

# Music and Sound in Walt Disney's Snow White and the Seven Dwarfs, Bambi and Alice in Wonderland

---

Pustahija, Ivona

Master's thesis / Diplomski rad

2022

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zadar / Sveučilište u Zadru**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:162:149029>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-07-16**



**Sveučilište u Zadru**  
Universitas Studiorum  
Jadertina | 1396 | 2002 |

Repository / Repozitorij:

[University of Zadar Institutional Repository](#)



Sveučilište u Zadru

Odjel za anglistiku

Diplomski sveučilišni studij Engleskog jezika i književnosti; smjer: nastavnički  
(dvopredmetni)

**Ivona Pustahija**

**Music and Sound in Walt Disney's Snow White and  
the Seven Dwarfs, Bambi and Alice in Wonderland**

**Diplomski rad**

Zadar, 2022.

Sveučilište u Zadru

Odjel za anglistiku

Diplomski sveučilišni studij Engleskog jezika i književnosti; smjer: nastavnički  
(dvopredmetni)

Music and Sound in Walt Disney's Snow White and the Seven Dwarfs, Bambi and Alice in  
Wonderland

Diplomski rad

Student/ica:

Ivona Pustahija

Mentor/ica:

Izv. prof. dr. sc. Rajko Petković

Zadar, 2022.



## Izjava o akademskoj čestitosti

Ja, **Ivona Pustahija**, ovime izjavljujem da je moj **diplomski** rad pod naslovom **Music and Sound in Walt Disney's Snow White and the Seven Dwarfs, Bambi and Alice in Wonderland** rezultat mojega vlastitog rada, da se temelji na mojim istraživanjima te da se oslanja na izvore i radove navedene u bilješkama i popisu literature. Ni jedan dio mojega rada nije napisan na nedopušten način, odnosno nije prepisan iz necitiranih radova i ne krši bilo čija autorska prava.

Izjavljujem da ni jedan dio ovoga rada nije iskorišten u kojem drugom radu pri bilo kojoj drugoj visokoškolskoj, znanstvenoj, obrazovnoj ili inoj ustanovi.

Sadržaj mojega rada u potpunosti odgovara sadržaju obranjenoga i nakon obrane uređenoga rada.

Zadar, 12. listopada 2022.

**Table of Contents**

1. Introduction .....	5
2. Disney and Its Animated Cartoons.....	7
2.1. <i>Snow White and The Seven Dwarfs</i> (1937) and Its Musical Development.....	8
2.2. <i>Bambi</i> (1942) and Its Musical Development.....	13
2.3. <i>Alice in Wonderland</i> (1951) and Its Musical Development.....	18
2.4. Sound and Music – A Concept.....	20
3. Film Analysis .....	26
3.1. <i>Snow White and the Seven Dwarfs</i> (1937) .....	26
3.2. <i>Bambi</i> (1942).....	36
3.3. <i>Alice in Wonderland</i> (1951) .....	43
4. Conclusion.....	53
5. Works Cited.....	55
6. Music and Sound in Walt Disney's <i>Snow White and the Seven Dwarfs</i> , <i>Bambi</i> and <i>Alice in Wonderland</i> : Summary and Key Words .....	58
7. Glazba i zvuk u Walt Disneyjevim filmovima <i>Snjeguljica i sedam patuljaka</i> , <i>Bambi</i> i <i>Alisa u zemlji čudesa</i> : Sažetak i ključne riječi.....	59

## 1. Introduction

Cinematic experiences commenced with the art of visualization and continued to impact the perception of humankind. The primary purpose was to entertain the audience visually, but the emotional impact increased with the implementation of sounds and music. Though the pictures one has experienced in front of oneself might vanish, the music and sounds often continue to be part of one's long-term memory. Children might be the best representative of this. Even after a long time has passed, children continue memorizing the lyrics and melody of music presented in a movie, influencing their perception of their surroundings, their emotional growth, and their life up until adulthood. Even then, many find comfort in the sounds of film music. This could be a key aspiration for film producers, where the audience finds comfort, emotional connection, and entertainment through experienced music.

Film music could be perceived as its own kind of art, as it varies in its forms. Walt Disney managed to be perceived as one of the leading figures in film music to the degree that when mentioning film music, many immediately think of „Disney music.“ None of his animated cartoons could have had the same impact on the audience, the film history, and film culture if they had lacked the audio element. All of his musical developments in animation have been highly ranked, some of which include Academy Awards, confirming their influence and significance in the world of movies. Disney established a dream connection between audio and visual, creating animated cartoons that still influence today. The narratives could only halfway impress the audience without sound.

Disney created an impressive spectrum of animated cartoons, combining great storylines, animations, and splendid musical opuses in his works. However, *Snow White and the Seven Dwarfs* (1937), *Bambi* (1942), and *Alice in Wonderland* (1951) could be perceived as the most impactful cartoons when concerning film music and the development of remarkable connections between movement, animation, and sound. These works include the first

soundtracks, the greatest number of musical elements, and versatility among animated cartoons, which is why they have been chosen to be provided with an analysis in this thesis.

The groundbreaking work of Disney shall be covered in this thesis, as it provides a broad spectrum of elements beneficial for the history of film and film music. This thesis will cover the fundamental accomplishments and milestones in the animation techniques of Disney, followed by a thorough representation of the animated cartoons *Snow White and the Seven Dwarfs* (1937), *Bambi* (1942), and *Alice in Wonderland* (1951). In addition, its core musical creations will be more explicitly observed and explained in the analysis. However, the analysis cannot be provided without a detailed clarification of reappearing musical forms and sound effects. These audio figures will be described and defined isolated from the named cartoons and subsequently applied in the analysis of those earlier specified.

Finally, the three movies will be analyzed according to the musical and sound figures, including the impact on the audience and the connection to time and space. Moreover, these movies will represent how music and sound can immensely influence the depiction of movement, the experience of emotions throughout the different episodes in each cartoon, and even how the narrative can obtain a plot twist, even if not visually presented.

## 2. Disney and Its Animated Cartoons

Animation and the creation of animated cartoons could be said to be an art of its own kind. Animated cartoons, though movies that combine a broad spectrum of genres, still manage to isolate themselves from other movie types with their playfulness yet strict regime of features, processes, and techniques. Looking at each scene in an animated cartoon, one can see thousands of different pictures in one scene, representing different art pieces that had to be created separately for a simple scene. This is why it could be considered an isolated branch of art from this perspective. However, one clear definition should be presented for animations and animated cartoons. Maltin and Beck said it quite simply: the creation of a movement of inanimate figures and objects that entertain the audience (2). It uses a wide range of techniques, not only drawings and forms cut out of paper to prepare the scenery but also extensively developed computer technology, combined with the sense of art (ibid. 10). Furthermore, scene by scene, a great animated movie is created.

Even though many companies and movie studios are creating and working on animated cartoons, one name will always be the vanguard of animated movies: Walt Disney and the Disney Studio. Throughout the years, Disney was capable of developing a system of its own, which includes a great sense of detail in creating the illusion of movement without being unbearable for the audience due to the intricate details made in every setting, remaining simple to the eye of the viewer. Many other companies and creators tried to copy his work, that is, his working techniques, but were often unsuccessful. One of the main reasons for such failures was that Disney always knew who should work on what part of the ongoing work. From the 1920s, when Walt Disney began with his work of art, and up until the 1960s, when his era came to an end, he was able to keep the standards high, spending many hours on each movie with his colleagues, creating magic without limitation (ibid.). Nonetheless, even though he died in 1966,



his works remain today as the greatest animated movies, and his company manages to keep this magic working, although many years have passed.

Disney produced a significant number of animated cartoons that each person can enjoy in their own way. Each is well known for its unique sense of humor, animation, music, and other crucial aspects of creating such movies. Not only did the Disney Studio generate a series of famous works, starting with each Mickey Mouse movie, but also *The Silly Symphonies*, *Pinocchio*, *Dumbo*, *Snow White and the Seven Dwarfs*, *Bambi*, *Alice in Wonderland*, and many other intensely watched cartoons. Through his work, Disney developed and expanded new and old animation techniques, achieving new effects in the movies, keeping the audience amused and the movies graphic and lively. Picking the right colors, lighting, and camera angles, moreover, designing the characters and backgrounds as eye-catching, he demonstrated new varieties of movements that had not been seen before. His characters achieved rubbery movements, almost liquid, which to some extent moved in accordance with the background, story, and music (Maltin and Beck 32). Such movements could primarily be seen in *The Mickey Mouse Series*, where the studio used the technique of Mickey Mousing,<sup>1</sup> famous for the Disney Studio. It can be detected not only in the *Mickey Mouse* series but also in many other animated cartoons, for example, in *Snow White and the Seven Dwarfs* from 1937 as the first feature-length film in the drawn animation technique (Bohn 88). It was also one of the groundbreaking animated cartoons in other animation aspects, especially in sound, sound effects, and music.

### 2.1. *Snow White and The Seven Dwarfs* (1937) and Its Musical Development

*Snow White and The Seven Dwarfs* (1937) is one of the predecessors in animated cartoons when it comes to the topic of music and sound. As it is audible but also visually recognizable, it implements a wide range of musical elements, including complete songs in its

---

<sup>1</sup> Mickey Mousing: Musical synchronization of the image and the music (Chion 121).

soundtrack and separate sounds and sound effects, through which a dynamic atmosphere was achieved. Throughout the whole movie, one is capable of experiencing the magic of the musical elements, and almost two hours of animation have been filled with sounds that even silent scenes create a unique atmosphere while watching. The Disney Studio continued to use certain sound features and technical elements in the further development of *Snow White and the Seven Dwarfs*. These elements have already been used in the production of *The Silly Symphonies*. Therefore, this could only be a stable base for producing the next movie (Bohn 88).

Another crucial component used in *Snow White and the Seven Dwarfs* was the usage of the multiplane camera. This camera was already used in *The Old Mill*, also produced in 1937, allowing the scenery more depth and a three-dimensional illusion (Goldmark and Taylor 27). This camera can be seen a few times in *Snow White and the Seven Dwarfs* while changing between the different episodes. It also represents an essential point in the sound aspect, as the music changes with the movement of the multiplane camera. However, this will be further analyzed in the practical part of this work.

Due to the fact that Disney had a great collection of successful animated cartoons, *The Goddess of Spring* was another base for the development of musical elements, concretely, of the singing parts of Snow White. This animation gave that opera-like atmosphere that can be experienced throughout every solo and choral performance of the cartoon characters (ibid. 27). Essentially, it can be noticed in the singing of Snow White, who already has that angelic soprano voice of an opera singer. As already mentioned, Disney knew whom to give the work for some aspects of the cartoons. Therefore, he decided to employ the composer Frank Churchill and the text writer Larry Morey for the development of the auditory part of the movie, as Churchill had already achieved successful works in prior films, as in *Three Little Pigs* (ibid. 25). Due to the wide range of songs and sound elements, in cooperation with other writers, including Paul J.

Smith and Leigh Harline, they composed a volume of around eighty-nine sound elements, allowing only twenty-two seconds of silence (Bohn 90).

Meanwhile, Leigh Harline produced a conductor score that included forty orchestra members of different instrument categories. The choir that sang at the opening and closing scenes had been the choir of Paramount Pictures. At the same time, Churchill wrote the lead song, *Some Day My Prince Will Come*, which melody will not only be sung by Snow White throughout the cartoon but also by other characters, depicting the importance of this piece (Bohn 89).

As is visible in the fairy-like cartoon, all the characters and the setting were carefully picked and constructed. However, music had an even more significant role. Disney intended to avoid the creation of a cartoon that would fit into the then-popular musicals and Hollywood style; therefore, the whole music and sound opus were created to some extent in advance, even before some of the characters were created. He intended to have smooth transitions between the scenes without turning the focus too much on the music and the sound effects but still allowing them to play a crucial role in the creation of the story.

In order to achieve such fluent transitions, Disney established a technique in which the dialogues between the characters would slowly obtain a rhythmic pattern, consequently following a specific meter and rhyme throughout the dialog while transitioning into or out of a song, making the whole sequence smooth and not directly noticeable. This technique demonstrates the implementation of opera, as this is often used to intertwine the libretto and the instrumental part of an opera to achieve harmony and balance (Goldmark and Taylor 26). Such transitions were used in many of the main songs sung by the figures, for example, in "*I'm Wishing*," "*With a Smile and a Song*," and "*One Song*," creating great transitions even between different songs; however, this will be further analyzed later.

Moreover, another dominant element in *Snow White and the Seven Dwarfs* is the use of echo, which creates a great connection between the voices, the characters, the setting, and the elements of nature throughout the cartoon. It is a simple addition to the animations, allowing a more realistic depiction of the surrounding (Bohn 96). It is necessary to mention that such musically inspired cartoons had to imply this harmonic and balanced surrounding even in the characters' movements. Thus, Disney decided to employ professional dancers and live footage to provide live-action movements to make some figures, including Snow White and the Prince, move gracefully to depict this operatic and musical environment (Finch 75).

Thus, to provide a tremendous opera-like atmosphere, it was crucial to find singers that would personalize such characteristics in the main character, especially in Snow White. Therefore, many trained operatic singers auditioned for the role of Snow White; however, Adriana Caselotti, then an eighteen years old opera singer, managed to obtain the lead voice for Snow White, and Harry Stockwell was allowed to sing as the Prince (Bohn 98). As for the end of the movie, Disney achieved a theatrical, operatic ending by the use of a curtain call, which is depicted through the beginning of the theme song, *Some Day My Prince Will Come*, while the Prince gives Snow White the final kiss, leading to the farewell with the dwarfs, up until the dissolve of the Prince and Snow White leaving the scene, ending with the high-pitched singing of the choir. It is important to note that even one specific opera, *Das Rheingold*, written by Richard Wagner in 1854, is subtly depicted through the castle, again reminding the viewer of the overall form of the cartoon (ibid. 99).

Many cartoons include leitmotifs that reappear throughout the movie to determine the characteristics of individual figures or situations. Leitmotifs are also a dominant element in operas, again confirming the association with an opera. Leitmotif is defined as "the pairing of a musical theme to a specific character" (Beauchamp 20). Some of the most prominent leitmotifs can be seen in the characters of the dwarf Dopey, The Magic Mirror, and the Queen,

as they mostly reappear every time these figures are presented (Bohn 99). Such leitmotifs will be discussed in more detail and described in the analysis.

As mentioned earlier, Mickey Mousing can also be found in *Snow White and the Seven Dwarfs*, a technique highly famous for the Disney Studio. It was used in this animated cartoon to fulfill the harmony between movement and music so that everything is rhythmically balanced. The term musical phrasing could perfectly fit as well to this, as it is used to express certain situations and characters through specific rhyme and tempo, as well as pitches (Liebling et al. 267). A superb example of Mickey Mousing is the scene where Snow White and the animals decide to clean the little cottage before the Dwarfs arrive, as each movement, either Snow White's or the animal's movement, is remarkably synchronized with the song and the melody.

Some scenes involve a contrast in the transition between the scenes, from optimistic and happy tones to pessimistic and sad tones, from major to minor. This is likewise an effect used in opera, and such effects were used in scenes such as the scenes between the transformation of the evil Queen, which is depicted as extremely dramatic. In contrast, the following scenes involve an optimistic atmosphere of dancing and singing among the Dwarfs and Snow White singing *The Silly Song* (Bohn 106). However, Walt Disney strictly kept to classical music styles, such as jazz or European folklore components, as seen through the yodeling of the Dwarfs, evading modern popular music styles (Goldmark and Taylor 26). This allowed the cartoon to stay evergreen among cartoons. This scene is of great importance in connection to music and sound, as a variety of instruments, movements, and sounds were used to demonstrate the individual personalities of the figures while keeping the naturalistic atmosphere of connection between the figures, as well as combining all of the different animation techniques mentioned above. Disney and his team designed the visuals to be unusual, especially the instruments but

managed to give the audio element also a different touch; that is, none of the instruments are utterly faithful to their sound nature; however, they remain believable (Bohn 107).

As one of the main themes throughout *Snow White and the Seven Dwarfs* is the contrasting of good and evil, mostly depicted through Snow White and the evil Queen, it can be noticed that Disney managed to visualize such comparison, mainly through the use of dark versus bright colors. However, Disney implied this juxtaposition even in the music and sound effects. Therefore, it is noticeable that the evil Queen never has a solo song performance, while Snow White has many throughout the cartoon. Not only Snow White but all of the other characters with good intentions and optimism obtain their own songs (ibid. 110).

All of these elements contributed to the successful release of *Snow White and the Seven Dwarfs* on the 21<sup>st</sup> of December in 1937, which led to the publication of the first soundtrack album of a full-length feature film (Barrier *Hollywood* 229). It is noticeable that the music in this cartoon gave the most significant contribution to its success; according to the American Film Institute, the movie was nominated at the Academy Awards in 1937 for Best Score and won an Honorary Oscar in 1938, marking *Snow White and the Seven Dwarfs* as one of the most outstanding works created by the Disney Studio.<sup>2</sup>

## 2.2. *Bambi* (1942) and Its Musical Development

After the release of *Snow White and the Seven Dwarfs* in 1937, the studio's success was greatly respected, and the Disney Studio had already planned new films, some of which would contain a similar template in their construct. Nevertheless, even though *Snow White and the Seven Dwarfs* had not been completed, the animators commenced with another project, which would be *Bambi*, being released in 1942 (Barrier *Animated* 180). *Bambi* was being created simultaneously with *Dumbo*, which would be released a year earlier. However, some

---

<sup>2</sup> Data collected from AFI Catalog (American Film Institute Catalog). <https://catalog.afi.com/Film/5865-SNOW-WHITEANDTHESEVENDWARFS?sid=54c8eea5-303b-41c0-8d15-18e2d8d39d7e&sr=54.278397&cp=1&pos=0>

similarities could be traced in these two movies. These would be that the main characters are young animals isolated from their parents, the figures are horrified by the human species, and similar patterns in dialogue (Bohn 147). In *Bambi*, a dominant singing protagonist was bypassed, and the instrumentals have a more crucial role. At the same time, the setting and visualization of the surroundings were inspired by the combination of impressionism, expressionism, and realism (ibid.).

As mentioned, none of the protagonists has a singing solo performance, and the movie includes only four songs: *Little April Shower*, *Looking for Romance (I Bring You a Song)*, *Love is a Song*, and *Let's Sing a Gay Little Spring Song*. Meanwhile, the focus was on the instrumental parts, giving the whole film a classical impression (ibid. 150). Walt Disney explained this decision which gave the impression that “Ultimately, the move to offscreen voices can be understood both in terms of a movement toward the illusion of life and as an aid in establishing a contemplative mood by leaving the levity of song out of the characters’ nature” (ibid. 151).

The most important names that occurred in the production of the audio elements in *Bambi* were Frank Churchill and Larry Morey, accompanied by Edward Plumb, creating the fantastic trio of this cartoon. The latter ended up creating most of the music in this animated cartoon, a spectrum of many sound and music arrangements throughout the film (“*Bambi, A Musical Cartoon*”).

Even though all of these composers and orchestrators had the most beneficial influence on the creation of music and sound in *Bambi*, the primary influence was Walt Disney, as he was highly critical of the music and sound effects in this movie, the amount of music that should be placed in the movie, as well as the composition and combination of instruments and orchestras throughout the different scenes. He desired to replace dialogue with music; as mentioned above, dialogue is more passive throughout the movie, and the main focus is on the

audio elements. Therefore, he inserted music even in the most minor animated units (Bohn 152).

As could be observed in *Snow White and the Seven Dwarfs*, the theme song often obtained some variations, which made the main song a leitmotif. This can again be detected in *Bambi*, where *Love Is a Song* can be found in many episodes throughout the movie, either in its complete form or in a shortened version or a variation. However, these variations of the leitmotif will be further analyzed later. Compared to *Snow White and the Seven Dwarfs*, Disney managed to create a frame story repeatedly in *Bambi*, as in the beginning, Bambi is born, while in the ending, Bambi is becoming a father, that is, his offspring are born. This gives the effect of a rounded-up story (Pike 55). Though most of the characters are not presented explicitly, some have their own leitmotifs, which will be clarified in the analysis.

Another exciting scene incorporating a huge musical segment is the scene where Bambi experiences a storm for the first time, which commences as a subtle rainfall that develops into a scary storm. No solo vocals were included nor lyrics; however, a choir was still implemented in creating the wind sound. The wind sound was created by the choir's humming and uttering of different vocals, creating a wavy sound of the wind. This segment is quite dynamic; therefore, the wind obtains volume. The scene is primarily introduced by the sound of a clarinet, leading into an orchestra and the choir (ibid. 46). This scene is called *Little April Shower*, which is the theme song of this episode.

As it has been mentioned, *Bambi* introduces many musical instances throughout the whole movie. Even though the music is an essential element in it, one even more vital element is the element of silence, which is used only two times in the whole movie, namely, in the scene where Bambi's mother articulates, "Man was in the forest," and later on, when she dies. The element of silence allows these two scenes the depth of sadness and sorrow, making these two scenes even more powerful and emotional.



Furthermore, it can be noticed that there is, again, one good and one evil side. In this animated cartoon, the evil side is the human species, which can be traced back to the statement of Bambi's mother "Man was in the forest." The scenes where the human species is depicted are the most dramatic, which include a specific leitmotif as these protagonists are demonstrated every time. It has the sound of chromatically following lower tonalities, and as a special effect, gunshots are incorporated into the sound, which gives a dramatic and dangerous atmosphere throughout those settings and scenes (Care 87). Interestingly, the cartoon pays excellent attention to the four seasons, each with a different tune. However, the human species is depicted chiefly throughout autumn on the verge of winter.

The choir itself has a crucial role throughout *Bambi*. It can primarily be heard in the form of sounds, especially in the humming of vocals, for example, in the winter scenes or the death scene of Bambi's mother. "This choral writing has a dual function of being both representational and expressionistic. It serves as a musical analog to the bitter winter wind that accompanies the snow. At the same time it is dirgelike and expressionistic, much like the black, gray, and deep blues of the chilling, wintry scene." (Bohn 159)

Mostly, after such intense scenes, Disney tends to contrast them with a more uplifting atmosphere, which could also be seen in *Snow White and the Seven Dwarfs*. This time in *Bambi*, the scene after the death of Bambi's mother includes the scene where the birds and other animals find love. It is the beginning of spring, which includes in the animal's nature the time of pairing, the so-called "twitterpation" (Pike 49). This scene has vivacious music, including several variations of the central theme. In addition, the scenes and animations are bright and colorful; therefore, the music, sounds, and setting are all aligned. The most prominent instrument throughout this scene is the clarinet, played drunkenly to demonstrate this lovely scene and the animals' emotions. Another subsequent love scene is the one between Bambi and Feline, which

surprisingly implies the leitmotif of “Man,” which had a more negative connotation earlier (Bohn 159).

The most crucial scene throughout the animated cartoon is the eruption of the big fire. It involves various musical elements, being extraordinarily dynamic and fast-paced but also modern and impressionistic. It must be noted that this scene again leads into an essential theme song, *Love is a Song*, which is interpreted in some variations, especially in the scene where Feline longs for Bambi. This song is instrumentalized in minor tonalities, giving this moment a powerful yet mournful touch, slowly merging into the happy ending when Bambi finally appears, forming a perfect frame for the movie (Care 90). Even though there have been some considerations for other songs and musical elements to be included in this work, it has been decided not to, especially for a song *Twitterpated* that was supposed to be sung by the old Friend Owl. However, this would have disrupted Disney’s idea of not having any character put in focus, and the realistic touch would not be present (Bohn 161).

The success of *Bambi* could have been expected. According to the American Film Institute, it was nominated for Best Original Music Score, Best Song, *Love Is a Song*, and Best Sound at the Academy Awards.<sup>3</sup> This confirmed the successful implementation of sound in a movie where the visuals are already outstanding but not complete without sound. Though highly oriented on movies for children and depicting quite a fairy-tale, due to the extreme musical and visual depiction of the fire and humankind, *Bambi* managed to be sometimes even depicted as some sort of horror movie, not appropriate for children (Pike 52). Nonetheless, *Bambi* has been categorized as the most classical-music-inspired soundtrack of all Disney animated cartoons. Nevertheless, it contains modernistic elements such as the choir singing vocals and other harmonies used throughout the whole movie (Bohn 163).

---

<sup>3</sup> Data collected from AFI Catalog (American Film Institute Catalog). <https://catalog.afi.com/Film/27130-BAMBI?sid=680971cb-1e35-432c-8dcb-e5cffce6ea92&sr=17.249788&cp=1&pos=0>

### 2.3. *Alice in Wonderland* (1951) and Its Musical Development

In the visual and audio spectrum, *Alice in Wonderland* is one of the most creative animated cartoons Disney has created when considering how it is constructed. In the early stages, Disney desired to create a movie that combined live-action and animation; however, this idea was not fruitful in the end, and the production of this cartoon was delayed for a few years later. Moreover, one can observe that throughout the movie, many singing sequences appear. Therefore, *Alice in Wonderland* is Disney's creation with the most songs included in an animated movie (Hishak and Robinson 51). The songs included short and long sequences, and some of the songs included original poetry pieces written by Lewis Carroll. He is the author of the original book according to which this movie was created, while other songs were composed by the musical team of the Disney Studio. Many great composers and lyricists wrote the songs in *Alice in Wonderland*, while the most important name for the scores in this movie is Oliver Wallace (Goldmark and Taylor 33).

As it is well-known, the cartoon depicts an imaginary world that Alice has created with her own mind; therefore, the opening scene should already contain such audio sequences. This was managed by the theme song *Alice in Wonderland*, which already created such a magical atmosphere, and the sound is created by a choir humming the melody and singing (Bohn 197). As this song already includes a slight depiction of what will be the narrative throughout the whole movie, it had to be used as one of the dominant musical sequences in the cartoon, so it has been used as a leitmotif for the main character Alice. However, at the entire length of the movie, this leitmotif occurs on many occasions, slightly varied and mainly in the form of instrumentals (ibid.).

As was already mentioned, *Snow White and the Seven Dwarfs* had an interesting way of introducing new songs into the scene, which was through the use of dialogue which slowly obtained patterns of rhyme, pace, and tempo, finally leading into the music. This is the same

case in *Alice in Wonderland*, where the songs were introduced through this technique in some scenes. The most famous scene where this can be observed is Alice's dialogue with her cat Dinah, slowly progressing into the song *In a World of My Own* (Bohn 198). Moreover, this song can be observed as a framing technique used to create the final scene in this cartoon, especially when Alice awakens. However, it could be seen as a leitmotif for the whole story, as it implies a summary of Alice's desires for how "Wonderland" should look and therefore prepares the viewer for the following scenes (ibid.).

Subsequently, it is interesting to state that many of the characters accompanying Alice throughout her journey in Wonderland have their own leitmotifs, either in the form of isolated sounds or through the use of a song, explicitly depicting the character. Some examples that can be mentioned are the song *I'm Late* which represents the White Rabbit, and the melody of the song *AEIOU*, underscored by an oboe, introduces the Caterpillar several times throughout the animated cartoon. The discordant sound of a vibraphone and strings dominantly represent the Cheshire Cat, which obtains an even more hypnotic look, depicting its personality through these sounds. These sounds occur every time the Cheshire Cat appears on the screens. In this scene, one of the original poems written by Lewis Carroll can be found, which is the poem *Jabberwocky*, which has been manifested in the song *Twas Brillig* sung by the cat (Hischak and Robinson 207).

As with the Cheshire Cat, many other protagonists throughout the cartoon are underscored with dissonant sounds, representing their disturbed personalities. Some other examples can be found in the scene with the Mad Hatter and the Tulgey Wood scene, where the animals represented through objects similar in form are presented with such sounds or songs, as is the Mad Hatter's song *The Unbirthday Song* (Bohn 199).

Walt Disney was never satisfied with the emotional connection between the audience and the characters in the movie, as throughout the movie, there are not that many emotional

scenes. Even the most emotional scene that occurs when Alice cries in the Tulgey Wood is not as emotional to the audience as it should be, due to the late representation of this scene, not allowing the audience to live through the emotions and connect with Alice and her destiny (Finch 113). This destiny is quite turbulent, which is to some extent summarized at the end of the movie when the Queen chases Alice, while the most prominent songs throughout the whole cartoon are intertwined, depicting the most crucial scenes in Alice's journey. However, it also characterizes Alice as it demonstrates her indecisive and imaginative personality.

Many songs were meant to be included in the animated cartoon; both were poems from Lewis Carroll or newly composed songs. However, as the composers produced the animations, these songs would not be suitable in some scenes that would have been animated in the future. Nevertheless, some songs found their place in other subsequent cartoons, either in variation or in their original form, not being a waste but a significant contribution to new cartoons that would entertain the public in the future (Bohn 201).

According to the American Film Institute, after *Alice in Wonderland* was finally finished, it was released in 1951 on the 26<sup>th</sup> of July with colossal criticism. The audience believed that the cartoon significantly diverged from the original story, that is, from Lewis Carroll's story, which was followed by a tremendous financial loss for the Disney Studio.<sup>4</sup> Nonetheless, though the overall movie did not have a significant impact on the audience, the musical side of the cartoon had its success, and a soundtrack was produced, which was extensively covered by many musicians and was then often used in other songs.

#### 2.4. Sound and Music – A Concept

It is almost impossible to perceive the world without sounds and music, as they influence the perception of the surrounding. Even though there was a time when movies were created

---

<sup>4</sup> Data collected from AFI Catalog (American Film Institute Catalog). <https://catalog.afi.com/Film/50010-ALICE-INWONDERLAND?sid=fb679a58-2881-4a85-bfa7-fb7b8aa75ba2&sr=11.3199005&cp=1&pos=4>

without sounds or music, the whole cinema sensation received a new dimension with the incorporation of sound effects and music. Moreover, the most significant impact these two audio elements have is on the audience, which probably would react differently to a movie if no sounds or music were included. The physiological ability to hear is a crucial element in the perception of a movie, which producers have to consider when producing a movie, and sounds and music are of great importance in animated movies. As Beauchamp states “When acoustic energy arrives at our ears, it excites the hearing apparatus and causes a physiological sensation, interpreted by the brain as sound. (...) An effective sound track will motivate the audience to attend to those sounds selected for them to support the narrative goals of the animation.” (9)

Even in this definition of “hearing,” one can observe that the verb “excite” and the noun “sensation” are connected to the procession of sounds, which to some extent proves the importance of these elements, as well as the following statement of the use of sounds in animation. Moreover, even sounds can be visualized, especially in animated cartoons, which could be seen in the examples of *Snow White and the Seven Dwarfs*, *Bambi*, and *Alice in Wonderland*, leading to the conclusion that sound and animation cannot be primarily separated. Disney and many other animation studios recognized this after a while and even stated that such a connection had an impact on the success of an animated cartoon by up to seventy percent (Beauchamp 17). One of the reasons for such an opinion is that the audience does not entirely focus on the perfect production of sounds and music but on how their emotions are evoked throughout the listening, as many people are not professional musicians. They watch such movies for a positive experience that will influence their emotions; therefore, an exemplary implementation of sounds and music can contribute to the audience’s opinion associated with a well-animated cartoon. The sounds and the music can navigate the viewer throughout the movie and its story (ibid.).

As one can recognize, there is an excellent span of different sounds and music used in many cartoons. Some forms are repetitive and are standard techniques used to achieve a cohesive animated cartoon and to have beneficial effects on the audience. In the following, some of the most crucial and repetitive forms of sound techniques and music used by most animators, sound designers, and film studios will be presented. In particular, those which can also be found in the work of Walt Disney and which will be of great importance in the analysis of the three chosen animated cartoons. However, some distinctive forms of sounds and music will first be found in the analysis of the three movies.

Apart from this, sounds impact the depiction of time and space. Therefore, the most prominent elements in the sound production that will influence this are rhythm and tempo. Many perceive these two elements as the same; as Rogers states, there is a distinction between those two, as rhythm is an interchange of sound and silence through time, while tempo represents the pace of a sound, so tempo can either be slow, quick, or even steady (Britannica).<sup>5</sup> These elements lead to another form that influences the perception of space: the frequency of sounds. If the frequency is higher, the audience perceives it quicker, and therefore, represented in greater spaces, it gets lost, achieving a voluminous sound.

One example is the use of echo, or the so-called reverb technique, as the sound is presented through lengthening, allowing the echo to last and diminish into space. Animations often use this technique to demonstrate a three-dimensional perception of space (Beauchamp 10). This one can be found in *Snow White and the Seven Dwarfs*; however, this will be analyzed afterward. Moreover, space can be modified to pitch variation, supplying front-to-back movement with some volume and dominance, while dynamic panning modifies the perception of width and movement (Kania 101).

---

<sup>5</sup><https://www.britannica.com/story/whats-the-difference-between-tempo-and-rhythm> (Accessed 29 Sep. 2022).

Pitch can also represent heights and lows, concretely defined as periphony. Deeper and more full sounds often represent low areas or views, while sharp, high frequencies depict heights. However, to implement this element in movement, the music's tones harmonize with the movement. Therefore, they move accordingly; if the point of view moves upwards, it can be observed that the melody will also move into higher pitches, and vice versa. If the point of view moves downwards, the melody will harmonize into lower pitches (Beauchamp 20). One interesting thing about pitch is that it can influence the depiction of individual characters. Many individuals can distinguish which gender or even age is depicted just by listening to the pitch of one's speech without focusing on the visuals (Latinus and Taylor 1). Such differentiation can also be found in animated cartoons, where young and female protagonists often have a higher pitch range, while older and male protagonists have a lower pitch range (Beauchamp 20). Such examples will be found explicitly in *Alice in Wonderland*. Also, melodies in minor tonalities often represent negative, colder, and pessimistic characterizations, while enthusiastic major tonalities primarily represent positive and optimistic features (Kania 101).

Perception of sound is also a critical factor for the animation and the audience. If these two are not adjusted to harmonize, the animation will not be fluent, or the audience will not be satisfied. There are a few possibilities in the depiction of sound in animation; one for the audience is the diegetic depiction of sound. When this occurs, the figures in an animation and the audience are pretty connected, as it seems that both are aware of certain sounds. This is often represented visually and audibly due to the characters' reactions, animation, and the audience. This is also related to music, which will be named source music (Beauchamp 17). Therefore, those the audience can see are on-screen sounds, as they are mostly animated. However, this does not have to be always the case as some can also be offscreen, not represented in the animation, stimulating the audience to envision these sounds. Nonetheless, some sounds can only be observed by the audience, for example, the representation of the sound of particular



objects or situations which generally would have no sounds. This is defined as nondiegetic sounds or, concerning music, underscore, often incorporated in animation, as they represent surreal situations (ibid.).

Michel Chion, a composer and film theorist, developed a classification of sounds into three types, which is beneficial for comprehending sounds in animation. He distinguishes between causal or literal sounds, representing sounds and visuals as they are, without variations in time and effect, primarily representing reality in animation (Chion 24). The second type is the semantic sound, mainly focused on speech and its variety of forms, where the output's translation is in focus rather than the sound (ibid. 28). The last type necessary for animation is reduced or acousmatic sound, where sounds are reduced to their basic form to function in different situations and to represent different objects so that these sounds can be recycled (ibid. 32).

As the viewer comes into the cinema to watch a movie for the purpose of entertainment, it has to be taken into consideration that the viewer cannot focus on too many details, as well as concentrate on many scenes at the same time or for too long. Therefore, sounds and music can manipulate the audience's attention span in the way that the music and the sounds vary in rhythm and tempo, shaping the viewer's perception of time. Sound influences the perception of time and space and the perception of transition, either between the scenes or between the imagery and reality (Chion 14-15). The viewer can slowly connect with the animation, without being abruptly placed in front of the movie and into the story. However, transitions include the ending of one scene and the beginning of new scenes. Sounds and music can help establish smooth transitions into new episodes; such sounds are described as pre-laps (Holman 34).

The type of sound extremely popular in animated movies are metaphoric sounds. As the name says, the sounds produced for specific situations or objects are somewhat metaphorical due to the fact that these situations and objects have either a boring or a severe interpretation of

ordinary life and, therefore, would not fit into the scenery, the story or the characterization of an object or protagonists. Such metaphorical sounds aid in producing dramatic or entertaining scenes, as these situations or objects do not sound as they usually do. This can sometimes be a challenge for sound designers, as they have to develop unique and new sounds for these objects and settings, especially when an object has no sound at all in reality. These sounds have to fit with the scenery but are also entertaining or dramatic for the audience, depending on what is going on on the screen (Beauchamp 21). These metaphoric sounds allow the audience to interpret specific settings, objects, and sceneries according to their imagination, developing their own viewpoints and opinions about the story and the movie.

Dramatic and entertaining scenes offer different emotions to be experienced by the audience. In dramatic scenes, the viewer can experience tension, while humorous scenes allow the viewer to experience some sort of release. Tension is mainly represented through minor tonalities and dissonant sounds, while release is depicted through major tonalities and consonant sounds; however, it is necessary to mention that such experiences can be produced by dialogue and how an individual speaks (ibid.).

Another method that can help in such circumstances is using silence, which has a significant role in *Bambi*. Silence is effective in providing tension but also release. It aids in establishing transitions or contrasts between intense and calm scenes; however, it has to be used carefully. If used excessively, it can become ineffective; for example, it can leave the audience uneasy (Chion 57).

Sound designers have a crucial function in developing a movie and its story. However, they have to consider when certain sounds, sound effects, and music are allowed to be presented in the scenes. Sound designers are mainly required to be cautious with dialogues, as sometimes sounds are allowed to overlap with dialogues to impact the impression of the audience. Nevertheless, sometimes the dialogue is too essential for any sound to be present. Music is even

more complex in such cases because it includes text, which could collide with the dialogue, making it incomprehensible (Beauchamp 33).

It is crucial to understand the different types of leading sound elements used in animation and their impact on the audience and the movie. However, many other forms will be further mentioned and analyzed during the analysis, as they represent certain exceptions or unique elements for the chosen movie.

### 3. Film Analysis

#### 3.1. *Snow White and the Seven Dwarfs* (1937)

Walt Disney's masterpiece *Snow White and the Seven Dwarfs* represents one of the best examples of cooperation between film and music. It is an animated cartoon overfilled with great examples of sound and music that influenced the further work of the Disney Studio, leaving a vast trace in the history of animation and music.

As already mentioned, it is the first animated cartoon to include a complete soundtrack with many songs, and as it is in many animated cartoons, the first song, mostly the theme song, appears in the first sequences of the cartoon. The movie commences with the opening credits, where one can hear the main song, *One Song*, already introducing the audience to the theme of the movie. The music receives a royalty-like atmosphere through the use of violins and harps. At the same time, the whole introduction is also fairy-like, making the viewer familiar with the fantasy and abstract elements which will be found throughout the movie. Slowly, the violins obtain the dominant role after the credits, which leads into the scene of a book, which will open up and introduce the movie's first scene. However, this scene is still underscored by the *One Song* variation.

The first scene commences at minute 2:15 with a high pitch of violins playing the same tune monotonously while slowly introducing a piano. The piano plays chromatically dissonant

tones, which now can already be associated with some tension. This tension will lead to the introduction of the evil Queen, which again agrees with the statement that dissonant and chromatic tones represent villains, as was earlier stated. The establishing shot<sup>6</sup> and zoom-in introduce the whole surrounding, and the first scene will take place in the castle. With the introduction of the evil Queen, the viewer can hear the offscreen sounds of wind and thunder, which can be said to be an audio representation of the Queen announcing the trouble with this protagonist.

Moreover, these sounds are in harmony with the dark setting; the colors black and purple dominate the screen, representing the evil again within the Queen. While the evil Queen is introduced, one can first see an over-the-shoulder shot while slowly cutting to the point-of-view shot<sup>7</sup> of the Queen. After the famous words of the Queen speaking to the Magic Mirror and its response, the evil Queen sharply says in minute 3:34 the name “Snow White” with a shocked face. At the same time, the viewer can hear silent violins and the clarinet, which will often be in the background of such pessimistic scenes. This short phrase is already a hint for the next crucial protagonist to which the viewer will be introduced.

When this is said, the scene fades into the next scene, where one immediately sees Snow White on the stairs, washing them. One can observe a contrast happening here, as Snow White is already humming happy, cheerful tones, which to some extent can be a hint to her dreamy and naive character. Violins are playing in major tonalities, again depicting a fairy-like scenery. In this scene, movements are underscored with some sounds; for example, when she splashes the stairs with water, the sound has a real-life sound of water splashing. Therefore, it is a causal sound due to the literal effect.

---

<sup>6</sup> Establishing shot: often introduces a new scene, while introducing the audience with the surrounding. It does not focus on the details but rather that the audience can localize the whole scene (Thompson & Bordwell 733).

<sup>7</sup> POV shot: this technique allows the audience to subjectively perceive the scene through the eyes and ears of the protagonist, sometimes even observing their emotions (Beauchamp 25).

Subsequently, one crucial element in many animated cartoons appears, the use of echo or reverb sound. Snow White approaches the well, where a point-of-view shot is established. This approach to sound and animation allows a three-dimensional perception as the circular water splashes move with each sound. Around the fourth minute, Snow White begins with a dialogue with the doves, slowly flowing into the song *I'm Wishing*. As earlier defined, this is a recitative and metered pattern often used in opera and theatre, already allowing an insight into the opera-like cartoon and where the inspiration derives.

Moreover, the echo allows a transition into the introduction of the Prince into the scene, as he continues the echo with the words "Today," leading into the theme song *One Song*. As Snow White is shocked by the appearance of the Prince, the violins play quickly, underplaying her running away into the castle in minute 5:35, again depicting movement. This sound for this movement will also be found a few times throughout the movie. The highest pitch of the violins is parallel to the dove's kiss, and the closing of the curtains depicts the end of the scene in minute 6:50. This again implements the theatrical inspiration, as this always happens in theatres at the end of a scene.

The next scene starts with a black, blank scene and silence. As already explained, silence is often used as a tool for contrast, which is needed in this case, as the next scene includes a dark theme with the Queen. The tremulous sound of violins and woodwind instruments represents one part of the Queen's leitmotif, showing her evilness. A close-up shot is represented when the Queen tells the Huntsman, "Bring back her heart, in this," in minute 7:40, where she shows him a box with a stabbed heart on it, visually representing the task of the Huntsman.

A fade-out<sup>8</sup> transition is used to bring in the next scene with Snow White, again positively connotated at the beginning. Snow White is again humming and singing *One Song*, which can lead to the conclusion of its importance in the whole movie. As the Huntsman approaches Snow White from behind around the minute 8:40, the music becomes more dramatic and dissonant, increasing the volume and the tension in this scene which is dominantly represented through the clarinet. Moreover, two angles were used in the depiction of fear and dominance. A high angle was used to demonstrate Snow White's fear after seeing the Huntsman, and a low angle depicts the Huntsman's dominance. The fearful sound of drums abruptly stops as the Huntsman throws the knife down in minute 8:55 and leads into the sound of sad-sounding clarinets, which then shows how the Huntsman searches for forgiveness from Snow White.

The rapid sound with the orchestra's staccato depicts Snow White's running leading to screaming. At the same time, she falls into the ground in minute 9:50, which is underlined with the use of periphony, giving more dimension to the fall. The splash into the water can be said to be a metaphoric sound in minute 10:00, as a harp represents it; even though one can hear a splash, the harp sound is not a conventional sound for splashes. This scene becomes darker as the music becomes more dramatic; the violins are wildly playing dissonant sounds, also the effect of wind, which was also observable in the first scene of the Queen, again represents trouble. The first part of this scene in the forest ends with Snow White's scream and a bang on the drum, leading to silence and her crying. Slowly, the visuals become brighter, and the forest animals are introduced into the scene. When they see each other for the first time, the animals fear her and run away.

---

<sup>8</sup> Fade-out: a transition technique where the screen slowly becomes dark and black in order to begin a new scene (Thompson & Bordwell 733)

An interesting representation of running is using a vibraphone, which is not a typical sound for running. This, again, is a metaphoric yet reduced sound, as an individual vibraphone plays the melody, while the sound could be reused in other circumstances.

In minute 11:52, one example of Mickey Mousing can be found, as the melody for the next song, *With a Smile and a Song*, is adapted to the birds' head movement. The smallest bird demonstrates an example of the depiction of age through pitch, as it whistles extremely high-pitched tones while being dissonant at the same time, representing its young age and its immaturity. This can also be applied to Snow White, who sings high-pitched sounds, showing her youth. The song ends with a rhymed dialog, further leading into the instrumental of it, working as a transition to the next scene.

The next scene includes finding the Dwarfs' house, highlighted through the sound of harps, representing some rescue. An element of unpredictability and uncertainty is demonstrated through the sound of clarinets while Snow White wipes the windows in minute 15:40 to see if someone is home, followed by a metaphoric echo as she knocks at the door. It is metaphoric as violins represent the echo, repeating the same melody, which is not the usual sound of an echo. In minute 17:22, some personification was used in the sound of the birds' disagreement, as usually, birds cannot produce such sound, but only humans. Recitative dialogue introduces a new scene where Snow White and the animals clean the cottage.

The main song in this scene is *Whistle While You Work*, which implements many elements of Mickey Mousing throughout the scene, for example, the tails' movement in sync with the sound of the broom. The whole scene fades and zooms out visually and audibly, smoothly transitioning into the next scene, introducing the Dwarfs. Movement and sound are synced from the beginning, demonstrating Mickey Mousing again.

Onomatopoeia is used through the sound of "tick-tick-tick" as they sing it. When the highest pitch sound of clicking is reached, it transitions into the song *Heigh-Ho*. "The

consecutive pairing of *Whistle While You Work* and *Heigh-Ho* are thematically linked as work songs, providing an aesthetically smooth transition” (Bohn 103). Interestingly, even beauty and ugliness were able to be created through sound. One example is the on-screen representation of diamonds. Those that are beautiful have the soft sound of a xylophone, while those that are not pretty have a rough, dissonant sound. The scene finishes with the sound of a glockenspiel, which perfectly represents the sunset and the end of the day, while the screen slowly fades out.

From minute 25:35, the audience can hear the Dwarfs singing their *Heigh-Ho* song in the distance, allowing the viewer to know already that the next scene will be where Snow White and the Dwarfs meet for the first time. A metaphorical on-screen yet nondiegetic sound is represented after the dwarf Doc stops and shouts “Look!”, after which all of the other dwarfs crash into each other with a metallic sound, such as the sound of throwing away garbage, which is an unrealistic sound for a crash between people. Violins again represent tension, and their steps are covered with the sound of oboes, later with squeaking to represent the dominance of silence in the house. Moreover, many sounds follow; however, one entertaining moment represented through sound is when the birds knock on wood to scare the Dwarfs, as well as the screaming of the birds.

In this scene, it is dominantly shown that Dopey, the youngest dwarf, has a leitmotif, which is always heard when he is moving, representing his clumsy nature. The same leitmotif could be found earlier in the turtle, which also had some clumsy characterizations. After the Dwarfs try to find the “monster,” which is Snow White, an effect of surprise is created as they pull the blanket off and find Snow White. This sound was created by a quick chromatic sound, zooming in on Snow White’s face, continuing in a slow-paced sound of harps.

Another example of pitch variation can be found in minute 40:43 when the Dwarfs refuse to show their hands to Snow White and slowly move backward, which is chromatically underscored by the sound of violins. As she orders them to go and wash, a march begins to



play, covering their steps in minute 41:38. Following up, in minute 43:43, Doc demonstrates to all of the Dwarfs how to wash their faces; the movements of the washing are pretty descriptive, and slowly the movements of the hand are rhythmically synced with the music, as well as with the splashing of the water, while the Dwarfs produce orally the sound of “brr brr,” which is the onomatopoeic representation of the washing. In addition to all of these elements, a fly comes into the scene in which a personification is implied, as even the fly commences to wash itself in the rhythm of the music. Nonetheless, it still keeps its characteristics of being a fly by producing the sound of buzzing. The sound of scrubbing and splashing is entirely of its nature, giving a realistic touch to the situation. However, when Dopey tries to get rid of the water in his ears, the sound is represented visually, exaggerating the amount of water in his ears, being to some extent metaphoric, as the sound does not sound natural but artificial.

Subsequently, the Dwarfs include the sound of whispering in minute 45:28, which is not really in balance with the movement, so it is visible that the whispering is made artificial. However, the Dwarfs follow this by whistling the Washing Song in an instrumental variation of what they have been singing the whole time. As Grumpy does not want to wash himself, a fight emerges, and the audience can perceive the sound as offscreen. Even though there are animated segments of fighting, the sound does not match the movements and setting. This ends with the falling of Dopey and Doc; however, this sound is a classical sound for animated cartoons, as this is a sound that is often used in many falling scenes. One can hear the sound of drums ending with the sound of cymbals, so it could be interpreted as a reduced sound as it can be used in many situations. As Doc orders Dopey to take the soap, an artificial, metaphorical sound is produced by the squishing of the soap. It exaggerates the tricky situation of holding a soap. However, no soap sounds like this in real life; this sound was explicitly produced for animation and entertainment. As Dopey tries to catch the soap, one can hear a bassoon, also often used for hunting and chasing; therefore, this sound is recycled in other cartoons as well.

However, it is also designed only for animation and continues to be nondiegetic, as the protagonists are not aware of the sound, only the audience. Furthermore, exaggeration is also created after Dopey swallows the soap and has hiccups.

The next scene of the castle is again introduced by a fade-in from afar, with the sound of high-pitched violins in minute 47:50. Interestingly, the evil Queen is represented in the same setting as she was left before the scene with the Huntsman was shown, achieving the effect of incompleteness. As the Queen becomes aware that she has been tricked, she shouts, and a dramatic instrumental begins, while the picture cuts to the scene where she moves downstairs, which is underlined by a low-pitched frequency. This allows the feeling of depth in space in the scenery; as she moves into the basement to create a magic spell, the tune obtains a deeper, dramatic sound of an orchestra. The first mixing of the spell includes pouring different liquids into a glass, producing an echoing sound of a vibraphone, and smoothly transitioning into the sound of a violin.

In this scene, many movements and procedures are depicted visually, which also applies to sound. The evil laugh after lighting one device and the pouring of boiling liquid are metaphorical; however, the screaming of the cloud or ghost is harmonized with the sound of boiling water in reality, as it has some similarities to a scream. Again, the leitmotif of wind and thunder can be found in this scene. However, the sound of the orchestra is applied interestingly in coordination with the camera movement in minute 50:45. When it moves circularly around the Queen while producing a chromatic sound, representing vertigo as the scene becomes foggy, it allows the audience the feeling of dizziness, which could be the effect of such mixed drinks.

The peak of this scene is when all of the sounds produced throughout the whole scene intertwine and end with the sound of trumpets when the Queen directly looks into the camera, developing the feeling of unease among the audience and closing the scene.

Now follows a new scene that completely contrasts the preceding one. It begins with the instrumental of *The Silly Song*, which already indicates by its name that the scene will be entertaining. As has already been mentioned, Disney desired to produce a unique sequence of sounds in this scene. Therefore, many unusual instrumentals have been used, mainly metaphorical instrumentals in the on-screen sequences of visualization of instruments, for example, the organs played by Grumpy. All of the figures are dancing and singing; however, it can be observed that there is a folkloric element, which is instrumentalized through the yodeling of the Dwarfs. Moreover, the use of an accordion confirms this element of folklore, but also the use of canon between the singing and playing of instruments.

In this scene, many elements of Mickey Mousing can be found, and significant transitions have been made between different cuts. One evident transition is the transition in minute 53:53, where Snow White sings with an angel-like voice that slowly transits into the sound of a fly depicted in the subsequent sequence. After Sleepy hits himself with a cymbal, his head shakes the same way a cymbal would shake after hitting it, somehow personalizing this scene. The organs have a few sequences of chromatic instrumentalization, which end with a high pitch. The banjo played in minute 55:40 is a causal or literal sound, as well as on-screen and diegetic, as the audience can see the banjo, but it is represented through its natural sound. After this, the peak of this scene happens, as all of the sounds, music, and instruments suddenly play simultaneously, followed by the sneezing of Sneezzy, representing the end of the song.

The scene leads into the story about the Prince, which again is represented recitatively as it slowly transits into the theme song, *Some Day My Prince Will Come*. The song is hugely dreamy and soft, perfectly chosen for this scene as it represents the end of the day, and the Dwarfs slowly become sleepy, ending with the tick-tocking of the clock, representing bedtime. As Snow White leaves, the Dwarfs fight over a pillow which ends with the destruction of it; however, the sound is juxtaposing, as one would predict a loud sound. Nonetheless, as the

pillow breaks, the feathers fall slowly with the sound of a glockenspiel. Dopey manages to save one feather, which is depicted metaphorically with the sound of a spring. Many metaphorical sounds are used in the presentation of sleep, as the snoring does not sound entirely like snoring, and the gargling also sounds weird, which includes a typical unrealistic feature of cartoons.

The scene ends with the croaking of frogs and grasshoppers, slowly fading out with the element of zooming out and at the same time zooming in the next scene, which is firstly represented by smoke, before revealing the scene of mixing the poison for the poisoned apple. When the evil Queen climbs into the boat, dissonant tones of violins can be heard, and the branches' cracking increases the scene's tension. Moreover, the setting is also dark, moody, and creepy, showing that problems are arising and subtly personalizing the Queen.

In minute 1:07:49, the leitmotif of Grumpy can be heard, which has a march-like tone, instrumentalized by horns and trumpets in deep pitches. As the Dwarfs leave for work, Snow White sings *Some Day My Prince Will Come*, which abruptly ends as the Queen appears, followed by the dramatic sound of violins. The danger is represented through the intense whistling of the birds, which will also be heard while the Dwarfs sing *Heigh-Ho* to alert them, combined with drumrolls. The gallop of the animals and the shouting of the Dwarfs shows the tension that is increasing with each second and the rising of danger. However, the drumrolls intensify as Snow White bites into the apple, ending with the sound of a thunderstorm, which is then visualized. The sound of the thunderstorm decreases with the fall of the Queen off the cliff, representing the end of danger, and slowly transits into silence, which then goes over into the sad sound of organs, which contribute to the real-life feeling of a funeral, affecting the feeling of sorrows of the audience. This scene fades out into the sound of violins and flutes, which underscore the intertitle of what happened between this and the upcoming scene.

The final scene starts with the Prince singing the theme song, *One Song*, accompanied by the sound of a choir and harps. However, it breaks into a high-pitched sound of violins,

demonstrating the unpredictability and tension of how Snow White will be saved. Moreover, after everyone bows in front of Snow White, the theme song, *Some Day My Prince Will Come*, is introduced.

“The arrangement of “Some Day My Prince Will Come” that accompanies the conclusion of the film addresses the unresolved nature of the melody. (...). The choir further dissipates tension by having the sopranos move to the high tonic, (...). Ultimately, the score’s resolution to this tension at the end of the film through the use of the Prince’s melody, “One Song,” serves as a fitting musical summary of the story’s narrative.” (Bohn 105)

The film ends with the choir’s singing of this song ending in high-pitch tones when the castle is represented, which is used as the finalizing of the scene. The closing of the book, which was depicted at the beginning of the movie, is used as a theatrical element of curtain falls, ending with the sound of bells.

### 3.2. *Bambi* (1942)

Many animated cartoons have a rich repertoire of music and sounds; nevertheless, *Bambi* is specific in this spectrum. In this movie, Walt Disney and his colleagues managed to produce a movie that included a variety of sounds and music that would barely include any dialogue or lyrics. Moreover, as already mentioned, no character will be able to dominate in individual scenes, as no protagonist has a solo performance throughout the film.

The opening scene commences with the theme song, *Love Is a Song*. The song is highly dreamy and fairy-like, covered by the sounds of violins, harps, and the leading tenor voice that has a solo performance accompanied by a choir. The song slowly fades into a dark screen but then again transitions into the first scene of the panorama of the forest, introduced by a dominant solo of violins and the choir’s singing of vocals. It is essential to state that in this scene, a new technique was used, which greatly influenced the production of animated cartoons. As the song continues, the forest is shown through the multiplane shot, which gives more depth to the

scenery, as if the audience were inside the forest. As the choir sings the theme song's melody for the first time, the first associations with the animals are made as birds begin to sing.

Around the third minute into the movie, the first minor character, the old owl, is introduced, or as they call him, Friend Owl. The low-pitched frequencies of a flute depict his grumpy and sleepy personality. His snoring is combined with the howling of owls, transitioning one sound into the other. The representation of age can also be found through the use of pitch. As the little birds are introduced, the audience can hear high-pitched dissonant sounds and exceedingly playful melodies, demonstrating the youth and immaturity of the birds. After some of the animals are introduced, one bird whistles a melody of a march in minute 4:20, referring to the awakening and assembling of all of the animals.

In minute 4:48, the first proper leitmotif can be heard, which is the sound of a thump stamping of Thumper. His name already names his frequent sound, and after his sound, the first dialogue is introduced, "The new prince is born," said by this rabbit, which allows the audience to acknowledge the main character Bambi.

A zoom-in and fade-in introduce the figure of Bambi, followed by the mumbling of the animals. An example of coordination of sound and movement can be found as Bambi tries to get up, represented through a staccato<sup>9</sup> sound of violins that follows every step of Bambi, ending with a short high-pitched sound as he lifts his tail. The choir hums the theme melody while fading out into the distance, where Bambi's father is shown briefly, leading into a dark screen and introducing the new scene, which is playful and rapid, underscored with the staccato sound of violins, which also shows the clumsy steps of Bambi. This covering of movements can be seen as an example of Mickey Mousing. A clarinet chromatically follows his steps and the fall

---

<sup>9</sup> Staccato: a technique used in the production of music that represents the short and sharp playing of notes, mostly represented with a dot underneath the note. (<https://dictionary.cambridge.org/de/worterbuch/englisch/staccato>)

in minute 10:58, which can be understood as a metaphoric sound. Nevertheless, it can also be seen as a reduced sound, as the clarinet covers different settings and movements.

A reverb sound, an echo, can be found in minute 11:13 when Thumper talks to Bambi next to a hollow tree trunk. The whole scene's sounds are incredibly focused on movement; therefore, many movements have sounds that are actually offscreen, metaphoric, and nondiegetic, considering that those sounds do not represent these movements. In reality, they are used just for the purpose of entertainment and omitting realism. Moreover, personification is used throughout the movie, as animals cannot speak normally. The flutes' thrillers depict Bambi's playfulness and familiarization with other animals and his surroundings as he is still a baby. Therefore, for many animals with whom Bambi spends time, child voices were used to show how little they are.

The scenes go by, and a new song is introduced in the next scene as a thunderstorm is on its way. In minute 15:56, the sound of a clarinet represents raindrops with staccato simultaneously as they fall. This is an unusual sound for raindrops, as they are mainly represented lightly and softly, while the clarinet sound is deep and in lower octaves. The melody slowly becomes quicker, evolving in the implementation of other instruments, followed by the choir singing *Little April Shower*. The choir's tune is also sharp and quick, in accordance with the fall of the raindrops.

Moreover, parts of a canon were used in the singing. The song and the melody become louder and more dynamic, followed by the choir's singing of vocals, which is the vocalization of natural sounds. The choir sings vocals associated with the wind and the storm. The sound of cymbals represents the bolts of lightning, while the setting is exceptionally dark colored, and many blue tones are used. The storm slowly calms down, and so does the sound, which ends in the same tunes as the beginning of this sequence, producing a framing effect.

The next scene is the introduction of the Meadow. Violins commence in an optimistic tone but then lead into dissonant ones, as they must be under caution due to danger in the meadow. Bambi's clumsy and playful personality is shown with his "Walking theme" (Bohn 155). A few pauses also demonstrate the awareness of danger, but the scene transits into an optimistic tone with the birds singing, subtly ending with the falling of a waterdrop from a duck's beak in minute 23:01.

Bambi's familiarization with himself is represented through his reflection in the water, which is also audibly shown. The reflection is instrumentalized with a xylophone, which is not the natural sound of a reflection, as a reflection has no sound. Therefore, this is also metaphorical and offscreen, as only the audience is aware of the sound. Not only is this the familiarization with himself, but also the introduction of Feline, his future partner. A bassoon follows Bambi's head movements, which show his confused state, especially after she says "hello" and he refuses to answer. The melody throughout this scene is highly playful, like those two.

Furthermore, the adult male deer are introduced with the sound of trumpets in a march style. At the same time, their jumps are shown through cymbals, allowing the audience to envisage their dominance and masculinity. A royalty-like sound of trumpets is presented with the meeting of Bambi and his father, sounding sad. The choir escorts the protagonist of Bambi's father with the humming of the theme song, and now crows introduce through their shouting the danger of men. The melody is louder and more dynamic until the shot of a gun.

After Bambi's mother says, "Man was in the forest," a short period of silence remarkably influences the scene, leaving an uneasy feeling among the audience in minute 32:30. This scene ends with dissonant sounds that melt into the vocalization of the choir, which was also used in the rainfall scene.



The choir again represents the wind and the transition into fall and winter. The playful pulling of the violin's strings shows Bambi's interest in the snow; the sound of bells also represents the snow. The falling of snow from objects is depicted with the sound of stepping through snow. This sound was probably made with the use of sand or cotton, as they have a similar consistency to snow. After Thumper and Bambi step onto the ice, a few sounds can be heard, but the most prominent is the sound of drumrolls as Bambi falls many times while the melody continues to be enthusiastic. One can listen to a reference to a waltz as both of them move across the ice, "which is used in a Mickey Mouse fashion to contrast the fawn's awkwardness with the rabbit's ease" (Bohn 158).

As winter is coming, the choir and violins imitate a snowstorm, which is quite spooky, moody, and typical for winter, visualizing the poor elements of nature during winter.

Nonetheless, the harps introduce spring in the following sequence. Even though they were happy to experience small bits of spring finally, tension is already developed as violins play quick and loud sounds which end again with the shot of a gun, subtly displaying the death of Bambi's mother around minute 42:00. The shot is actually the leitmotif of men, as it continues to be used in the same way every time men appear in the picture. Nevertheless, the death was camouflaged, as it is not explicitly presented. It stimulates the audience's imagination, allowing them to create their own picture of this scene. In order to affirm this unfortunate event, a more extended sequence of silence is presented, followed by the choir's imitation of wind. "This choral writing has a dual function of being both representational and expressionistic. It serves as a musical analog to the bitter winter wind that accompanies the snow. At the same time it is dirgelike and expressionistic, much like the black, gray, and deep blues of the chilling, wintry scene." (Bohn 158)

As is typical for animated cartoons, such deeply emotional scenes are often juxtaposed by a highly enthusiastic and optimistic scene. This is also the case in *Bambi*. After the tragic

accident, spring follows, and the time of pairing. The setting is exceptionally bright and colorful, lifting the spirits after the severe situation. Many different animals enthusiastically move around and search for a mate, followed by the song *Let's Sing a Gay Little Spring Song*. The choir sings the song, and at the moment the Friend Owl is shown, the song gets quieter because he continues with a short monologue. It was explained earlier that sound designers need to consider scenes that include dialogues or monologues to not overtone them. Afterward, violins represent the branch's shaking in the movements' beat.

This sequence introduces the grown Bambi, as well as all of his friends. Moreover, Friend Owl introduces them to the concept of "twitterpation." The thrilling sound of a flute is harmonized with his looping around a branch, which has its own effect on the scene, making it more confusing for the young three animals. In minute 48:57, the element of a march is again implemented in the movie as the three move into the forest, representing their determination not to fall for this concept.

However, as the scene moves on, each of them is unsuccessful in keeping their promise, the first one being Flower, who is presented through its own leitmotif, and after the kiss, produces a sound combination of whistles and springs, synced with its changing of color. Thumper is the next one falling for "twitterpation." If listened carefully, one can hear a variation of the theme of this scene, which is sung by the female rabbit. Throughout this moment, the flirting of the female rabbit is covered with the sound of a charming clarinet. It ends with the kiss, colliding the sounds with the thumping sound of Thumper's feet in minute 52:00. The last one will be Bambi, in whose presence offscreen sounds of the march and the clarinet can be heard in combination with the on-screen sounds of water splashes and other naturalistic sounds. The same clarinet variations of dissonant tones are presented as Feline licks Bambi's cheek, demonstrating the development of love between the two. Now, the scene is imaginary, as Bambi

imagines him and Feline on cloud nine with the melody and rhythm of a waltz. However, this thought is interrupted by the inclusion of the evil deer in the picture.

The setting develops into darker colors, and the sound of trumpets and violins increases the tension between Bambi and the other deer as they begin to fight. This scene ends when the evil deer falls and is completed with the harsh sound of cymbals. After this confrontation, Bambi and Feline walk and run through the forest while the song *Looking for Romance (Bring You a Song)* imitates the two; as though the choir is singing in the background, one female and one male voice are singing in a duet. This sequence finishes with high-pitched tones of a harp chromatically moving downward, and the flower petals fall simultaneously.

A short silence follows, again introducing the element of tension and danger, followed by the sound of sirens produced by trumpets appearing three times. They indicate that danger is approaching, in this cartoon, "Man". The volume increases subtly, and the tones are dramatically dissonant. The royalty-like leitmotif is heard when Bambi's father appears, moving to the shouting of crows again, while the leitmotif of Man is being heard in the background. The number of shots increases as men come near, as well as the barking of dogs, which is realistically depicted; therefore, their sound is causal.

Around the last five minutes of the movie, precisely at 1:03:16, the fire breaks out, which is one of the most crucial scenes in the whole animated cartoon. "The musical denouement from the scene features an impressionistic, parallel motion, wordless choir doubled with tremoloed strings" (Bohn 160). As the fire develops, the music is louder and more dynamic, especially the use of trumpets and cymbals. Each time a new fire breaks out, the offscreen cymbals are in focus, achieving an imaginary sound of fire, as this is unrealistic.

Due to the suspicious circumstances, as the camera moves out from this scene to the saving scene at the lake, the audience can repeatedly hear the instrumental of *Love Is a Song*, however, this time in a minor tonality with dissonant tones (ibid. 160). However, the moment

Feline notices Bambi and his father being alive, this minor tonality switches to the standard, major tonality, now sounding like the fundamental melody of this song. The transition is established through harps, leaving a positive mark on the situation.

Furthermore, the scene fades into the closing scene, where a repetitive pattern appears. It is similar to when Bambi was introduced, as the Friend Owl is sleeping and his sleep is interrupted by Thumper, to announce that Feline and Bambi received twins. The melody is again dynamic and playful, leading into the theme song, *Love Is a Song*, sung by the choir. As it was used at the beginning of the cartoon, the multiplane camera zooms out of the scene to visualize Bambi and his father standing on a cliff, having a framing effect frequently used by animation studios, balancing the beginning with the end of a story.

### 3.3. *Alice in Wonderland* (1951)

Many animated cartoons follow the same lines of sound, as the studios recycle certain sounds and reuse them in different situations. Even though the movie *Alice in Wonderland* has such sounds, it was highly innovative with new sounds or the combination of sounds, which would be associated with objects that generally do not fit with the sound.

As in many cartoons, the credit scene primarily introduces the theme song. In this movie, the opening scene also includes a theme song immediately associated with the main character Alice, as the song's title is *Alice in Wonderland*. It is introduced by the singing of a choir and the instrumentalization of harps and violins, already having this dreamy touch found throughout the movie. The lyrics of it is, to some extent, a summary of what will be happening throughout the movie, preparing the audience for the narrative. Moreover, the song's melody can be defined as the leitmotif of Alice, as it usually appears in many scenes where she is in. The song slows down and fades out into the first scene. As one can hear the sound of harps, a butterfly appears on the screen, creating a visual transition in the scene.

The first scene includes Alice's history lesson in an open space, perhaps a garden. As she is talking to her cat Dinah and asking her something, the cat negates with its head and meows, which sounds a bit like "No," subtly performing a short interchange between the two. In minute 3:48, Alice commences singing *In a World of My Own*, followed by the choir. The singing style is somewhat recitative, starting as a dialogue and ending in a song. As the final part of the song approaches, Alice sings the lyrics "because my world would be a wonderland," followed by her touching her reflection in the water, which is a perfect transition into the next scene, as it is covered by harps and the sound of a xylophone.

The reflection slowly transits into the appearance of the following important character, the White Rabbit. He is demonstrated through violins and whistling, quickly playing the staccato. The rabbit has his own leitmotif, which occurs every time he appears, which is the song *I'm Late* and this form of instrumentalization. The melody entices Alice to follow the White Rabbit until she arrives at the rabbit hole. As Alice enters the hole, an echo is produced to implement the acknowledgment of a hollow hole. Alice falls through into the ground, which is associated with the sound of quickly playing the vibraphone chromatically. Her dress opens up as an umbrella, whose sound is also used for a better association. This is an on-screen metaphorical sound to help the audience imagine the scene. As she continues falling, harps playing a glissando<sup>10</sup> can be heard; however, some undefinable metallic sounds can be heard.

A thumping sound can be heard when she stops falling, like an elevator stopping. If looked closely, the way Alice has stopped falling implements a subtle association with an elevator. Quick violins commence playing, and a variation of the rabbit's leitmotif can be heard. Following him, she ends in front of a speaking door knob, which does not allow her to pass until she shrinks. Therefore, he suddenly sets a table in the scene, which is introduced with the

---

<sup>10</sup> Glissando: a continuous or sliding movement from one pitch to another (Apel 353).

chromatic downward sound of flutes. In minute 8:58, the audience can hear the sound of shrinking, which is an unrealistic sound. This sound is probably nondiegetic, as only the audience can hear it. Periphony was used to depict the chromatic downward tone of shrieking violins, while the appearance of the key is high-pitched, probably a bell or a xylophone.

Moreover, violins play a staccato-like instrumental that goes upwards, associating with the growth of Alice after eating the biscuit. The same sound will be found in similar cases when she grows to extreme heights in the following scenes. As her tears are of unusual size, the sound designers associated them with fireworks, which works perfectly when looking at the tears' movement, as they associate with fireworks. She cries so much that she evokes a flood, leading to the new scene with the Dodo, while she sits in the glass bottle trying to comprehend what is happening around her.

Dodo is a bird who smokes a lot and pretends to be a captain, and every time he blows his nose, one can hear the sound of a horn. This is entirely metaphorical in order to increase the dramatic and entertaining element. As the flood is quicker and tenser, Alice ends underwater, where a faint and vague sound is heard as Alice tries to speak. This greatly depicts the state when one is underwater. Around minute 12:08, Dodo and the other figures sing a song covered with the sound of harps representing waves. This sound slowly fades out as she sees the White Rabbit again and enters the forest, where she will meet the twins Tweedle-Dee and Tweedle-Dum.

This scene will be a great example of Mickey Mousing, as each of the movements of the twins is associated with a sound, especially the squeaky sound of horns. This duo starts singing a short song, *How D'Ya Do and Shake Hands*, however, Alice is not entertained by the song. As she tries to move on, the twins start whispering about the story of the oyster, which is instrumentalized with a clarinet, giving this curious tone to the situation, leading to the point that Alice turns around and listens to the story. The twins begin telling the story, and the sound

of horns as they hit each other, as well as the rhythm of a mixture of a waltz and march, lead into a new scene, introducing the Walrus and the Carpenter.

In minute 15:59, the Carpenter hits his shoe with a hammer, underscored with a glissando sound that can be defined as nondiegetic and offscreen. A similar sound is presented when the Walrus lights his match on the nose of the Carpenter, also followed by a glissando on the piano. The quick manner of the flutes and orchestra represents the hurry these two are after seeing the Oysters, as they desire to consume them. The Walrus's movements are depicted through the mix of waltz and march, which was used in the introductory part of the story, which could be said to be his leitmotif. Throughout this scene, the Walrus imitates playing the flute, which is also covered with the sound of a flute. This combines the visual and the audio, as the audience cannot see the flute; therefore, this visualization aids the viewer's imagination. Rapid sounds of violins are associated with the rapid movements of the Carpenter while he builds the hoax restaurant. The sound of a whistle can be heard as the Carpenter places the plate on the table, slowly moving into the hiccups of the Walrus, who has already eaten the oysters.

As this is a story in a story, it associates with theatre; therefore, some stage directions were subtly applied throughout this story, as the audience can sometimes hear one of the twins adding comments to the scene. A drumroll is also used when the Walrus tries to escape, which increases the tension between him and the Carpenter, finalizing in rapid melodies of violins and trumpets, slowly transitioning into the actual story, that is, *Alice in Wonderland*. The scene slowly ends with a zoom-out and the reduction of noise, leading into a new setting and scene, which is the one of the White Rabbit's house.

In this scene, many pitched sounds will be found, which will correlate to various movements. One of these movements will be when Alice abruptly grows, which is covered by a sound that sounds like the stretching of a spring, which could be fitting as Alice is also "stretching" in her size. As she hits many objects during this process, an interesting sound is

created as she hits the door, which somehow inflates and ends with the sound of popping bubbles. This is an interesting metaphorical way to show the intensity of this scene. Also, the breaking of glass can be heard during the hitting of objects, demonstrating the fragility of these objects and her force through the growth. A creaking sound is created as she tries to remove the house from herself since she is stuck. A comparison was created with the straw roof that presents Alice's head and hair, which she then scratches, underlined with a realistic sound of this act.

As was in the other scenes, rapid melodies of violins highlight the intensity and unpredictability throughout this scene, but also through the whole cartoon. A "psst" sound was created to represent the sound of dust, quite unusual, though very effective, as it leads to Alice's sneezing, which then again leads to the catapulting of the lizard through the chimney and the moving of the house, followed by the rising high-pitched sound. This highlights the movement of the lizard from low to high. Now, many different hitting sounds have been created, such as the breaking of glass, the dull sounds of wood, or even the intact sound of a clock. As she bites into the carrot, Alice shrinks, and violins create this sound by a chromatic downward melody, including staccato, ending with a hitting tone as the White Rabbit looks at his clock. He runs away, moving the picture into the next scene, the scene with the singing flowers.

The audience can see the field of flowers from a distance, but the camera cuts then directly into the field and zooms in on Alice as she moves. The bread-and-butterflies are underscored by the dreamy sound of the piano, while the rocking horse-fly are presented through the literal sound of the neigh of a horse.

After the dialogue with the flowers, the song *All in the Golden Afternoon* is slowly introduced. It is introduced with the phrase "Sound your A's," which is the tone usually used to tune in instruments or a choir. In the following, each flower tunes her voice and instrument, smoothly flowing into the song. The song slows down as the Daisies yawn, representing their



personality in tune with the melody. The song is sung by the choir, which is subtly on-screen, as the flowers can be seen as an illustration of the choir. In minute 29:00, a solo performance can be heard as the white rose sings, showing her specialness. This element associates with opera and theatre, as the soprano often has solo performances. Therefore, as in *Snow White and the Seven Dwarfs*, Disney repeatedly included this idea of theatre and opera. Trumpets, flutes, clarinets, bells, the harp, drums, and cymbals were visualized through different kinds of flowers. Moreover, the last tone of Alice's solo was purposely set high so that her voice would break to create this fragile yet entertaining sequence (Bohn 198).

As she is pushed away, the next scene is already prepared, as the audience can hear the leitmotif of the Caterpillar, which is the sound of an oboe, having an eastern and Arabic impression. Since minute 32:10, the Caterpillar sings only vocals that are animated through smoke in the form of vowels.

Furthermore, some whole words were able to be represented through individual letters and vocalizations. For example, when the Caterpillar states the phrase "Who are you?", the audience can see smoke in the forms of the letters O, R, and U. This can be seen as the phonetic transcription of these words. Other words that will appear in this form are "see," represented through the letter C, the word "why" through the letter Y, and an exciting visualization is the word "not," which is represented symbolically with a knot. Even though it may not sound like a song, the Caterpillar has its own song under the title *AEIOU*, which is this vocalization at the beginning of the scene (Bohn 199). As he recites a poem in minute 34:22, he mentions a "golden scale," which is visualized through golden-toned notes that are underscored with the sound of a piano climbing the scale upward.

After he loses his temper, his disappearance, that is, his transformation into a butterfly, is presented through the downward scale on the harps. In order to demonstrate distance, which influences the audience's perception of space, the shouting of instructions of the Caterpillar

becomes more silent, while Alice is shouting louder to reach the now-butterfly with her words because she does not understand the instruction at first. After she comprehends the solution of her height in minute 37:13, she bites into one side of the mushroom and immediately grows immensely. This process is underscored with the upward moving of the pitch until it finishes by shouting the sound “Ja ja ja” with the combination of a trumpet-like sound. In minute 37:21, a well-known sound of races is implemented in the depiction of the height of the bird’s perspective.

After this short clip, the audience is introduced to the scene with the Cheshire Cat. An echoing voice of the cat can be heard, animated with the different colors of light beams. His teeth are animated and synchronized with the melody of a mouth organ, and his steps are reflected through the sound of a vibraphone. Moreover, his movements are often represented with the sound of springs, so his character is an excellent example of different sounds implemented in one figure, simultaneously portraying his leitmotif.

The Cheshire Cat subtly introduces the protagonist of the Mad Hatter by mentioning him, letting the audience know that the next scene will be the one with this figure. This scene is quite complex in sounds, as many are included to depict the confusing surrounding of the Mad Hatter. An imaginary orchestra’s dull, woody, and whistling sound introduces the first part of this scene, subtly mirrored by the dishes. The Mad Hatter and his friend sing the famous song, *The Unbirthday Song*, which relatively explains the circumstances. As is explained by Bohn

“ “The Unbirthday Song” serves to bookend the Mad Tea Party sequence, as Alice hears the tune when she first approaches the scene. In addition to being performed after the March Hare attempts to explain the concept of unbirthdays, the song recurs at the end of the sequence, when the Mad Hatter and March Hare throw the White Rabbit out after they have ruined his watch.” (199)

His watch was damaged after the Mad Hatter heard the rattling inside of it and continued with his decision that it had to be fixed by inserting and smearing substances that should not be put in a watch. All the substances are covered with a certain sound, such as dull and metallic sounds, squeaking, and others, creating a more entertaining image. A solo performance of a violin demonstrates the sad outcome with a pitiful sound.

After Alice leaves the party, the scene of the Tulgey Wood appears. As she reads the sign, eyes appear in the dark, underscored by flutes. Many unusual characters appear in this sequence, such as the mirror bird, horn ducks, cage birds, and many others, that are used to mirror certain sounds and figuratively portray other objects. One prominent animal is the frog-cymbal, as he jumps around and produces the sound of drums while containing the nature of a frog as this sound is combined with croaking. “A faux-Chinese, fifth-rich variation occurs as the frog-cymbals leap from pad to pad. A spirited version of the melody occurs when the umbrella birds are bathing underneath the waterfall” (Bohn 200). As Alice is hopeless, the Mome Raths create an arrow, showing her the way home; however, the broomdog wipes the whole path away, leaving Alice completely desperate.

A recitative form of her monologue slowly introduces the song *Very Good Advice*. This scene is the most moving part of the cartoon, even though it occurs exceptionally late. Therefore, the audience cannot entirely sympathize with her, but this has already been explained earlier (ibid. 201). The scene is even more emotional as Alice cries and sobs, stimulating the other animals to cry.

Finally, the last sequences appear. A labyrinth is presented from a bird’s perspective while keeping Alice in focus. The music that can be heard is a march-like sound, combined with the sound of a vibraphone as soon as the card soldiers sprinkle color drops around. Around the minute 58:00, the sound intensifies. Moreover, this march-like sound is the leitmotif of these characters and is used every time they are presented.

The Queen is suddenly announced with the sound of trumpets, which is always used to depict a royalty-like reception of someone, continuing with the cards' leitmotif. From minute 59:42, the music intensifies parallelly, using a few dissonant notes to illustrate tension as the Queen is coming, and at the moment she shouts, silence appears. Interestingly, as the figure of the Queen is represented on the screen, the audience can hear an offscreen nondiegetic sound of applause and support. No public is seen on the screen; nonetheless, this influences the audience's perception of the scene by imagining that there is a significant number of people supporting the Queen of Hearts. A violin march continues as the Queen spots the painted roses. Her monologue "Who painted my roses red?" is in a recitative form, but also most of her monologues and dialogues are in this theatrical pattern. Repetition in movement and reciting is used as the Queen sees Alice.

As she offers to play croquet, all of the cards immediately shuffle, underscored by the natural sound of this act. The flamingos used for the play are voicing themselves with an autotuned version of a voice, as the sound is relatively unrealistic. Straightaway as the Queen falls due to the Cheshire Cat, the sound of an explosion can be heard, illustrating the Queen's heavy shape. The trial of Alice is also introduced by the sound of trumpets played by the White Rabbit.

Moreover, intertextuality can be found as the little mouse in the teapot sings the melody of the famous children's song *Twinkle Twinkle Little Star* with a slight variation in its lyrics. Alice is annoyed with the whole nonsense of the trial, so she eats some of the leftovers of the mushroom to grow and frighten the Queen, which at first succeeds; however, she suddenly shrinks, which is demonstrated by a metallic sound going downward a scale.

The chase scene commences forthwith, including the tense sound production of violins in minute 1:12:10; trumpets are also playing; but the most crucial sound is the leitmotif of the cards, *The March of the Cards*, which can now be found in a quicker variation and slowly

intertwines with other theme songs from the whole animated cartoon, for example, *The Unbirthday Song*.

Moreover, the last parts are presented in a slow-motion shot,<sup>11</sup> letting the audience know that the end is near and everything is a dream, as the last part ends with an echo. Finally, Alice awakens and continues a dialogue with her teacher. The scene completes with a variation of the beginning theme song *Alice in Wonderland*, framing the whole story so that it is not open-ended and complete.

---

<sup>11</sup> Slow-motion: this is a shot technique used to present a slow pacing scene. Mostly, it is created by the overwhelming of a frame, but still leaving normal pacing, which results in the initial action being prolonged, as each instance of the frame is normally shown, even though it should have been shortened (Bowen 183).

#### 4. Conclusion

Walt Disney left his mark on the film industry through his versatility in style, ideas, and creations. It is nearly impossible to encapsulate all of his achievements in a few words, as many aspects of his work would have been left out. The film producer of the Disney Studio created an opus of work that cannot be narrowed only to animation. He impacted the film culture in many aspects, including the spectrum of music and sound. The main focus of this thesis was the component of music and sounds in animated cartoons. In the first section of this thesis, Disney's overall work has been portrayed, followed by the chief illustration of the chosen animated cartoons, namely *Snow White and the Seven Dwarfs* (1937), *Bambi* (1942), and *Alice in Wonderland* (1951), which have had, and still have a tremendous influence on the development of animation. These cartoons have been chosen to represent music and sound in animation due to their innumerable examples of unique audio elements in film history, as they affected numerous facets of it. Some of these are the connection to the audience, its addition to the whole animation, and its impact on movement, space, and time.

Part of this thesis has been dedicated to the concept of music and sound, which included the description and explanation of distinctive audio forms which could be identified in the analysis of the selected cartoons. Without distinguishing explicit patterns, many aspects of the cartoons would have been neglected. At the same time, these episodes often represented crucial points in comprehending the storyline and the connection to the audience.

The analysis provided a detailed observation and overview of explicit musical and sound elements, either in the form of melodies or songs. While observing *Snow White and the Seven Dwarfs* (1937), it can be concluded that the audio elements significantly impacted the perception of good and evil, the emotional spectrum, either in the cartoon or from the audience's point of view. Moreover, as has already been mentioned, this cartoon had to be analyzed as it is the one with the first soundtrack found in animation history.

Subsequently, *Bambi* (1942) contributed to the film industry with its depiction of nature, visually and auditorily. Specific for this cartoon is that none of the protagonists has their own song, though some of them have their own leitmotif, but it still managed to mark animation while also winning the hearts of the audience through the diversity of sounds.

Ultimately, *Alice in Wonderland* (1951) has been perceived as the animated cartoon with the most extensive opus of songs in this film category. Many of the characters have their own leitmotifs and songs, but the ambient has also been underscored by experimental and outstanding sounds for the most part of the film.

The power of music is almost indescribable. It can guide the audience throughout the narrative without distracting them from the crucial points. It can explain certain situations without complicating the story, while even scenes of silence impact the comprehension of a film. Moreover, it can create excellent transitions which could not have been established only through animation. This thesis confirms that sound and visuals cannot be separated in a movie, without creating a hole in the experience of cinema, especially in animation.

## 5. Works Cited

Audiovisual sources:

*Alice in Wonderland* (1951). Geronimi C. et al. Walt Disney Studios Motion Pictures.

*Bambi* (1942). Hand, D. et al. Walt Disney Studios Motion Pictures.

*Snow White and the Seven Dwarfs* (1937). Hand, D. et al. Walt Disney Studios Motion Pictures.

Print sources:

Apel, Willi. *The Harvard Dictionary of Music*. Harvard University Press, 2003.

Barrier, J. Michael. *Hollywood Cartoons: American Animation in Its Golden Age*. Oxford University Press, New York, 2003.

Barrier, J. Michael. *The Animated Man: A Life of Walt Disney*. University of California Press, 2007.

Beauchamp, Robin. *Designing Sound for Animation*. Elsevier, 2005.

Bohn, James Matthew. *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to the Jungle Book*. University Press of Mississippi, 2018.

Bowen, Christopher. *Grammar of the Shot*. Routledge, New York, 2013.

Chion, Michel. *Audio-Vision: Sound on Screen*. Columbia University Press, 1994.

Finch, Christopher. *The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms*. Portland House, 1988.

Goldmark, Daniel, and Taylor, Yuval. *The Cartoon Music Book*. Chicago Review Press, 2002.

Hischak, S. Thomas, and Robinson, A. Mark. *The Disney Song Encyclopedia*. Scarecrow Press, 2009.

Holman, Tomlinson. *Sound for Film and Television*. Routledge, 2010.

Kania, Andrew. *Philosophy of Western Music: A Contemporary Introduction*. Routledge, 2020.

Liebling, Emil, et al. *The American History and Encyclopedia of Music*. Irving Squire, 1910.



Maltin, Leonard, and Jerry Beck. *Of Mice and Magic: A History of American Animated Cartoons*. McGraw-Hill Book Company, 1980.

Pike, M. Deidre. *Enviro-Toons: Green Themes in Animated Cinema and Television*. McFarland & Company, 2012.

Thompson, Kristin, and David Bordwell. *Film History: An Introduction*, McGraw Hill, New York, NY, 2003.

Internet sources:

Cambridge University Press. (n.d.). Staccato. In Cambridge dictionary. Retrieved June 17, 2022 from <https://dictionary.cambridge.org/de/worterbuch/englisch/staccato>

Care, B. Ross. "Threads of Melody: The Evolution of a Major Film Score—Walt Disney's Bambi." *The Quarterly Journal of the Library of Congress*, vol. 40, no. 2, 1983, pp. 74–98. JSTOR, <http://www.jstor.org/stable/29781970>. Accessed 14 Sep. 2022.

"*Bambi*, a Musical Cartoon in Technicolor Produced by Walt Disney from the Story by Felix Salten, at the Music Hall." *The New York Times*, 14 August 1942. <https://www.nytimes.com/1942/08/14/archives/bambi-a-musical-cartoon-in-technicolor-produced-by-walt-disney-from.html>. Accessed 15 Sep. 2022.

Latinus, Marianne, and Taylor, J. Margot. "Discriminating Male and Female Voices: Differentiating Pitch and Gender." *Brain Topography* vol. 25, no. 2, pp. 194–204. DOI: 10.1007/s10548-011-0207-9. Researchgate, [https://www.researchgate.net/publication/51795765\\_Discriminating\\_Male\\_and\\_Female\\_Voices\\_Differentiating\\_Pitch\\_and\\_Gender](https://www.researchgate.net/publication/51795765_Discriminating_Male_and_Female_Voices_Differentiating_Pitch_and_Gender). Accessed 14 Sep. 2022.

Rogers, Kara. "What's the Difference Between Tempo and Rhythm?". *Encyclopedia Britannica*, 18 Jan. 2017, <https://www.britannica.com/story/whats-the-difference-between-tempo-and-rhythm>. Accessed 29 Sep. 2022.

“Alice in Wonderland.” *American Film Institute Catalog*. <https://catalog.afi.com/Film/50010-ALICE-INWONDERLAND?sid=6a2817d8-4bd4-4569-bef9-074f01042a88&sr=11.0488405&cp=1&pos=5>. Accessed 14 Sep. 2022.

“Bambi.” *American Film Institute Catalog*. <https://catalog.afi.com/Film/27130-BAMBI?sid=a0fa0f83-9828-4ba5-8754-587cdc602250&sr=17.27916&cp=1&pos=0>. Accessed 14 Sep. 2022.

“Snow White and the Seven Dwarfs.” *American Film Institute Catalog*. <https://catalog.afi.com/Film/5865-SNOW-WHITEANDTHESEVENDWARFS?sid=b8145899-8a36-40f3-8285-41bf2b99b19a&sr=54.405098&cp=1&pos=0>. Accessed 14 Sep. 2022.

## 6. Music and Sound in Walt Disney's *Snow White and the Seven Dwarfs*, *Bambi* and *Alice in Wonderland*: Summary and Key Words

This thesis aims to draw attention from the animation techniques to the audio elements found in Walt Disney's most famous works, including *Snow White and the Seven Dwarfs* (1937), *Bambi* (1942), and *Alice in Wonderland* (1951). The three animated cartoons hugely impacted the perception of film music, providing a diversity of spectrums one might detect while observing the cartoons. This thesis elaborates on different forms of music and sound heard in the named animations, providing numerous examples of songs, melodies, and single sounds affecting the perception of movement, emotions, but also abstract phenomena such as time and space.

Key words: Walt Disney, *Snow White and the Seven Dwarfs*, *Bambi*, *Alice in Wonderland*, music, sound, space, time, movement, emotions

7. Glazba i zvuk u Walt Disneyjevim filmovima *Snjeguljica i sedam patuljaka*, *Bambi* i *Alisa u zemlji čudesa*: Sažetak i ključne riječi

Cilj ovog diplomskog rada je skrenuti pažnju s tehnika animacija na auditivni element u Disneyjevim najpoznatijim djelima koja uključuju filmove *Snjeguljica i sedam patuljaka* (1937), *Bambi* (1942) te *Alisa u zemlji čudesa* (1951). Ova tri animirana filma izrazito su utjecala na doživljaj filmske glazbe, pružajući raznovrsne aspekte koje bi publika mogla zamijetiti tijekom proučavanja događanja u animiranim filmovima. Ovaj diplomski rad objašnjava različite oblike glazbe i zvukova dočaranih u navedenim animiranim filmovima te pruža brojne primjere pjesama, melodija te pojedinačnih zvukova koji utječu na shvaćanje pokreta, osjećaja, kao i apstraktnih pojava poput vremena i prostora.

Ključne riječi: Walt Disney, *Snjeguljica i sedam patuljaka*, *Bambi*, *Alisa u zemlji čudesa*, glazba, zvuk, prostor, vrijeme, pokret, osjećaji