication

I dedicate this thesis to my family, friends and supervisor Catherine for fully supporting me in my writing.

A big thank you also to my parents Pamela and Peter in introducing me to Disney films as a child and fully encouraging me to pursue my dreams.

Synopsis

The work of Walt Disney studios has become an important influence in animation history, helping to mould the way we observe everyday life through image and music. These films are so iconic and memorable they have the power to influence their audience. Disney films have been known to portray gendered and sexual identities in problematic ways; often presenting the male protagonist as the hero and the women as helpless frail figures. However, there is inadequate research into the music of these films, and this thesis will investigate the role of the score and soundtrack observing the songs and underscore of a variety of Disney films between 1937 to 2010. Case studies are grouped thematically around three significant and recurring stereotypes of women that occur: the virtuous wife, the fallen woman and maternal and motherly figures.

Music and image are shown to be crucial elements in the way Disney's Hollywood animations represent women, with elements of coding and stereotyping as key features in the writing. Music has the power to influence and to cause viewers to feel empathy towards the on screen characters; without music the image would not successfully bring its messages across. Furthermore, techniques used in film throughout history have been developed through models in order for animated films to appear realistic and trustworthy. The voice is also a largely influential factor in the writing for a Hollywood score, with the notion that women are silenced and men are the dominant opposition to continuously control the situation. The following films are examined in the thesis: *Snow White and the Seven Dwarfs* (p. Disney, c. Churchill, Harline, Smith, 1937), *Pinocchio* (p. Disney, c. Harline, Smith, 1940),*Dumbo* (p. Disney, c. Churchill, Husher, Wallace, 1941), *Sleeping Beauty* (p. Disney, c. Adar, Bruns, Lawrence, 1959), *101 Dalmations* (p. Disney, c. Bruns, Leven, 1961), *The Little Mermaid* (p. Disney, c. Ashman, Menken, 1989), *Beauty and the Beast* (p. Disney, c. Ashman, Menken, 1991),*Pocahontas* (p. Disney, c. Menken, 1995), *The Hunchback of Notre Dame* (p. Disney, c. Menken, 1996), *Hercules* (p. Disney, c. Menken, 1997), *Mulan* (p. Disney, c. Goldsmith, 1998), *Tarzan* (p. Disney, c. Collins, 1999), *Tangled* (p. Disney, c. Menken, 2010).

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Chapter 1: Introduction

Music has the ability to manipulate and influence people through the communication of 'meaning' and through emotional engagement (Beauchamp, 2005, p.43). Film music enhances this potential for expressive connection and communication by stimulating and manipulating its viewers (Kassabian, 2001, p.16): it has the potential to teach morals, values and guidance but also to imply ideas about gender, equality, sexuality, race and stereotypes. As of this, gender has become a popular topic in film study, through exploring coding and stereotypes, which can suggest that female characters are often moulded to perform through a male perspective. Moreover, this can be used to steer women to act and perform respectively, which can be suggestive and therefore not socially normative (Kassabian, 2001, p.16).

This essay is around two main components. Firstly, it aims to discover how music has become so integral within film generally, then specifying in animation music. And secondly, it will explore relevant issues of gender within film, observing the importance of stereotyping. In comparison to other forms of commercial film making, animation music itself has barely been touched upon in scholarly research, so this thesis aims to explore film music's use of techniques, models and semiotics to form emotional and manipulative stereotypes. These will then be linked into animation, by observing whether there are similarities or other components that contribute to creating the ideal score. Gender within film has become the central topic in my research, which also observes emotion and manipulation in film, but includes ideas of the voice as an enhancer and manipulator, and coding as a model for writing; two elements that are evidently ingrained in Disney films.

Narrowing research down, Walt Disney's films will be the primary resource for this thesis, observing the methods used at this studio to produce the musical scores. It will therefore question how his films have become so popular and what techniques or ideas are used within film to create

memorable scores. What ideas or morals do his films contain? What other components emerge to create the ideal film, do stereotypes occur? Are the stereotypes consistent, and are they relatable to our own lives?

Using textual analysis as my main form of background research, this thesis will then combine three case studies looking at three female stereotypes that Disney's women may fall into, to include the Virtuous Wife, the Fallen Woman and the Maternal and Motherly Figure. This will unearth whether or not they are all moulded into stereotypes or whether some have broken the mould. Combining both film and music studies, this thesis then draws upon the importance of semiotics and models to further assist in my observation of stereotyping. Through analysing multiple films, screen shots and scores, this thesis will utilise these as the main structure and body of analysis. As there are no scores available to observe during the case studies, transcriptions have been provided throughout to deliver a guide to the musical material of the soundtrack. These transcriptions are intended as a guide only, picking out the most audible aspects of the score- this arguably means that they function to highlight features that might be noticed by a broad spectrum of audience members. It should be mentioned that the captions of musical and visual examples have also become an important part of this research, as they provide more detail and insight to my understanding of the films.

In determining which case studies to explore, my work was originally intended to observe three major motion pictures that use several traits of stereotyping throughout. However, through examining many films it became clear that many of these women fit into three categories; the virtuous wife to include heroines and leading ladies, the femme fatale to include villains and sexualised women, and the maternal or motherly figure. Furthermore, these case studies attempt to find similarities and differences to suggest although stereotyped, none of these women are alike and counteract certain aspects; attempting to break the mould.

The thesis is broken down into chapters that discuss the importance of film, looking at the history, techniques, models, semiotics, emotion and manipulation. Then gender in film, exploring the general issues of gender, the importance of voice over and musicals. And finally, animation music, looking at animation history and Disney.

Chapter 2: Music in Film

Many critics have noted film music's ability to enhance and alter some viewers' moods using semiotics, by linking certain ideas and messages to everyday life. Furthermore, some may argue that film music portrays 'neither life as it is, nor life as it ought to be, but life as we see in our dreams' (Brown, 1994, p.18). Gorbman (1987) states that 'the moment we recognise to what degree film music shapes our perception of a narrative, we can no longer consider it incidental or innocent' (p.11). Furthermore, 'music sets moods and tonalities in a film; [guiding] the spectator's vision both literally and figuratively. Having come to the cinema to experience a story, the spectator receives much more than that, situated by the connotative systems of camera placement, editing, lighting, acting… and music' (Gorbman, 1987, p.11). Additionally, music has come to play an equally important role in film, with the notion that the visual itself could not involve the audience emotionally. This chapter therefore aims to explore the history of film music, observing how the two elements came together and became so influential.

How Film and Music Combined

Originating within Melodrama[1], musical accompaniment for onstage action emerged so that an audience could become transfixed in a story and feel like they were escaping from everyday reality (Gorbman, 1987, p.34). Norman O'Neil (1876-1934) a melodrama critic, stated that music in melodrama 'should steal in and out so quickly, that the audience are no more aware of it than they are of some subtle change in the stage lighting' and this is a notion that is often associated with film music (Gorbman, 1987, p.34). Evolving into film after theatre, a variety of music was initially utilised to accompany silent films (Brown, 1994, p.12). After questioning why random music was needed, music was reinforced to cover up excess noise from both the audience and the projectors (there

[1] Melodrama: a drama or play based on exaggerated emotion to reflect on their current state or to create 'an ideal world of dreams fulfilled' for an audience (Bargainnier, 1975, p.726-727).

were no sound proof walls) and to smooth over any awkwardness an audience felt due to silence (Brown, 1994, p.12). Moreover, by completing the visual experience, this would encourage the audience to feel empathy to the on screen action (Brown, 1994, p.12). In summary, film music not only was used for practical purposes, but was also used aesthetically and culturally to create that special bond with an audience.

As most music that accompanied silent film was live at the time, it diminishes the prospect of providing evidence to the previous statement. However, scholars such as Dr Julie Brown and events such as Leeds Film Festival have researched into the history of silent film music accompaniment through archives, in attempt to recreate soundtracks from original recordings and scores. An example of this is Julie Brown's *The Epic of Everest* (2013) in which she restores the original music of the film that was first produced in 1924-5.

Film Music as Emotional Stimulus

Film music linked with empathy has the ability to possess qualities that enable an audience to experience emotion; this element can be employed to enforce certain emotions or reactions to the on screen action. Therefore, Kalinak (1992) states that film music acts as a stimulus that we hear but fail to listen to; 'a simple distinction that continues to inform the way we experience music in film' (p.3). This is evident as Buhler (2010) informs us that 'although people usually speak of "watching a movie", in fact speech, music, and noise fundamentally and routinely influence our understanding of what we see' (p.xxi). Kalinak (1992) suggests that this is because 'the ear was represented as having direct and unmediated access to the soul where emotional response originated. Hearing more than any other sense, activated emotion' (p.22). Although it was not stated in this way, it can be linked to Brown's (1994) response that silent film enabled an audience to experience empathy (p.12). Consequently, the invention of cue sheets in 1911 aided the evolution of more emotionally complex music in film, through influences to include Wagner's use of themes and

motifs to illustrate personas (Brown, 1994, p.15). Furthermore, this meant that film music aimed to fulfil more than just dramatic motivation; essentially it would heighten the emotional impact of significant moments of the show, which in turn would distance audiences from their own thoughts and fears, by involving them more deeply in the movie (Brown, 1994, p.15). Contrary to this, Beauchamp (2005) argues that music as a trigger of emotion, allows an audience to lean towards music that reflects their 'current emotional state' (p.43) which Kassabian (2001) claims can 'essentially [underscore] their daily lives' and therefore draw from it any emotion that they feel are lacking in themselves; causing vulnerability (p.16).

Theorising Early Film Music: Issues of Practicality and Purpose

Following the invention of cue sheets, composers were increasingly in demand to create models to help construct film music. Publishing of scores and books were encouraged which meant that composers could impose a situation of their choice onto the audience, with the stereotyped snippets of music.

An example of this is Sam Fox's *Moving Picture Music* (1913) which provides examples of stereotyped music for films including a romance, Spanish, Chinese, Indian, death scene and so on. Due to developed themes and structures emerging, models began to appear in a response to create the 'ideal' film score.

Gorbman (1987) states that Max Steiner's compositional work has become an exemplar for the general principles of the classical film score (p.73). As shown in Figure 1, she constructs a model of classical film music based around her interpretation of Steiner's scores: film music should be invisible, inaudible; discreet so the audience are not aware of its intentions, a signifier of emotion, a narrative cueing system, a provider of continuity and unity, and experimental (Gorbman, 1987, p.73). These elements essentially provide composers with an aim and basis to produce successful

film scoring (Kassabian, 2001, p.41). Ideally, a composer wants the audience to respond to films through their perspective and this model enables a writer to manipulate the score to achieve the best possible result. This points towards the importance of stereotyping, clichés and use of emotive musical language, which in turn would influence an audience to observe the composer's intentions. Furthermore, if an audience recognised and were aware of these stereotypes through conventions, then they would instantly remember them and this would affect their engagement with the situation on screen.

I: *Invisibility*: The technical apparatus of nondiegetic music must not be visible

II: *Inaudibility*: Music is not meant to be heard consciously. As such it should be subordinate itself to dialogue, to visuals- i.e, to the primary vehicles of the narrative.

III: *Signifier of emotion*: Soundtrack music may set specific moods and emphasize particular emotions suggested in the narrative, but first and foremost, it is a signifier of emotion itself.

IV: *Narrative Cueing*:

Referential/Narrative: Music gives referential and narrative cues, e.g., indicating point of view, supplying formal demarcations, and establishing setting and characters.

Connotative: Music "interprets" and "illustrates" narrative events.

V: *Continuity*: Music provides formal and rhythmic continuity- between shots, in transitions between scenes, by filling "gaps."

VI: *Unity*: Via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity.

VII: A given film score may violate any of the principles above, providing that violation is at the service of the other principles.

Figure 1: Gorbman's Model (Gorbman, 1987, p.73).

Music and Meaning: Semiotics and Leitmotifs

Underpinning several of these models is the more general framework of semiotic analysis, which is the study of signs; interpreted through paintings, drawings, photographs, words, sounds and body language (Chandler, 2010, p.1). In terms of music, music can portray signs, which can have a large impact on society and culture. Chandler (2010) argues that certain semiotics may influence

those unaware of the film writers' intentions and similarly to Gorbman's model, they can manipulate and mould their overall visual effect (p.11). Chandler (2010) states that signs fall into three categories; firstly, his notion of the symbolic is that an object itself has no meaning until it has been further explored and in some cases must be taught in order for others to recognise its importance (p.11). The icon/iconic category is used to describe the signifier resembling or imitating the signified in sensory aspects such as sound effects, a cartoon or imitative gestures (Chandler, 2010, p.11). And finally, Chandler's index/indexical model relates to the signifier as not random but connected in some way to the signified such as a knock on the door (someone waiting to come in) or a phone ringing (a phone call) (Chandler, 2010, p.12). Music can be argued to possess an anaphoric function, which consistently points out that there is more meaning to desire, providing the viewer with pinpointing and isolation of significant moments, which informs the audience where to look when the visual itself is lacking (Doane, 1987, p. 97).

Tagg (1992) was able to produce a detailed overview of the different types of signs within film music, which uses Doane's ideas of isolating and pinpointing (see Figure 2).

Sign typology overview

Anaphone	**sonic anaphone**	perceived similarity to paramusical sound
	kinetic anaphone	perceived similarity to paramusical movement
	tactile anaphone	perceived similarity to paramusical sense of touch
Genre synecdoche		*pars pro toto* reference to 'foreign' musical style, thence to complete cultural context of that style
Episodic marker		short, one-way process highlighting the order or relative importance of musical events
Style indicator		unvaried aspects of musical structuration for the style in question

Figure 2: Sign Typology Overview. (Tagg, 1992).

Anaphone in musical terms means the use of existing models in the form of sound to create a sign (Tagg, 1992). As seen in Figure 2, anaphone falls into three categories: sonic; the musical aspect (both musical and non-musical) in reference to the on-screen action, kinetic; the relationship of the human body to time and space such as music with movement, which heightens the visual effect, and

tactile**;** the atmospheric use of music such as romantic strings to signify a love scene (Tagg, 1992). This element can be linked to the invention of cue sheets and stereotyping.

An example of this is in John William's *Jaws* theme (1975) which combines all three aspects. The sonic is the sound of screams as the victims see the shark, plus the adrenaline as the shark gets closer. The kinetic is the repeated, accelerating quavers as the shark gets closer, using the shark's perspective so an audience can see the shark's victim. And finally tactile shows a sharp, violent and uneasy mood in reference to the shark becoming ready to attack (see Figure 3 and 4).[2]

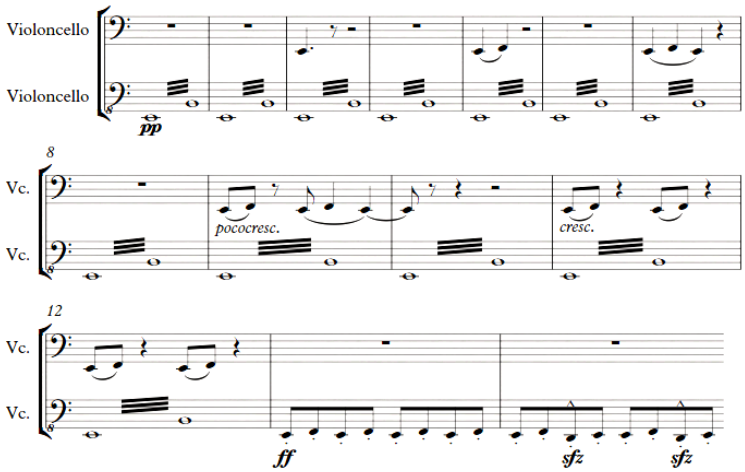


Figure 3: *Jaws* Theme; kinetic and tactile (Smith, 2016).

Figure 4: left hand image, shark's perspective (1:28) right hand image, shark going for his kill (1.37) (Spielberg, 1975).

As well as an anaphone, The *Jaws* Theme through its use of repetition also becomes a leitmotif which is another important component within film. A **l**eitmotif functions as a theme that relates to either a character, place, situation or emotion that is often repeated so that it becomes

[2] Unless otherwise indicated, all transcriptions are written from the ear, as there are few scores available. This approach demonstrates what the listener would hear and take from it.

connected to the idea on-screen, which makes an audience aware of its purpose (London, 2000, p.87). The leitmotif must be something simple but yet complex at the same time, so when it is uttered throughout the film, we instantly identify it for its true meaning (London, 2000, p.87). This combined with semiotics provides a larger depth of meaning to the underscore, as signs form part of everyday life and without clear understanding or observation, the audience would not recognise them for what they are. These techniques have come to mould our society as it is today and have helped form gender issues, and fully develop manipulation.

Manipulation and Influence in Film

Correspondingly, film music 'shares with the image track the ability to shape perception' (Kalinak, 1992, p.15). Moreover, film music has often been critiqued for being subtle and influential on an audience's sensory background, that it can alter judgement and even manipulate effectively to those unaware (Gorbman, 1987, p.12). Brown (1994) argues that 'an audience's desires to perceive anything as real as the cinema image meant that opportunities and possibilities of numerous manipulations by the social and culture could be used' (p.18); by tapping into specific musical conventions (Kalinak, 1992, p.15). Buhler et al. (2010) seconds this idea stating that films are able to adapt to fit in with the current social patterns and trends of that time and this could be used to an advantage; an audience would be more accepting to a character that blended in with the social trends (p.2).

An example of this cultural adaptation was the idea of basing Disney's Snow White on the character Betty Boop as they were both iconic of the styling of the Charleston/Gatsby era through hair, facial features and dress code; (Barrier, 2003, p. 193) signifying a social connection (see Figure 5).

Figure 5: from left to right; Snow White. (Fanpop, 2015), 1930-40s fashion (Phipps, 2015) and Betty Boop icon. (Betty Boop, 2015).

Furthermore, manipulation could also be observed in musical stereotypes or clichés; this enables an audience to find symbolic links to their life through the social stereotypes and hence understand the objectives in the film. Beauchamp (2005) suggests to combat this; keeping an original score will provide uncertainty and enables the writers to control the situation (p.44). Consequently in Kassabian's (2001) eyes, mood music and symbols encourage an audience to relate to problematic gender characterisations; for example; strength could be associated with men and women with tranquillity (p.30). Kalinak (1982) supports this argument, suggesting that the Golden Age Hollywood era used two types of women for an audience to relate to; the Fallen Woman and the Virtuous Wife who were based solely on their sexuality. This will be fully discussed in the chapter *Gender and Film Sound*. Further to this, the use of 'cue sheets' and clichés from Melodrama meant that audiences could unknowingly recognise small motifs and themes to signify a type of character as Kalinak suggests (Gorbman, 1987, p.34); producing the idea that music could enable a type of coding system.

An example of this stereotyping can be found in Merian Cooper's (1933) *King Kong*. As shown in Figure 6 (1:09:20), these scenes use high string melodies and harp to portray Anne's vulnerability, which poses her as weak in comparison to Kong as she struggles to escape. Kong is the complete opposite orchestrated with heavy brass, a fast tempo and continuous rhythms to suggest strength and power (Figure 7) (55:08).

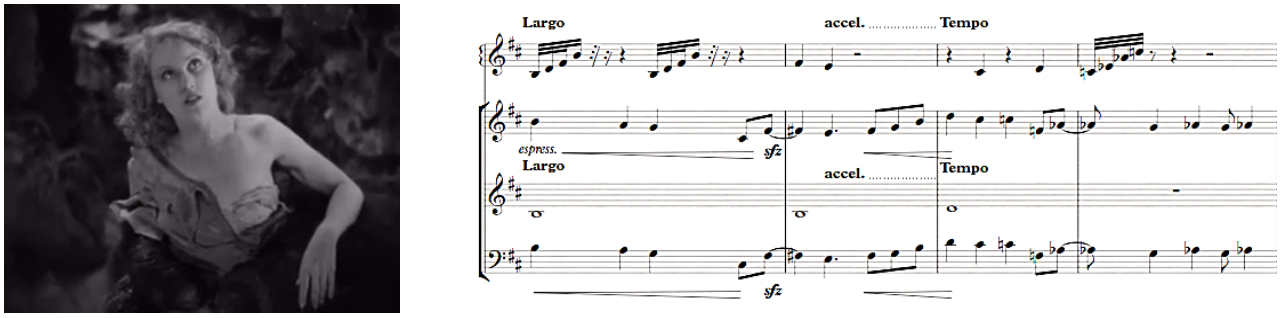


Figure 6: 1:9:20 of Cooper's (1933) *King Kong* (Steiner, transcribed by Smith, 2016).

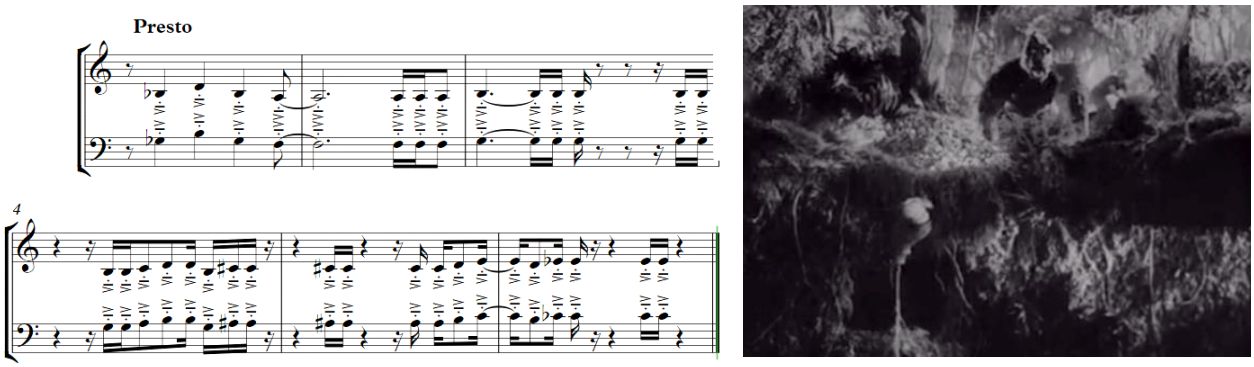


Figure 7: 55.08 of Cooper's (1933) *King Kong* (Steiner, transcribed by Smith, 2016).

Chapter 3: Gender and Film Sound

Although issues to do with gender and its portrayal have been present in film music since the beginning, its academic study has been much more recent, drawing on feminist film studies. This chapter will explore both the music and visual to discover signs of gender discourse throughout, and will propose that women are often seen but not heard. This is a most important topic, as society and culture through the media arguably portray life in a stereotypical light, meaning that those who do not conform with these ideas can feel marginalised. As discussed by James Buhler, Laurence Kramer states that 'the cinematic image is sexualised by the condition for its perception', meaning that image is key for film writers in enforcing ideas for others to perceive (Buhler, 2014, p.366). As Franklin (2011) argues, movies and other forms of communication can be important in reflecting, setting, and perpetuating standards and 'values'. The selected standards therefore produce models for humans in search of relationship advice, which may portray a life more adventurous than that of their own; providing ideal dreams (p.21). This continuously provides film writers with a basis to stereotype and manipulate gender values.

Women's Limitations Within Film

Rapée (1925) notes the long cultural tradition of coding music as feminine, connecting this with the silent film accompaniment practice of the primary recurring theme belonging to – or at least referring to – the heroine (Rapée, 1925, p.14). However, the love theme and the theme for the heroine were often doubled, bringing across the notion that the heroine only existed to be a love object for the hero (Buhler et al., 2010, p.198). This reinforced 'the male dominated point of view that characterises most narrative film- at least in Hollywood' (Buhler, Neumeyer, and Deemer, 2010, p.198). Whilst the male character has a well-defined theme, the female's theme (the love theme)

suggests that her life is essentially comprised of her relationship with him. The male theme moreover reveals a sense of musical identity which becomes significant to him.

An example of this idea can be shown in *Star Wars: The Empire Strikes Back* (1980) with Princess Leia. She is a strong, independent heroine, but her theme doubles as a love theme (see Figure 8) with fragmented variations (see Figure 9) in relation to Han Solo, which pulls her away from any non-romantic characteristics.

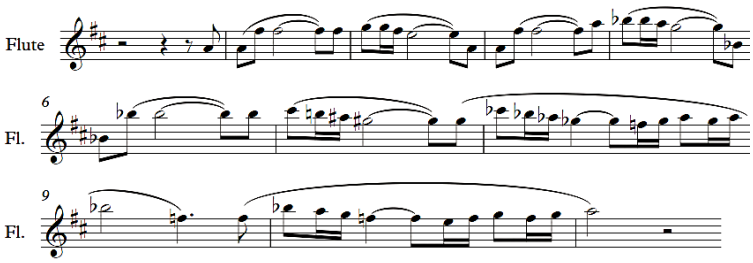


Figure 8: Section of 'Princess Leia's Theme' of *Star Wars: The Empire Strikes Back*. Horn, strings and flute all play this theme with strings to add to the romantic stereotype (Smith, 2016).

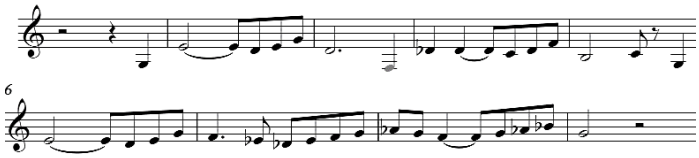


Figure 9: Section of 'Han Solo and the Princess' of *Star Wars: The Empire Strikes Back*- variation of Leia's theme, modulated in key but similar in contour and several intervallic leaps (Smith, 2016).

Gauntlett (2008) claims that female actresses are therefore left to portray nothing more than a housewife or someone shown as 'frightened, in need of protection and direction, and offering love and support to the male character' (p.50). Maio (1991) seconds this idea, questioning why women are portrayed as 'powerless and ineffectual' and wonders where 'the triumphant women heroes are to match the winner roles men play constantly' (p.2). This proves that women in film were limited in their prospects, which some could argue enabled manipulation culturally. Some could agree that

Hermione Grainger in Columbus' (2001) *Harry Potter and the Philosopher's Stone* displays independence, dominance, power and bravery when put to the test. However, in the end she is portrayed as a damsel in distress or the weaker subject, being rescued by her two male companions such as the scene 'Troll in the Dungeon' which pulls her back into this subordinated feminine role.

Women Portrayed as 'Too Emotional'

Not only were women limited in terms of themes; Gorbman (1987) argues that music in the studio era often failed to present women on screen in a nuanced way (p.80). This was the result of women's emotional responses often portrayed by 'feminine' instrumentation (flute, strings, harp) and exaggerated playing styles such as rich vibrato and leaping melodies, which creates the cliché that women are over-dramatic (Gorbman, 1987, p.80). Laing (2007) backs up this statement claiming that the film scoring style of the 1940s also burdened female characters with a romantic relationship to the music, by enforcing psychological and physical ideas to suggest their emotional state and nature (p.10). This then led to limitations for women as Buhler (2014) suggests that there are different objectives in the music for males and females in terms of message; male emotion is portrayed as being fundamentally logical and will be sustained no matter how much they are moved, therefore, the music will only need to express the presence of emotion (p.366). However, the huge underscore for women suggests they are very emotional and cannot control themselves (Buhler, 2014, p. 366). Laing's work on the woman's film (2007) supports this idea, stating that film directors would enhance this concept of women being emotional and would consistently use close up shots and over-dramatized music to reveal their facial expression; whereas – as Buhler's summarises – 'men say what they think, and there is rarely an issue of emotion overrunning the word' (Buhler 2014 p.369).

An example of over-exaggerated music to head shots demonstrating female's emotion is Hitchcock's (1941) film *Suspicion*, where the character Lina believes her husband is trying to kill her. In these

clips she is observing the milk she believes is poisoned, which slowly proceeds to a full head shot (Figure 10). Rich melodic strings ascend and fall to continuously suggest her nature of emotion (Figure 11).

Figure 10: left image; [1.31] of *Suspicion*, using head shots and underscore to portray her emotion (Hitchcock, 1941).

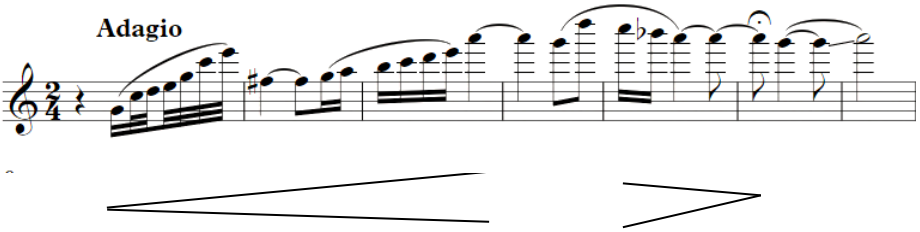


Figure 11: Transcription of [1.31-1.38] of the 'Milk Scene'; the strings become more intense as the camera becomes closer (Smith, 2016).

Although these clips portray Lina's full emotion, she is speechless throughout this scene: another aspect of film sound that is often divided along gendered lines.

Speechless Women: On Screen and Off

Many critics argue that cinematic women were ultimately silenced. Silverman (1988) states that 'the soundtrack delimits the representations of women'; if women speak in film, it is usually of secondary importance to their appearance, reinforcing the concept that women should be seen and not heard (p.31). Furthermore, Silverman continues to inform that women's words are scripted, extracted carefully and uttered motionlessly, which ultimately supplies women with fewer advantages in

career prospects and prevents them from growing as an individual (Silverman, 1988, p.31). Kaplan (1983) backs up this statement declaring 'women are ultimately refused a voice, a discourse, and their desire is subjected to male desire. They live out their silently frustrated lives, or, if they resist their placing, [they will] sacrifice their lives for their daring' (p.52). As discussed previously, this highlights the notion that female characters are primarily constructed as emotional objects: if they step out of line, they risk becoming outcasts.

The James Bond series of films, including Young's (1963) *From Russia with Love,* offer a great example of women seen as objects and favoured for their looks; the series used 75 bond girls in total, with three to four women at maximum used for Bond to seduce and use for his pleasure (Lindler, 2003, p.1-3). Although some of these females are portrayed with strong and independent characteristics, they often have sparse lines, no musical theme, revealing attire and tragic endings. This notifies the audience that these women are destined solely for male desire, as Kaplan suggests.

We can also connect this statement to women being seen and not heard, as in *The Little Mermaid* (1989) song 'Poor Unfortunate Souls' Ursula informs Ariel how to use body language instead of her voice, as she claims men do not like women who talk. Figure 12 [3] reveals the lyrics of Ursula informing Ariel about the perks of being seen and not heard.

You'll have your looks, your pretty face
And don't underestimate the importance of body language, ha!

The men up there don't like a lot of blabber
They think a girl who gossips is a bore
Yet on land it's much preferred for ladies not to say a word
And after all dear, what is idle babble for?
Come on, they're not all that impressed with conversation
True gentlemen avoid it when they can
But they dote and swoon and fawn
On a lady who's withdrawn
It's she who holds her tongue who gets a man

Figure 12: 'Poor Unfortunate Souls' Lyrics from *The Little Mermaid* (Disney, 1989).

[3] I have included the majority of the lyric examples in full, to point out the main issues within the writing.

Practically, femininity and masculinity were also utilized to describe image and sound, which again pulls us away from equality. Doane (1980) states that sound technicians back in early film years used the 'metaphor of marrying the sound to the image' meaning that the soundtrack was a large powerful force that needed to be controlled to balance against the image (Doane, 1980, p.50). Flinn (1992) contributes to the above statement arguing that sound itself has the role of an 'irrational, emotional "other" to the rational and epistemologically treasured visual term' meaning that if sound complements the image, its marriage to the image will control the sound that represents it (Flinn, 1992, p.6). Mulvey (1975) enhances this idea by claiming that the image of women is formed as a spectacle that rewards masculine 'gaze' (p.12). This gaze represents the image of women in order to form narrative and assert masculine power over the story and spectator; this in some eyes is the sole purpose of women (Mulvey, 1975, p.12). Kassabian (2001) seconds this statement in her discussion of Teresa de Lauretis' work, stating if narrative is used in film, then the main figure is to be male (p.63); which is disagreeable as they are suggesting that women are basically seen as nothing more than a prize or object.

Coding & Gender

As Hortense Powdermaker notes, 'movies manipulate emotions and values. Just as advertising can and does promote anxieties to increase consumption, movies may increase certain emotional needs which can only then be satisfied by more movies' (cited in Franklin 2011, p.21). Moreover, narcissism[4] in narrative cinema encourages an audience to identify with characters in a film (Benshoff, Griffin, 2004, p.233). This encourages them to experience something they may feel are missing in themselves (Beauchamp, 2005, p.43) whether it be femininity or the ideal woman. This

[4] Narcissism: a term to define the pleasure of the self (Benshoff, Griffin, 2004, p.233)

statement has resulted in careful manipulation as stated in the chapter *Gender and Film Sound*, where film writers were so focused on steering women onto the right track and forming the ideal woman, that coding and stereotypes inevitably emerged. A new genre called the 'woman's film' developed in Classical-era Hollywood, where the stories were based on teaching 'women lessons about their proper function under patriarchy'; in other words if they did not conform to the standards of society, they would then be punished or outcast (Benshoff, Griffin, 2004, p.220). Joy (1991) seconds this notion informing us that 'the important thing is to leave the audience with the definite conclusion that immorality is not justifiable, that society is not wrong in demanding certain standards of its women, and that the guilty woman, through realization of her error, does not tempt other women in the audience to follow her course' (p.3). This type of judgement intensified the gendered musical coding frequently used in film music, linking women to sexuality, which subconsciously reformed an audience to judge (Kalinak, 1982, p.76) and potentially moulded 'women's attitudes about themselves' (White, 1993, p.182). Through coding, the fallen woman and the virtuous wife/mother were fashioned; two long-established contrasting opposites in which women's sexuality defined their character, demonstrated in the use of instrumentation, harmony, melody and rhythm (Kalinak, 1982, p.76). The virtuous wife was seen as the innocent; the wife or devoted sister and its characteristics were defined by an orchestral underscore of high instrumentation such as: violins expressing balanced and lyrical melodies with ascending upward leaps (Kalinak, 1982, p.77). The fallen woman however was seen as sexually active; someone resembling a prostitute or portraying non-virginal qualities and could be defined through jazz, the blues, low instrumentation to include saxophones and muted horns, chromaticism, syncopation, dotted rhythms, blues notes and portamentos (Kalinak, 1982, p.76-7). These codes became so deep-rooted in Classic Hollywood writing that it became almost impossible to ignore them (Kalinak, 1982, p.80). This triggers problematic issues, as not all women could potentially fit into these two traits, with many writers attempting to create new and independent characters not linked to these

stereotypes. However, many films although expanded and adapted, still rely on the traits of Classic Hollywood writing, due to its undoubted success and recognition by audiences.

An example of these two codes is in *The Little Mermaid* (1989) using Ursula and Ariel as examples. Ursula the sea witch is personified as the Fallen Woman. Her song 'Poor Unfortunate Souls' portrays jazz, blues, portamentos and dotted rhythms as demonstrated in Figure 13, with her appearance being heavily sexualised and pulled away from the ideal woman. Ariel contrasts to this portrayal as she is viewed as the Virtuous Wife. She represents innocence, a feminine nature and damsel in distress. Her song 'Part of Your World' uses rich melodies in the violin and flute (Figure 14) and her own vocal melody is soft and balanced throughout (Figure 15). Her appearance clearly adds a lot of depth to the character, posing her as the ideal female with an almost anorexic body (Figure 14).

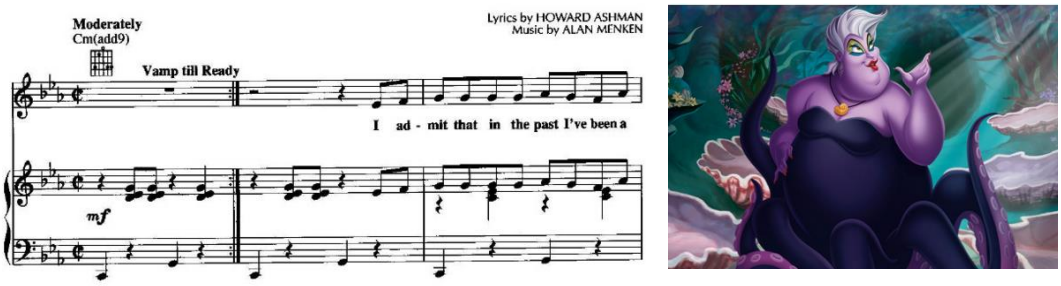


Figure 13: b1-3 of 'Poor Unfortunate Souls' to demonstrate jazzy syncopation and chromaticism in bass line (Scribd, 2011). (Disney, 2015).

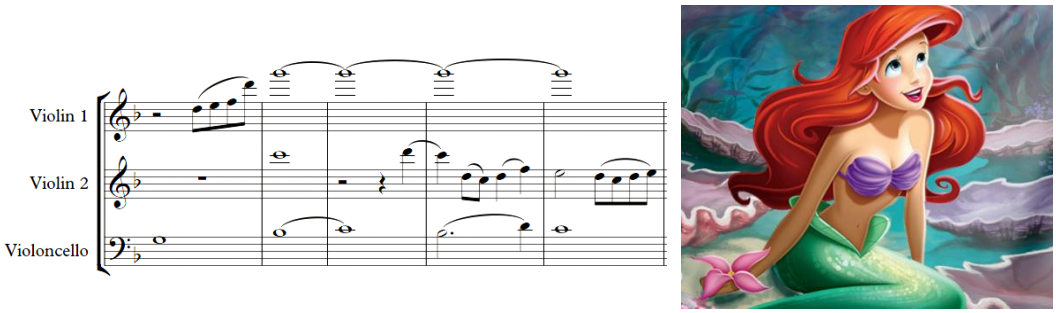


Figure 14: b13-17 of 'Part of your World' uses counter- melody to create the virtuous persona (Smith, 2016) (Disney, 2015).

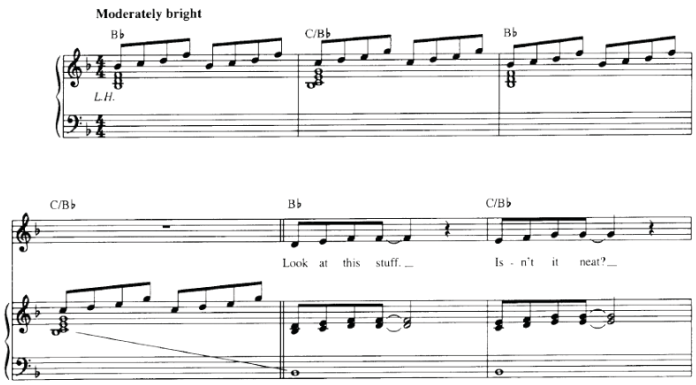


Figure 15: B1-6 of 'Part of Your World' demonstrates the ascending angelic piano line (Ashman, Menken, 1989).

Gender Issues linked to the Voice

The voice has also become a gendered topic, as it is as constructed and controlled in film as much as the image of the female body, which enables writers to produce a normative representation for women (Silverman, 1988, viii). Lawrence (1991) argues that 'the human voice is always either male or female and almost always recognised as such. The technology that reproduces "the human voice" at every point seeks to recreate men and women according to the standards of the day' (p.9). This means that the voice is more than just a sound or a process in film music, it is utilised as another form of gendered construction that contributes to manipulating an audience.

Firstly, voice-over is largely influential in everyday life. It has been said, that our first experiences of life may be taught through our mother's voice (Chion, 1999, p.49). We therefore feel comfortable with the idea of voice-over in film; it is almost natural, as our ears have become accustomed to it, becoming normative (Chion, 1999, p.49). Contrary to this, Silverman (1988) argues that voice-over for a female character is rare in classic Hollywood film (p.39). The male voice is the ideal prototype as it provides authority and dominance over the female voice's prototype, who is seen as an object of spectacle and display visually and aurally (Silverman, 1988, p.39). Chion (1999) argues that the one reason behind the limitation of female voiceover is due to the caged voice; a

concept where a man wishes to gain control of the female voice, thus capturing it into the 'cage of the screen', using it exclusively to intensify the pleasure that the female voice signifies for him (P.87). This idea can be linked with the voice, seen for sexual purposes and nothing else; to therefore fill the male's desire and not her own. Dyer (2002) argues that when a woman is used as a voice-over, it is used more commonly in internal spaces such as at home and not in public, and is continuously controlled by the man (p.19-28). An example of this is in *The situations* in which female voice-over is an exception when she discusses her problems or story to a male subject or when she is answering the telephone; revealing this idea of the caged woman (Dyer, 2002, p.19-28).

Woman's Voice in Sound Media

Moreover, issues with women's voices firstly began in the 1920s with radio, early recordings and public speaking, Lawrence (1991) stating that there have historically been three major issues with women's voices in sound media (p.29). Firstly, there is the myth that women's voices were naturally less powerful than a man's. Secondly, there are apparently technical deficiencies within the voice and thirdly there is the concept that people had a cultural distaste for women's voices (p.29).

McKay (1988) disagrees with the first issue of the three, informing us that during the political movements involving women speaking in public; women began to slowly emerge as powerful speakers (p.190). One woman, whose voice was reported by some as being 'clear and musical, but not at all strong': was also said to be able to address 'five hundred or five thousand...making herself heard without strain or apparent effort' (McKay, 1988, p.190). This reveals that men were ignorant of women possessing skills more than weakness. Scientists also discovered that through the moulding of culture and society, 'men tend to talk as though they were bigger, and women as though they were smaller than they actually may be' (Sachs et al., 1973, p.75), which informs us that as a society, people would speak as they think they should, following paths of

others and becoming easily influenced. The second issue of technical deficiencies comes from the perception that the high pitches of women's vocals are apparently harder to record; new equipment was needed in order for it to sound equally as effective (Lawrence, 1991, p.31).

The last issue of cultural distaste is of particular importance in relation to gender; as one radio presenter exclaimed 'it is my opinion that women depend upon everything else but the voice for their appeal' (Lawrence, 1991, p.31) linking to the notion that women are seen more visually, enhanced by their looks. One critic claimed that the best reason 'for the unpopularity of the woman's voice over the radio is that it usually has too much personality' (Lawrence, 1991, p.31). This may appear intriguing as we rarely see women of that era with personalities, linking back to Chion's statement of the caged woman. Moreover, men do not appreciate women being expressive, and this notion can be linked back to the idea of women being punished by society if they stepped outside of the normative. Therefore, practices were present within film to discourage women with large personalities.

Voice, Lyrics, Singing: Gender in the Musicals

Further to this, womens' voices in film bring several issues to light when the speaking woman is present; it automatically disrupts the dominant hierarchy (Lawrence, 1991, p.32). Lawrence (1991) states that as the woman attempts to speak she is offending the male authority and prospects of middle-class decorum; her ability to produce sounds is therefore bombarded with obstacles (p.32). The speaking woman provokes restraint as she refuses to be silenced, with the male eye attempting to contain her in order to present hierarchy correctly; all possible with the help of narrative, language, image and sound to cage her (Lawrence, 1991, p.32). An example of this idea is Lena in *Singing in the rain* (1952). Lena is beautiful but her voice is not suitable for the film and becomes dubbed by Kathy's. When Lena attempts to use her own voice the men deny her any

chance. This is because in their eyes, she looks the part but does not speak as she is portrayed or how the audience think she should speak. This becomes solved through using the ideal voice on the ideal body; linking to the idea of moulding.

As well as the singing, Laing (2000) informs us lyrics in song are important to the emotional and narrative structure (p.10). Gorbman (1987) seconds this statement, stating that songs with lyrics were used to relate to the on-screen action, being chosen or composed very carefully as though commenting on the narrative or adding an opinion (p.20). This causes the audience to become aware of what the writers are trying to suggest, being mainly used for diegetic and non-talking scenes. Feuer (1982) further backs up this idea arguing that songs fulfil more than redefining 'pure music' into song, but transform spoken words (p.52). Language and its meaning combined with music therefore affects the way an audience perceives it and a song therefore becomes 'lifted up into a higher, more expressive realm' (Feuer, 1982, p.52). Laing (2000) adds to this statement, informing us that the instrumental music includes melodic lines and supporting harmonies which enable the vocal parts to 'be transformed from the level of normal everyday speech' and this gives a sense of self-expression and heightened emotions (p.10). Therefore, songs in film would ideally need to be written at the same time as the script and underscore to enhance the narrative ideas (Cooke, 2010, p.64). This enables it to come across seamlessly and prevents viewers becoming distracted from the illusion (Cooke, 2010, p.64). This is a technique used within animation, to give the idea that it is realistic and normal for songs to come in. For the underscoring, paraphrasing of songs could be used or merged together as leitmotifs to avoid 'an intrusion of music' and thus create a distraction (Cooke, 2010, p.66-7).

Further to this statement, women singing became more acceptable than speaking, as singing was linked to theatre and became part of a lady's accomplishments in etiquette (Lawrence, 1991, p.18). The idea of musical films arose from Broadway shows, but combining speech with song fluidly and realistically was a hard concept. Therefore, musicals first started with the story of kids/adults

‘getting together and putting on a show’ to add to the idea that it was normal to be singing and dancing every few minutes; there ‘would [be] a form of rehearsal sequences detailing the maturation of the show’ which would include scenes of ‘detailing maturation of the off-stage love affairs’ (Feuer, 2002, p.31). Musical performance then became seen as a positive outlook towards life, as it was spontaneous and joyous. (Feuer, 2002, p.32). To make it more acceptable and realistic, many film companies would go to extremes to make the audience feel comfortable (Feuer, 2002, p.39).

However, Altman (2002) argues that musicals can operate merely through the idea of psychological motivation (p.42). This means that in order for a musical to be realistic and work, a break into song must come from a spur of emotion which ultimately can bring two characters together that we would not normally associate with each other. Many story lines revealed two opposites attracting through the use of emotion in song such as the aristocrat female and the poor man finding love (Altman, 2002, p.42). In any other circumstances, this would not work. Laing (2000) backs up this statement informing us in *Summer Stock*, Joe tells Jane ‘if the boy tells a girl that he loves her, he doesn’t just say it, he sings it’ leading onto the idea that music is the place to express your utmost emotion (p.5). She continues to argue that songs in musicals are not just songs, they are a ‘musically-embodied version of feelings’ that enhance the way we look at life (Laing, 2000, p.7) and this encourages viewers to forget that the music has been constructed and to observe it as the writer’s own thoughts. This is an idea that can be linked back to music being a stimulus of emotion, as singing in musicals heightens intensity and narrative, which overall engages a special bond of closeness between the performer and audience (Laing, 2000, p.7).

As of this, musicals are renowned for their imbalanced proportions of sexual difference in production numbers, favouring the male position (Altman, 2002, p.63). Altman (2002) argues ‘in backstage stories, directors, songwriters, and spectators are typically men, whereas women are objectified as the show’ (p.63). This can be link backed to Mulvey’s problematic but influential

statement of this idea of masculine gaze; women seen visually. ‘Cooking up a show’, the opening number of Billy Rose’s *Diamond horse shoe* shows the use of masculine gaze as each showgirl is introduced as a different spice and herb (Altman, 2002, p.63), suggesting that women are nothing more than something to be eaten or in this case be possessed by a man. Altman (2002) also informs us that women were subject to portray girls in entertainment such as showgirls or singers in bars and this shows us the limitations and portrayals that were being enforced on the audience (p.63).

Chapter 4: Animation

Disney was the first animator to combine cartoon with musical film, where songs and musical numbers brought emotion and fantasy to life. This chapter explores how animation came to expand itself to the animation we know today. Firstly, animation designed for children became increasingly popular in film, as although it possessed similarities to live action film, it also brought qualities that live action could not possibly attain including heightened mickey mousing synchronisation, dance, colour and magic. The history of moving pictures (animation) began in 1831, when the phenakistoscope machine was invented; a device that produced the illusion of movement through a rotating disk of small pictures (Mosley, 2015). Innovations were continuously produced up to 1906 when Stuart Blackton made the first animated film which he named 'Humorous phases of funny faces' (Mosley, 2015). Drawing faces on to the blackboard he recorded each face and continuously moved onto the next to cause the faces to change like magic. More innovative ideas progressed during 1910- 1923 including the use of paper figures, prints of full backgrounds and combinations of live action with animation. However, shortly after the debut of *The Jazz Singer* (1927) (the first film with combined sound) was released, Disney produced one of the first cartoons with synchronized sound; *Steamboat Willy,* in 1928 (Goldman, 2005). This ignited a new generation of animation that brought cartoons to life.

Similarly to live action, animation used wall-to-wall music that was a mixture of underscores and sound effects (Beauchamp, 2005, p.44). However, the writers soon felt that their cartoons were 'stiff and mechanical' and their main goal became to produce a product with realistic movement that possessed lifelike characteristics (Barrier, 2003, p.18), and this is where music became more prominent. 'Cartoon music' therefore aimed to develop on a visual level through the utilisation of features such as "mickey-mousing"; 'the split-second synchronizing of musical and visual action' formed by Disney himself (Brown, 1994, p.16). Similar to the cue sheet, Disney's 'bar sheets' consisted of a chart with drawn out elements of music and a description of the on-screen action

(Barrier, 2003, p.51). Combining both music and film at the same time formed a fluid synchronization and from this introduced a narrative way of story-telling (Barrier, 2003, p.51).

Walt Disney's *Mickey Mouse: The Mad Doctor* (1933) demonstrates the 'mickey-mousing' technique with the utilisation of orchestration. A scene from this clip demonstrates the synchronization as Mickey walks up the stairs (Figure 16) and falls (Figure 17), with pizzicato strings ascending in melody (Figure 18) and a glockenspiel descending in melody (Figure 19) to demonstrate the walking and falling.

Figure 16: *[2:50]* of *Mickey Mouse- The Mad Doctor*. *(Hand, 1933).*

Figure 17*: [2:56]* of *Mickey Mouse- The Mad Doctor.* (Hand, 1933).

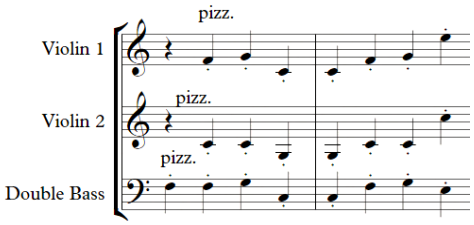


Figure 18: Transcription of [2.50] (Smith, 2016).

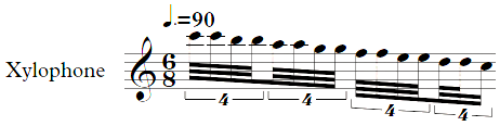


Figure 19: Transcription of [2.56] (Smith, 2016).

Using a story-telling narrative instead of meaningless slap stick action resulted in an audience experiencing a form of relationship to the animated characters and this therefore allowed them to experience emotion on a realistic level; similar to live action (Barrier, 2003, p.3). Moreover, lacking background music could suggest that the human-like cartoons were not believable and would spoil the illusion they were attempting to create (Barrier, 2003, p.3). Beauchamp (2005) seconds this

stating that if animation's purpose is to breathe life into a character, then music is the key to providing emotion (p.43). Animation evidently incorporates many of the live actions traits, but there are some differences to fulfil the perfect animated film.

'Mickey mousing' came to be the most used technique in animation and a normative prospect, as audiences became more accustomed to it (Brown, 1994, p.16). As of this, animation contrasted to live action due to its music synchronization and perfect timing: both forms often used a click-track[5] (Brown, 1994, p.16), but it was difficult for live action to achieve the same degree of synchronicity. Barrier (2003) states that although animation features could be believable, the audience would not trust it as much as a live-story action film because it was simply animation (p.4). Moreover, this meant that they were able to use that to their advantage by manipulating the situation to fit their needs, as long as it was not too farfetched (Barrier, 2003, p.4). Disney broke this mould and transformed animation into something more than just cartoons.

Disney: Enhancing Animation and its Issues

Furthermore, Disney's animated films through ideas of dreams, magic and moral values underline how an audience perceives society and this can often provide them with models and ethics to base their lives on. Ward (2002) agrees with this statement, informing us that Disney essentially provides children with early narratives which ultimately educates them about the world (p.2). Disney in his success has become the central storyteller in our society and has 'helped' shaping 'children's views of right and wrong', which has fundamentally formed the way children think about who they are and how they should behave (Ward, 2002, p.2-6) (Davis, 2007, p.18).

From the first sound based animation *Steamboat Willie* (1928), Disney has become well-known for his innovation and improvements towards animation, breathing life into something non-

[5] A click track is an audio device which enables synchronization of the image and music (Brown, 1994, p.16)

human (Zipes, 1995, p.34). Zipes (1995) states that 'Disney always wanted to do something new and unique just as long as he had absolute control' (p.39), and the key to his success became the use of classic fairy-tales. His ability to combine both the fairy-tale and the American dream in relation to modern life meant that people could associate with these ideas and feel like they themselves were a part of this fairy-tale (Zipes, 1995, p.21). *Snow White and the Seven Dwarfs* became the first major hit in which he combined fairy-tale elements, technicolour, mickey-mousing, musical numbers and an underscore, .

Moreover, many of Disney's innovative new ideas began to enforce several changes in animation; allowing Zipe to construct a model of the animator's approach to film production. Firstly, technique was the key to a successful story, with synchronization and music being key features (Zipes, 1995, p.39). Secondly, the narrator's hand and use of camera were also important factors in creating the right images (Zipes, 1995, p.39). Thirdly, Disney felt each image must provide a sense of wholeness with seamless harmonies; the idea of back to back music or image (Zipes, 1995, p.39). Fourthly, the characters are 'fleshed' to become more realistic, but do not develop like live action, being based on stereotypes (Zipes, 1995, p.39). Fifthly, one should observe models of society and portray these in their writing (Zipes, 1995, p.39). Sixthly, each drawing should be detailed and clean to add to the realistic portrayal; essentially providing an audience with pleasure when they feel empathy towards a character (Zipes, 1995, p.39). And lastly, the characters must be two-dimensional on-screen as an audience should take them for what they are and nothing more (Zipes, 1995, p.39).

Although this was a new innovation in animation history, some may argue that his use of tools and ideas were deceptive, making an audience vulnerable. Ward (2002) interprets that these stories will test the truth of life, expressing that 'racism, sexism, misrepresentation of history' need taken care of when used in film context, so that audiences (especially children) are not easily influenced by problematic ideas (p.5). Moreover, if children are convinced that what they see is real and honest, then a rapid change in culture could occur (Ward, 2002, p.5). This being said, Disney

who was writing for family and children's entertainment, was apparently aware of his viewer's vulnerability and aimed to take 'greater care' in his writing, with his work helping some to 'figure out moral significance' in their lives (Ward, 2002, p.4). One moral that is prominent throughout his films is that the audience can find their happily ever after, true love and marriage, which is unreliable (Davis, 2007, p.21).

From the above statement, manipulation evidently became enforced within animation. Zipes (1995) advises that as long as one controls the images, one can succeed; the concept that the hero can always win if the writer wishes it (p.33). The pictures themselves disguise the control and machinery of the writer, which manipulates an audience to view the fairy-tale through the writer's eyes, and therefore diminishes any vision for other potential heroes (Zipes, 1995, p.33).

These issues are relevant within the female characters of Disney films, with similar traits to the live-action films; women are seen as 'helpless ornaments in need of protection' with the notion that the action is left to the men (Zipes, 1995, p.37). While some may state that Disney's women are memorable icons, Bell et al. (1995) and Davis (2007) both argue that Disney enforces masculinity as the heroic symbol (Bell et al., 1995, p.10) (Davis, 2007, p.17). From this statement, Bell et al. (1995) state that there is a space between what the audience see and do not see, which allows identity and gender to be manipulated and combined with hierarchy, status and lessons on culture (p. 10). Gillbert and Gubar (1979) argue that Disney frames women's lives through a male perspective, with the concept that women not conforming to the male's rules become frustrated and mad; female villains. Moreover, they further stress that women are constantly in competition for male approval, in that women cannot fulfil a life of their own without male supervision (Gillbert, Gubar, 1979). Zipes (1995) continues this suggestion informing us that 'despite their beauty and charm, [Disney women] are pale and pathetic compared to the more active and demonic characters of the film'; the villains are not only evil but represent erotic and sexual ideas that are more appealing to both artists and audiences (p.37).

Chapter 5: The Virtuous Wife

Throughout many of the Disney Films, the main heroines were usually portrayed as feminine, to include princesses. Many of the female heroines are either born into royalty or destined to marry into royalty. This defines them in the hierarchy as a higher status than perhaps the average audience member watching them. Nevertheless, an audience can share the character's dream with them; finding true love which creates a connection between the characters and the audience. Similar emotions in the viewers' lives provides them with the instinct that any woman can succeed in life by supporting her husband ie. looking after the children, performing house work, as suggested in Disney's films.

It can be suggested that these heroines portray Kalinak's (1982) virtuous wife characteristics as mentioned in the chapter *Gender and Film Sound*. These characteristics were defined by balanced phrasing, major tonalities, rich harmonies, feminine orchestration to include flute and strings and recurring themes of romance. Although these characters appear to be strong and independent, they are often faced with ideas of society, hierarchy and the powers of man, who always appear to save the day. These ideas are enhanced through the orchestration and underscoring by supporting the theory that a woman should be seen and not heard unless singing; performing (Silverman, 1988, p.31). Indeed, if they break this tradition, they are punished, for example Cruella De Vil steps out of the normative prospects so she must suffer in the end.

Silent Women: Ariel & Aurora

As suggested in the chapter *Gender and Film Sound*, women were often silenced and made to feel that they could not express themselves (Kaplan, 1983, p.52). Some may argue that women in Disney films are given few speaking lines and this is evident as the women tend to be surrounded and dominated by male characters; that are able to manipulate the situation to their liking (Guo, 2016). Two characters that fit into this idea are Ariel from *The Little Mermaid* and Aurora from *Sleeping*

Beauty (see Figure 20). These two are princesses of high status and it can be argued that logically they should possess some power or dominance in their social circles. However, these two women are defiled by two female villains; the villain holding importance and influence due to the rest of the cast being male. They then both become speechless, Ariel through sacrifice for her true love and Aurora through a curse which can only be broken by true love.

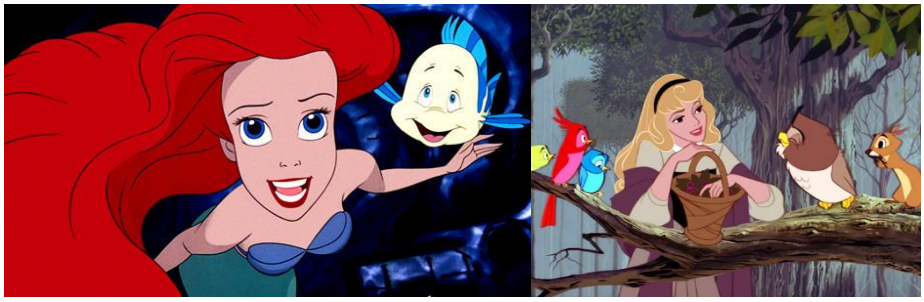


Figure 20: From left to right, Ariel (Clements, Musker, 1989) and Aurora (Clark, Geronimi, Reitherman, 1959).

In *The Little Mermaid*, Ariel although being the main lead, only has one solo before her voice is taken as sacrifice. As suggested in *Gender and Film Sound,* one can argue that women's themes become not their own but become the romance theme linking them to men and having the only purpose of being the romantic 'other' to the male (Buhler et.al, 2010, p.198). The song therefore, becomes very important in establishing what type of woman Ariel wants to be and what she strives for.

In 'Part of your World' Virtuous Wife characteristics are used to define Ariel through consistent phrasing, smooth lines and high woodwind orchestration including rich string passages underneath and flutes soaring above to illustrate this (See Figure 21,22, 23 and 24).

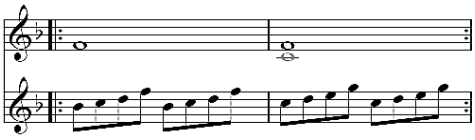
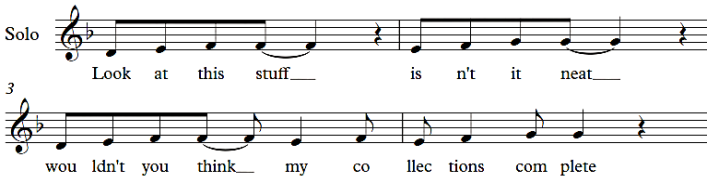


Figure 21: The opening motif to 'Part of your World', which becomes part of her theme to define her within the film (Smith, 2016).

Figure 22: b3-7 of 'Part of your World' revealing the even rhythms in the vocal line to add to the virtuous wife persona (Smith, 2016).



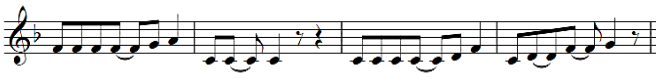


Figure 23: Chorus of 'Part of your World' vocal line becomes a major theme for Ariel (Smith, 2016).

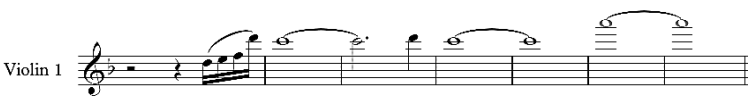


Figure 24: B10- 16 of 'Part of your World' Violins with countermelody underneath and rich vibrato (Smith, 2016).

In terms of lyrics, her solo defines her as a strong person and an independent lady, not afraid of wanting more than the life she already has; something other than the average person (see Figure 25). However, as soon as she sees her first human, (coincidently a man and a prince) her solo transforms into a reprise where all she wants is to be with her true love, devoting herself to him with no consideration of her original dreams (See Figure 26); the orchestration encourages this with rising and falling chord progressions in the strings to suggest tension and emotion (See Figure 27). From this her solo has dramatically become mutilated into the romance theme and this now becomes her main purpose throughout the film.

I wanna be where the people are
I wanna see, wanna see them dancing

Walking around on those
What do you call 'em? Oh, feet

Flipping your fins you don't get too far
Legs are required for jumping, dancing
Strolling along down a
What's that word again?
Street

Up where they walk, up where they run
Up where they stay all day in the sun
Wandering free
Wish I could be, part of that world

Figure 25: Lyrics from 'Part of your World' *The Little Mermaid* (Clements and Musker, 1989).

What would I give
To live where you are?
What would I pay
To stay here beside you?
What would I do to see you
Smiling at me?

Where would we walk?
Where would we run?
If we could stay all day in the sun?
Just you and me
And I could be
Part of your world

Figure 26: Lyrics from 'Part of your World reprise' *The Little Mermaid* (Clements and Musker, 1989).

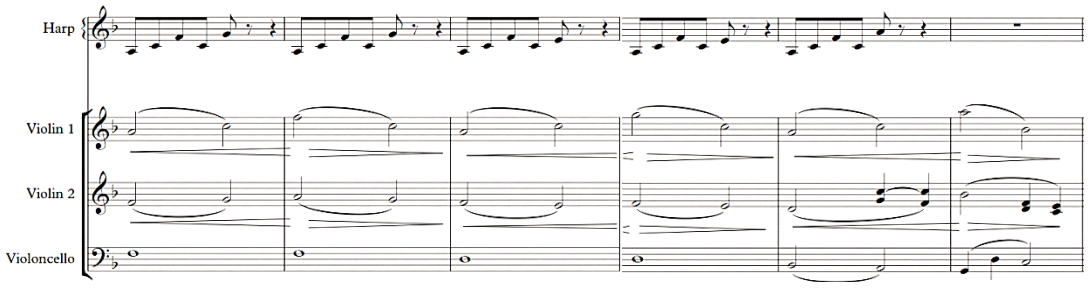


Figure 27: b1-6 of 'Part of your World reprise' use of harp and string harmonies reveal romance and a new trait for Ariel (Smith, 2016).

During the reprise, Ariel's vocal line reaches the top of her range, empowered with lots of vibrato and power behind it, which can show us her emotions running wild. This can heighten the idea that women were too emotional as stated in the chapter *Gender and Film Sound* (Gorbman, 1987, p.80) (See Figure 28).

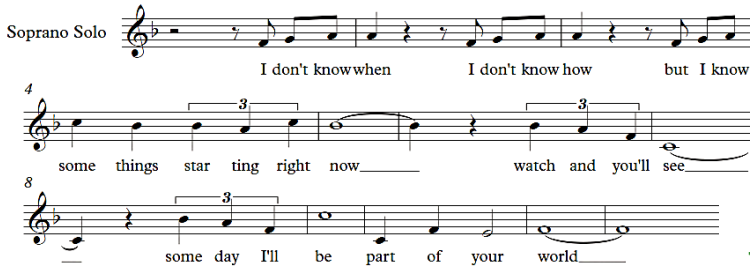


Figure 28: b27-38 of 'Part of your World Reprise' (Smith, 2016).

When she becomes silenced, she is influenced by others on how to act in order to be a 'proper' lady. Other than Ursula, who as discussed in the Femme Fatale case study as transgender, the other influences are all male based, which adds to the idea that men are able to control the situation and women are to be independent in private. In 'Tour of the Kingdom' Ariel's emotions and actions are portrayed throughout the music as her only form of communication, which supplies her with a non-diegetic voice (See Figure 29).

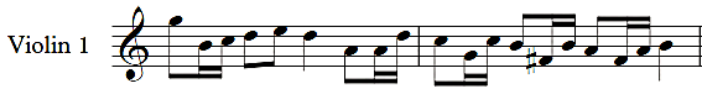


Figure 29: b3- b4 of 'Tour of the Kingdom' showing violin melody to portray Ariel's excitement and emotions (Smith, 2016).

Aurora follows similar traits to Ariel, being that her solo is the only chance to reveal her personality to the audience, until she becomes silenced. The song 'Once upon a Dream' ascended from Tchaikovsky's Sleeping Beauty, which can already inform us of ideas around romantic feminity. The lyrics illustrate her dreams of romance and the idea of meeting her dream man (see Figure 30). This seems very odd as she has continuously been surrounded by females since birth. During the song, she becomes interrupted by the 'ideal' male, which transforms the solo into a duet. This automatically turns this solo into the romance theme; she becomes fully immersed in the moment.

I know you,
I walked with you once upon a dream
I know you,
The gleam in your eyes is so familiar a gleam
And I know it's true
That visions are seldom all they seem
But if i know you
I know what you'll do
You'll love me at once, the way you did once upon a dream.

Figure 30: Lyrics of 'Once Upon a Dream' *Sleeping Beauty* (Clark, Geronimi and Reitherman, 1959).

The orchestration within this song is oozing Virtuous Wife characteristics; to include rich strings, harp and woodwind with rich vibrato (See Figure 31). Her vocals are trained with an operatic tone, which makes her appear accomplished; the vocals soaring to stress her emotional state (See Figures 32, 33).

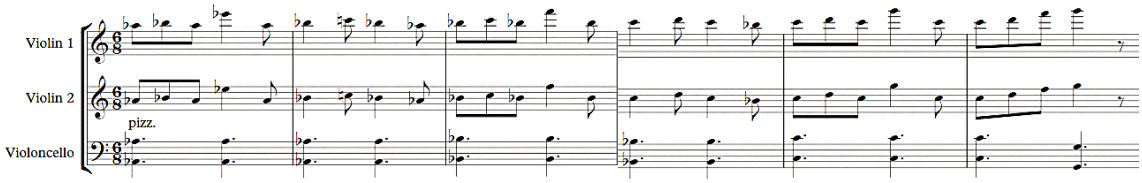


Figure 33: b1-6 'Once upon a dream' gives us our first impression of Aurora's feelings (Smith, 2016).

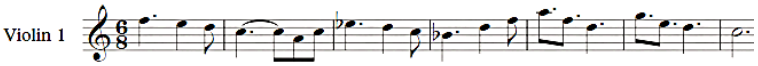


Figure 32: Violin melody before the Prince comes in for his verse, revealing romance (Smith, 2016).

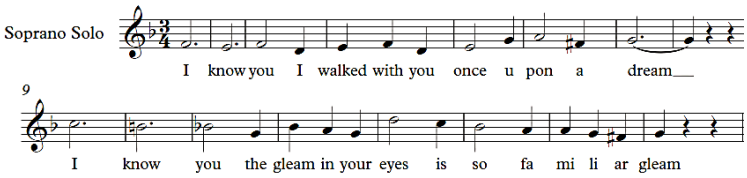


Figure 31: Vocal line in 'Once upon a Dream' emphasises her vocal skills and range; stressing her well accomplished skills (Smith, 2016).

Women with Dreams, Men in Control: Snow White & Rapunzel

From princesses to leading ladies the main focus within these females is a desire to fulfil their ideal dreams and find happiness whether it is true love or an adventure. Another strong trait in these women are that they are often side-kicked with male characters; not to mention the animal companions are gendered as male. Snow White in *Snow White and the Seven Dwarfs* and Rapunzel from *Tangled* will be the main characters for analysis (see Figure 34). These characters both portray virtuous wife characteristics, with ideas of being a housewife, cook and cleaner to male companions.

Figure 34: From left to right, Snow White (Cottrell, Hand, Jackson, Morey and Pearce, 1937) and Rapunzel (Howard and Greno, 2010).

Snow White herself was the first original Disney Princess when animation musicals were first formed. Her character created the ideal virtuous wife stereotype which since then has been used severely within the majority of Disney Films based on female heroines. As the ideal housewife for this situation; she cooks, cleans, sings, and looks after her male companions including the Seven Dwarfs. She is continuously surrounded by men and other than the Evil Queen, there are no other female characters within the film. One might question whether Snow White has to have the interesting dwarfs as her companions to make her dull life seem exciting (Zipes, 1998).

Like Aurora's solo, 'I'm Wishing/One Song' originally started as Snow White's solo, but suddenly transforms into a duet, when the male comes to join her in harmony. As suggested in *Gender and Film Sound*, the man and woman can show true emotion and make something impossible work through the power of a song (Altman, 2007). When the man announces himself, she becomes shocked and shies away from him, becoming a mute in the man's presence, tying in the idea of the caged woman and the man becoming dominant. Their emotions are running high through the orchestration underneath (see Figure 35) and the lyrics suggest they have become the romance theme (see Figure 35).

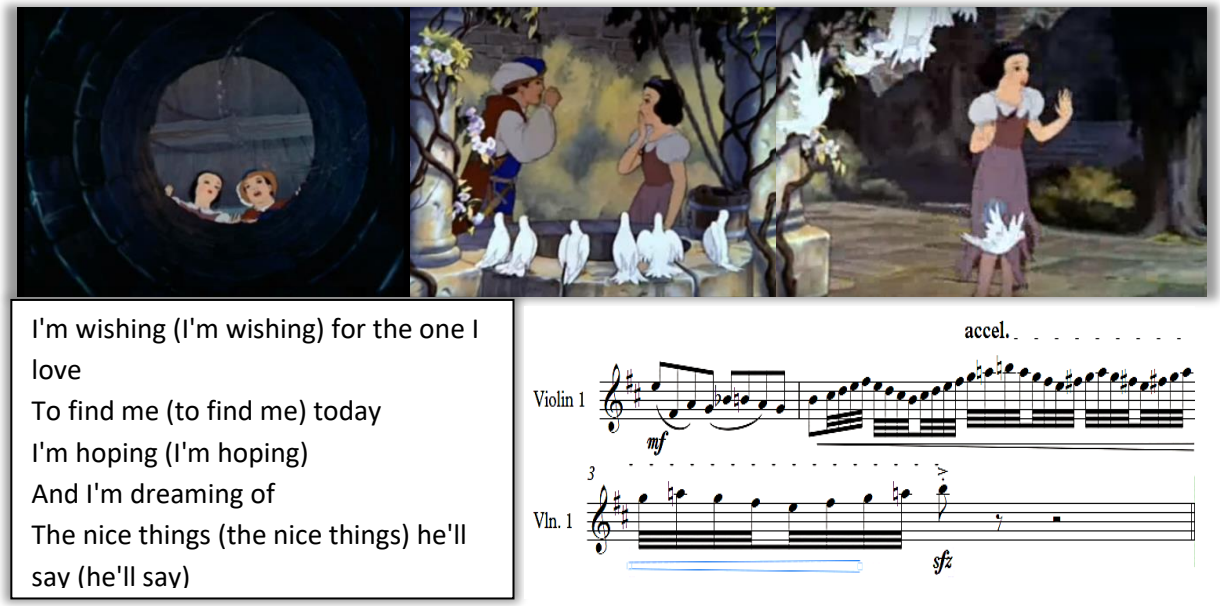


Figure 35: [04.22- 05.36] of 'One song' scene in *Snow White and the Seven Dwarfs* (1937). [05.29-05.36] the top film shots in relation to the transcription could portray Snow White's emotion (Smith, 2016).

Snow White's voice Adrianna Caselotti uses a high soprano which has a trill like vibrato, almost resembling a bird. At this time in the 1930s, a style of singing came into action called 'microphone singing' that used different pronunciation of words, production, pitch range and volume which enables projection (Lockheart, 2003, p.369) to counteract the issues as discussed in Woman's Voice in Sound Media. This style came very popular due to its acquired non-classical sound and training and it became a natural sound to most audiences.. Actresses such as Deanna Durbin of the 1930s were also trained with the same singing style as Snow White which can be linked to social trending. Deanna Durbin even auditioned for the voice casting herself of Snow White, which backs up the previous statement (Guardian News, 2016). Throughout the film her range is tested and shows off how versatile she is (See Figures 36, 37, 38).

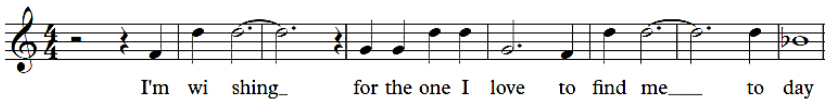


Figure 36: [04.33] 'I'm wishing' *Snow White and the Seven Dwarfs*, vocal line (Smith, 2016).

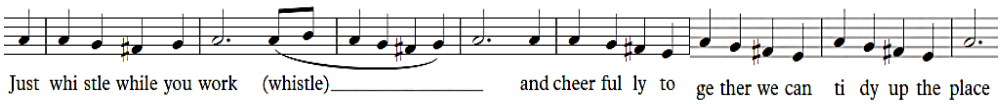


Figure 37: [18.08-18.17] Vocal range in 'Whistle while you work' (Smith, 2016).

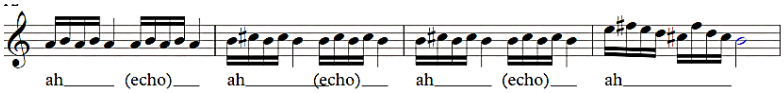


Figure 38: [04.59-05.11] of 'I'm Wishing' using trill like vocals to resemble a bird (Smith, 2016).

'Just whistle while you work' is her first solo as she informs the animals how to clean up the house. This song demonstrates examples of Snow White idealised as a housewife, with the notion that in Snow White's eyes house work can be fun (see Figure 39).

House work is a happy past time for Snow white

Just whistle while you work
And cheerfully together we can tidy up the place
So hum a merry tune
It won't take long when there's a song to help you set the pace

And as you sweep the room
Imagine that the broom is someone that you love
And soon you'll find you're dancing to the tune

Still linking to a man?

Figure 39: Lyrics to 'Whistle while you work' *Snow White and the Seven Dwarfs* (*Cottrell, Hand, Jackson, Morey and Pearce*, 1937).

When Snow White finally sings 'Someday my prince will come', she is asked to tell her story of true love, which gives us the notion that she has been given permission to speak solely, hence the solo. However, this song yet again discusses her idealised future with the true love (see Figure 40).

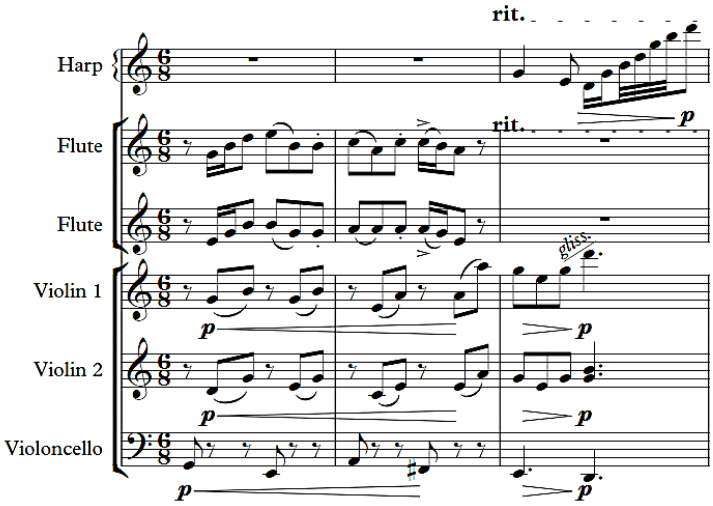


Figure 40: b1-3 of 'Someday my Prince will come' setting the scene for the romance theme (Smith, 2016).

Snow White becomes briefly silent just like Ariel and Aurora in which only males are present on-screen. As the prince comes to see the 'maiden in a glass coffin', we are reunited with the first initial song 'One song' of their first encounter. This scene shows Snow White existing but silent; the central focus being her beauty (see Figure 41).

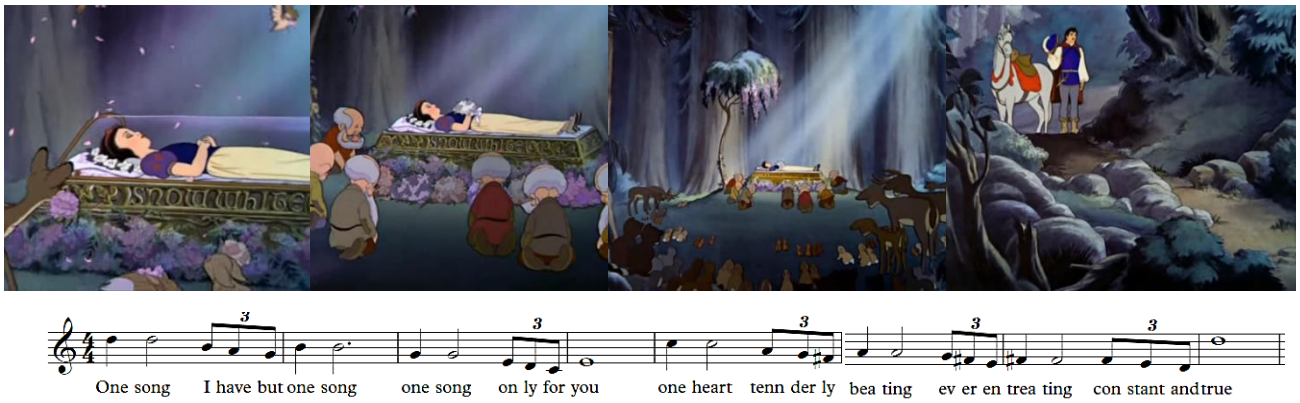


Figure 41: [1.19.18- 1.20.06] Finale scene of *Snow White and the Seven Dwarfs*. Snow White is the central image throughout this until the man is revealed, the whole scenery and caption is broken and re-focused onto the male hero. (*Cottrell, Hand, Jackson, Morey and Pearce*, 1937) (Smith, 2016).

Rapunzel also fits into this model; a princess captured by an evil witch to be locked in a tower and to remain there. The first song Rapunzel sings, 'when will my life begin' discusses like the other heroines wanting more from this life than she already has. But unlike Snow White, Rapunzel is sick of house work; informing us that everything she does throughout the day is just not enough (see Figure 42).

Has all the skills of a wife; shows accomplishments but is not satisfied.

7AM, the usual morning lineup:
Start on the chores and sweep 'til the floor's all clean
Polish and wax, do laundry, and mop and shine up
Sweep again, and by then it's like 7:15.

And so I'll read a book
Or maybe two or three
I'll add a few new paintings to my gallery
I'll play guitar and knit
And cook and basically

Just wonder when will my life begin?

And I'll keep wonderin' and wonderin'
And wonderin' and wonderin'
When will my life begin?

Tomorrow night,
Lights will appear
Just like they do on my birthday each year.
What is it like
Out there where they glow?
Now that I'm older,
Mother might just
Let me go ...

Her real goal

Figure 42: Analysis of lyrics from 'When will my life begin' *Tangled* (Howard and Greno, 2010).

Her dream also does not include romance, which contrasts her against the others. However, we still see traits of the virtuous wife within the orchestration (See Figure 43).

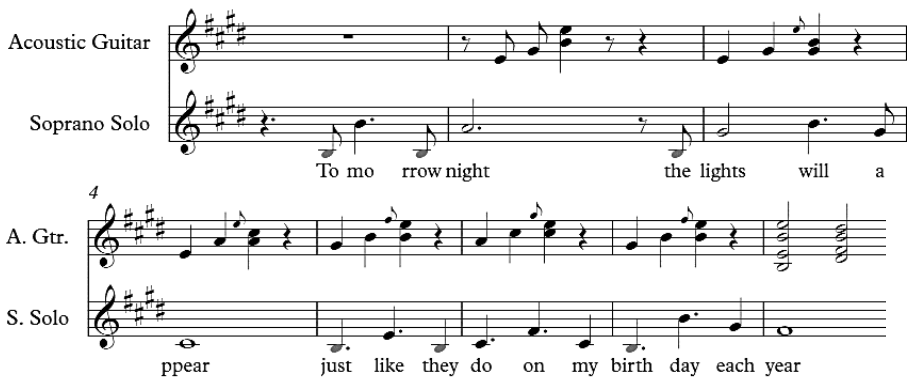


Figure 43: 'When will my life begin' [07.43-08.00] of *Tangled*, with acoustic guitar to enhance her delicateness and virtuosity (Howard and Greno, 2010) (Smith, 2016).

Rapunzel also sings the songs 'Healing Incantation', 'I have a Dream' and 'At Last I see the Light'. The 'Healing incantation' could be a reference to herself as a flower, wanting to grow and explore from the delicate and fragile state she has been made to feel (see Figure 44), and the orchestration supports this (see Figure 45).

Reference to herself wanting to grow as a person

Flower, gleam and glow
Let your power shine
Make the clock reverse
Bring back what once was mine
Heal what has been hurt
Change the Fates' design
Save what has been lost
Bring back what once was mine
What once was mine

Figure 44: Analysing the lyrics from 'Healing Incantation' *Tangled* (Howard and Greno, 2010).

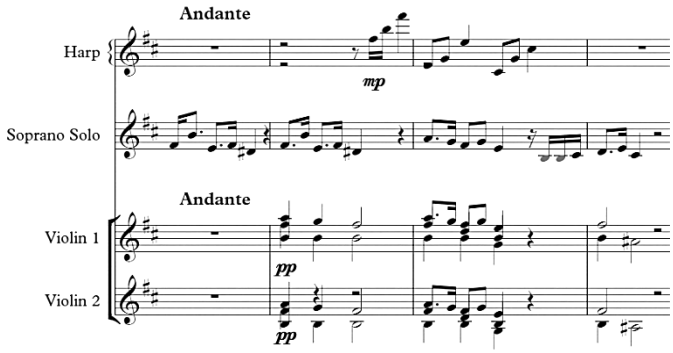


Figure 45: b1-4 of 'Healing Incantation' with strings and harp to add to her delicate nature (Smith, 2016).

Throughout the film, Rapunzel is continuously surrounded by male companions and this is evident in 'I have a Dream' where she is placed with male villains who appear to be outsiders like her. However, the men in this scene have more speaking parts whichsilence the central heroine. Although she is surrounded by men, she does not hint of a romance until 'At last I see the light' where she reveals her new dream is her true love, Flynn. What appears to be a solo, transforms into a duet, becoming once again another romance theme; linking back to Altman's (2002) argument that a duet acts as a high point of the musical's 'dual focus' narrative (p.42). The large orchestral underscore and lyrics enhance this romance, emphasising the dual connection between the two characters (See Figure 46).

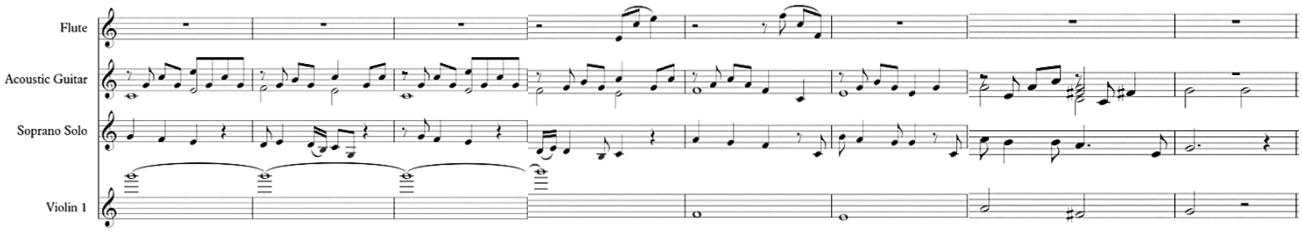


Figure 46: b5- 12 of 'At Last I see the Light', high strings, with soft acoustic guitar and flute melodies create a romantic atmosphere (Smith, 2016).

Feminist Strong Women: Mulan & Pocahontas

In comparison to this, there are also women that appear strong and independent, but are continuously surrounded by men. These women act tough in front of the men but are often bombarded by male dominance combined with their strong cultural background, which forces them to act a certain way to bring their families honour. Two characters that fit into this trait are *Mulan* and *Pocahontas* in their debut films (see Figure 47). Their goals in life at the beginning appear not to include men, both of them showing distaste towards them; Pocahontas arguing her arranged match is 'too serious' and Mulan claiming men are 'disgusting'. However, by the end of the film we see a dramatic change in their character towards men; tying in that women are seen to have one sole purpose in life; to desire men.

Figure 47: From left to right Mulan (Bancroft and Cook, 1998) and Pocahontas (Goldberg and Gabriel, 1995).

Although surrounded by men throughout her feature film, Mulan is a strong leading lady, even when culture and honour are thrown in her way like obstacles. This strength is shown when she retaliates in order to protect her father; becoming a soldier and changing her gender portrayal. Firstly, she already has a distaste for the idea of being presented to the 'match-maker', claiming men are 'disgusting'. However, within the 'Arrow scene', as Li Shang takes his top off, Mulan shows signs of awe and attraction towards Li Shang, revealing to the audience that her opinion could possibly change (see Figure 48).

Figure 48: [36.41- 36.48] of *Mulan* show her reaction to seeing a man half naked; could become a romance theme (Bancroft and Cook, 1998).

'Reflection', Mulan's only feature song becomes an important feature to the analysis, revealing Mulan's true colours. Reflection has two contrasting ideas within it; firstly, the underscore uses virtuous wife characteristics using traditional Chinese instruments including Di (Chinese bamboo flute) and Guzheng (Chinese harp) (n.a, 2004) to suggest softness like a 'lotus flower' (See Figure 49). However, the lyrics discuss Mulan feeling like she does not fit into the ideal female mould, expressing herself as an outsider (see Figure 50). In the film maker's eyes, she is already virtuous and this steers the audience to recognise her qualities.

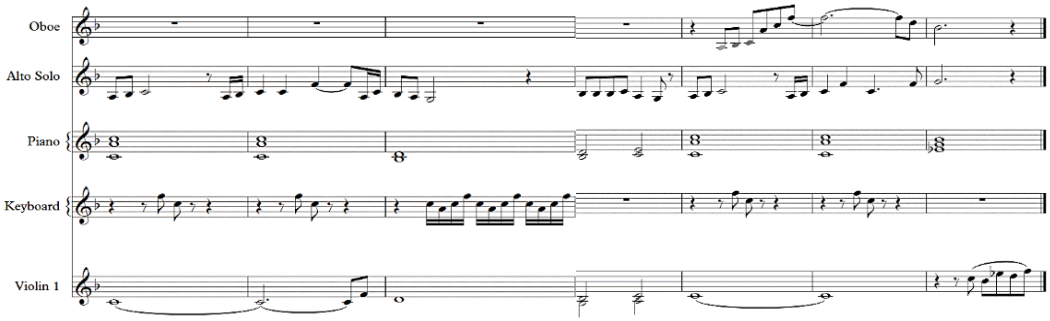


Figure 49: b1-7 of 'Reflection' *Mulan* (Smith, 2016).

Look at me
I will never pass for a perfect bride
Or a perfect daughter
Can it be
I'm not meant to play this part?
Now I see
That if I were truly to be myself
I would break my family's heart

Who is that girl I see
Staring straight
Back at me?
Why is my reflection someone
I don't know?
Somehow I cannot hide
Who I am
Though I've tried
When will my reflection show
Who I am inside?

Figure 50: Lyrics from 'Reflection'
(Bancroft and Cook, 1998).

Influences in Mulan's life are her parents including her mother who pushes her to look and act a certain way (Fa Li will be discussed in more detail in Chapter 7: The Maternal & Motherly Figure). Men in the training camp in the song 'A girl worth fighting for' also influence Mulan of what their ideal woman would be (See Figure 51). When Mulan suggests to the men that an ideal woman may be confident with personality, they automatically dismiss it. This enforces the power of culture and that these traditions are powerful in their means. Moreover, the general idea of this song informs an audience that men have high expectations and that women should be following them in order to find their true love.

I want her paler than the
moon with eyes that
shine like stars
My girl will marvel at
my strength, adore my
battle scars
I couldn't care less what she'll
wear or what she looks like
It all depends on what
she cooks like
Beef, pork, chicken
Mmm

My girl will think I have no faults
That I'm a major find
Mulan: How 'bout a girl who's got a
brain
Who always speaks her mind?
Nah!

Masculine gaze

Housewife duties

Mulan's suggestion

Figure 51: Analysis of lyrics from 'Girl Worth Fighting For' *Mulan* (Bancroft and Cook, 1998).

In the montage sequence, 'Hair Cut' Mulan changes her identity, through cutting away her hair. It can be argued that through her portrayal of gender changing, she has become masculinised, in order to become the ideal hero who saves the day. This transformation can question whether Mulan has broken the mould of the Virtuous Wife visually, but it can also link back to the idea that women are seen for their looks. This scene combined with the synth underscore uses a montage, which can be linked to the *Rocky* films through its strong use of drums, synths, rock ballads and snippets of 'rites of passage' that were known in Rocky's training montages (Avilsden, 1976-2015). Using a montage enables the audience to associate Mulan with strength, power and training that we automatically recognise with Rocky, accepting her as a fighter (See Figures 52, 53).

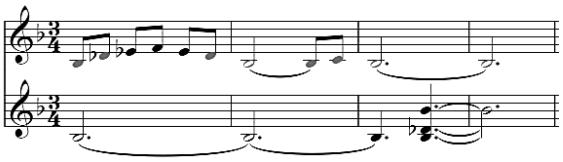


Figure 52: b1-4 of 'Haircut' reveal our initial impressions of *Mulan,* using pentatonic scalic solos from the Di (Smith, 2016).

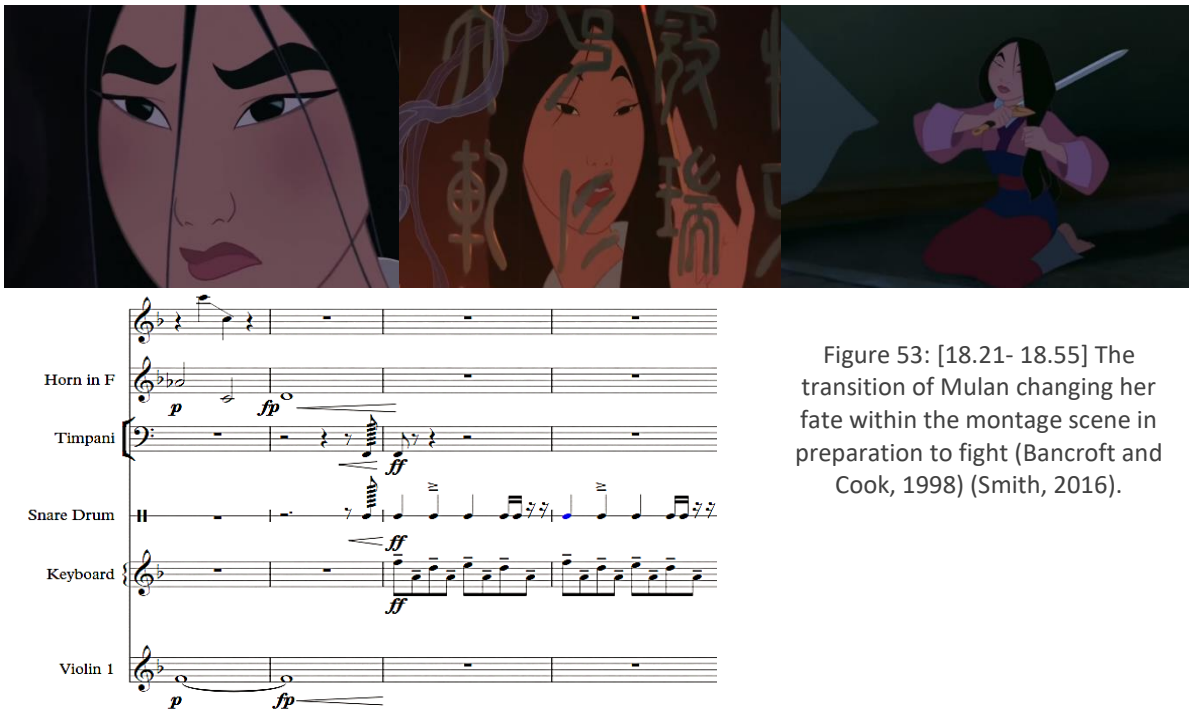


Figure 53: [18.21- 18.55] The transition of Mulan changing her fate within the montage scene in preparation to fight (Bancroft and Cook, 1998) (Smith, 2016).

A strong horn melody can be heard as Mulan cuts her hair, enhancing the statement above; it becomes an integral point on breaking the traditionalist image of Disney female. Horns representing war, military and strength prove that Mulan has been accepted to succeed as the hero. This then becomes a recurring theme throughout the film, resembling similar traits of her father's theme (see Mother/Maternal case study Figure 113) (see Figure 54).

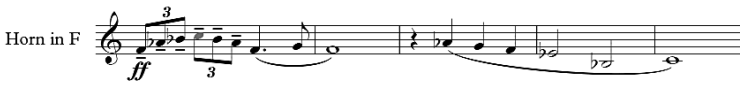


Figure 54: [18.55-19.10] of *Mulan* (1998) in 'haircut scene' reveals the horn solo (Smith, 2016). It has modulated key from the original theme (see figure 52) with contrasting orchestration and accents (Smith, 2016).

Mulan proves that she is not an ordinary virtuous wife as unlike so many others, she does not become married at the end although there is a possible love interest blossoming. Disney has compromised the mould slightly, but still defines her as the love interest.

Pocahontas has similar features to *Mulan* but is represented in contrasting ways. *Pocahontas* is based on a Native American tribe where the men have dominance and power. Like Mulan she is not interested in men, believing her potential match, set up by her father is 'too serious'. Through wise words from Grandmother Willow (see Maternal/Mother Case Study) she reveals wanting more from this life and wants to follow her heart. Her solo 'Just around the Riverbend' provides the audience with an insight into her dreams; she is confused by which path to take (see Figure 55).

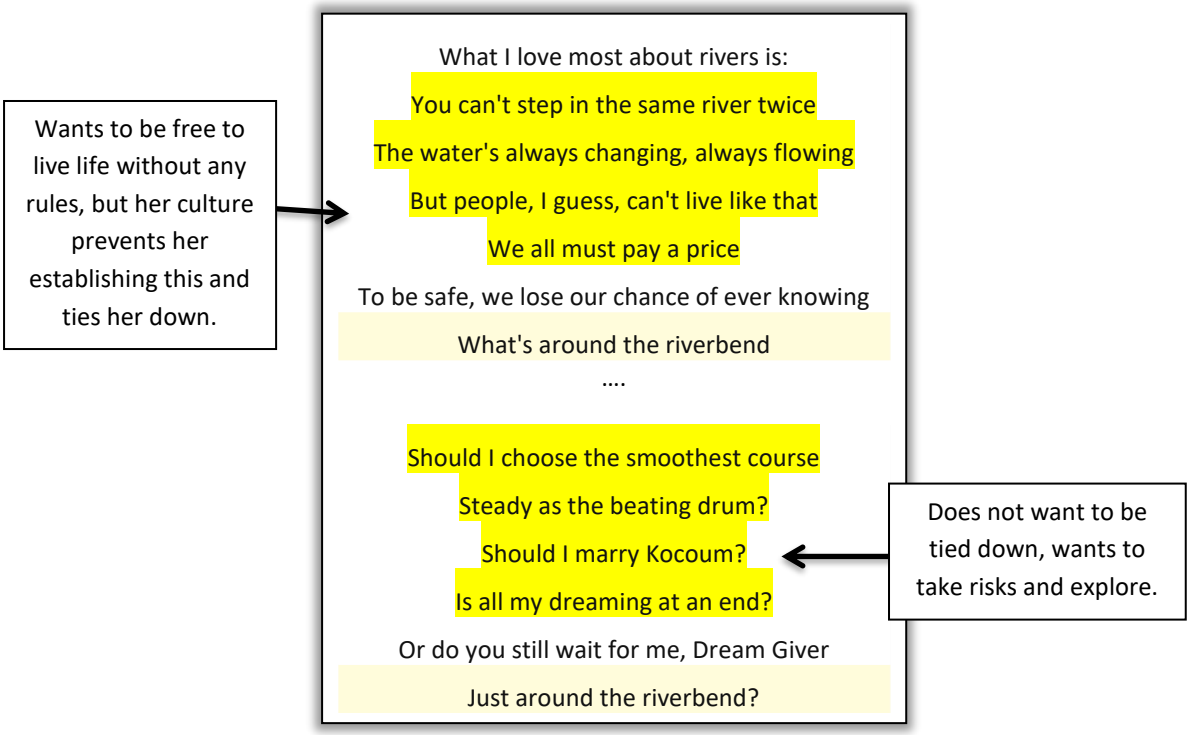


Figure 55: Analysis of lyrics from 'Just around the Riverbend' *Pocahontas* (Gabriel and Goldberg, 1985).

Although confused, clear traits of virtuous wife characteristics linger within the underscore (See Figure 56).

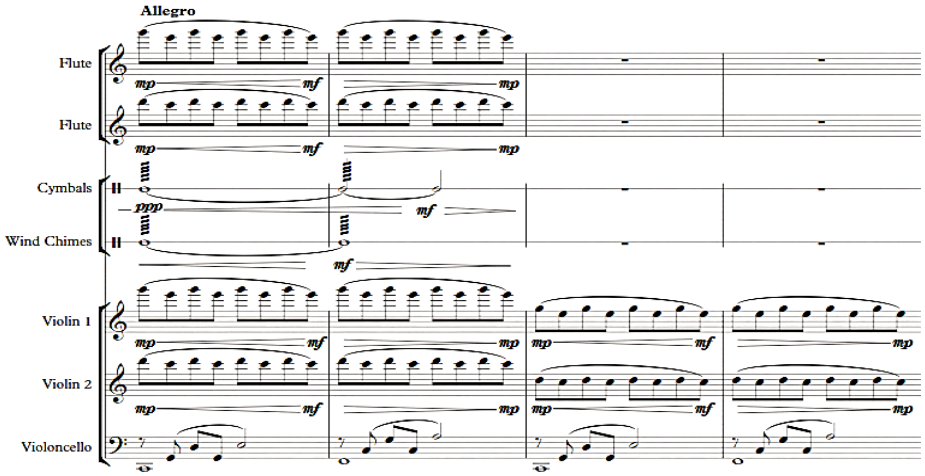


Figure 56: b1-4 of 'Just around the Riverbend' uses high-pitched instrumentation, representing a dream- like state, contributing to the virtuous wife stereotype (Smith, 2016).

Pocahontas is played by two actors, one spoken and one singing. Disney Studios cast an American actor Judy Kuhn to sing and Irene Bedard a Native American actress to act as the voiceover for the rest of the film. It becomes clear that Disney has manipulated the character of Pocahontas, in that providing her with an American singing voice will make the audience see her as one of their own. This is problematic as it can be seen as 'whitening' a non-white character, which in turn will draw the audience to accept her as one of their own, not Native American; creating racial issues. In the example below the vocal line is in equal rhythms and shows off her range; her singing could be seen as a Broadway musical style with wide vibrato to support this, adding to the idea that she is accomplished and can be a perfect role model (See Figure 57).

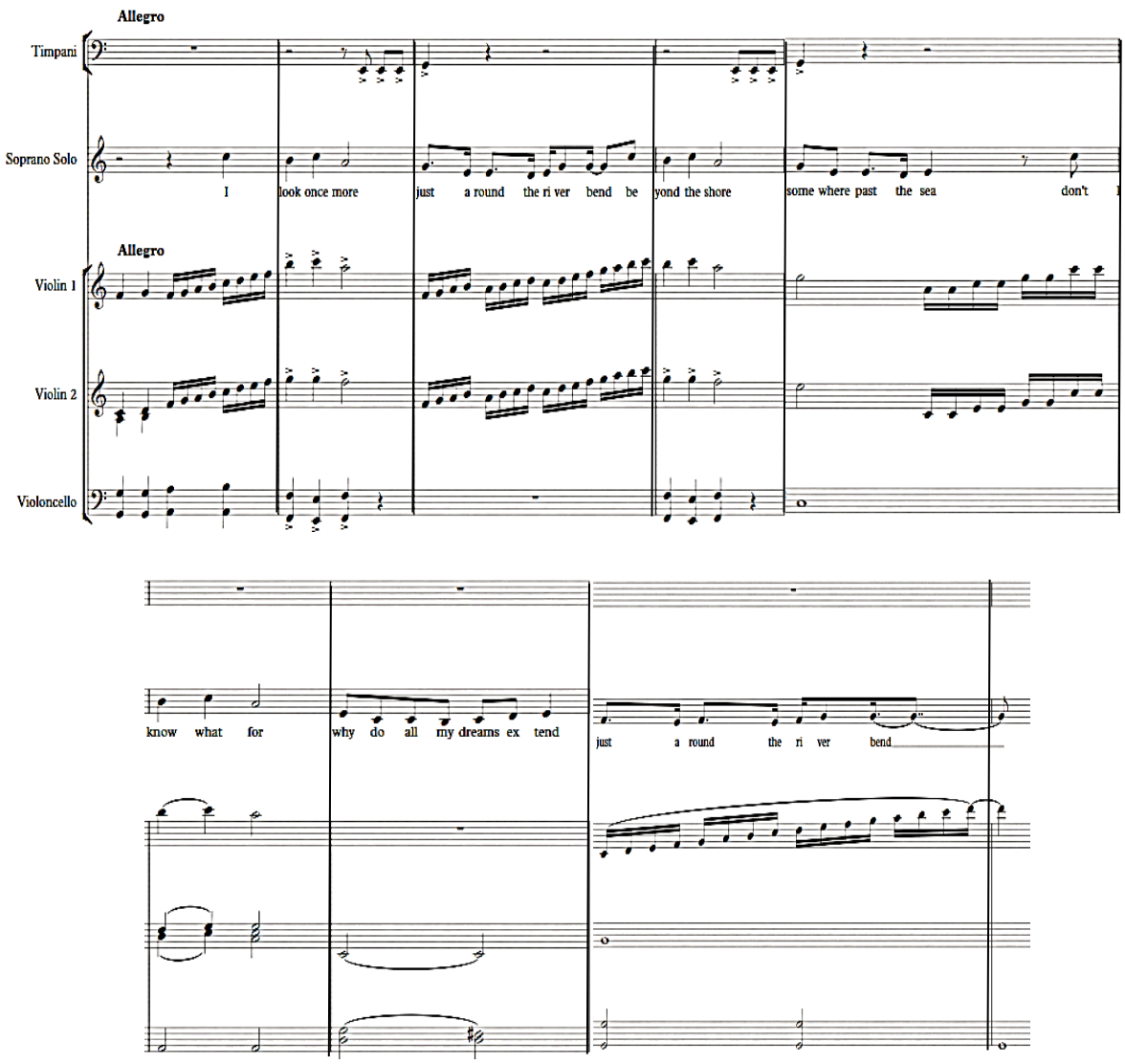


Figure 57: [0.28] of 'Just around the riverbend' shows the vocal line's range and underscore to support the virtuosic persona (Smith, 2016).

Like Mulan, as soon as Pocahontas sees a Western cultured man, John Smith, she becomes intrigued and her whole attitude changes, as she becomes interested to know more about him (see Figure 58).

Figure 58: [19.46-20.20] in *Pocahontas* (Goldberg and Gabriel, 1985). 'Pocahontas meets John Smith' reveals her opinion changing after seeing the 'ideal white man'.

‘Colours of the wind’ shows Pocahontas being a strong individual standing up to John Smith, who has categorised her as a ‘savage’. She is almost criticising him in this scene for being ignorant of other cultures other than his own (See Figure 59). However, by the end of the song she has fallen for him, which pulls her back into this mould (see Figure 60).

You think I'm an ignorant savage
And you've been so many places
I guess it must be so
But still I cannot see
If the savage one is me
How can there be so much that you don't know
You don't know

You think you own whatever land you land on
The Earth is just a dead thing you can claim
But I know every rock and tree and creature
Has a life, has a spirit, has a name

Making a dig at him for being rude and prejudice

Figure 59: Analysis of ‘Colours of the Wind’ *Pocahontas* (Goldberg and Gabriel, 1985).

Figure 60: Top clip [37.50] shows her distaste towards him at the start of the song, the bottom clip [40.50] shows them two almost kissing at the end (Goldberg and Gabriel, 1985).

Unlike most heroines, Pocahontas protects her true love, putting her body in front to shield him from being killed. However, as soon as John Smith is freed he takes the limelight from Pocahontas by jumping in to save the day, taking a bullet. In 'If I never knew you' Pocahontas and John Smith become the romance theme, performing a duet to one another (see Figures 61, 62). However, like Mulan she does not get married as the romance dies away when John Smith leaves.

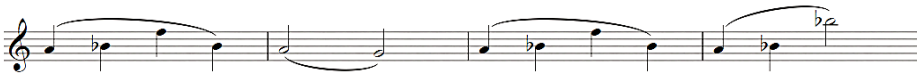


Figure 61: Romance theme in 'if I never knew you' links Pocahontas as an object for male desire (Smith, 2016).

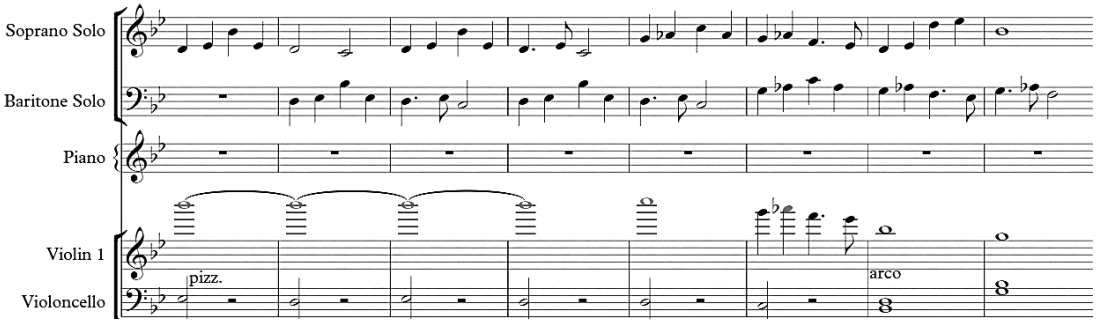


Figure 62: Duet vocal lines intertwining each other, the male vocal imitates the females to harmonise and suggest they are emotionally and musically attached (Smith, 2016).

Throughout the film, the majority of dialogue is male, with two opposing enemies fighting against one another and these surround her continuously; suggesting that she is not dominant in her feature film.

To conclude, it can be argued that the virtuous wife stereotype is still being used within Disney films, but it has also developed through time to allow women to have more words and dominance within film, even if they are only a romance theme. Over time, we can see the virtuous wife persona has developed; the original Snow White model has developed from the 'silent woman' into a variety of multicultural independent heroines who stand up for what they believe in, although they are continuously bombarded by male companions. Rapunzel, the most up to date character in the case study shows a clear development in speech, beliefs, goals in comparison to Aurora or Snow Whtie and this is evident in the musical styling with modern rock ballads. Therefore, it can be observed that

no heroine is the same and that they are all individually unique, having their own dreams, themes and cultural backgrounds.

Chapter 6: The Femme Fatale

Chapter 3 *Gender and Film Sound* in the sub category Coding and Gender introduced the two musical stereotypes of the Virtuous Wife and Fallen Woman. The Fallen Woman stereotype will be the subject of this case study exploring several examples of Disney characters that fit into this stereotype. As stated by Kalinak (1982) fallen women were defined through jazz, chromatic and dissonant traits.

Jazz itself emerged from the African-American culture which in the 1940s, was frowned upon by the white culture (Townsend, 2000, p.94) due to its existing views of blackness, often linked with stereotypes such as primitive, 'sexually uninhabited', 'ugly, dirty and stupid' (Pieterse, 1995, p.11). Jazz therefore became referred to as 'a rough democratic air invading the sacred halls of music' (Erenberg, 1998, p.135). Benny Goodman, a jazz star, was keen on integrating races, however other white musicians and commentators were against it, with critics' commenting to 'get those niggers off the show' (Erenberg, 1998, p. 128). When jazz began to emerge within film: only white musicians were used, blacks had no involvement and there was no racial mixing. From this, stereotypes began to occur that were linked with jazz; sociopaths, thieves and satyrs (Townsend, 2000, p.94-100). An example of this stereotyping is in *The Man with the Golden Arm*, which links jazz to drugs. One scene in particular shows the main character is attempting to go cold turkey; the jazz underneath not only portrays what people would say is the 'dark urban world of betrayal, corruption and addiction' but the 'pressures that rest upon' the character living in a destructive atmosphere (Townsend, 2000, p. 100-1). Furthermore, Townsend (2000) argues that in relation to *The Man with the Golden Arm,* a 'good woman' is forced to struggle to live in a jazz culture, this observes her race arguing that this lifestyle was seen by some as a burden for whites and a way of life for blacks (p. 101). This also relevant within cartoon and animation, where the images to represent jazz were stereotyped and exaggerated to represent African-Americans negatively; pinning them down as 'primitive' and 'savages' (Goldmark, date, p77-80). From this, fallen women are heavily linked with jazz; the women

are often portrayed as sexual characters such as prostitutes or cabaret acts. This is because the stereotypes mentioned in *Music in Film* have become so engrained within film that although audiences do not hear the meaning behind the music they unknowingly understand the message it brings across; jazz encourages sex. This is important to observe, as they are posing African-American culture lower and unequal in hierarchy, which ultimately changes the way people observe those who do not conform to society; outsiders.

Villains with Drag Queen/Cabaret: Ursula, Mother Gothel, Cruella & Evil Queen

Femme fatales are also heavily linked with villains portrayed as drag queens. Drag queens at a first glance are seen on a 'sex-based performative cross accomplished through costume and mannerisms' (Devitt, 2006, p.29). Drag compels the impression that 'staging femininity as something that is up for grabs amongst performers [can] represent a range of abject identities' on which gender does not fit in (Devitt, 2006, p.29). Furthermore, drag separates femininity, by exposing it as something unstable, theatrical and false, which implies that gender should not just be either feminine or masculine (Devitt, 2006, p.30); thus violating the persona of women, on how they expect them to be (Creekmur, Doty, 1995, p.64). Furthermore, drag can show heterosexuality, meaning to not consist of one gender, which can allow drag queens to create their ideal life that is not revolved around societies' gender portrayals (Devitt, 2006, p. 30). This can mock the idea of gender through the miming of pop songs and sexy choreography, which gives them a 'deliberate play for control' thus confusing the audience as to who they are. This is the main purpose of drag queens, they hold power by combining qualities of both genders: a transgression of normative gender roles that can also be seen as threatening, especially in the largely conservative world of Disney animation (Devitt, 2006, p. 31).

Ursula from *The Little Mermaid*, Mother Gothel from *Tangled*, Cruella De Vil from *101 Dalmations* and The Evil Queen from *Snow White and the Seven Dwarfs* each relate and fit into this

stereotype. Ursula the sea witch agrees to provide Ariel with legs to find true love's kiss but removes her voice as payment. Mother Gothel steals the King and Queen's baby Rapunzel for its magical hair that heals, and is forced to never leave her tower 'ever'. Cruella De Vil steals dalmation puppies in order to make her dream fur coat and The Evil Queen attempts to kill Snow White in order to become 'fairest of them all'. They all possess this purpose to destroy the hero/heroines' happiness to therefore hold power over those they fear; linking back to the idea that women continuously fight for male approval.

Visually, all four characters portray a drag queen look or exaggerated physical femininity, with the use of heavy makeup and revealing attire, to suggest a sexual nature (see Figure 63); opposite to the heroine, exposing a significant contrast to the audience. In terms of body, the women are extreme opposites; being either very thin or obese, which suggests an evil nature as they are not seen as 'normal' women and this allows the audience to observe what a bad woman in a film maker's eyes could look like. Dark costumes dress these characters against the heroines, to suggest evilness.

Figure 63: Left to right Mother Gothel, Ursula, Cruella De Vil, The Evil Queen.
(AuthorQuest, 2016). (n.a. 2016). (DisneyWiki, 2016).

Musically, jazz, portamentos, low instrumentation, over-emphasised singing, use of blues notes and deep voices define these characters, which makes them de-feminized or over-feminized. Linking back to *Gender and Film Sound*, voiceover was more than often voiced by a male, and Disney defeminizes these female villains by providing them with deep voices, so they are able to possess power of those they see weak without any questions. It can also be argued that the women are de-feminized through their control over male sidekicks within the film; Ursula with Flatsum and Jetsum,

Mother Gothel with the twins, Cruella with Jasper and Horace and The Evil Queen with the Huntsman. Moreover, this exposes their authority over men showing that evil can enforce power.

Ursula in *The Little Mermaid* and Mother Gothel in *Tangled* will be observed together as they possess similar traits in terms of musical content. As suggested in Gorbman's model in *Music in Film*, narrative cueing in the form of a leitmotif is used before we are introduced to the two villains; they use snippets of their themes to warn the audience that this character is not to be trusted. Therefore, when the audience is properly introduced to these characters, these themes have already been embedded in the subconscious, becoming invisible and inaudible as Gorbman suggests and fulfilling their purpose already.

The two transcriptions below from 'Intro Ursula' from *The Little Mermaid* make up Ursula's Theme, which are used throughout the film as leitmotifs to signify Ursula's presence (see Figure 64).

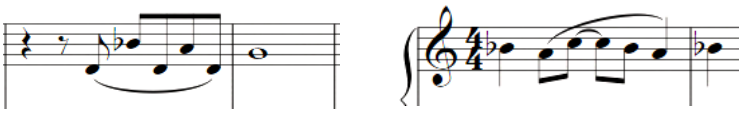


Figure 64:Two themes for Ursula in *The Little Mermaid* (Smith, 2016).

In *Tangled*, of 'Prologue' (0.44), an example of leitmotifs for Mother Gothel's true intentions provide us with an insight to her nature, which encourages an audience not to trust her character; the eerie strings and wind ensemble suggest a creepy atmosphere (see Figure 65).

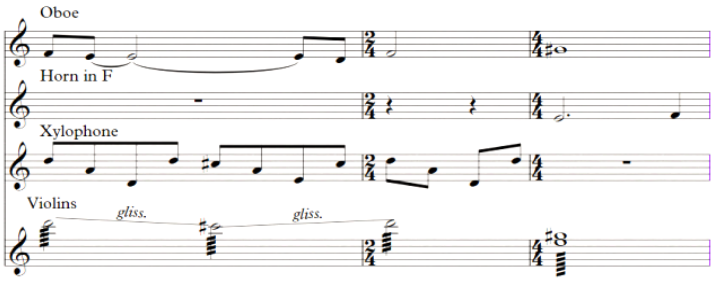


Figure 65: Theme that introduces Mother Gothel in *Tangled* (Smith, 2016).

Both songs 'Poor Unfortunate Souls' and 'Mother Knows Best' utilise heavy brass, piercing strings, exaggerated singing, accents, off beat rhythms which are supported by a exaggerated performance.

This allows the audience to subconsciously feel an uneasiness about their nature, which links back to Buhler's (2014) statement that women are portrayed as too emotional and unable to control themselves (p. 4). Hence, this is why they are Fallen; the music cleverly illustrates this. In 'Poor Unfortunate Souls' of *The Little Mermaid* the use of brass, blue notes, low instrumentation, syncopated rhythms and portamentos in vocals demonstrate Ursula's sexual nature (see Figure 66 & 67).

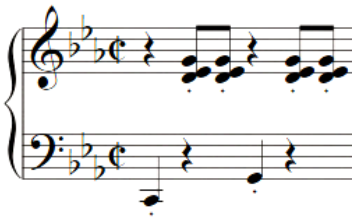


Figure 66: Underscore bass line for 'Poor Unfortunate Souls' of *The Little Mermaid*, to accentuate her nature. (Smith, 2016).

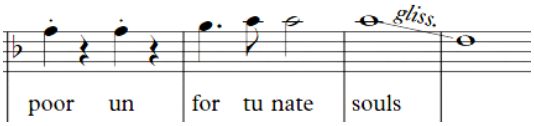


Figure 67: Vocal line in 'Poor Unfortunate Souls' (Smith, 2016).

As suggested above, 'Poor Unfortunate Souls' of *The Little Mermaid* suggests words to patronise and demoralize the heroine, which brings across the notion that they will not succeed in their goals. The heroine, Ariel, is strongly drawn to the aim of finding true love and Ursula steps in to inform Ariel how to use body language to entice a man; which apparently is to not talk at all, linking to the Silverman's (1988) statement that women should be seen and not heard (p.31) (see Figure 68).

You'll have your looks, your pretty face
And don't underestimate the importance of body language, ha!

The men up there don't like a lot of blabber
They think a girl who gossips is a bore
Yet on land it's much preferred for ladies not to say a word
And after all dear, what is idle babble for?
Come on, they're not all that impressed with conversation
True gentlemen avoid it when they can
But they dote and swoon and fawn
On a lady who's withdrawn
It's she who holds her tongue who gets a man

Figure 68: Analysing the lyrics from 'Poor Unfortunate Souls' in *The Little Mermaid* (Clements and Musker, 1989).

In comparison, ‘Mother Knows Best’ from *Tangled* has similar traits to ‘Poor Unfortunate Souls’. However, this song appears to be positive and full of life. On the contrary, when analysing the use of portamentos in vocals, over-dramatised music, triplet and syncopated rhythms with a cabaret style represent the show like traits (see Figure 69, 70 & 71).

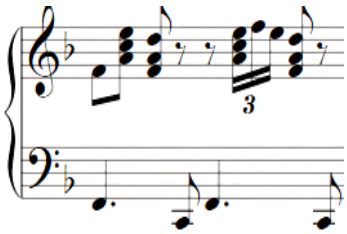


Figure 69: Underscore for ‘Mother Knows Best’, using woodwind and rich strings (Smith, 2016).

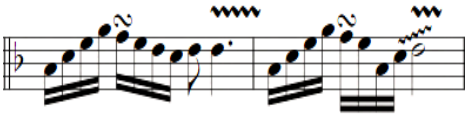


Figure 70: Violin solo in ‘Mother Knows Best’ of *Tangled* (2010) (Smith, 2016).

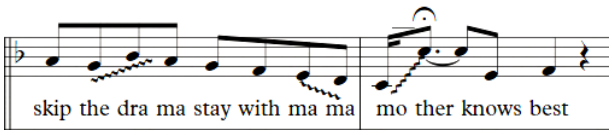


Figure 71: ‘Mother Knows Best’ of *Tangled* (2010) illustrates the use of portamentos in vocals to support the cabaret/drag agenda (Smith, 2016).

Although the music appears to bring happiness, the lyrics themselves do not match up and this confuses an audience and questions Mother Gothel’s intentions for Rapunzel, as she continuously patronises her, describing her as ‘gullible [and] naïve’. In Figure 72, Mother Gothel is attempting to get Rapunzel to come home with her. However, when she refuses, Gothel attempts to put her down telling her Flynn is not interested in Rapunzel, portraying her as naïve (See Figure 72). A sarcastic or aggressive vocal tone contributes to the evilness and harshness of her nature.

Patronising Rapunzel

Rapunzel:
I think he likes me.
Mother Gothel:
Likes you? Please, Rapunzel, that's demented.
This is why you never should have left
Dear, this whole romance that you've invented
Just proves you're too naive to be here
Why would he like you? Come on now - really!
Look at you - you think that he's impressed?
Don't be a dummy
Come with mummy

Figure 72: Analysing the lyrics from 'Mother Knows Best Reprise' *Tangled* (Howard and Greno, 2010).

It can be argued that the only time Mother Gothel appears to praise Rapunzel is when she is directly talking to the hair because of its magical qualities such as stroking it or patting it, with the remainder of the time putting Rapunzel down. This links with Kaplan's (1982) statement of women being ultimately silenced or controlled (p.52) (see Figure 73).

Figure 73: Image of Mother Gothel praising the hair, not Rapunzel as a person. (Howard and Greno, 2010).

In both reprises the two villains appear darker and more sinister than they let on originally, revealing their true colours as they desperately attempt to win over the hero. Mother Gothel in *Tangled* projects aggressively the majority of her patronising accusations, utilising the majority of her top range which emphasises a change in her behaviour (Figures 74, 75); this reflects in the underscore (using the same bars in the original song and reprise to show difference, see Figure 69 and Figure 74).

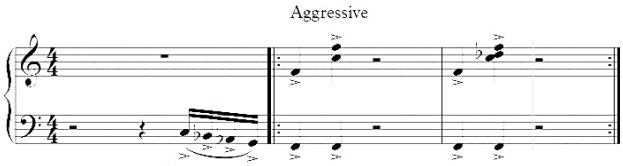


Figure 74: b6-8 of 'Mother Knows Best Reprise' *Tangled* (2010). Accented brass and cello emphasise the sudden mood change and Gothel's true colours (Smith, 2016).

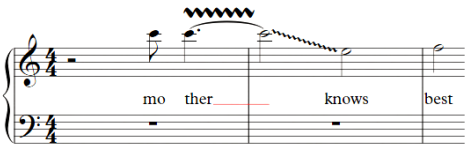


Figure 75: 'Mother Knows Best Reprise' of *Tangled* (2010), her vocals in full range, implying she has a hidden agenda (Smith, 2016).

In *The Little Mermaid*, Ursula uses Ariel's own voice (which she stole) for her own, becoming very sinister by using more portamentos than previous and creepily laughing in between breaths to emphasise her power and determination for success (see figure 76 & 77). This informs us that Ariel's voice can represent her goodness and this links back to the idea that the voice can manipulate and persuade viewers to acknowledge its importance.

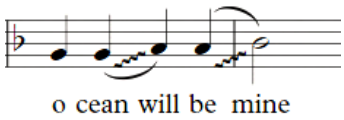


Figure 76: 'Poor Unfortunate Souls Reprise' in *The Little Mermaid* (1989) uses portamentos in vocals simultaneously (Smith, 2016).

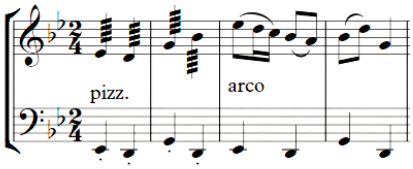


Figure 77: b1-4 of 'Poor Unfortunate Souls Reprise' of *The Little Mermaid* (1989) underscore uses strings to portray a darker version of the original song (Smith, 2016).

It can be suggested that both characters attempt to ruin the heroine's chances of happiness, with the notion that if their evil plans do not work, they feel an urge to step in and ruin it. Examples of this include Ursula using Ariel's voice to steal her man so Ariel cannot have him and Mother Gothel hiring the two twins to scare Rapunzel, then Gothel saving Rapunzel in order to look like the hero.

These examples show the women desperate to be in control of the situation, like the male dominant figure. The Evil Queen and Cruella De Vil have also been paired together, however instead of songs to describe their personalities, they use a mix of underscore, vivid sound effects and other people's responses of the characters suggest their nature.

Firstly, an audiences' judgements can be formed from the first introduction to both villains. In the first glimpse of Cruella, several components make up the character's personality. Examples of this can be found in: Perdita referring to her as the 'devil woman', the look of horror in Perdita's eyes (see Figure 78), the sounds of fast cars and car horns combined with Roger the jazz composer defining Cruella De Vil in song (see Figure 79). These characteristics influence an audiences' perspective so that Cruella is already perceived as a villain before she makes an entrance.

Figure 78: The first introduction of Cruella, the car sound effects become her leitmotif; an audience will recognise it and find it hard to like the character (Geronimi, Luske and Reitherman, 1961).

Cruella De Vil
Cruella De Vil
If she doesn't scare you
No evil thing will
To see her is to
Take a sudden chill
Cruella, Cruella De Vil
She's like a spider waiting
For the kill
Cruella, Cruella De Vil

Figure 79: Lyrics from 'Cruella De Vil' in *101 Dalmations* (Geronimi, Luske and Reitherman, 1961).

The introduction of the Evil Queen shows her looking into her mirror to explore who is fairest of them all. As the scene closes in, the music builds with dissonant chords to finally reveal her image. The underscore becomes an integral part of describing the Queen's personality before the viewers have chance to fully understand her as a character and her plans for Snow White (see Figure 80, 81); high pitched strings and descending pizzicatos accompany the Bassoon Solo, which creates a unsettling texture with the accompaniment moving opposite way in intervals in relation to the solo.

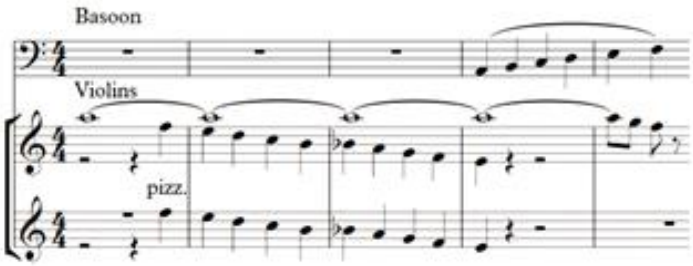


Figure 80: [02.20] of *Snow White and the Seven Dwarfs* (1937) is the first introduction of the Queen accompanied by eerie strings (using harmonics) and a bassoon line to suggest her devious plans. (Smith, 2016).

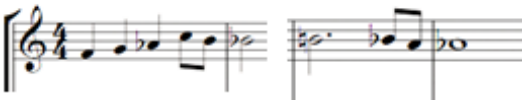


Figure 81: Both transcriptions reveal accidentals, dissonance, continuous movement in intervallic structure in an oboe solo to build up the main theme of the Evil Queen. (Smith, 2016).

Secondly, an audience's influences can be observed through conversation between characters about the villains. Through visual facial expressions it can be suggested that the music also heightens that. Moreover, as the characters in discussion are on the hero's side, the audience automatically trust their instinct. An example of this is in *101 Dalmations*, where the dogs are attempting to hide from Cruella; the scene shows Cruella in her car crashing down the road in attempt to stop the dogs getting away. The visual and music combined illustrates the dog's fear and terror as she gets closer

(see Figure 82). Although they are dogs, the audience trust them more than the fallen woman and this is important.

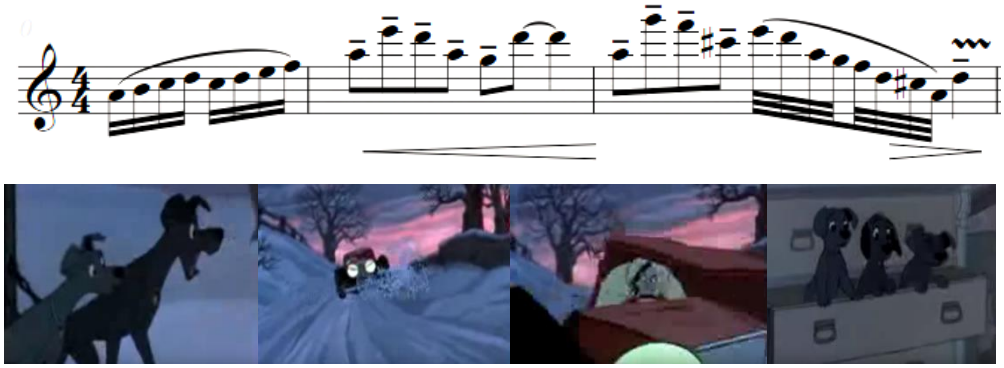


Figure 82: [03.29] of 'Dinsford/Cruella/A Roll in the Soot/To The Van/It Can't Be/Crazed/You Fools!' of *101 Dalmations*. High pitched strings relate to the dog's emotion and fear (Smith, 2016). (Geronimi, Luske and Reitherman, 1961).

Simarily in *Snow White and the Seven Dwarfs* (1937), Snow White informs the seven dwarfs about the Queen planning to kill her. The dwarves' shocked expression, musical underscores, mickey mousing techniques and sound effects illustrate their fear of the Evil Queen and what she is potentially capable of (see Figure 83). Like *101 Dalmations*, the audience trust the dwarves as they are on the heroine's side, and this heightens the film maker's intentions.

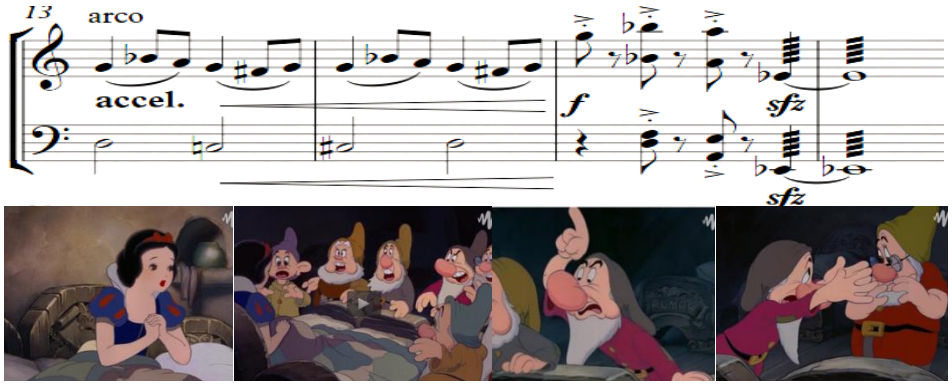


Figure 83: [38.06 – 38.41] of *Snow White and the Seven Dwarfs* (1937) the music shows the fear in the dwarfs with strings creating an eerie and spooky feel to enhance her presence (Cottrell, Hand, Jackson, Morey, Pearce, Sharpsteen, 1937) (Smith, 2016).

To compare the first two villains, Cruella and The Evil Queen are orientated by the use of sound effects. Cruella is defined by car noises to include horns, screeching wheels, exhausts and engines,

whereas the Evil Queen is defined by a crow, cackling sounds, bubbling pots and strong winds. Consequently, The Evil Queen is stereotyped as nothing more than a witch, whereas Cruella is seen as a reckless driver who is out of control. These ideas tie in that a woman should not be seen stepping out of the social boundaries whether it be driving, performing witchcraft or anything that does not conform to housework.

Sexual Women: Esmerelda & Megara

Another genre of femme fatales are women who are seen sexually but not villains. Two characters that fall into this category are Esmerelda from *The Hunchback of Notre Dame* and Megara from *Hercules*. These women are not heroines as they are portrayed more sexually and observed by some of the male characters as a 'pain in the patella' due to their strong bold independence. Esmerelda of *Hunchback of Notre Dame* is of gypsy descent and seen by some as vermin, although she is honest and respectful. However, she appears to be acknowledged at the end as she is dressed in white to portray innocence and acceptance. Her dancing and dress however suggest fallen woman traits which are demonstrated in 'Topsy Turvy'. Similarly, Megara of *Hercules* is seen as a nuisance and distraction to most men, one being Hercules. However, both characters are controlled by men for their actions, and in turn sacrifice themselves to become part of society. By both sacrificing themselves to become pure again, this suggests to an audience not to step out of their comfort zone unless you want to be punished.

Visually, both characters are drawn more sexually than the heroines, with their skin being slightly darker than the average heroine, which can be linked with the Jazz culture stated at the beginning (see Figure 84). Within the two examples below, the hips and busts are more defined. The women appear to be strong and independent in terms of appearance, however they are continuously controlled by a man, Esmerelda by Frollo and Megara by Hades.

Figure 84: Megara (left) (Musker and Clements, 1997) and Esmeralda (right) in appearance (Trousdale and Wise, 1996).

In discussion of the two females within songs, we see that many characters throughout the films show distaste towards both women. In *Hunchback of Notre Dame* Frollo, Esmerelda's enemy converses about her sexuality and his attraction to her in 'Hellfire'. As she is sexualised, a gypsy and he is a religious man, he sees his feelings as a weakness and seems unable to understand why he could be attracted to her; the only solution being that it must be witchcraft. His only option therefore to stop this emotion is to punish or kill her off (See Figure 85).

Frollo's sexual desire towards Esmeralda

Then tell me, Maria
Why I see her dancing there
Why her smold'ring eyes still scorch my soul I feel
her, I see her
The sun caught in raven hair
Is blazing in me out of all control
Like fire
Hellfire
This fire in my skin
This burning
Desire
Is turning me to sin
It's not my fault
I'm not to blame
It is the gypsy girl
The witch who sent this flame
Protect me, Maria
Don't let this siren cast her spell
Don't let her fire sear my flesh and bone
Destroy Esmeralda
And let her taste the fires of hell
Or else let her be mine and mine alone

Thinks she must be punished, for being sexualised

Figure 85: Analysing 'Hellfire' in *The Hunchback of Notre Dame* (1996).

In Megara's situation, she discusses her thoughts on men, often putting herself down as a 'rotten judgement', trusting that no man should fall for her as she presumes she is cursed to fall in love (See Figure 86).

If there's a prize for rotten judgement
I guess I've already won that
No man is worth the aggravation
That's ancient history, been there, done that!

.....

I thought my heart had learned its lesson
It feels so good when you start out
My head is screaming get a grip, girl
Unless you're dying to cry your heart out

Figure 86: lyrics from 'I won't say I'm in love' *Hercules* (1997).

Musically in both, the use of fallen woman traits including jazz, chromaticism, inconsistent tempos and rhythms illustrate both characters. At [02.40] in 'Topsy Turvy', an acceleration in tempo adds to this feeling of lust and playful emotion, as Esmeralda becomes more revealing in her dancing with splits and actions resembling strip teasing; using close up shots of facial winking. Overall, the music is seductive combined with rich chromatic violin passages to portray her nature and possible intentions (See Figure 87).

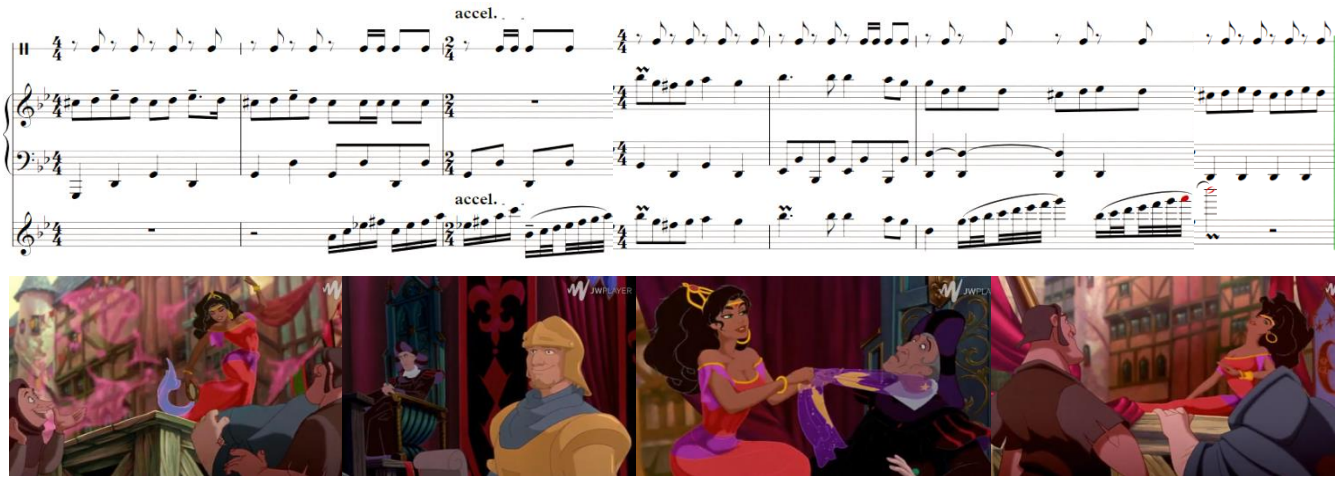


Figure 87: [02.40] of 'Topsy Turvy', *The Hunchback of Notre Dame*. The rich violin solo suggests her sexuality, becoming more expressive and faster as the men become more excited and eager for her (Trousdale and Wise, 1996) (Smith, 2016).

For Megara, our first encounter when she meets Hercules already suggests her sexual nature with the notion that she is not the standard heroine (see Figure 88). Throughout the film, snippets of jazz, chromaticism and uneven rhythms signify her character, suggesting she is not designed to be someone's true love.

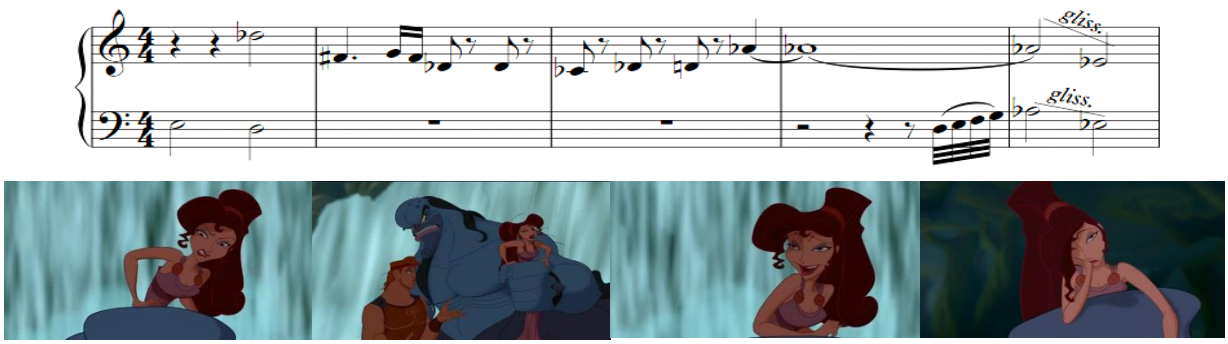


Figure 88: [32.26] of *Hercules* the first encounter of Hercules meeting Megara reveals she is not a damsel in distress. Chromaticism, glissandos with jazzy woodwind creates a sexual atmosphere (Musker and Clements, 1997) (Smith, 2016).

Another example of Megara's sexuality is the other character's responses to her and their distaste for her behaviour such as Pegasus and Phil (see Figure 89).

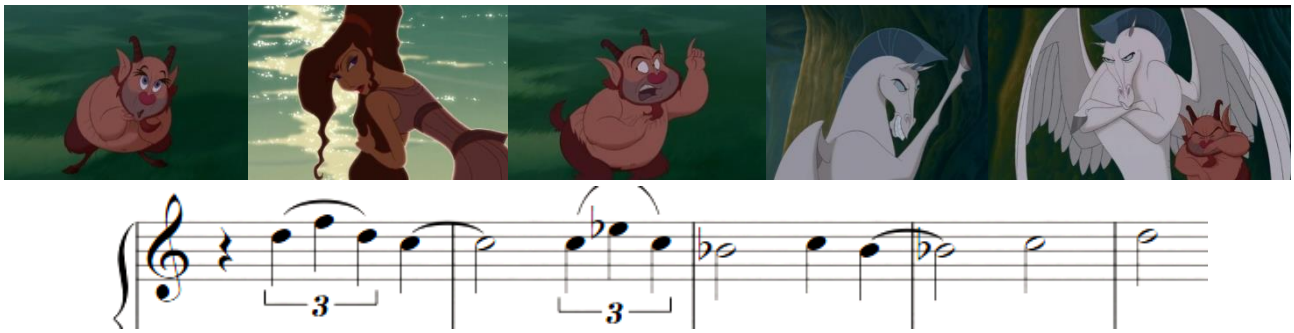


Figure 89: [34.50] of *Hercules.* The images show the other's responses to Megara, the flute solo suggests lust and romance but underneath there are errors and mishaps through accidentals and triplets (Musker and Clements, 1997) (Smith, 2016).

As noted earlier, jazz is often in Hollywood film linked with negative portrayals of black culture. Megara in 'I won't say I'm in Love' of *Hercules* is accompanied by the Muses (Gospel Quartet) who are of African descent. This is one of the first encounters of black characters animated within Disney films, and this becomes important as it heightens the prospect that Megara is equal to the Muses as

she sings with them. In the white communities' eyes she is seen as nothing more than of African heritage because it links with her sexuality and 'outrageous' behaviour.

Observing 'I won't say I'm in Love' of *Hercules*, the genre of the song relates to Motown. 'Shoobops', 'shalalala' and 'oooh's in the background by the Gospel Quartet add to this style of sound, linking to the previous statement. Megara's vocal style suggests exaggerated singing due to excessive vibrato and glissandos which implies an amateur style of singing in comparison to the heroines; they are musically trained adding to the idea of perfection (see Figure 90).

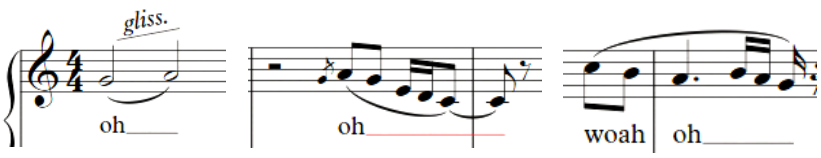


Figure 90: Several examples of glissandos in vocal parts in 'I Won't Say I'm in Love' to suggest amateurism (Smith, 2016).

In comparison to the villains these two characters both sing songs of hurt, betrayal and feeling outcast. The audience may experience sorrow for these characters but can often feel that they cannot see them positively until they sacrifice themselves. This appears to be the only exception to become approved by society, as the other villains tragically die at the end of the film.

To conclude, it can be argued that the villains are masculinized or de-feminized to create this idea of not portraying a gender. This causes confusion for an audience of whether they should trust this character. The drag queen agenda merges in with the jazz elements for these villains, combined with the voice-over castings to suggest masculinity. This stereotype has been used several times more than stated in this case study and although contrasting in many ways, all these characters share the same characteristics and influences to make them unlikeable. For the sexual women however, an audience is often left feeling sorrow and pity for them. Although they are of sexual nature and dressed more suggestively than the heroines, the audience find it hard to like them until they sacrifice themselves. This ties in to the notion that an audience should not follow their path and must always do as they are told.

Chapter 7: The Maternal & Motherly Figure

This final case study aims to explore the importance of motherhood and maternal figures in Disney animated films. Scholars such as Kaplan (1992) argue that mothers are designed to be fully immersed in their children's future, enhancing the mother's dreams to provide them with a purpose; 'children will become the pride of every household' (Martin, 1984). This has become a large element within film culture; casting how mothers should act and behave within society. Critics may question whether glimpses of past heroines linger on within the mothers; maturing and ageing has provided them with only mother and housewife roles, losing their attractiveness and sexuality in the process. This idea has been stereotyped and embedded within most Disney films.

Research suggests that there are different forms of, and attitudes towards motherhood. Firstly, Kaplan (1992) argues that mothers in film were generally 'discussed' rather than being the discusser, which forms a notion that they were seen as nothing more than a 'figure' or 'form of complaint'; an absent presence' (p.3). An example of this is in *The Crowd* (1928, Vidor, Weaver) where a baby is born. During this scene all the (mostly male) characters in the room are shown apart from the mother; she is outcast even though she has just given birth. This links back to the idea that in a man's presence a woman should be silent, as although bearing a child and married, the child becomes more important and has more control than the mother due to its links to the father; she is therefore portrayed as an outsider (Kaplan, 1992, p.4). Therefore, although the woman has fulfilled a marriage and a man, she is still silent without authority and can only speak for her husband when he is unable to express himself (Kaplan, 1992, p.4). An example of this is in *Stella Dallas* (1937, Vidor) during the 'Breakfast Scene' where the mother has to speak as a substitute for the father whilst he is eating. Another attitude towards motherhood that Kaplan (1992) mentions was that society thought that motherhood was every woman's purpose in life (p.61). This became engrained within film, forming it as a desirable outcome through repetition and reinforcement, which heightened the ideal family life (Kaplan, 1992, p.61). Finally, Kaplan (1992) argued that critics appealed that women

should take pleasure in mothering as it is their 'duty' and must be a necessity 'to the law of the father' as a housewife (p.66). This attitude meant that the wife became more of a possession than a person by fulfilling all of her duties including housework, cleaning, cooking and sewing. Allen (2005) backs up the previous statement questioning whether women can be mothers and be 'autonomous individual's in society; this has become a dilemma for most women (p.1).

Maternal Unconditional Loving Parents: Jumbo & Kala

Contrary to the above statement, Kaplan (1992) states that there were some women who were 'self-fulfilled mothers' and gained satisfaction in mothering, providing an unconditional love (p.194). Characters that fit into this genre are Jumbo from *Dumbo* and Kala from *Tarzan*. Both characters show continuous love for their offspring and demonstrate this through lullaby-style songs. As mentioned in the section *Gender and Film Sound* the first voice usually heard as a baby is our mother's, and viewers instantly link the connection to their own mothers, when both characters are present (See Figure 1,2). Moreover, women are evidently able to speak in the form of song, which links back to the idea of musicals; in that only a high state of emotion could this type of speech be accepted (Altman, 2002).

Figure 91: Images of Jumbo (Armstrong, Elliotte, Ferguson, Jackson, Kinney, Roberts, Sharpsteen, 1941) (left) and Kala (Tarzan) (Lima and Buck, 1999).

Jumbo from *Dumbo* has been locked up away from her son and categorised as a 'mad elephant'. In the song 'Baby Mine' Jumbo is rocking Dumbo by her trunk like a mother rocks her baby. This song is accompanied by a vocalising female chorus with 'oohs' and 'sighs' that are mature-sounding vocals

through their tone and wide vibrato; the vocal line soft and flowing like a dream (See Figure 92, 93). The use of portamentos in Figure 93 differ in relation to the fallen woman as it can suggest the voice is no longer young and pure; being unable to sing as well.

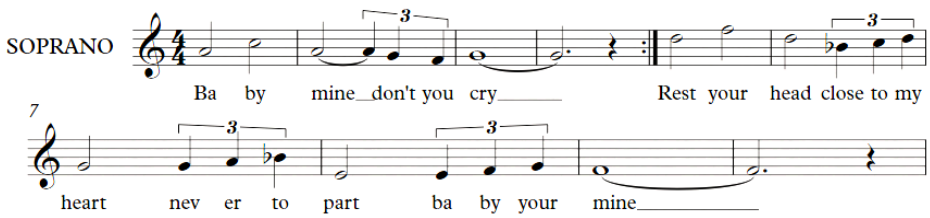


Figure 92: Jumbo's soft vocal melody, acts like a lullaby. The line barely moves around which suggests her vocals have lost their youth with the words becoming more spoken (Smith, 2016).

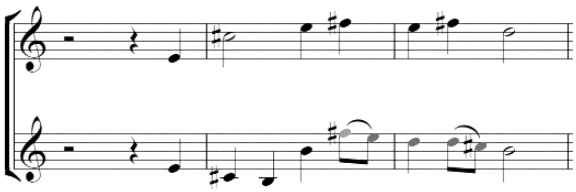


Figure 93: Two vocal lines at beginning of 'Baby Mine' portray rich and passionate counter melodies to illustrate the emotion of being a mother, signifying their unconditional love (Smith, 2016).

Rich strings filled with vibrato in the background also add to this lustre of emotion and this links back to the idea that they are portrayed as ex-heroines as some of the heroine traits still remain within the thematic material and underscores including balanced phrasing, major tonality, a warm texture and idiomatic intervallic structure. (See Figure 94). This could also inform us of what lies ahead for heroines to come.

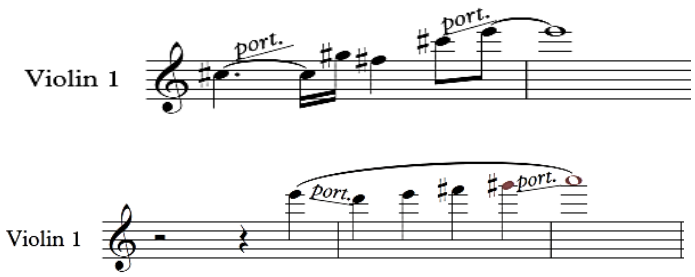


Figure 94: Both transcriptions show violin accompaniment underneath the solo line which relates to motherly emotion, some suggesting she is too emotional (Smith, 2016).

Jumbo's voice-over is mature and shakey, using glissandos to reach notes, which suggests her voice is not as pure and innocent as it once was. Furthermore, this can suggest that after marriage a woman no longer needs to be attractive, and this is clear to see musically. Continuous love and dedication can be shown in the lyricism and this encourages the idea that becoming a mother requires sacrifice to protect your baby with her thoughts pushing for the same dreams for Dumbo as she once had (see Figure 95).

Baby mine, don't you cry,

Baby mine, dry your eyes,

Rest your head close to my heart,

Never to part, baby of mine.

If they knew all about you,

They'd end up loving you too.

All those same people who scold you,

What they'd give just for the right to hold you.

Figure 95: lyrics from 'Baby Mine', *Dumbo* (Armstrong, Elliotte, Ferguson, Jackson, Kinney, Roberts, Sharpsteen, 1941).

With Kala from *Tarzan*, the story begins with a gorilla losing her child, but in turn takes in a human baby whose parents have been killed, caring for it as her own. In the song 'You'll be in my heart' she is protective of Tarzan despite the fact that they are different species. The lyrics represent words of

care and protection, suggesting that she will domesticate her life to suit parenthood. As of this, there is no mention of herself, as she devotes herself to Tarzan, providing her full attention to the male (See Figure 96).

I will protect you

From all around you

I will be here

Don't you cry

For one so small,

You seem so strong

My arms will hold you,

Keep you safe and warm

This bond between us

Can't be broken

I will be here

Don't you cry

'Cause you'll be in my heart

Figure 96: lyrics from 'You'll be in my heart' *Tarzan* (Lima and Buck, 1999).

The orchestration uses rich melodies in strings, xylophone and flute which represent the love and emotion she experiences, linking back to the concept that women are too emotional (Altman, 2002) (See Figure 97).

Figure 97: Use of soft high instrumentation shows Kala's love for Tarzan. Adding warmth and a gentle touch allows us as an audience to notice that her love is strong and powerful (Smith, 2016).

Kala's voice casting is similar to Jumbo's: airy in tone with forced power behind the words, almost speaking the majority of the lyrics. This has positive and negative qualities; it acts as a voice-over

when spoken and thus an audience might listen and respond to it more than usual, and another aspect reveals that she has matured and is not full of life now she is a parent (see Figure 8). The song transitions into Phil Collins' voice who sings the majority of the *Tarzan* soundtrack. This becomes an integral role as his voice acts like a narrator, giving him authority to control the situation as we follow Kala and Tarzan's growing relationship as shown in these examples (see Figure 98).

Figure 98: Shorts of the on-screen action in relation to the lyrics show the two characters bonding. This makes us as an audience feel a connection towards the situation thus relating it to our own experiences (Buck, Lima, 1999).

Wise Women: Mrs Potts, Grandmother Willow & The Blue Fairy

Mothers themselves have the power to educate and guide their children onto the right paths thus manipulating them into valuable citizens; as they were taught by their mothers (Kaplan, 1992, p. 72). Representations of a mother, grandmother or godparent-like figure in Disney provide the heroines with advice or tips usually on relationship advice. Women that fall into this category are Mrs Potts from *Beauty and the Beast*, The Blue Fairy from *Pinocchio* and Grandmother Willow from *Pocahontas* (see Figure 99).

Figure 99: From left to right; Mrs Potts (Trousdale and Wise, 1991), The Blue Fairy (Ferguson, Hee, Jackson, Kinney, Luske, Roberts, Sharpsteen, 1940) and Grandmother Willow (Goldberg and Gabriel, 1995).

Most of these characters resemble elderly figures visually and musically and use the art of voice-over thoroughly, as though narrating on a scene or providing advice to the heroine. This is an unusual privilege for a female character, that questions whether they are accepted because of ageing not to mention the notion that they are seen as less of a threat. Montepare et al. (2014) backs up this statement affirming that through research, people associated elderly voice-overs with words to include wisdom, loneliness, powerless and good story-telling (p. 241). Moreover, there is evidence of 'reduction in pitch variability, changes in mean pitch, and decreases in speaking rate and articulatory precision' which adds to the idea that ageing has affected their once pure voices (Jacewicz et al., 2009). From this, it can be suggested that these traits can be linked to many viewer's own relatives and recognising these stereotypes encourages the use of manipulation by enhancing the heroine's beliefs thus steering them onto a certain path. Musically, traits of the virtuous wife are found in these characters, who guide the heroines onto the 'right path', so in the film maker's eyes they must be virtuous.

Firstly, Mrs Potts is displayed as nothing more than an object; a teapot. Disney has provided her with human qualities, which has regarded her with a gender, becoming the most domesticated object linked with women. Mrs Potts in the song 'Be our Guest' informs the viewers of her duties as the housekeeper of the castle; some of these are evident in the lyrics. Therefore, she is seen as a domesticated housewife, tying in to the notion that women could find purpose in maintaining the house; the fictional era of 1700s, women were destined for this role (See Figure 100).

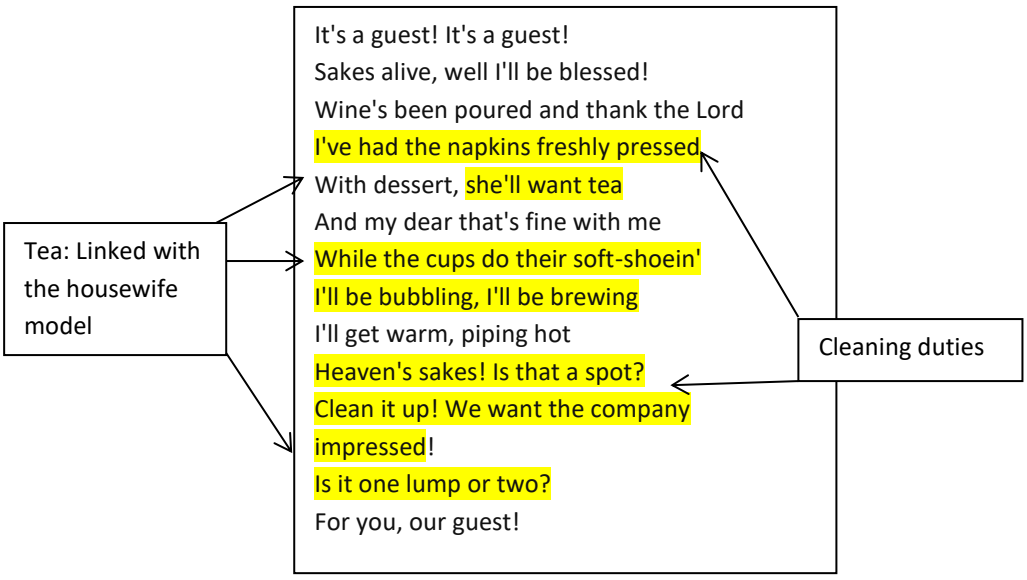


Figure 100: analysis of 'Be our Guest' in *Beauty and the Beast* (Trousdale and Wise, 1991).

Mrs Potts speaks more than sings, similar to Kala and Jumbo, which adds to the impression that she is directly speaking to Belle, through adding more emphasis on the way a woman should be behaving. It can also contribute to the notion that she is not as vocally trained as the heroine Belle, or that she has lost her soft young vocals (see Figure 101).

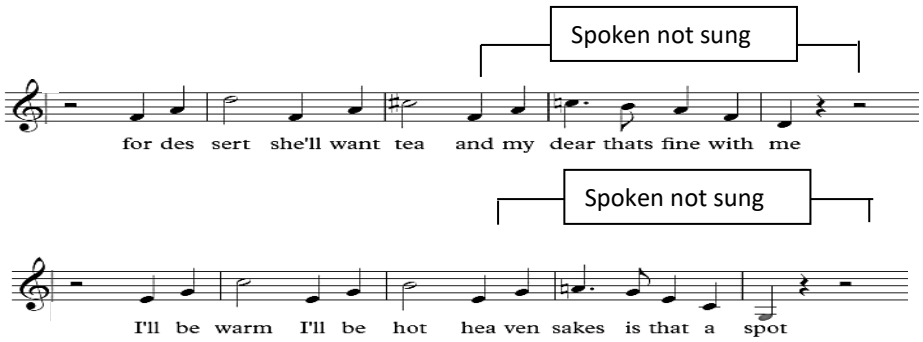


Figure 101: The vocals of Mrs Potts move round in arpeggiated form with spoken parts, which implements the idea that she is directly speaking to the person (Smith, 2016).

Visually, Mrs Potts is drawn as an aged teapot which encourages the wise grandmother persona; the audience is more likely to associate or listen to someone that is more elderly (Montepare et.al, 2014). An example of this trait is in the song 'Beauty and the Beast'; Mrs Potts narrates a love story between Belle and the Beast (see Figure 102). Before this song, we are slowly realising that the two character's relationship is becoming intimate but this match has problematic issues; he is half

human and half beast. The voice-over acts as a narrator providing her with authority to allow us to see the connection and encourage that this relationship could work, through the use of song as stated in the chapter *Gender and Film Sound* (Altman, 2002) (see Figure 103). It should be mentioned that casting Angela Lansbury, well-known in the musical and film industry has heightened the idea of authority and having such a distinct memorable voice means that an audience already know her and will trust her.

Two people that we do not expect to come together do, Mrs Potts allows this through her wise voice-over.

Tale as old as time
True as it can be
Barely even friends
Then somebody bends
Unexpectedly
Just a little change
Small to say the least
Both a little scared
Neither one prepared
Beauty and the beast
Ever just the same
Ever a surprise
Ever as before and ever just as sure as the sun will rise

Tale as old as time
Tune as old as song
Bitter sweet and strange
Finding you can change
Learning you were wrong
Certain as the sun
Rising in the east
Tale as old as time
Song as old as rhyme
Beauty and the beast
Tale as old as time
Song as old as rhyme
Beauty and the beast

Idea that opposites can attract. Can reference to hierarchies.

Reference to romance being ever-lasting.

Figure 102: Analysis of 'Beauty and the Beast' from *Beauty and the Beast* (Trousdale and Wise, 1991).

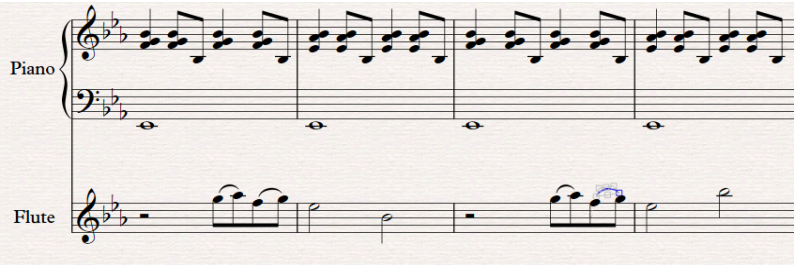


Figure 103: b.1-4 for 'Beauty and the Beast' showing traits of the Virtuous wife and the Romance stereotype with flute melody, balanced phrasing, continuous pattern structure and major tonality. (Smith, 2016).

Another character who is visually drawn elderly with wise knowledge is Grandmother Willow from *Pocahontas*. Her voice is rustic and dry, and as with her name resembles a grandmother figure. Her role within the film is to provide Pocahontas with guidance on her path; her nature and wisdom is revealed in 'Grandmother Willow' (see Figure 104).

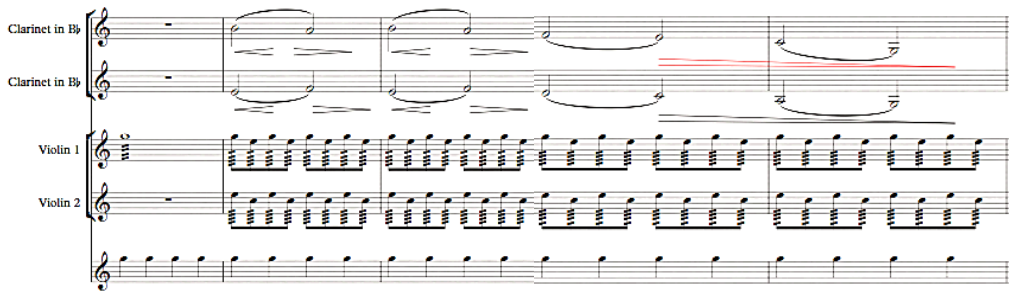


Figure 104: b1-6 for 'Grandmother Willow', the strings are trilled and tremelandoed with rapid dynamics from woodwind (Smith, 2016).

Like Mrs Potts, in 'Listen with your heart part 1' Grandmother Willow's voice-over is used to encourage Pocahontas to trust her instincts (see Figure 105). The underscore creates a dream-like state with trills and a simple vocal line that is often triadic, making it easier to sing.

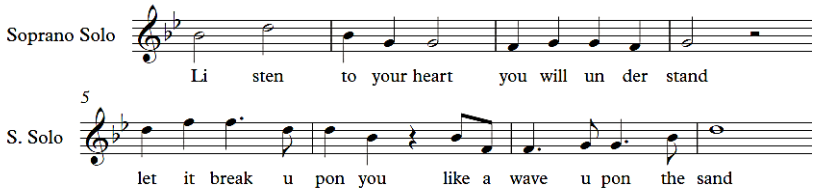


Figure 105: Vocal line for 'Listen with your heart' uses arpeggios to suggest easy melody lines for a mature singer to produce (Smith, 2016).

Contrastingly, The Blue Fairy is young in the face and resembles a heroine. The Blue Fairy appears to Pinocchio when he wishes on a star to become a real boy. She acts as a voiceover or conscience when Pinocchio needs guidance. The song 'When you wish upon a Star' sung by a choir talks about the Blue Fairy herself with the underscore complementing her intentions and powerful wisdom before we are introduced (See Figure 106).

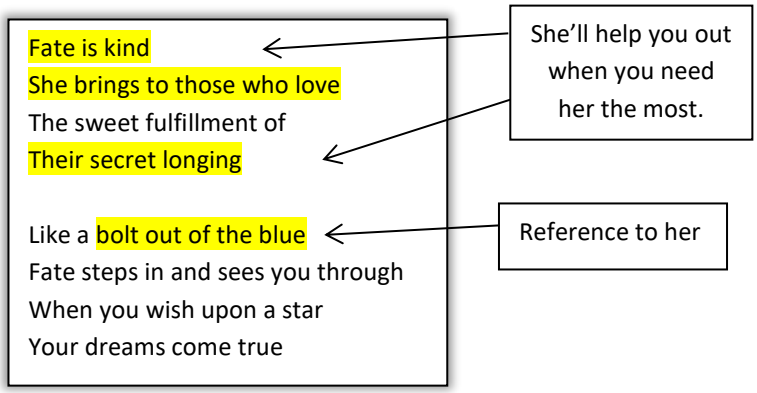


Figure 106: analysis of 'when you wish upon a star' from *Pinocchio* (Ferguson, Hee, Jackson, Kinney, Luske, Roberts, Sharpsteen, 1940).

Within the vocal line, the simple melody flows with ease, demonstrating her gentle nature and intentions (see Figure 107).

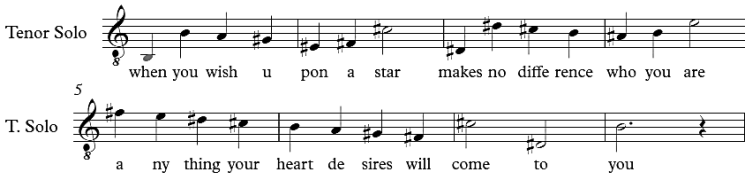


Figure 107: Vocal line in 'When you wish upon a star'. This becomes her theme when Pinocchio first meets her (Smith, 2016).

Also within the cue 'The Blue Fairy' the use of orchestration in strings and xylophone composes her angelic nature and maternal instincts, as she magically appears (see Figures 108, 109).

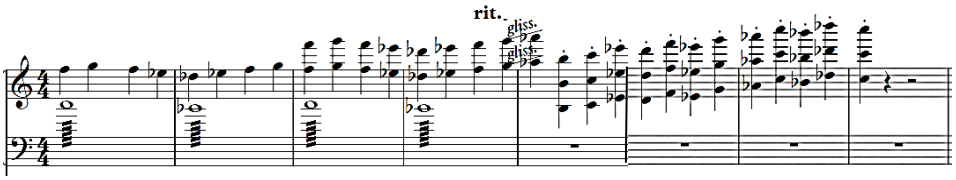


Figure 109: Images in relation to the underscore above; magic with an angelic glow makes us automatically trust The Blue Fairy and allows us to listen to her wise words (Ferguson, Hee, Jackson, Kinney, Luske, Roberts, Sharpsteen, 1940).

The Blue Fairy can be linked to the concept that mothers can control what occurs in their child's life to prevent them from straying and this becomes evident when the Blue Fairy grants Pinocchio the wish of becoming a real boy. However, when Pinocchio lies, his nose begins to grow and this can be seen as a form of punishment.

Controlling Mother: Fa Li

Kaplan (1992) informs us about the opposite side of motherhood; the controlling mothers in film who were known as 'masculine mothers' (p.112). The characteristics were defined as harsh, rigid and severe, combined with a loud dominating voice who appears to be un-nurturing towards their child (Kaplan, 1992, p.112). Kaplan (1992) states that Abbott (1834) produced a book in order to instruct mothers on how to obtain power over their children: 'God has thus given [the mother] all the power that she may govern and guide them as she pleases', 'so that if it disobeys you, all you have to do is cut off its source of enjoyment, or inflict bodily pain' (p.34). There are also mothers known as 'tiger mothers'; the tiger symbol representing strength and power, but inspiring fear and respect (Chua, 2011, p.2). A tiger mother is often well known in Chinese culture through their strict parenting style; they will push their child to become the best in everything academic and if they fail, their parenting is to blame (Chua, 2011, p.5). Chua (2011) argues that obedience is a key part of their culture, with 'a family name to uphold, aging parents to make proud', which continues to be a tradition passed down through generations (p.26). These strict rules and regulations meant that the mothers could potentially steer their children to follow their ideas and dreams. Fa Li from *Mulan* fits into this trait because of what is shown as the strict culture that they live in (see Figure 110).

Figure 110: Left to right, Image of Fa Li, screen shot from the scene with the song 'Bring honour to us all' in, which becomes the pinnacle of the observation. (Bancroft and Cook, 1998).

In the scene 'Bring Honour to Us All' Fa Li takes Mulan to get her ready for the Match Maker; finding a husband will be determined by her looks and physical appearance. As suggested with the Chinese culture, this is a huge tradition and almost every daughter would go through this process.

The song itself uses multiple female voices, perhaps mothers who are informing Mulan of what a bride should look like or how they should behave, which stereotypes and moulds them into what the film writers want them to act like; this is reflected within the lyrics. Large traits of sexism and stereotypes are practiced in these women, as highlighted in yellow (See Figure 111).

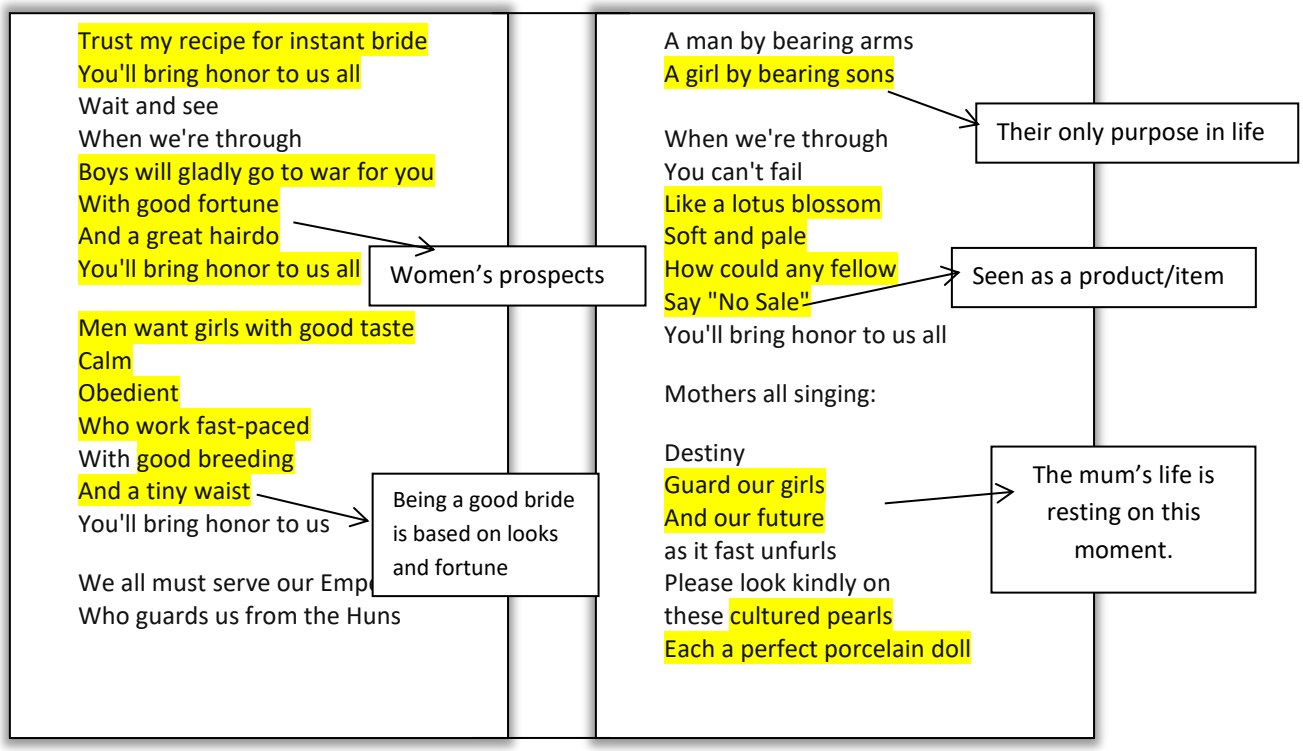


Figure 111: analysis of 'You'll bring honour to us all' *Mulan* (1995).

The orchestration of this song combines Western Chinese with traditional Chinese instruments including the 'Di' and 'Guzheng' (Lee, Shen, 1999) in reference to the culture and this emphasises the importance within their lifestyles and signifies their honour to their country by obeying standards; women preparing to become a wife. These examples show the gentleness of the texture

in comparison to the strong, accented melodies that represent the men; warriors (see Figures 112, 113).

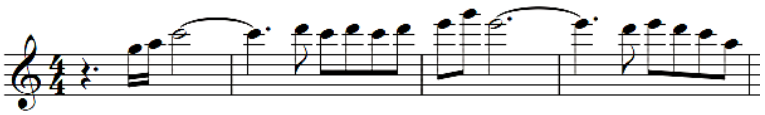


Figure 112: Chinese Di (bamboo flute) melody in the introduction to the song 'Bring honour to us all'. The soft melody suggests what Mulan should be like (Smith, 2016).

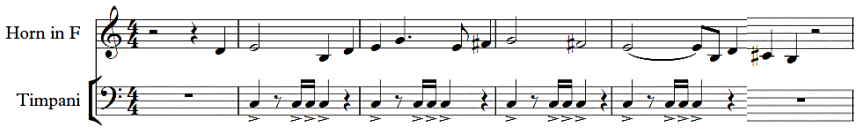


Figure 113: 'Blossoms' of *Mulan.* The strong timpani and horn suggests honour, strength and military ideas to relate to the men, this is a huge contrast to the women's theme (Smith, 2016).

The use of imitation in vocals acts like an echo, which in turn is effective, as they are using traditional canon styles to complement traditional beliefs. Furthermore, they stress further ideas to manipulate the heroine, pushing Mulan to further think an arranged marriage is acceptable (see Figure 114).

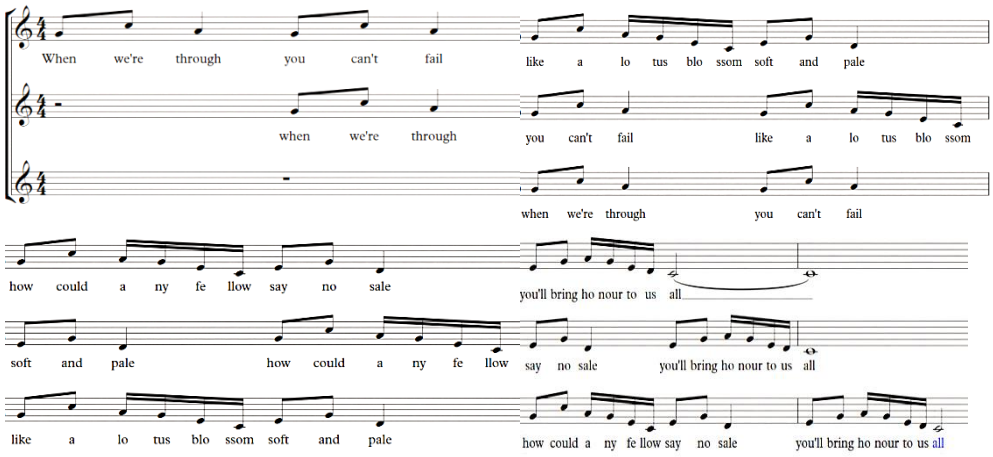


Figure 114: Use of three vocals in 'Honour to us all' to stress the idea that she must look this way and act this way to find a husband as it is tradition (Smith, 2016).

Evidently, Fa Li has dominant control over Mulan, which appears to be forceful in controlling her to act a certain way. However, when a man is present, for example Mulan's father or the Imperial Army, the women are silent. This is evident in one quote from the script which informs us 'you

would do well to teach your daughter to hold her tongue in a man's presence'. Lichtman (2011) backs up this statement informing us tiger mothers expect their children to be seen and not heard (p.55). This advises the audience that although married and a mother, Fa Li is not equal to the male, hence why she continues to instruct Mulan in this way; to feel some authority.

To conclude, ageing has a large connection with being married as well as motherhood. As suggested, marriage and ageing combined can imply that women do not become seen as a threat to males and this provides them with some authority on their children where needed. Children may become their main purpose in motherhood, in that they are destined to be fully committed to them, whether it is to love them unconditionally or control them to follow in their footsteps. Voiceover has become accepted in their case, which is influential and powerful, providing the audience with a narrator that guides the spectator to observe the situation and characters in a certain way.

Chapter 8: Conclusion

To summarise, it is evident that Disney effectively produced powerful animation musicals that communicate ideas about morals, society and manners. Moreover, Disney was able to control each situation within film with the frequent use of three female stereotypes. These are used within films to create a template for the 'ideal' woman which thus warns women not to stray from their dreams of becoming a housewife or mother. Apart from the songs and solos, the underscore has become the ultimate tool in moulding and manipulating the perfect scene. Using leitmotifs and semiotics throughout, all the characters analysed have their own themes that are uttered throughout the films which can linked back to Tagg's use of anaphone; the villains linked to jazz and dissonance and the heroines becoming the romance theme to the male. The continuous repetition creates memories for the audience and this enables them to instantly recognise who is good and bad through movement, image and sound combined.The villains tend to be linked to more anaphoric functions to symbolise their personality whereas the heroine are linked with speech. From analysing several films, voiceover is also a large element throughout, given specifically to the characters who are known for influencing the heroine; with provisions of advice whether it is for the better or worse. Codes are also a significant factor in creating the ideal female models; the 'virtuous wife' and 'femme fatale' are major elements that were embedded within all the female characters analysed, with some of the codes developed to create variations including the maternal and motherly figure.

However, not all Disney females fit directly into these moulds, and there is more reason to fully explore the different types of females more thoroughly. From breaking up the characters into sub-categories even more in each case study, this shows that although they start from the same idea or model, at the end they have grown and developed into much more independent characters as the films become more current. *Snow White and the Seven Dwarfs*, the oldest film analysed and *Tangled*, the newest film in the case studies shows this as an example, as they have used the same mould/structure. However, the characters have contrasting dreams and goals; Snow White enjoys

the life of housework and looking after men, whereas Rapunzel is fed up of cleaning and womanly duties. Although they both fit within the romance theme, Rapunzel contrasts to the 'typical' happily ever after which emerged and began from Snow White, as Rapunzel saves the male in the end, becoming the hero. Musically, Rapunzel and Mulan use contemporary modern instruments such as guitar and drums to create acoustic pop ballads in comparison to the traditional classical romantic accompaniment associated with Snow White, Aurora and Cinderella. This shows Disney stepping out of its limits and using musical qualities that are not associated with any gender. Although it still uses balanced phrasing, repetitive note values and high pitched instrumentation we are far away from the original model, Snow White with the music solely no longer defining the character.

This research could in the future be expanded through observing ideas of race and identity as there are many issues that occur within Disney films that are powerful and manipulative; racism, sexism, gender and stereotypes. Films such as *Jungle Book, The Lion King* and *The Princess and the Frog* would be significant case studies to add to this thesis. This thesis could also be extended to the male perspective, looking at men who are emasculated or mocked for their sexuality. Several characters of interest would be the male villains portrayed as camp and cabaret and the sidekicks portrayed with a disability. Furthermore, examination of the psychological element, through surveys and experiments on an audience could broaden the research. Audiences could be asked how they feel with certain music to the on-screen action or how they feel towards a certain character with different underscores. It could also be expanded into other animations including Dreamworks and Pixar, by looking at how they use similar techniques and whether they also provide stereotyping within their works. Interviews with the animation composers would be a good addition to this thesis, as it would allow the reader to understand why they wrote the music in a certain way and how they are influenced by everyday life, putting it into their work; are they aware of coding and stereotypes?

Overall, this research shows that music in film has evidently moulded the way people observe life. Even in the period of silent films, the addition of music thoroughly encouraged certain stereotypical

styles of music to accompany particular situations as shown in chapter 2 Music in Film. Moreover, after nearly a century of film score writing, leitmotifs and semiotics inevitably influence viewers' judgements on situations and characters. As of this, musical codes, sometimes often without consciously listening to them become fully engrained and recognised for their repetition. The two codes as stated in chapter 3 Gender and Film Sound have been significantly influential throughout Disney films. Therefore, the thesis has shown that the underscoring not only enhances the action in the film, but also aims to perpetuate negative gender stereotypes. Moreover, voice-over and Broadway Musicals were significant elements in the writing of animation musicals. Voice-over alone has been constructed to guide and manipulate the viewers, narrating what we should be observing and following as an audience. Musicals through the powers of song are able to enforce the highest range of emotion and unite the most undoubted romances. Disney's combination of Broadway musicals, mickey-mousing techniques and the ability to draw in children with fairytale stories of hopes and dreams successfully moulded many childhoods, meaning that Disney's dream to create the world in his eyes was complete and continues to rule in film history.

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