

matter, and seem to look upon their instrument as a soulless and lifeless thing. Rhythm is all-important in *all* music; it is the *life* of the music. A human being whose heart beats irregularly, or whose pulse is intermittent, is a sick and ailing person in need of medical attention. Rhythm is the pulse—the heart-beat—of the music, and if that is intermittent and unsteady the music has no vitality, it is sick, ailing, and feeble: there is no life in it, it is of no use, and has no message to convey. Hans von Bülow said, "In the beginning was rhythm," and organists would do well to print that message in large type and keep it displayed in a prominent position in the study. *Rhythm is the life of the music*; therefore in your organ playing, and your treatment of the music, let the music sound alive and healthy.

CLASSICAL MUSIC.

As this book is not a treatise upon organ playing in general, but upon the special requirements of the cinema, we do not propose to discuss "classical" or standard compositions and their interpretation. We must hopefully assume that the student has already acquired a good general technique, and if his training in organ playing has been upon recognised and standard lines he will know how to treat such music. Our present purpose is to discuss the rendering of such music as will be especially required for cinema purposes, apart from standard and classical compositions, which, naturally, will also be in continual use. The organist who is also an artist will never miss a suitable opportunity for introducing music of a superior nature; at the same time, if he is wise he will not overdo it.

LIGHT MUSIC.

There is an enormous amount of "classical" music which is of a light and popular character, but the term "light music" is usually considered to include intermezzi, entr'actes, romances, dance and "jazz" numbers: Light opera numbers will be found to be in one or other of these forms.

INTERMEZZO.

By the term "Intermezzo" we usually imply a lively little piece in $\frac{2}{4}$ or $\frac{3}{4}$ time (occasionally $\frac{3}{8}$ time), and often, in playing these on the organ, a considerable amount of impromptu adaptation and alteration from a pianoforte copy is necessary. Avoid low-sounding chords for

the left hand, transposing or altering the position of the chord if written too low. Play *lightly* and rhythmically, with a rhythmic and practically staccato pedal bass, and avoid heavy stop combinations. Seize all opportunities which offer for solo passages, and (though, of course, all is governed by the style of the piece) make your performance light and dainty. It is so easy to play these pieces in a way which makes the organ sound like some uncouth monster, giving one the impression of a performing elephant.

SUSTAINING NOTES.

When scoring this type of music, a composer will, in various places, introduce sustained notes for middle instruments which sustain a part of the harmony (such as horns), in order to bind the music together and avoid undue "choppiness." The organist, therefore, in playing such music, should judiciously introduce sustained notes which will not only give cohesion to the music but are necessary to give an effect of steadiness on the organ. Play the following, noticing the effect upon the wind pressure:—

Ex. 41.



Play this very rapidly four times without rest.

Now, play the following at the same rapid speed and compare the effect with that of the previous example:—



and:—



The following example will illustrate all the points which have

been mentioned :—

Ex. 43. Intermezzo. "Miss Madcap" (Tootell).

Piano Solo.



Ex. 44. As played on the organ.



ROMANCE.

An "entr'acte" may be an "intermezzo" or "romance"; the former having been disposed of, we will consider the romance for a moment. Compositions which we may generally class as "romances" comprise "flowing melodies," "serious melodies," "light melodies," "running melodies," and in fact, any composition of a light nature written in song form.

EXAMPLES.

As examples, Elgar's "Salut d'Amour" would be classed as a "flowing melody"; Tschaiikowsky's "Adagio Elegiaque" as a "serious melody"; Howard Carr's "Singing Stream" as a "light

romance"; many intermezzi in $\frac{4}{4}$ time may be classed as light romances. What is usually termed a "running" melody would be more correctly described as a melody with running accompaniment; an excellent example of this is seen in the *Allegretto* movement of Mendelssohn's fourth organ Sonata; other examples are the second movement of Henry J. Stafford's "Stars of a Summer Night" Suite ("Lode Star"), and Gounod's Entr'acte from "La Colombe." A detailed analysis of the methods of performance is unnecessary; methods will vary according to the character of the piece, for any of the above classifications will in themselves vary in style and character, and tone-colouring will vary according to the scenes to which the pieces are played. The organist must use discretion in the selection of suitable solo stops, and take care always that the accompaniment (which will naturally be of contrasted tone colour) does not overpower the solo; always remembering to approximate as closely as possible to the *orchestral* effect.

DRAMATIC MELODIES.

What has been said of romances will apply equally to the various types of dramatic melodies, which, as the classification implies, are heavier or more intense in character; and will only be utilised for scenes of a dramatic character, when they will follow, in interpretation, the action of the photo-play.

THUMBING.

A useful device in solo-playing is that of "thumbing," in order to bring a passage or melody into greater prominence, while, at the same time, securing a more full effect in the accompaniment, or to produce the effect of two solo passages running concurrently. This necessitates the playing of part of the accompaniment, or one solo, on one manual with one hand, and the solo melody (or second solo) on the next manual below with the *thumb of the same hand*; thus leaving the other hand free to play a counter-melody or add the accompanying chords. To do this neatly and effectively requires skill, which can only be ensured through careful practice; unless the thumbed passage is to be played actually "*staccato*," an effect of detached notes must be carefully avoided, and it is very difficult to obtain a good *legato* effect even when the notes are consecutive. The following will illustrate this device :—

Ex. 45. Selection, "Adrienne Lécouvreur" (Cilea).

Andante.
Clarinet Solo

p rall molto
Solo Violin

Strings

pp Cello

Bass.pizz.

Played as follows, in order to preserve the clarinet solo to the end, and secure the full effect of the string passages (and the violin solo) :—

Ex. 46.

r.h. UPPER MANUAL.
String tone

pp rall molto
Clarinet Solo

r.h. Thumb

LOWER MANUAL.
l.h. UPPER MANUAL (or 3rd MANUAL)

pp String tone

PEDALS 16ft.

Ex. 47. "Arabian Dance" (Grieg).

Piano-Conductor.

Allegretto vivace.
Oboe

Flute

Ex. 48. To preserve the two solo passages :—

r.h. UPPER MANUAL (or MIDDLE)
Flute 4ft.

r.h. MIDDLE MANUAL (or LOWER)

Oboe
poco staccato

l.h.

LOWER MANUAL (or UPPER)

Ex. 49. Valse "Moods" (Gerrard Williams).

Piano-Conductor.

Moderato.
Oboe Horn

Flute

p Strings

Bassoon

Ex. 50. Played thus, to preserve the counter melody for flute:—

The musical score for Ex. 50 is written for a 3/4 time signature. It consists of two systems of staves. The first system includes:

- Flute** (treble clef): A melodic line with eighth and sixteenth notes.
- LOWER MANUAL** (treble clef): Accompanied by *r.h. Oboe* and *p* (piano) dynamic.
- UPPER MANUAL** (bass clef): Accompanied by *l.h. UPPER MANUAL*.
- MIDDLE MANUAL** (bass clef): Accompanied by *l.h. MIDDLE MANUAL* and *Thumb*.
- PEDALS TO UPPER MANUAL** (bass clef): A line for the pedals.

 The second system includes:

- Oboe** (treble clef): A melodic line.
- UPPER MANUAL** (bass clef): Continuation of the manual part.
- PEDALS** (bass clef): Continuation of the pedal part.

JAZZ.

We must now, for a moment, consider the playing of "jazz" music, under which classification we include the fox-trot, one-step, and similar creations; a style of music which, though the high-sounding term "symphonised syncopation" has been applied to it, may be collectively spoken of here as "jazz." Whether we like or do not like jazz is beside the point and quite immaterial; jazz is here and must be attended to, and to shut our eyes to it is only to imitate the proverbial stupidity of the ostrich. No one can pretend that it is a high form of musical art, but whether it is art, science, or mere mechanical tricks, jazz is a fact, and we cannot overlook it. An organist who does not play jazz music to a jazz scene in the picture can only expect (to say the least) uncomplimentary remarks from his manager; and as a jazz scene is almost invariably included in the film-director's formula (whether suited to the story or not) the organist must prepare himself for jazz.

VANDALISM.

No organist possessing artistic and good taste—or as much respect for a composer as he has for himself—will mutilate a classic melody by "jazzing" it; to "symphonically syncopate" a noble melody which has become a recognised classic is a wicked act of vandalism which can only be prompted by a vulgar mind.

EITHER EFFECTIVE OR VULGAR.

In its right place and application, I yield to no one in my appreciation of "jazz" music; but in the wrong place and wrongly applied it is an abomination. Played upon the organ, a fox-trot or similar number can be either effective or extremely vulgar, the result, in either case, depending entirely upon the way in which it is played; the organ may be made to sound very much like a modern dance band, or it may sound like a huge hurdy-gurdy, and this applies to all dance music irrespective of its character and tempo.

AN IMPORTANT POINT.

The organist should remember one important fact (which is only too often overlooked), that a large organ in its full power can easily overpower a full symphony orchestra, and consequently "f" and "ff" indications are to be treated *relatively*; "ff" does not necessarily imply the use of the full organ. Consequently, careful judgment should be exercised in the extent to which the player should increase the power of the instrument in playing passages so marked; for only a slight degree above the right limit is sufficient to vulgarise the performance. As an instance of this, the first section of Fletcher's "Bal Masque" Valse is marked "ff," and I shall never forget hearing the appalling effect of this played upon a large organ with the full power of the instrument; it was indescribably vulgar, and this occurred in one of the most important cinemas in London! The player must therefore remember to relatively carry out indications as to degrees of loudness; *in no case* is it either necessary or wise to use the full power of the organ—and that is the first point to remember. A strongly marked rhythm is also a first essential, and a staccato pedal touch is necessary for this.

METHOD OF PERFORMANCE.

Unless some novel "trick" effect is desired in the course of the piece, notes should, here and there, be sustained in inner parts (especially if the melody is not of sustained character) to avoid undue

"scrappiness," and, generally speaking, the method of playing will be the same as for *intermezzi*, seizing all opportunities for solo effects. The object of the player should be to secure a "snappy," rhythmic effect, full of vigour and lightness; and, at the same time avoid any unsteadiness in effect to which the organ is liable, and to obviate which an odd note sustained here and there against the staccato chord effects will be found useful. The player must also convey the impression (as far as possible) of the modern dance band, with saxophone and similar tones and effects—which can always be secured by judicious stop-combinations; and in carrying out any "trick" playing let him discriminate between what is *clever* and what is *vulgar*. It is so easy to be vulgar on the organ, and I once more impress upon the organist the fact that the instrument will mercilessly expose the incompetent and vulgar player.

The following extract will illustrate the treatment of jazz on the organ:—

Ex. 51. Piano-Conductor. Fox-trot "The Goo-Gah!" (Anthony).



Ex. 52. Played thus:—



THE LIBRARY.

Finally, a few words upon the subject of the library. The cinema organist requires a very extensive library which must include music

of all types and periods, from the classics to modern jazz. A cinema organist who is playing regularly, day by day, to photo-plays will require a library of at least 2,000 pieces to begin with. (My own library comprises over 12,000 compositions.) If, during a period of three months, he does not repeat any item, he will play, (at a modest estimate) over 1,000 different pieces, and this does not allow a margin for "selections" or any "short subject" films.

REPETITION OF ITEMS.

Considering the regularity of attendance of cinema-goers, no piece should be repeated within a period of three months; a piece soon becomes familiar, for it will, as a rule, be played at least six times, when we remember that a film is usually shown for three days, and twice or three times each day. The cinema organist will therefore need a large and comprehensive library, and he must keep his library up-to-date, and constantly replenished with new numbers, until he can continue for a period of six months before repeating any piece; he will then be well equipped.

Remember that each style of music requires its own treatment, and, above all, remember that you are in a unique position which enables you to present to your audiences the best *quality* of music whatever the *type* may be—and you have a limitless amount to draw upon. Your audiences expect the *best*, and whatever may be written of public taste, cinema audiences are quick to detect incompetence or even mediocrity.

FOR PRACTICE.

As covering the various points in technique which have been mentioned, the student is recommended to practice at the organ, and from a *piano-conductor copy* (or piano solo), such pieces as the following:—

Rapid, and long staccato passages: "Italian" Symphony, 1st movement (Mendelssohn); Symphony No. 4, 1st movement (Haydn); Two Dances from "Prince Igor" (Borodine); 2nd and 4th movements of "Scheherazade" Suite (Rimsky-Korsakoff); Ballet Music from "Sicilian Vespers" (Verdi).

Pedal staccato: Andante ("Pilgrims' March") from the "Italian" Symphony (Mendelssohn); Symphony No. 1 in D, Mozart (1st Move-

ment, Allegro).

Accuracy in playing manuals and pedals together: "Scherzo" from the "Eroica" Symphony (Beethoven); Allegretto from 7th Symphony (Beethoven); 1st Movement of 5th Symphony in C minor (Beethoven); "Pique Dame" Overture (Suppé); Third Movement "Pathetic" Symphony (Tschaikowsky).

Light and rapid manual passages: No. 1 "Carnival of the Elements" Suite (Carr); "Phaeton," Tone-poem (Saint-Saens); "Figaro" Overture (Mozart); "Prometheus" Overture (Beethoven); "Vltava," Tone-poem (Smetana); 2nd Movement of "Scotch" Symphony (Mendelssohn); "Capriccio Espagnol" (Rimsky-Korsakoff).

Frequent and quick stop-changes: Selection, "Ariadne in Naxos" (Strauss); Andante from 5th Symphony, (Tschaikowsky); Selections "Falstaff" (Verdi-Tavan), and "Jewels of the Madonna" (Wolf-Ferrari); and almost any "Grand Opera" selection.

HINTS.

Summary:—

1. Prepare yourself by acquiring a good technique, complete control of the organ, and an adequate library.
2. Let your music *live*, and let "Rhythm" be your watchword.
3. Use your imagination, and apply it sensibly.
4. Think quickly and act quickly.
5. Never descend to vulgarity.



CHAPTER V.

How to Compile a Film Accompaniment.

The only means whereby a *perfect* accompaniment can be provided to the photo-play, is the *extemporised* accompaniment, which is discussed in the next chapter. For the benefit of those who are unable to extemporise, we will consider how a film accompaniment may be compiled and arranged from existing music.

FIRST CONSIDERATIONS.

In arranging an accompaniment to the photo-play, the first points to consider are the style, period, and atmosphere of the story. The style may be (i) Drama; (ii) Comedy-Drama; (iii) Historical ("Costume" play); and (iv) "Oriental." Under the heading "*Drama*" we include the "domestic" play, serious drama, tragedy, "western," and any story which is not frankly comedy. "*Comedy Drama*" implies a humorous story, treated with humour—comedy and not "slapstick" or "low" comedy. An "*Historical*" or "costume" play will be either a comedy, drama, or tragedy, dealing with some particular period in history; and the "*Oriental*" play, as the classification implies, deals with Eastern or Oriental countries, scenes, and characters. "*Western*" (or "Cowboy") pictures are humorous or serious according to the attitude of the viewer; to the average adult they are one long laugh; to the schoolboy they are the salt of the earth. All are alike in story, scenery, and action; the plot invariably revolves round a mortgage deed, a faked mine, or stolen cattle; and is carried out through a

varying number of parts by a series of frantic horse-rides and pugilistic (or revolver) encounters. The wild Indian is not yet dead, and occasionally re-appears in these travesties.

PURPOSE OF THE MUSIC.

Whatever style the film may be, it is the organist's duty to provide a good and suitable accompaniment, and do all in his power to ensure the success of the presentation. The music should reproduce, emphasise, insinuate, or reflect the action of the photo-play, which cannot be successfully presented without the music. The music can make a success of a poor film, or it can ruin the effect of a good film; the picture is, therefore, at the mercy of the musician; be considerate to it.

In this combination of action and music, the photo-play is analagous to the ballet; but whereas, in the latter case, the term "action" implies the choreographic effects, in the film the term is used to cover not only the actual actions of the players, but also their emotions and even thoughts. Again, in the ballet every movement of leg, arm, and body is timed to take place upon a certain portion of a bar (or even upon a certain note) of the music; in the film practically the reverse is the case, the music being arranged and played to emphasise or reflect the actions, emotions, or thoughts of the players, and the scene which is taking place; thus producing upon the mind of the viewer, through combined action upon the optical and aural nerves, an illusory sense of reality.

PRE-VIEWING.

In order to compile an adequate musical setting, the organist should view the film beforehand, and it is only upon rare occasions, through some unforeseen circumstances, that he will be unable to do so. In such circumstances, he will usually be able to secure a "musical suggestions" sheet, supplied by the film-renter, which will provide him with a list of cues and changes in the picture, with a suggested musical accompaniment for each.

MUSICAL-SUGGESTIONS SHEETS.

Though musical-suggestions sheets are not always reliable in their details, they serve the useful purpose of showing to the musician the style of music required and the number of changes necessary. When viewing the picture beforehand, the organist, having provided himself with paper and pencil, will take note of all changes occurring in the

film action, with the cues and sub-titles, noting also the style of music required for each change. For this purpose it is wiser to use a book, and not loose sheets of paper, as he can thereby keep a record of his work which is often very useful for future reference, especially in the matter of repetition of certain pieces.

ATMOSPHERE AND STYLE.

Knowing the style and period of the play, we must, first of all, secure the atmosphere, and to this end it is important that the style of music utilised shall be suitable and maintained with good continuity throughout. Thus, in an "oriental" film, all the music should be oriental in style and colouring; but, if a scene of western civilisation is interpolated, the atmosphere must be changed for that scene by utilising music which is free from oriental colouring. Again, if we are dealing with a play of any definite historical period such as, for instance, France in the 18th century, French music of that period (of which there is a good supply available) should be utilised as far as possible, together with music of a similar character. It should be obvious that a fox-trot melody hardly agrees with the stately fashions of powdered wigs and knee-breeches.

THE THEME.

Our next point is the selection of one or more "themes" to denote any leading or all-important idea in the plot, or any particular character of importance. The use of a "leading-theme" helps to bind the musical setting together into a logical whole, as well as emphasising the ideas portrayed on the screen. In many films it is not possible to introduce a leading-theme with good effect, but generally it is both possible and desirable.

SELECTION OF THEME.

In selecting music suitable for a theme, two points are important—the music should be thoroughly appropriate, and it should be of a quality which will bear repetition. Let the theme be appropriate to the style and period of the picture, as well as to the particular idea for which it is intended. We have seen such anachronisms (which could only be prompted by ignorant minds) as a fox-trot *especially written* as a leading theme for a super-film dealing entirely with the 16th century, and, in another case, a light and cheap valse-song for a picture of the 15th century. Suitable music for all periods may

be found; the organist, therefore, in selecting a theme must use discretion, and consider the style, period, and nationality of the story, as well as the particular idea or character which is to be emphasised in this way. A theme should not be introduced during the course of the play more frequently than is absolutely or logically necessary; many film accompaniments are quite spoiled by the too frequent introduction of the theme, which produces a monotonous and wearisome effect, and may often be ascribed to laziness on the part of the musician.

FOLLOWING THE FILM-ACTION.

Having decided these matters, we now follow the action of the play in detail, each change in scene or action being accompanied by a corresponding and suitable change in both the music and the manner of performance. It is not possible to analyse in detail all possible changes of scene or emotion; although we repeatedly find the same ideas and stories portrayed upon the screen, their treatment varies so considerably that it is neither practicable nor sensible to suggest a routine musical treatment. Any one idea may appear, in its treatment upon the screen, in very many different ways.

CLASSIFICATION.

Our most reasonable course will be to classify screen action under the following main headings:—i. Dramatic; ii. Agitation; iii. Mystery (including Weird and Gruesome); iv. Quaint and Grotesque; v. Domestic; vi. Sentimental and Affection; vii. Lively; viii. Dance; ix. Stately and Ceremonial; x. Scenic.

DRAMATIC.

The term "Dramatic" may cover any scene in which intense action or emotion is portrayed, and is a somewhat vague term used here for want of a better one. Whether any scene be dramatic or otherwise depends upon the way in which it is portrayed, together with the circumstances of the plot. Thus, a love scene may be "dramatic" or "sentimental." Again, a dramatic scene may be "heavy," "light," or "tense"; a scene of dramatic surprise, one leading up to a fight or similar incident, and such emotional scenes as passion, hate, or revenge, may be termed "heavy." By "light dramatic" we imply a scene which may be considered as a medium between "dramatic" and "light"; not sufficiently heavy to be actually dramatic and not light enough for frivolous treatment. Such scenes usually occur in comedy-

dramas where a dramatic surprise, for instance, would be more lightly treated than in a serious drama.

TENSION.

A "Dramatic Tension" occurs when a sense of expectancy and suspense is created, and is most effectively carried out by a silent pause, or music, which will, by its character, create suspense—"tension." A state of *agitation* has been wrongly described by some musicians as a "tension"; but as the word itself implies, suspense and expectancy is the true effect. The opening of Gabriel Marie's overtures "Le Songe de l'Exile," and "Drame Ignore," and C. P. E. Bach's "Hamlet" overture, are examples of "tension" music.

DRAMATIC EFFECTS.

The student is warned against the over-use of any special dramatic effect such as the silent pause; the more any such effect is used the less is its actual effect, and it ultimately becomes an absurdity. Used just in the right place a silent pause can produce an overwhelming effect, but when we have it several times during the course of a picture it becomes irritating. It is only rarely that the silent pause is justified.

The term "Dramatic" is a wide one, covering all dramatic incidents as well as certain types of agitated, love, mysterious, and weird scenes; generally speaking, the term may be applied to any situation of a serious nature which is not of common occurrence in everyday life, but any scene in a screen-drama is not necessarily dramatic; we use the term to imply a scene of more than ordinary emotion or interest, and the style of music employed to accompany such scene will vary in character, as the scenes are varied in intensity of emotion and action.

SCENES OF AGITATION.

Under the classification of "Agitation" we include fights, riots, storm, hurry, chase, fire, excitement of a dramatic nature, and personal agitation; and music suitable for such scenes will vary considerably both in character and pace.

FIGHT.

A fight may be one between two men, two children, or even two denizens of the farmyard; between several men, or a crowd of children; a revolution or a riot; and battle scenes. One can hardly utilise the

same music for all of these, and yet I have heard such a heavy overture as "Hans Heiling" played to a scene of a pugilistic encounter (of quite a playful description) between two small boys, and the same overture also played for a battle scene. The former case is like (to quote a saying of the late Professor Prout) using a steam-hammer to kill a fly.

STORM.

A storm scene may be a storm at sea or on land; a storm of wind (or sand-storm), or merely very heavy rain; *one* type of music will not be suitable to all of these. Wagner's "Flying Dutchman" overture depicts the stormy sea; Beethoven's storm in the "Pastoral" symphony is a thunder-storm (on land); the two compositions are of a totally different character.

HURRY.

The "hurry" and chase are obvious, requiring an *allegro* or *presto* movement similar to a galop, or the lively *allegro* movements of such overtures as those of Suppé. It is also advisable to use judgment as to the use of $\frac{2}{4}$ or $\frac{3}{8}$ time; a $\frac{3}{8}$ presto is usually the more suitable for a horse-riding or similar chase, while the $\frac{2}{4}$ (or $\frac{4}{4}$) is generally more appropriate to the motor, train, or aeroplane scene. Little differences such as these can produce striking differences in effect, and I would impress upon the cinema organist that it is through *attention to small details* that the most striking and satisfactory effects are obtained.

FIRE.

Music intended to depict a storm scene will not necessarily depict a fire scene, and for such, and other scenes of dramatic excitement, the music will be selected in accordance with the general character of the scenes, and will usually be of a heavy *allegro* character, similar to Beethoven's "Coriolanus" overture, which is an excellent example of this type.

AGITATION.

Personal agitation may be expressed in several ways, and may be physical or mental. Physical agitation is obvious, and the musician need only be warned against playing music which is, in any way, too heavy or too quick in tempo. Mental agitation is usually *implied* rather than actually shown by facial expression; a character may *appear* to be quite calm and collected, but we know instinctively that behind

this calm appearance there is considerable mental agitation, which must be insinuated by means of the music and not unduly emphasised. The selected music will reflect the scene as it appears, and at the same time provide an undercurrent of agitation; Gabriel Marie's overture "Drame Ignore" is an excellent example of this type of music.

MYSTERY.

Scenes of mystery may be tense or agitated, in the first case creating a feeling of dread and suspense, and in the second suspense with agitation. Weird and gruesome scenes may also be included in the general classification of "mystery" either of a tense or agitated nature.

DOMESTIC.

Under the heading of "Domestic" we group scenes of childhood, in the home, the domestic affections and home life, pastoral scenes and country life, for all of which music mostly of a quiet and light nature, varying in character according to the specific scene, will be employed—such as varying types of romances and intermezzi. Scenes of sentiment and affection will be accompanied by music of the "romance" type, either song-melodies or compositions in song-form, which may vary according as the scene is one of child-love, mother-love, husband and wife, sweethearts, flirtations, serious affection, or memories of the past. In scenes of love and affection a distinction should be drawn between the use of romances and classic melodies borrowed from grand opera; the latter should never be employed except in dramatic love scenes where the selected melody is, from its original association, peculiarly adaptable. The use of such melodies as "Siegmund's Love Song" from "The Valkyrie," portions of "Tristan and Isolde," and "Softly awakes my heart" ("Samson and Delilah") upon unsuitable occasions cannot be too strongly condemned.

ANIMATED SCENES.

Lively scenes include any scenes of merry-making, jollification, carnival, or fête, and the music applicable to such scenes should be obvious to the musician.

DANCE.

Ballroom, cabaret, and similar dancing scenes are also obvious, and the musician should carefully note what particular dance is in

progress—fox-trot, waltz, or tango, etc. Solo, ballet, or special “stage” dances, as also a dance of any particular nationality, will be specially noted, with, of course, the different dances peculiar to any nationality. Thus, for example, if we have scenes of dances in a picture of Spanish life, we must distinguish between the bolero, sevillana, malaguena, granadinas, etc.; and if in a picture dealing with an historical period, distinguish between the minuet, gavotte, sarabande, etc. It should hardly be necessary to point out the absurdity of introducing a modern dance—such as the waltz—into a picture of any period prior to the latter half of the 18th century. An English country dance is as unsuited to a scene of French peasants merrymaking as the “farandole” is to the scene of an English country dance. An “oriental” dance may be in either duple or triple time, quick or slow. Such points should be obvious, and yet we so often hear a performance in which they are entirely overlooked, with consequent damage to the effect of the picture. All scenes suggest a rhythm, and in dance scenes particularly, the rhythm suggested by the action can hardly be mistaken by any musician possessing any sense or feeling for rhythm. There can, therefore, be no excuse for playing unsuitable music in such scenes.

SCENIC.

By the term “Scenic,” are denoted episodes in the picture where the scene itself, apart from the players, can have an important bearing upon the incidents of the story. Mountains, the sea, a rocky sea-coast, rapids, the arid desert,—in all of these an impression or atmosphere can be effectively created by the organist, by skilfully combining the right music with the scene portrayed. What can musically portray the arid desert more effectively than Borodin’s “In the Steppes of Central Asia”? Mendelssohn’s “Fingal’s Cave” overture at once occurs to mind in connection with a rocky sea-coast and the sea beating upon it. The skilful introduction of such music at the right opportunity can often add considerable interest to a scene which would otherwise pass as of no particular importance, in addition to the impression and atmosphere created.

QUAINT AND GROTESQUE.

Quaint and grotesque scenes can also be made highly effective with the right music; a scene, individual, or incident may be *quaint* without being *grotesque*, and the two ideas should be kept distinct. Liadow’s “A Musical Snuff Box,” Poldini’s “Poupée Valsante,” and Turina’s “Danse des Poupées” are delightfully quaint, while Turina’s

“Défilé des Soldats de Plomb,” and Debussy’s “Golliwog’s Cake Walk” are decidedly grotesque.

CONTINUITY.

Having taken this survey of film action and music, we must now consider *continuity*—the logical sequence of scenes and action shown in the picture, demanding corresponding continuity in the music. Many pictures which otherwise are good, are quite spoiled by bad continuity, caused usually by the way in which the film has been assembled. For the benefit of the student it may be as well to mention the fact that the various scenes in a photo-play are not photographed in the order in which they appear upon the screen, but in any order according to the programme of the film director and other circumstances. Thus, all the interior scenes may be taken before any exterior scenes are acted. After all the scenes have been photographed and the film developed, an editor “assembles” the film, which is joined up in the order of scenes which finally appears on the screen. Much of the ultimate success of the film depends upon the skill of the editor who assembles it, and, unfortunately, many films have been robbed of their full measure of success by bad editing and bad continuity. This has been particularly noticeable in British films where, in innumerable cases, the continuity is shockingly bad. One would imagine that, in view of the film depending so much upon accompanying music for its success, film editors would consider the continuity to be of the first importance, for the worse the continuity is, the more “broken-up” and “choppy” will the musical setting be, especially in the case of an orchestral setting. In this, however, the organist is placed to greater advantage than the orchestral conductor who is rigidly tied to printed music, for the organist can always improvise for a short scene to which only a few bars of a piece could be played.

The organist must therefore attend to the continuity, and he will find that in most cases, where the continuity of the picture is bad, he can by skilful attention remedy that weakness through his music to a very large extent.

TO SECURE GOOD CONTINUITY.

Continuity in the music is secured by three means—(i) use of theme; (ii) careful connection of selected pieces; and (iii) maintaining a general atmosphere and style throughout in accordance with the style of the picture. The “theme” has already received attention; careful connection of pieces is secured by a suitable sequence of keys and

modulation, and here for the first time we find the *practical* necessity of a knowledge of harmony to the solo player.

CONNECTION OF PIECES.

The music should be continuous, and flow without break (unless for the effect of the silent pause) from start to finish of the picture; the player must therefore take care to suitably join his selected pieces together, avoiding breaks which have a disturbing effect, and which are usually unavoidable in an orchestral setting. It will be clear that, in innumerable cases, the whole of a selected piece will not be played, but only a portion sufficient for the length of scene shown. Although, with experience, the musician can judge to a second the amount of music required for a scene, he must at first and for some time (until sufficient experience has been gained) be prepared to leave a piece at any point and commence upon the next one; and if the next piece is not in the same key, nor commencing with a chord naturally connecting from the previous piece, he must be prepared to introduce, extempore, a few chords modulating from the one key to the other—gliding from one key to the other and from the *character* of the one piece to that of the next. Occasionally, for dramatic effect called for by the screen-action, a sudden break from one piece to the other will be made, in which case the succeeding piece will be of totally and strikingly distinct character from the preceding one. Modulations will be most commonly effected by such means as have been explained in Chapter III, and the organist is recommended to carefully study modulation, which is of much greater importance than may, upon first thought, appear.

UNNECESSARY CHANGES.

We have seen that each change in scene and action shown in the picture is accompanied by a suitable change in the music, but, not infrequently, discretion must be used before deciding whether a change is *really necessary* in the music when the scene changes upon the screen. Sometimes a series of very short changes in scene can be more satisfactorily covered by *one* piece of music than by short snatches of different pieces, such as in "flash-back" scenes.

THE "FLASH-BACK."

Let us suppose that two scenes are, presumably, running concurrently and we have short flashes of each alternately—a trick invented by D. W. Griffith which has become a favourite pastime of many film directors, and the object of which is to work up excitement and sus-

pense. Often such flashes are too short in themselves to carry more than four or eight bars of a piece, and changing pieces, or alternating two pieces, produces a "choppy" and "broken" effect which becomes extremely irritating as much to the non-musical as to the musical person. Such cases are therefore dealt with by either taking one piece and improvising to one of the alternating scenes—a course which must be very skilfully handled—or, preferably, by keeping to one piece for both scenes; and, in this case, it is important to judge which of the two scenes is of greater importance from the point of view of the effect upon the audience, and subdue the music for the scene of secondary importance. A classic instance of the absurdity to which these "flash-backs" can be reduced was seen in "Orphans of the Storm" where, while Danton was making (before the tribunal) a long and impassioned plea for mercy, Miss Gish travelled (from prison to guillotine) a distance of apparently twenty miles—only to be rescued in the nick of time, of course! The photo-play constantly exhibits such absurdities; we can only hope that they will be eliminated in the course of time, but in the meantime they are there and we must make the best we can of them. Frequently short "flashes" occur purely through bad editing and without any intention of creating this excitement; in such cases improvisation is the best course for the organist to pursue. It is unwise to introduce only a few bars of a piece, unless some particular and popular melody is suggested, and only a suggestion is needed.

Another case, where a change in the music is not necessary, is that of a dance (ballroom) scene from which a change is made to a dramatic scene *in an adjoining room*. Unless we can reasonably presume that the dancing is finished, the dance music should be maintained *pianissimo*, as it is obvious that the dance band could be heard in the room where the scene is taking place. In cases like this the organist must use careful judgment, and my remarks upon the point must be taken as *hints* rather than as suggested *rules*.

COMEDY.

"Knockabout" or "slapstick" comedies do not usually fall to the lot of the organist, though he should be prepared for them, and they are mentioned here—with the other "short subjects"—for the sake of completeness. Comedies often belie their title; nevertheless, the object of a comedy is to raise laughs, and the organist must set himself to help in the raising of laughs. First-rate music of the classical order is clearly not suitable and not required; there is seldom any attempt at

a story, the film merely consisting of a sequence of incidents calculated to be funny. The suitable introduction of any well-known and popular song at the psychological moment will always help the humour, and often raise a laugh at a time when silence would otherwise prevail. Needless to say, the whole accompaniment must be of the lightest, most frivolous, and whimsical nature, and nothing is taken seriously.

CARTOONS.

In this category we also include "Cartoon" comedies, such as those of the famous Felix, though in these more opportunity is offered for the exercise of the musician's wit. The organist is recommended to extemporise accompaniments to cartoon comedies, which are always short and concise, and offer scope for witty extemporisation; it is not too much to say that a skilfully accompanied cartoon can often be the most popular item in the programme.

INTEREST FILMS.

"Interest" films are those which are devised for educational and general interest purposes—travel, scenic, and various pursuits of life, etc. The subject matter of the film will suggest a suitable type of music, but again, the accompaniment to these may be extemporised with advantageous effect. The short "news" film included in all programmes deals with current events; it is a usual custom to play a lively quick-step march to these, but considerable effect is gained by providing each different item of pictorial news with suitable music, and such a course is infinitely preferable.

THE PICTURE THE IMPORTANT THING.

Though music plays such a vitally important part in cinema entertainment, "the picture's the thing." Without the photo-play the cinema cannot exist; without music the photo-play cannot succeed as an entertainment proposition. The manager, or exhibitor, therefore looks to his musician for this vital assistance, and, so far as the solo organist is concerned, expects material aid. The value of the organist (as of the picture) is assessed by the box-office; a manager when engaging a solo player does not calculate his artistic value as a musician, but his value as an asset to the show, and as an additional box-office attraction. That value is proved by the organist's technical and artistic abilities and his versatility—not versatility of the cheap showman type so assiduously cultivated by second-rate violin leaders, but versatility in choice of music and its effective rendering. It is not a difficult matter, and only requires

a little forethought, to judiciously arrange a selection of music which will, in the different numbers, meet all phases of public taste, and the organist who does this will receive due appreciation. The memorable reply of Mozart to his father when the latter offered the advice, "Don't forget the long ears," is worth remembering:—"There is music in my opera for all tastes, but *none for long ears*." Let the organist therefore provide music for all tastes, but none for long ears!

EDUCATIONAL OPPORTUNITIES.

The cinema is not an educational establishment, it is an entertainment; people do not go to the cinema to intellectualise, they go for amusement, and box-office returns are not calculated in units but in thousands. Nevertheless, from a musical point of view, if from no other, the cinema affords unique opportunities for the musical education of the masses, and in this the solo organist shoulders a grave responsibility. The wise man will never attempt to *force* advanced music upon his audiences, but by skilful *leading* he can achieve wonders. Much ink and time has been wasted over discussions as to "what the public wants"; the public wants the *best* and what is considered to be the best depends upon individual taste.

PRESENT THE BEST MUSIC OF ITS TYPE.

Music of the "classical" type is not all first-rate; Beethoven occasionally nodded, and Wagner wrote passages which are not above criticism; simply because a work was written by Beethoven or Wagner does not imply that the work itself is impeccable. Similarly, we may find a well-written or badly-written fox-trot or waltz. The important point is to present the best music of its type in the best way, whatever that type may be. That is what the cinema patron and the cinema manager expect, and is what they are entitled to; the organist who does not give of his best is not giving his employer a square deal, and is not acting honestly to his audience. Music of *all* types is required in the cinema; we often have to play music which does not appeal to our personal taste but is demanded by the photo-play. Whatever the type of music, good may be found, and it is the organist's plain duty to present that music in the best possible way. Apart from all this the artistic musician will, for the sake of his own satisfaction, always strive for the *best*, otherwise he cannot consider himself an artist. Remember that however illiterate or meagre your audience may appear to be, there will always be at least *one* person in it who can understand and appreciate what is of the best quality both

in music and performance, and, if only for the sake of that one person (if not for your own), your efforts have been well spent.

NOT AN ORGAN RECITAL.

Above all, the organist will be well-advised to remember that the performance is not an organ recital with film accompaniment—an idea which, judging by many performances, seems to be somewhat prevalent. The music must never be obtrusive, and should never draw attention from the film; let the music insinuate, emphasise, accentuate, or reflect what is shown on the screen, but always remember that “the picture’s the thing,” and the music is an *accessory*—vitally necessary to the success of the film but—an accessory.

SUMMED-UP.

Summary:—

1. Your duty is to accompany the film, and not make the film accompany you.
2. Study your picture and study your audience; think of *their* point of view as well as your own.
3. The picture is at your mercy; be merciful to it.
4. Whatever type of music a composition may be, all are equally entitled to consideration and care in treatment, if only in justice to the composer.
5. Other people possess brains as you do; you may deceive *one* person but you cannot deceive a whole audience; don’t make a fool of yourself by trying to fool your audience.
6. Give of your best—your very best—and always your *very* best; spared effort means lost esteem—to say nothing of a lost job.
7. Do not talk or brag about what you can do, but *do it*. That is the way to gain success, and the musician who *gets things done*, leaving others to do the talking, is the one who wins the esteem and appreciation of his fellow men and the respect of his fellow musicians.

CHAPTER VII.

The Extemporised Accompaniment.

THE specialised art of the cinema organist is shown in its most complete and advanced phase in the extemporised accompaniment to the photo-play—an art which is unique and stands alone in music. It is hardly necessary to state that to exemplify this form of art, not only is a player of first-rate ability required but also a *musician* of considerable attainments; an artist who possesses ideas and the knowledge required to express those ideas in the right way. Aimless wandering about the keyboards is not extemporisation, it is killing time, and wearisome in the extreme to a listener.

WHAT EXTEMPORE IS.

The art of extemporisation is that of *impromptu composition* of music—music composed and played upon the moment, the resulting effect being practically that of a regularly-composed piece of music.

Extemporisation itself is nothing new; recorded in the history of organ playing are the extempore performances of Mozart, Mendelssohn, S. Wesley, the late Alex. Guilmant, and many others, and, in our own days, E. H. Lemare, Dr. Hollins, W. Wolstenholme, Dupré, Dr. Alcock, and the late Sir Walter Parratt, have shown a wonderful mastery of this art. Hitherto extempore performances have usually been confined to pieces in more or less concise form, or, by the more able players, to cyclic forms such as the sonata, suite, or a set of variations upon a

theme; a performance probably lasting (according to the style) from 10 to 15 minutes. With the improvised film accompaniment we are faced with the prospect of anything from one and a quarter to two hours' extempore playing, continuous and without break. Let us therefore consider how this is to be done artistically and satisfactorily.

HOW TO STUDY.

The student is recommended to carefully study (and practise from) a reliable text-book on the art of improvisation, such as Sawyer's "Extemporisation," together with a concise manual on composition—Stainer's "Composition" is a useful one for this purpose. From these he will learn the elements of the art, and we must assume, for our purpose here, that he has acquired a good knowledge of harmony. The first essentials for improvisation are:—(1) The gift of melody; (2) A knowledge of harmony; and (3) A knowledge of form. Although extemporisation may admittedly be a gift, it can certainly be acquired (and in most cases is) by consistently hard work and application. To nothing else does the proverbial "practice makes perfect" more surely apply.

MELODIC INTEREST.

The gift of melody is of the first importance; if not a *gift*, then the art of constructing and evolving a melody, without which we cannot proceed far. Our first step, therefore, is to devise a melody of four bars, and the next one is to harmonise it by adding supporting chords.

CONSTRUCTION OF MELODY, ETC.

We can proceed a step further by converting the chords into various styles (or figures) of accompaniment. Now extend the melody to eight bars, and after having treated it as the first four bars, extend it to sixteen bars (by a four-bar reference to the first four bars and the addition of four new bars) which will correspond to a phrase or sentence of a piece. Next, construct another 16 bars contrasted with the previous sixteen, and, finally, repeat the first 16 bars; we shall then have produced what corresponds to the whole first part of a "romance" or "intermezzo."

From such "first-steps" we continue to develop and extend our ideas, bringing our knowledge of form to bear upon the work, and constructing short passages in different forms while building from the same foundation. With consistent and careful practice a player can, in a

comparatively short space of time, extemporise a piece of considerable length in one style or another. The importance of remembering *what has gone before* in the course of the piece will doubtless have already been duly noted by the student. Beyond these hints in elementary improvisation, the student is referred for further details and guidance to a reliable text-book upon the subject; and we must proceed now to deal with the special features of this art which are demanded in film accompaniment.

INVENTION OF A THEME.

We have seen, in the previous chapter, the importance of *good continuity* and of maintaining a unified atmosphere and style according to the photo-play; and in this the advantages of the use of the "theme" have been shown. Our first step, therefore, is to devise a *theme*, which will usually take the form of a harmonised melody in concise song-form, and will be designed in accordance with the main idea of the play centred in a character, an event (imaginary or real), or in atmosphere. In the great majority of photo-plays the main idea is centred in the "love-interest"; secondary themes may be introduced for other ideas which are sufficiently important in the development of the story to warrant such procedure.

METHOD.

At this point we must decide the routine upon which we intend to proceed; to devise a leading theme with the intention of introducing it at psychological moments, and filling in the remainder of our accompaniment with anything which occurs to mind in haphazard fashion, leads us to nothing; we may as well play a series of published compositions and, in fact, there is no doubt that the latter course would be infinitely more satisfactory from every point of view.

METAMORPHOSIS OF THEME.

We must, therefore, work upon some definite and logical system, otherwise there is no useful purpose in our extemporisation, and the system we adopt is that of "metamorphosis of theme," on somewhat similar lines to those employed by Liszt in his symphonic preludes. In this method we subject our theme to varied treatment in accordance with the scenes portrayed upon the screen, one principal idea governing the music as one principal idea governs the action and development of the photo-play. The procedure might be described, from one point of view, as "free variation" form, but the term "metamorphosis of theme"