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6

With a smile and a song: *Snow White and the Seven Dwarfs* as the first integrated musical

Sadeen Elyas

Walt Disney has made the 20th century's only important contribution to music. Disney has made use of music as language. In the synchronization of humorous episodes with humorous music, he has unquestionably given us the outstanding contribution of our time. In fact, I would go so far as to say it is the only real contribution.¹

The Disney studio has been widely positioned as central to the ways in which the auditory aspects of cinema could be successfully combined with imagery in shaping the spectators' experience. In 1934, *Fortune* magazine stated that 'Most competitors are in this business for the money; but Disney (although he keeps a shrewd eye on the costs and revenues) is an artist and craftsman. His films are painstakingly made, by a large and expensive organization. Disney allows himself no delusions of artistic grandeur, but he believes in the fine quality of his work.'² The view of *Fortune* is significant, illustrating how Disney was perceived by the public and within the popular press at the time, when the studio decided to take a major step towards making their first feature-length animated film *Snow White and the Seven Dwarfs* (David Hand, 1937). A central element of the film's 'fine quality' was its innovative application of sound and music.

Following the success of Disney's Mickey Mouse shorts that debuted with the release of *Steamboat Willie* (Ub Iwerks, 1928) as the first successful

use of synchronized sound film in animation and Hollywood, and the subsequent success of the *Silly Symphonies*, it is not surprising to see Disney approach the use of sound and music as they did in their debut feature. During the 1930s, the inclusion of music in a film was still considered to be something of a novelty. However, *Snow White* reconfigured the use of music within the broader context of Hollywood musicals of the period. The film is heavily driven by a musical rhythm, particularly visible in the ways that characters and additional story elements interact with the music.³ *Snow White* represents a phenomenon of audiovisual synchronization where music *adds* to the story rather than simply *enhancing* it so as to signify and be fully involved with the animated imagery. This presents the film as a rich case study for thinking about the interplay between sound and music within animation, and across cinema history more broadly.

This chapter examines how *Snow White and the Seven Dwarfs* contributed to the history of film music and the musical film genre and focuses on the way the film uses music as a key component of conveying the narrative, becoming a space where music shapes our understanding, directs our attention, confirms the existence of a specific fictional reality and encapsulates our awareness of a given truth that is depicted in the film's fantasy world.⁴ In particular, this chapter argues that within the history of Hollywood cinema, *Snow White and the Seven Dwarfs* was one of the first (if not *the* first) *fully* integrated film musicals in terms of its songs and musical score. By utilizing historical sources related to sound film (such as interviews with various film producers and composers such as Max Steiner, and story meeting notes from Disney's production notes on *Snow White*) and the evolution of the musical film genre, as well as film sound/music theory, the chapter examines Disney's position among other competing studios during the first major era of Hollywood's use of sound. The Disney studio not only followed but also led how films and their narratives could successfully incorporate sound and music. Although there has been relatively little research on Disney's music, as well as on sound and music in animation more generally, this chapter seeks to encourage a discussion of Disney's use of auditory (including speech/dialogue, sound effects, music, ambient sound and silence as part of a film's 'sonic fabric') and visual (imagery) aspects as parallel (yet vital) storytelling agents of the film.⁵

Sound and music evolution in Hollywood (1920s–1930s)

Disney's *Snow White* sits firmly within a particular historical moment in which the Hollywood film industry was transitioning to sound. Many Hollywood studios embraced the sound throughout the technology's

gradual evolution, from synchronized sound to the rise of the musical film genre, and as mere novelty to the enhancing of the aesthetics of films, with music offering a fantasy break from the dramatic focus of the narrative. The film musical reflected a better world than the real one, with Richard Dyer describing the genre as a 'utopian place' that the audience could 'escape into', rather than serving as an *integrating* and *storytelling* component that advances the narrative.⁶ By 1928–9 when synchronized sound began to emerge with more force across Hollywood cinema, most of those working at Hollywood's major studios, among them Nicholas M. Schenck (American film studio executive and businessman), regarded sound as 'a kind of spice to be sprinkled on judiciously, as needed'.⁷ Early synchronized sound films, such as Warner Brothers' *The Jazz Singer* (Alan Crosland, 1927), Fox Movietone's *The Air Circus* (Howard Hawks, 1928) and Paramount's *Warming Up* (Fred C. Newmeyer, 1928), were advertised as through the novelty of spectators being able to '*Hear and See*' the players talk their parts.⁸ However, those films were only *part-talkies*, *goat glands* or *dual versions*, largely due to the temporal limitation of the sound-on-disc system. This means that the entire film was silent, but included a handful of scenes and sequences that used synchronized sound. To call attention to the sound/musical content, filmmakers relied on the trend of justifying sound's inclusion via the 'backstage plot'. Hollywood filmmakers regularly and reflexively exploited the relationship between sound and music alongside an actor's stardom, such as Al Jolson, to show off the performer's vocal skills and to reinforce emotional content through musical sequences, at the same time attracting larger audiences familiar with some of these acts from vaudeville stage routines.⁹

Although contemporary audiences may look back upon Hollywood's early synchronized sound films and film musicals in the late 1920s/early 1930s with a nostalgic fondness, many of those first efforts in sound cinema were heavily derided by audiences and critics for numerous reasons, as Donald Crafton explains.¹⁰ These include questions over the poor quality of sound and recording; an inadequate story and plot execution; the lack of dialogue or, conversely, excessive use of dialogue (as one film critic, Mordaunt Hall, complained).¹¹ Likewise, there were often issues with the synchronization of both speech and sound effects, so that the sound either anticipated or followed the action to which it should have been tied. Some audience members (and some filmmakers) also had problems with the actors' voices. Films such as *Caught in the Fog* (Howard Bretherton, 1928) and *State Street Sadie* (Archie Mayo, 1928) were perceived as incompatible with an actor's appearance and/or persona.¹² Other critics noted that, in some cases, 'musical accompaniment [was incorporated into the film] without regard to logical pattern'.¹³ During this technological moment, Hollywood was evidently uncertain with regard to the future of synchronized sound/musical films, with even Warner Bros. announcing that it would make 'no

more all-talking films'.¹⁴ Within these teleological histories of sound and music that focus largely on this experimental late 1920s–1930s period, and despite the central role Disney played within Hollywood's cartoon industry, the studio's importance to film sound and music is largely neglected within both popular and academic film discourse. This is certainly the case with regard to *Snow White*, which is hardly ever mentioned as an innovative film musical, let alone as the first fully *integrated* musical film. Part of the reason for this is, perhaps, the long-standing critical neglect of animation within film history. However, this omission of *Snow White* is exacerbated further by the sidelining of the history of animation's use of sound/music, yet no less surprising given Disney's contribution to film sound technology. Some of the film scoring techniques that Disney had developed, such as 'Mickey Mousing' (a term which is mysteriously elusive in its origin, as scholars are still unsure of its inventor), were heavily adopted by film composers in the 1930s–1940s, especially by Steiner, who employed the technique in many of his films such as *King Kong* (Merian C. Cooper and Ernest B. Schoedsack, 1933), *The Informer* (John Ford, 1935) and *Gone with the Wind* (Victor Fleming, 1939).¹⁵

The 'narrative reality' of *Snow White and the Seven Dwarfs*

By 1934, Disney had decided to take a major step towards making a feature-length animated film musical. Although he disliked the way that film musicals of the period were structured (the interruption of the narrative with a musical number), during the early planning stages of *Snow White* he said to his staff that 'it's still the influence from the musicals they have been doing for years. Really we should set a new pattern, a new way to use music – weave it into the story so somebody doesn't just burst into song'.¹⁶ Walt believed, unlike many of his fellow studio heads in the 1930s, that through such 'weaving' music could be an integral part of storytelling in a film – that it could be used to deliver exposition, develop characters and situations and, most importantly, as a tool to advance the plot, rather than incorporating music by interrupting the narrative musically.¹⁷ *Snow White* was one of the first (if not *the* first) fully integrated film musicals in terms of its songs and musical score. According to David Tietyen, *Snow White* was 'the finest example of the total creative integration film and music, and it is better constructed than any musical picture of that era'.¹⁸

To examine the structures of an integrated or non-integrated musical, it is first essential to define the narrative reality or 'classical realist narration' and the musical reality of a film. John Belton defines the former as a 'world that is consistent and coherent; that world obeys a stated or unstated set

of rules that give it credibility'.¹⁹ This is also known as a form of 'realism', which, as a concept, influenced story and narrative at Disney and involves the suspension of disbelief even if a world contains unrealistic elements and invites the spectator into an animated world. On the other hand, Belton defines musical reality as a reality that interacts with two sets of worlds and two sets of laws, which switch back and forth between one another from the grounded fictional reality world to a musical spectacle. As a result, 'musical reality' registers new laws and incorporates characters who surrender themselves to a song mood. These films operate as an act within an act because the actors in the film would suddenly move into singing and dancing, freeing themselves from 'the laws that govern the mundane world of the fiction'.²⁰ This is how a large number of early Hollywood musicals operated, as a spectacle to transport the audience, together with the characters, into a world of fantasy, escapism and utopia. The reason early sound films in Hollywood were musicals was that it was easier to exploit popular music financially and technologically. Popular music was the sound of Hollywood films, though there was yet to be an appreciation of utilizing music for its storytelling potentials.

Snow White might therefore be considered as the first *fully* integrated musical of its kind. John Mueller identifies six levels of 'integration' in film musicals. He explains the first category as musical numbers that are 'completely irrelevant to the plot'.²¹ The final category is 'numbers which advance the plot by their content', meaning that without these numbers, there would be a gulf or space in the story.²² According to Mueller, when Fred Astaire arrived in Hollywood in 1933, Astaire was the first one to integrate dance numbers into musicals prior to the term's very popularization.²³ However, although Astaire believed that he was integrating musical numbers into his film's plots (and was, to a degree), Mueller further argues that Astaire was only integrating these scenes in a limited way; in fact, according to Mueller,

While Astaire may have been attempting integrated dances in the 1930s, it is argued that the rise of the 'fully integrated dancing musical' – a 'unity of expression' where 'a story is told *through* songs and dance, not despite them' – had to wait until the 1940s and early 1950s for the arrival of Gene Kelly and the emergence of the big MGM musical.²⁴

Regardless, integrated/non-integrated Hollywood musicals of the 1930s circulated around *dance*. In other words, Hollywood filmmakers found that one way to integrate musical numbers was to create a musically oriented film narrative, where singing and dancing activities would naturally take place within, such as a Broadway or backstage plot. However, Disney had demonstrated a different approach to musical integration, one in which songs and music manifest naturally within the created reality of the film – one that

breaks away from the dancing framework and ecstasy lift of *sudden* song and dance mood to become a truly integrated film musical.

‘Into a song before you know it’: Walt’s approach to musical integration

Disney seemed to be conscious of giving *Snow White* a characteristic musical theme that the audience would be able to relate to and associate with aspects of the story. After the opening credits, the story is introduced through the song (albeit without its lyrics, at this stage) ‘Some Day My Prince Will Come’. From the start of the film, Disney provides a key marker that will guide the audience through the film’s narrative. Although we are yet to associate that musical theme/leitmotif with any element of the story, we are learning the film’s language in the ways it establishes its characteristic cinematic laws of the story’s created world. ‘Some Day My Prince Will Come’ is a significant song within the story’s development; it captures the true essence of the narrative because it informs the audience of Snow White’s dearest wish. As Belton argues of the scene in which Snow White sings this song, the number functions as ‘a window that opens into the psychology of [her] character’.²⁵ The idea of a musical number functioning as a window is also seen in other songs such as ‘The Silly Song’ and ‘Heigh Ho’, which are used to establish the dwarfs’ characters. As Roy M. Prendergast states, music in animation ‘can give definition to the screen action and it can invest the drawn characters with personality’.²⁶ When Snow White opens up to the dwarfs about her dreams and wishes later in the film, the song clearly demonstrates the character’s romantic desires in a more poetic, less expository manner. Snow White expresses herself with dignity and hope, rather than sorrow – she keeps repeating the phrase ‘some day’: ‘*some day* my prince will come ... *some day* we’ll meet again ... *some day* when spring is here’, believing that ‘*some day*’ her ‘dreams will come true’. This repetition hints at the bleaker side of Snow White’s story – although she is hopeful, she does not, at this stage in the film, have any guarantee that things will work out. In fact, although she has found friendship and a haven following her escape from the huntsman, the dwarfs – Grumpy in particular – are keenly aware that she is still very much in danger from the Queen, and that she may never see the Prince again. This is shown in the scene where Grumpy worries that the Queen will find Snow White through her use of black magic, and again later when the dwarfs leave the cottage for their day’s work, and Grumpy warns Snow White, ‘Don’t let nobody or nothin’ inside the house!’

Moreover, this song flows directly from the dialogue, allowing the musical number to blend and integrate with the story. Frank Thomas and Ollie Johnston argue that ‘Walt insisted that the only use for song would

be to pick up the tempo of the story and to tell it in another way, while adding to the emotional content of the sequence. A good song should make the audience feel more deeply about the situation.²⁷ In a story meeting for *Snow White* on 27 June 1936, supervising animator Hamilton Luske stated that ‘I feel that instead of the song being operatic that it should work from conversation to the song.’ Disney responded, ‘A good pattern that strikes me as good, you are into the song before you know it. She is telling them that she fell in love and they are asking her questions that lead right up to the song – it all should lead right up to the song.’²⁸ The music of ‘With a Smile and a Song’ can also be heard accompanying two scenes in the film, first sung by Snow White when she is out from the dark, terrifying woods and later as a musical theme, without lyrics, accompanying the scene in which Snow White is being guided by the animals to the dwarfs’ house. ‘With a Smile and a Song’ signifies hope and good fortune. By showcasing this song after – and as part of – Snow White’s recovery from her terrifying flight through the woods, the song and the scene emphasize the film’s optimism that there will always be a happy ending. By observing the music of *Snow White* and many other Disney films, the idea of using some songs’ melodies without the words as a musical scoring to accompany certain scenes emerges as a technique for which Disney utilizes music as a storytelling agent. This is also similar to the industry’s use of musical leitmotifs during the 1930s (which was first established in operas, especially in those by German composer Richard Wagner), which as a technique was ‘still new’.²⁹ In that scene, even when Snow White talks before she begins to sing ‘With a Smile and a Song’, she speaks poetically and in a musical way so that some of her words rhyme:

I didn’t mean to frighten you,
 But you don’t know what I’ve been through!
 And all because I was *afraid* –
 I’m so ashamed of the fuss I *made*. [Italics mine]

The approach to creating a musical element to the dialogue that leads into a character’s performance of a song was one that was integral to how the music was incorporated into (and helped to convey) elements of the narrative. During a story conference for *Snow White* in October 1935, Disney stated:

Have our dialogue not rhymed or [with a] definite beat rhythm, but [instead, let it] have meter and at the right time tie in with the music, so the whole thing has musical pattern – dialogue and music work together and use dialogue to lead into song naturally ... out in the woods she picks up words from the birds and it suggests song to her ... avoid breaking into song, lead into songs instead.³⁰

The songs throughout *Snow White* were used to progress the narrative (its content and story-motive), rather than incorporating them as ‘stand-alone’ song-motivated numbers that pause the narrative to add a fantasy or spectacular musical break. The idea of *being into a song before you know it* is key to distinguishing Disney’s approach towards musical integration and Hollywood’s approach. The utilizing/integrating of music and songs into the narrative is also mentioned by Barrier, who describes music as ‘an organic part’ that manifests itself within Disney’s film narrative.³¹ For example, ‘The Silly Song’ is a musical number during which we see the dwarfs spending some quality time with Snow White, singing, dancing and playing music. The number is neither integrated nor forced into the story as such, but rather functions simply to show the dwarfs and Snow White’s unity and friendship – they are enjoying each other’s company and bonding through music.

Mickey Mousing: Involving characters to making music

While in some cases the source of a sound/music is apparent in *Snow White* (and particularly ‘The Silly Song’), it is not always embodied by, or made visible through, a musical instrument. Disney and his staff had created a scoring style/technique that would become known as ‘Mickey Mousing’, which demonstrates what William Paul describes as ‘the closest possible marriage of sound and imagery’.³² Mickey Mousing is still a term used today in the film industry and is widely known as an academic term in Film Studies and Film Musicology. The true innovation in *Snow White* was not simply Disney’s ability to synchronize sound and imagery perfectly. It was also not the existence/presence of the ‘eye and ear’ novelty on screen that made Disney’s work remarkable. Rather, it was *how* Disney *synthesized* what we see and hear to become a ‘phenomenon of audiovisual synchronization’.

In ‘Whistle While You Work’ (that occurs when Snow White finds and enters the Dwarfs’ house after coming out from the woods), a deer uses its tail to pump the water in order to clean the dishes. With every pump, the music reaches a higher note in synchronization with the tail, as if the lifting of the deer’s tail is the source of the music. Similarly, the squirrels sweep the floor with their tails; again, with every sweep, the music rises and falls, mimicking the physical action of the sweeping. This use of animals acting as musical catalysts from within the world of the film also applies to other characters. In ‘Heigh Ho’, when Sleepy whips the donkey, the donkey jumps up three times and the music repeats with every beat of his jump. In another scene, Doc hammers diamonds to excavate them and, with every hammering motion, the music dings, again suggesting that the music is created by the

characters' actions. In a *Snow White* story meeting dated 27 June 1936, Disney stated,

The melody is so pretty I wouldn't want to hear so many words with it. During the song all animals could come out. You still have that song going on. Try some words on it, Larry, but try not to put in too many ... The most important thing in a song is a chorus – utilize the verse to prepare for it ... Could you have some cute thing for the animals to applaud S.W after she sings? A beaver could beat his tail and rabbits beat tails. A buck could come up eating something and hears the tune and out to him looking through. Little raccoons could be at the stream trying to catch a fish and they hear the tune and look up to listen. The turtle's head could just come out of the weeds and listen, then back into the shell. Introduce all the animals. This song could serve to warm everything up.³³

Walt wanted to *involve* and saturate every story element and character with music and sound, demonstrating how 'Mickey Mousing' was one of the processes by which Disney used to create a musically integrated film. The musical score (when 'Mickey Moused') does not only occupy the characters in a parallel mood (where movements and actions would be in synchronization with the music) or showcase the characters that submit themselves to the music by singing or dancing along with the music. On the contrary, the characters themselves contributed to orchestrating the music and physically produced musical sounds in the realization of the final song. Disney's character-musical-involvement in the construction of songs creates *Snow White's* particular levels of musical integration.

Music as an invisible character

The use of music in *Snow White* is not only part of the narrative's construction but functions as the narrative itself. This is what theatre composer Jerome Kern refers to as 'the use of music as language', without which the story would lack coherency.³⁴ In *Snow White*, the music *reacts* and *responds* to story elements as another *invisible character*, functioning in a 'call and response' mood. For example, when Snow White knocks on the door of the dwarfs' house, it is the music that responds to her action (Figure 6.1).

While the music reacts and responds to story elements, it provides *expectation and confirmation* for the characters and the audience. David Huron has pointed out that sounds and music are forms of expression that involve mimicry of some natural emotional expressions and expectations that are conjured up by biology, culture and emotion.³⁵ In the same way, musicologist Leonard Meyer argues that 'the principle source for music's motive power lies in the realm of expectation'.³⁶ When Snow White receives

Action (The Call)	Reaction (The Response)
1) Snow White knocks five knocks on the door.

2) Snow White knocks another five knocks on the door.

3) Snow White says: 'Hello?'

4) Snow White says: 'May I come in?'

FIGURE 6.1 *Snow White and the Seven Dwarfs* (David Hand, 1937).

the musical reaction after knocking on the door, the music is confirming her initial action and her sense of curiosity by reacting/responding back as an invisible character.

The audience engages in the ‘game of watching’, and the ways in which music and sound effects are used in *Snow White* confirm the fictional reality constructed in the film.³⁷ The sound of the ‘knock’ meets and rewards both spectator expectations and those of Snow White as a character. Audiences expect to hear someone’s voice if they speak and to hear someone’s clap if they strike their hands together. Expectation is a safe confirmation of a specific reality. Indeed, this idea of sound functioning in such ‘hyperrealist’ terms is something that Paul Wells argues with a particular focus on the

application of sound in Disney animation.³⁸ Bill Cottrell (sequence director in *Snow White*) stated that ‘each flash should be accentuated by a chord in the music – a very modern music effect, then out back to her as she faints’.³⁹ In *Snow White*, the sound of music is used to confirm and affirm events in the fantasy animated world of the film, providing an element of sonic realism that specifically belongs to the *created* animated world onscreen.

Creating worlds with music: Music as the sound of sonic ambience

The approach of integrating music was a large part of the Disney studio’s focus on achieving a degree of formal realism. What I mean by realism here is what Belton has referred to as a ‘narrative reality’, which enables spectators to suspend disbelief and be invited into the animated story world. In *Snow White*, Disney’s main aim was to achieve the highest possible degree of realism because they had a deep concern that audiences would not, or would struggle to, sit through a full feature-length *animated* film.⁴⁰ The Disney studio was able to achieve this by providing the animators with intensive training to work on the quality of the animation and the drawings.

Typically, animation is a silent canvas (with the exceptions such as animator Norman McLaren’s film *Synchromy* [1971] where audiences can effectively *see* the sounds that they are hearing as imagery through his process of direct animation⁴¹) which requires sonic ambience. This includes elements such as speech, sound effects, music and ambient sound, which can all bring depth and layers of texture to the reality of the animated world. The way in which Disney musically scored *Snow White* (the longest musical silence in the film is about twenty seven seconds long, the scene where the dwarfs realize that a stranger is in their home, after coming back from work) not only functions as a technique of drama but also brings a sense of motion, space and continuity, together creating an atmosphere and believable environment. Speech, sound effects and music are sonic components of the sonic space that exists in the ambient space. As Rebecca Coyle points out, we cannot freeze sound as we can freeze images, arguing that ‘Sound fidelity and spatiality for both cinema and home has increased audience awareness and expectations of sonicity’.⁴² The spectators’ first glimpse of *Snow White* is her action integrated with the music while she is wiping the floor – she is not singing and neither should she be aware of a *musical* presence in the background; she is aware of the natural sonic ambience. In this moment, *Snow White* is reacting naturally to the music in the background by humming along with it, as if music is the sound of the air (recalling traditions in 1930s Hollywood, especially ‘passed-along-song’ influenced by the operetta) and the sonic ambience of the world in

which she lives. The music is here in *Snow White* used as a way to establish atmosphere and ambience; it does this throughout the entire film, which suggests the presence of a fantasy animated realm that does not exist in the real world.

Most importantly, the use of music in *Snow White* blurs the distinction between the diegetic and the non-diegetic, which according to Claudia Gorbman ‘puts music in a position to free the image from strict realism’.⁴³ The music in *Snow White* keeps crossing the boundary between what the characters should hear (diegetic) and should not hear (non-diegetic), demonstrating that all sound (including speech, music, sound effects, ambient sound and silence) exists in the sonic space of the *story world*. Robynn Stilwell and James Buhler describe that crossing activity as sound falling into a liminal space or ‘fantastical gap’.⁴⁴ However, Stilwell argues that the crossing activity is ‘not so much an event as a process, not simply crossing, or even passing through distinct intermediary states, but a trajectory, a vector, a gesture. It unfolds through time, like film, like music. Even when the transition is acknowledged, it is often suspiciously cast as “transgression” – which it can be, but isn’t always.’⁴⁵ These comments suggest that, rather than assigning music, speech and sound effects to fixed categories (diegetic and non-diegetic), we can claim that the ‘sonic fabric’ components exist along a spectrum. The idea of a spectrum acknowledges that different sound components function differently, according to the way they are utilized in the narrative, but all belong to the *story space*.⁴⁶

Conclusion

The cinematic medium experienced struggles and challenges as filmmakers working in the Hollywood film industry began a new era with sound and music. The musical film genre evolved from ‘disintegration to integration’ and from formats such as the revue, the operetta and the book musical.⁴⁷ The energetic lift and ecstasy that transfer the audience from an ordinary mood into a fantasy and escapist mood are the musical’s reasons for being. However, Disney took an extremely innovative approach to integrating sound and music into his animated motion pictures, where music led the narrative in an ‘organic’ way without being the prime focus of attention. Musical numbers were driven by story-motives rather than song-motives, which includes musically oriented activities such as dancing and singing for musical purposes. The singing activities that took place within *Snow White*’s musical numbers such as ‘Heigh Ho’, ‘Whistle While You Work’ and ‘Someday My Prince Will Come’ do not seek to show any musical intentions, abilities or talents of the characters, unlike other musical numbers which were musically intended (such as ‘The Silly Song’). Music in *Snow White and the Seven Dwarfs*, both in terms of songs and its innovative

treatment of background sound, was used to manifest the story and capture its animated details. Music is not secondary, it is the narrative itself, which would otherwise be incomplete. This synthesizing music with the imagery creates new meanings that cannot be obtained without one another. *Snow White* is a striking example of this practice.

The application of sound within popular Hollywood cinema was seen by many critics and the audiences as particularly advanced in the work of the Disney studio. Kern stated unequivocally that 'Walt Disney has made the 20th century's only important contribution to music.' The use of sound and music certainly enabled Disney to create a completely new form of art. *Snow White* builds a world that combines both reality and fantasy together, one that immerses the spectator into the reality of the story. Sound functions as the bridge between these elements. Among its many contributions to histories of sound cinema, the film was narrated not only with spoken dialogue and the incorporation of songs, but also through the language of music that was expressed independently (music-occupied characters, responded and interacted with story elements): with and without spoken/sung words. Charlie Chaplin, who was present at *Snow White*'s Hollywood premier, stated that it 'even surpassed our high expectations'.⁴⁸ Filmmaker Sergei Eisenstein likewise praised *Snow White* (which was the first film soundtrack to even be released as a recording) by referring to it as 'true cinematography of sound-and-sight consonance'.⁴⁹ As Walt stated, the idea of being 'into a song before you know it' and character-musical-involvement are key besides other aspects to Disney's contributions to the Hollywood musical, and it is what distinguishes *Snow White and the Seven Dwarfs* as the first fully integrated musical of its kind.

Notes

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- 3 Leonard Maltin stated that *Snow White* was 'planned out to a musical beat' in James Bohn, *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to the Jungle Book* (USA: University Press of Mississippi, 2017), 68.
- 4 David Bordwell, and Kristin Thompson, *Film Art: An Introduction*, 10th edn (1979; repr., New York: McGraw-Hill, 2013), 268.
- 5 The term 'sonic fabric' is borrowed from an abbreviated version of a chapter included in a book: Scott D. Lipscomb and David E. Tolchinsky, 'The Role of Music Communication in Cinema', in *Musical Communication*, ed. Dorothy Miell, Raymond MacDonald and David J Hargreaves

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 - 14 *Ibid.*, 55.
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 - 17 *Ibid.*, 37.
 - 18 *Ibid.*
 - 19 John Belton, *American Cinema American Culture*, 2nd edn (1990; repr., New York: McGraw-Hill, 2005), 151.
 - 20 *Ibid.*, 152.
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 - 22 *Ibid.*
 - 23 *Ibid.*, 28–31.
 - 24 *Ibid.*, 31.
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- 46 The distinction between Diegetic and Non-diegetic sound, which was initially theorized by Gorbman in her book *Unheard Melodies*, is something that I've been re-theorizing as part of my PhD research.
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