

is more correct, as the procedure necessitates the *development* of ideas with continuity, as well as their presentation in varied forms and aspects, and not merely a series of short pieces comprising variations of the original theme.

PRE-VIEWING.

The organist will, whenever possible, view the picture beforehand, making notes of important cues and changes in the action and of the style of music required for them; thus enabling him to mentally prepare himself for the ensuing performance. We commence, therefore, by devising a *theme*, and as the organist can usually ascertain beforehand—even if he is unable to pre-view the picture—essential particulars as to the style, period, and story of the photo-play, he will know what style of music and what characteristic form—if any—is necessary for the theme.

WITHOUT PRE-VIEWING THE FILM.

Occasionally—though rarely—the organist is unable to either view the picture beforehand or secure any essential particulars of it; on more than one occasion I have been called upon to accompany a photo-play of which I had no previous information whatever; in some cases this has occurred through a substituted film being presented at the last minute instead of the one arranged for, through some unexpected change in the programme. In such a case, the opening of the film will, to the practised cinema player, give the clue to the problem, and he can in a few moments satisfy himself as to what style of film will result. After the opening titles, etc.,—the music to which will be of preludial character—he will, while following the opening scenes of the play, create his thematic material. Many scenes and characters will readily suggest a rhythm, from which a melody will grow. It is only rarely that the organist is called upon to play to a film of which no previous information is available for him; such a case will usually occur only when, at the last minute, a film has been substituted for the one advertised. But, as the cinema musician must always be prepared for the unexpected, this point is mentioned to prepare the student for such eventualities.

IMPORTANT DETAILS IN THE THEME.

The organist will be well-advised to devise for his theme a melody which will lend itself to free and varied treatment; the melody itself may be simple and straightforward—usually the more simple and

straightforward it is, the better it will be for our purpose—but it should contain phrases or “figures” which, taken as separate “fragments” will provide material for development. An examination of the melodies used in symphonic and “variation” compositions by the great masters will invariably illustrate this important point, which, with the other matters, can be almost always attended to before the time of actual performance. It is a wise plan to write out the theme and keep the manuscript before the player on his music desk as he plays until, by constant practice, his memory is sufficiently reliable to enable him to dispense with the written copy. In the same way, the student is recommended to write out (if only in bare outline) sketches of one or two bars of each of the proposed variants of his theme, for the various changes he has observed when viewing the photo-play. With constant practice he will be able to carry out his programme without such aid from manuscript notes, but until his memory is safe and his ability and ingenuity sufficiently expert, the student is recommended to make use of concise manuscript sketches or notes.

DEVELOPMENTS FROM THE THEME.

In “metamorphosis of theme” the player will either devise variants of the theme itself, or utilise portions—“fragments”—which lend themselves to development, such metamorphoses being designed in accordance with the characteristics of the scene portrayed, or the ideas suggested on the screen; and in this the organist must bring to bear upon his work all his ingenuity in melodic interest and harmonic contrast, remembering that effect is not obtained by *melodic* means alone, but frequently (if not more frequently) by harmonic design and decoration. The more extensive his knowledge of harmony and counterpoint, the more effective his variants of the theme become; and the more he can develop and extend his ideas, even from quite an ordinary theme. Such a player will never feel at a loss as to what course to pursue, and can always find means by which to express an idea.

OTHER PORTIONS OF THE ACCOMPANIMENT.

It will be obvious to the student that the *whole* accompaniment of the picture, from start to finish, will not consist solely of a theme with metamorphoses; there will be many portions which will break away entirely from thematic ideas. The theme and its variants will be utilised for scenes, ideas, or characters which develop from the main idea, which comprises the chief interest of the story and around which the whole plot and action is built. Apart from this, there will be a

sub-plot, and scenes with characters of secondary interest, which do not call for any allusions to the principal theme, and for which an accompaniment will be extemporised in accordance with their character.

INTRODUCTION OF WELL-KNOWN MELODIES.

In these the opportunity often occurs for a suggestion of some well-known melody which is particularly appropriate to the scene, and which will give particular "point" to it; such cases occur more frequently in comedy-dramas than in pictures of other types. Although such opportunities may be seized with advantage, and without any reasonable objection or detraction from the merits of the performance, a too frequent practice is to be deprecated. Such melodies should not be dragged in upon any occasion, but should only be utilised where the scene actually demands it; and then should not always be introduced as a whole in their original form, but as a suggestion skilfully worked into the musical design. In all cases where some kind of musical performance is shown in the photo-play, and the title of the music (or the music itself) is shown on the screen, obviously the actual music must be played; but in all other cases where the scene and action are particularly applicable to a well-known melody, such melody should be suggested by a portion, if not the whole, being worked into the musical scheme; usually a small portion is quite sufficient to "bring the point home."

THINK AND ACT QUICKLY.

Once again I impress upon the organist the importance of thinking and acting quickly; he must be able to bring his mind completely *en rapport* with the photo-play; to quickly "size up" the scenes, and seize upon the important idea and the "point" of the scene, including any underlying idea there may be which can be emphasised by the music, and express these ideas in his accompaniment. Skilful "timing" of the music to the action is essential; even a second is often of vital importance in this, and a second lost in introducing a dramatic effect can ruin the effect of a dramatic scene, and even reduce it to an absurdity. Nothing can be more fatal to the picture than to raise a laugh in the wrong place. While the picture is in progress, therefore, the organist must be keenly on the alert with every nerve strung up, ready to think and act quickly, even instantaneously; the action of the picture is constantly progressing, and the player must keep pace with it—live with it, and act with it—and be constantly and consistently

with the scenes as they appear. The necessity of quick thought and action is therefore apparent.

USE OF EXISTING MELODIES AS THEMES.

The student will doubtless have realised the fact that any existing melody, or a portion of an existing composition, may be taken as a *theme* and treated in the manner which has been explained. Such a course should not be taken unless the selected melody is *obviously* applicable to the photo-play to be accompanied.

ILLUSTRATION.

We will now take the following as a suggested theme, and illustrate metamorphoses or variants suitable for various scenes occurring in the average photo-play (drama). The student is recommended to take each example given, and continue it in the same style extempore, for from 40 to 60 bars, or more. The *average* scene shown on the screen lasts from 2 to 4 minutes; as a rule, about 40 bars of music in moderate time, are required for a scene lasting 3 minutes; the slower the tempo, the less the number of bars required, and the quicker the tempo the greater the number of bars: thus 60 bars might be required for an exciting scene lasting 2 minutes.

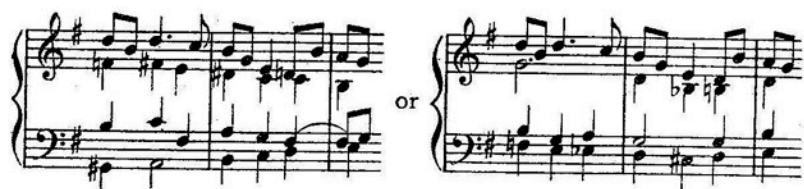
Andante. Ex. 53. Theme.

Fine. D.C. al Fine.

Here is a simple and straightforward sentimental tune, designed for the "love-interest" in a photo-drama. Although the melody is quite simple, it will be seen that it includes phrases which can be taken as "motifs" for development purpose, and such fragments as we propose to utilise for illustration are marked and numbered. In the following examples, "fragments" are numbered to show the student the corresponding figure or fragment in the theme.

We can, in the first place, add variety to the theme itself by varied harmonisations:—

Ex. 54



For light, playful scenes, and scenes of childhood, etc., the following is a variant of the theme itself:—

Ex. 55.



And for dainty scenes, or many scenes of a light nature:—

Ex. 56.



For quiet, tender, sentimental and domestic scenes, or memories, etc.:—

Ex. 57.



While the following is designed for sad and pathetic scenes:—

Ex. 58.



The second section of which might commence thus:—

Ex. 59.



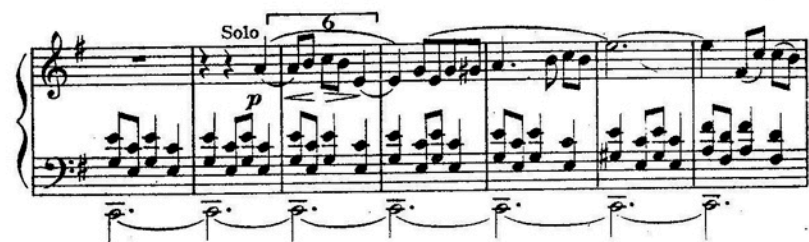
For happy, pastoral, and open-air scenes of a happy and not too lively nature:—

Ex. 60.



With a middle section:—

Ex. 61.



Here is an example of a running-melody; happy and lively scenes, or scenes by the stream, etc.:—

Ex. 62.



The following is devised for quaint scenes—almost any scene of a quaint character; in performance the right hand will play the upper melody in the treble stave on an upper manual, and the lower melody (in the same stave) with the thumb of the *same* hand on the next manual lower, thus producing the effect of a duet "in canon," the left hand being, of course, on a third manual:—

Ex. 63. Moderato [in 6].



For scenes of a grotesque character:—

Ex. 64.



With a second section:—

Ex. 65.

String tone
1
p
Bassoon Solo
mf

For light scenes of an animated and humorous nature—village gossip—a light quarrel or argument:—

Ex. 66.

Allegretto.
mf Strings
Wood Wind
mf Strings
PÉD.
5
3

Scenes of mystery, tension, dread expectancy, and weird and gruesome scenes suggest the following:—

Ex. 67.

Andante.
Clarinet
pp
Strings
l.h.
PEDALS 16 & 8ft.

While this suggests another phase of dramatic tension:—

Ex. 68.

Lento.
MAN.I.
W. Wind.
p MAN.II. Strings
PEDALS
3
6

Our next example illustrates a dramatic surprise leading to a dramatic scene:—

Ex. 69.

Maestoso.

f
ff
PEDALS.

And for a dramatic scene of heavy character:—

Ex. 70.

Andante maestoso.

f
ff
PED

Which may lead to an agitated scene—a fight, quarrel, etc.:—

Ex. 71.

Allegro agitato.

mf *f* *sf* *mf*
NO PEDALS

And:—

Ex. 72.

Allegro agitato

mf *f*
PED.

Or a chase, hurry, with tense excitement:—

Ex. 73.

Vivace.

f *ff*
PED.

102

How to Play the Cinema Organ.

Or, the same cast in $\frac{3}{4}$ time:—

Ex. 74.



The following will accompany a dramatic and passionate love-scene:—

Ex. 75.



And for the grand finale, the following peroration:—

Ex. 76.



These are but a few examples of what may be evolved, extempore, from a simple melody, and will serve to illustrate to the student the system upon which he must work. The style of each variant to be devised will, of course, be governed entirely by the scene for which it is designed, and in this the student will find that the variety of scenes and emotions shown in the photo-play is endless. For the rest, there is only practice—and practice—and endless practice. Study your art and always be ready to *learn*; as long as you live you will always find something new to learn in music. The man who “knows all about it” is a fool.

CONCLUSION.

In conclusion, it may be asked “Is this system practicable?” and “Is it justified by results?” To the first question I answer that I have practised it for the last seven years, and the theme given in this chapter, together with the greater part of the variants illustrated, was actually the one used by me in accompanying a photo-play three days before I wrote this chapter.

In answer to the second question I will simply relate a little incident. When I first went to the Stoll Picture Theatre as solo organist, the conductor of the orchestra was Samuel Mey who was (and is) undoubtedly one of the most expert film musicians to be found in this country. It so happened, upon one occasion, that Mary Pickford's film “*Suds*” was shown at the Stoll Picture Theatre, and was shown four times daily, accompanied alternately by the orchestra with music arranged by Mey, and by myself with extemporised accompaniment, solo, on the organ. After the second showing of the picture, Mey came to me, as I stood chatting with the manager, and said, “Well, George, you have beaten me on that film; *but you can do on the organ what I cannot do with an orchestra.*” If Mey could not do it with an orchestra, I am perfectly certain that no other man could; and it appears to me that his verdict is a completely satisfactory answer to the question.



APPENDIX.

TYPICAL COMPOSITIONS SUITABLE FOR SPECIFIED SCENES.

The following are typical examples (selected from my own library) from which the student, in forming his library, will be able to judge the styles required for cinema purposes. "Incidental" numbers, composed for film-scenes, are published by several firms, but Messrs. Paxton & Co., have attended to the Cinema organist's requirements, and publish music which is composed or arranged specially for Cinema purposes; the student will find the Paxton Catalogues of music for organ, and for orchestral music extremely helpful.

SCENE.	COMPOSITION.	COMPOSER.	PUBLISHER.
[N.B. :—Many compositions specified for one scene are suitable for other scenes also.]			

AGITATED.

Light, Lively, Crowd	Overture "Merry Wives of Windsor"	Nicolai	Paxton.
	Vivace "Scotch"		
	Symphony "A Manx Wedding" (from Suite "Manx Scenes")	Mendelssohn	Paxton.
Light Fairy	Overture "A Midsummer Night's Dream"	Tootell	Paxton.
Hurry, Light	"Phaeton"	Mendelssohn	Paxton.
	Carr's Cinemusic, Vol. 4	Saint Saëns	Lafleur.
	"Merry Macdoon" (from Suite "Gaelic Melodies")	Carr	Paxton.
Hurry, Heavy	Overture "Felsenmühle"	Foulds	Paxton.
	Carr's Cinemusic, Vol. 4	Reissiger	Hawkes.
		Carr	Paxton.

Hurry, Exciting	Overture "Prometheus"	Beethoven	Paxton.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Hurry, Nautical	"Jolly Sea Dogs" (from Suite "On The Briny")	Carr	Paxton.
	Overture "Britannia"	Mackenzie	Williams.
Riot, Revolution	Overture "Robespierre"	Litolff	Litolff.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Mysterious Tense	"Le Forêt Perfide"	Gabriel Marie	Piena.
	Overture "Phèdre" (opening)	Massenet	Lafleur.
	Overture "Drame Ignore"	Gabriel Marie	Piena.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Fire	Overture "Coriolanus"	Beethoven	Paxton.
	"Fire" (from Suite "Carnival of the Elements")	Carr	Paxton.
Storm (Sea)	Overture "L'Onde Tragique"	Gabriel Marie	Piena.
	Overture "The Flying Dutchman"	Wagner	Several.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Storm (Land)	"Pastoral" Symphony	Beethoven	Augener.
	Overture "William Tell"	Rossini	Paxton.
Fight	Overture "Il Guarany"	Gomes	Ricordi.
	Overture "Ruy Blas"	Mendelssohn	Paxton.
Battle	Carr's Cinemusic, Vol. 4	Carr	Paxton.
	Overture "Hans Heiling"	Marschner	Feldman.
	Overture "Le Songe de L'Exile"	Gabriel Marie	Piena.
Chase	Carr's Cinemusic, Vol. 4	Carr	Paxton.
	Overture "Pique Dame"	Suppé	Paxton.
	Overture "Le Nozze di Figaro"	Mozart	Paxton.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Chase (Horse-Ride)	Overture "Palme Immortelle"	Gabriel Marie	Piena.
	Symphony No. 4 (Presto)	Haydn	Augener.
	"Italian" Symphony (1st Movement)	Mendelssohn	Paxton.
Sand-Storm & Wind	Suite "Garden of Allah"	Landon Ronald	Keith Prowse.

[A number of short movements suitable to many of the above will also be found in Book XI of "Music For All Occasions" (Paxton)].

DANCE.

French	"Farandole"		
	("L'Arlesienne")	Bizet	Lafleur.
	$\frac{3}{4}$ Rustic. "Danse Paysanne"	Pietra	Piena.
Spanish	"Habanera" ("Francoise de Rimini" Ballet)	A. Thomas	Lafleur.
	"Sevillana" do.	A. Thomas	Lafleur.
	"Granadinos" (Spanish Suite)	Leoncavallo	Ascherberg.
	"Malaguena"	Moszkowski	Cranz
	"Bolero" (Suite des Danses)	Kreuz	Paxton.
	Quick $\frac{3}{4}$. Spanish Dance	Fielitz	Feldman.

Russian and Polish	(Lively) Dances from "Prince Igor"	Borodin	Hawkes.
	"Mazurka" ("Coppélia" Suite)	Delibes-Bradley	Paxton.
	"Polonaise" (Selection "A Life for the Czar")	Glinka	Hawkes.
	"Danse Russe" ("Suite des Danses")	Kreuz	Paxton.
	"Trepak" (Nut-Cracker Suite)	Tschaikowsky	Paxton.
	"Gopak"	Moussorgsky	Hawkes.
	Norwegian Dances	Grieg	Peters.
	"Saltarello" ("Italian" Symphony)	Mendelssohn	Paxton.
	"Tarantella" ("Souvenir de Naples")	Fauchey	Ricordi.
	"Tarantella" ("Capriccio Italien")	Tschaikowsky	Hawkes.
Hungarian and Gipsy	Czardas No. 6	Michiels	Lafleur.
	Czardas ("Coppélia" Suite)	Delibes-Bradley	Paxton.
Balkan Old-Time	Hungarian Dances	Brahms	Paxton.
	"Balkan Klänge"	Rinesch-Rode	Liber.
	"Sarabande" ("Perruques et Falbalas")	Pesse	Piena.
	"Pavane" ("Perruques et Falbalas")	Pesse	Piena.
	"Pavane"	B. Johnson	Novello.
	"Minuet" (light)	Gabriel Marie	Piena.
	"Minuet" (stately)	Gabriel Marie	Piena.
	"Berenice"	Handel	Boosey.
	"Gavotte"	Bach	Hawkes.
	"Gigue"	Bach	Hawkes.
Oriental	"Passepied" ("Perruques et Falbalas")	Pesse	Piena.
	"Chaconne" ("Perruques et Falbalas")	Pesse	Piena.
	"Galliarde" ("Scenes de Bal," from "Le Roi s'Amuse")	Delibes	Lafleur.
	$\frac{3}{4}$ (slow) No. 2 "Joseph and his Brethren"	Schmid	Hawkes.
	(quick) "Dance of Ouled Nails" (from "The Garden of Allah")	Landon Ronald	Keith Prowse.
	No. 3 "Africana"	Thurban	Paxton.
	$\frac{3}{4}$ (slow) "Danse Arabe"	Tschaikowsky	Various.
	(moderate) No. 1 "Yashmak-Land"	Thurban	Paxton.
	(quick) No. 4 "Tragico Nippone"	Fauchey	Piena.
	$\frac{4}{4}$ (allegretto) "Moorish Dance"	Carr	Paxton.
	$\frac{2}{4}$ (bacchanalian) Nos. 2 & 4 from "Scheherazade"	Rimsky-Korsakoff	Chester.
	$\frac{3}{4}$ (bacchanalian) "Ballet Transcendental"	Ralf	Liber.

DRAMATIC.

Light Heavy	Selection "Falstaff"	Verdi	Ricordi.
	Selection "Maruzza"	Florida	Ricordi.
Surprise	Symphonic Poem "Birds of Rhiannon"	Holbrooke	Paxton.
	Overture "Vers la Lumière" (opening)	Gabriel Marie	Piena.
Agitation Tension	"Sous le joug du destin"	Reillac	Lafleur.
	"Soaring"	Schumann	Various.
Broad Melody	"Drame Ignore"	Gabriel Marie	Piena.
	"Intermezzo"	Coleridge-Taylor	Ascherberg.
Poignant	Adagio "The Sleeping Princess"	Tschaikowsky	Feldman.
	"Holy are they"	Cesar Franck	Piena.
Pathetic	Adagio Elegiaque	Tschaikowsky	Hawkes.
	Ballet Phantastique, No. 2	Ralf	Liber.
	"Gaelic Melodies"		
	Suite (No. 2)	Foulds	Paxton.

[An extensive repertoire of movements admirably suitable for the above will also be found in Carr's Cinemusic, Vol. 3, and "Music For All Occasions," Book X (Paxton).]

DOMESTIC.

Sentiment	"At the trysting place" (from Suite "Manx Scenes")	Tootell	Paxton.
Memories	"Autumn Moon"	Stanford	Paxton.
Children, & Playful	Suite "My Lady's Moods"	Gibson-Butler	Paxton.
	"Dragon-flies" Intermezzo	Stafford	Paxton.
Quiet and Tender	"Elves"	Johnson	Novello.
	"Games"	Turina	Piena.
Pastoral	"For Remembrance"	Tootell	Schott.
	"Knight Errant" Suite (No. 1)	André	Paxton.
	"Mot d'Amour"	Elgar	Ascherberg.
	"A Bed-Time Tale"	Carr	Paxton.
	Suite "In a Faery Garden"	Winlaw	Paxton.
Dainty	"Pastorale"	German	Novello.
	("Romeo & Juliet")	German	Novello.
Sad	"Serenade"	Elgar	Novello.
	("The Wand of Youth")	Elgar	Novello.
Pathos	Suite "Knight-Errant" (Nos. 2 & 3)	André	Paxton.
	"Prelude"	Pachulski	Paxton.
	"Grief"	Gabriel Marie	Piena.
	"Prelude Triste"	A. Schmitt	Piena.
	"Strana"	Tirindelli	Ricordi.

[See also Carr's Cinemusic, Vol. 2, and "Music For All Occasions," Books 1 to 4 (Paxton).]

MYSTERIOUS.

Tense	Overture "Epopée Chevaleresque" (Lento: & Andante poco lento)	Gabriel Marie	Piena.
	"Improvisation"	Gabriel Marie	Piena.

Agitated	"Danger Conjure"	Gabriel Marie	Piena.
	"Ombre Complice"	Gabriel Marie	Piena.
Sinister	"Le Forêt Perfide"	Gabriel Marie	Piena.
Weird	Ballet Transcendental (No. 1)	Ralf	Liber.
	"Shadowland"	Monard	Paxton.
Gruesome	"Haunted Spot"	Schumann	Various.
	"Funebris"	Gabriel Marie	Piena.
ORIENTAL.			
Dramatic	"Antar"	Rimsky-Korsakoff	Lafleur.
	"Tragico Nippone" (No. 1 & 2)	Fauchey	Piena.
	"Where Nile Waters Flow"	André	Paxton.
Light	"Yashmak-Land"	Thurban	Paxton.
	"Natalia"	Elliott	Paxton.
Atmosphere & Exotic	"Call of the Minaret"	Ancliffe	Paxton.
	Intermezzo "The Crown of India" Suite	Elgar	Hawkes.
	"Garden of Allah" (Nos. 1 & 2)	Landon Ronald	Keith Prowse.
	"Scheherazade" (No. 1 & 3)	Rimsky-Korsakoff	Chester.
Quaint	"Izëyl"	Pierné	Lafleur.
Stately	"March of the Mogul Emperors"	Elgar	Hawkes.
Lively (Crowd and Street Scenes)	"Brahma" Ballet	Dall 'Argine	Ricordi.
	"Africana" Suite	Thurban	Paxton.
Indian	"Four American Indian Songs"	Cadman	Boosey.
	"Indian Summer"	Herbert	Harms.
African	"Africana"	Thurban	Paxton.
	"Natalia"	Elliott	Paxton.
	"African Suite"	Barcroft	Boosey.
Hawaiian	"Hula-Hula"	Tompa	Piena.
Arabian	"Nuits Algeriennes" (Nos. 1 & 2)	Gregh	Piena.
	"Arabian Nights" Suite	Levenson	Paxton.
	"Caravan under the palms"	Jemain	Piena.
Japanese	"Tragico Nippone" (Nos. 3 & 4)	Fauchey	Piena.
	"The song of 1000 birds"	Yoshitomo	Liber.
Chinese	"Danse Chinoise"	Tschaikowsky	Various.
Hindoo	"Chanson Indoue"	Rimsky-Korsakoff	Hawkes.
	"Two Hindoo Pictures"	Hansen	Hawkes.
Egyptian	"Egyptana Suite"	Speranzo-Camusat	Lafleur.
	"Where Nile Waters Flow" Suite	André	Paxton.
Desert	"Omar Khayyam" Suite (No. 2)	Cadman	Boosey.
	"In the Steppes of Central Asia"	Borodin	Hawkes.
Pathetic	"Belsazar" Suite (Nos. 2 & 3)	Sibelius	Liber.

Spanish	"Serenade Espagnole"	Glazounow	Hawkes.
Gipsy	Hungarian Melodies	Schubert	Cranz.
	"Zigeunerleben"	Schumann	Cranz.
	"Les Zingaris imminent"	Gabriel Marie	Piena.
SCENIC.			
Mountain, Rugged, Grandeur	"Crag and Sea" (from Suite "Manx Scenes")	Tootell	Paxton.
Sea, & Sea Coast	"Storm-breakers" (from Suite "Vox Maris")	Elliott	Paxton.
	Overture "Fingal's Cave"	Mendelssohn	Paxton.
	"Message of the Sea"	Clay	Paxton.
	"Vox Maris"	Elliott	Paxton.
	Overture "To the Fleet"	Jenkins	Paxton.
River, Stream, Rapids	"The Singing Stream"	Carr	Paxton.
	"Omar Khayyam" Suite (No. 4)	Cadman	Boosey.
	"Rustle of Spring"	Sinding	Peters.
	"Idillio al Fonte"	Billi	Ricordi.
	"Old Father Thames" Suite	Winlaw	Paxton.
Country, Pastoral	"The Shrine in the Wood"	Carr	Paxton.
	"The Enchanted Valley"	Bucalossi	Hawkes.
	"In a Faery Garden" Suite	Winlaw	Paxton.
LIVELY, & MERRY.			
	"Manx Scenes" Suite (No. 3)	Tootell	Paxton.
	"My Lady's Moods" Suite	Gibson-Butler	Paxton.
	"On the Briny" Suite	Carr	Paxton.
	"Jivialities"	Gabriel Marie	Piena.
	Overture "Le Cabaret"	Foulds	Paxton.
QUAINT.			
	"Doll's Serenade"	Debussy	Lafleur.
	"Penguins' Walk"	Holbrooke	Paxton.
	"Danse des Poupées"	Turina	Piena.
	"A Musical Snuff-box"	Liadow	Hawkes.
	"Sultanes dormez!"	Gabriel Marie	Piena.
GROTESQUE.			
	"Jumbo's Lullaby"	Debussy	Lafleur.
	"Golliwog's Cake-Walk"	Debussy	Lafleur.
	"Le Chemin de l'Alhambra"	Turina	Piena.
	"Marcietta"	Molineti	Piena.
	"March of Lead Soldiers"	Turina	Piena.

GRUESOME.

"La Cloche des Morts"	Ropartz	Piena.
"March to the Scaffold"	Berlioz	Hawkes.
(Symphonie Fantastique)		
Funeral March "Othello"	Coleridge-Taylor	Metzler.

BOOKS RECOMMENDED FOR STUDY.

ORGAN TECHNIQUE	...	...	"Organ Method"	Dr. H. Botting	(Paxton)
do.	do.	...	"The Organ"	Dr. Alcock	(Novello)
"PEDAL PLAYING"	...	...	...	Dr. Haigh	(Paxton)
"THE HARMONIUM"	...	...	...	Sir J. Stainer	...
"HARMONY"	...	...	...	Bridge & Sawyer	(Novello)
"COUNTERPOINT"	...	...	...	Bridge	(Novello)
do.	...	...	...	Dr. Kitson	...
FORM	...	...	"Applied Forms"	Dr. Prout	(Augener)
do.	...	...	"Musical Forms"	Pauer	(Novello)
ORCHESTRATION	...	...	"The Orchestra"	Dr. Prout	(Augener)
"FUGUE"	...	...	...	Higgs	(Novello)
"INSTRUMENTATION"	...	...	...	Dr. Prout	(Novello)
"COMPOSITION"	...	...	...	Sir J. Stainer	(Novello)
"MODULATION"	...	...	...	Higgs	(Novello)
"EXTEMPORISATION"	...	...	...	Sawyer	(Novello)
"HARMONISATION of MELODIES"	...	...	...	Vernham	(Novello)

**INDEX.**

	PAGE		PAGE
Accessories	...	Chords (Common)	42, 43, 44, 50
Accompaniment	...	Chords (Inversion of)	...
20, 65, 73, 76, 86, 87, 88, 91		Chords (7ths, 9ths, 11ths, 13ths)	43, 44
Action (Organ)	...	Chromatic	...
Action (Film)	53, 74, 75, 76, 90, 92	Changes	...
Action (Dramatic)	...	Clarinet	...
Acoustic Bass	...	Clarinet Parts	...
Adaptation	...	Clarinet	...
Agitation	...	Clarion	...
76, 77, 78, 79, 101, 104, 107, 108		Clairon	...
American Organ	...	Claribella	...
Atmosphere	53, 73, 75, 80, 89, 108	Classical Music	...
Augmented Sixth	...	Contra Bass	...
Auto Horn	...	Contra Bourdon	...
		Contra Flute	...
Ballet	...	Contra Gamba	...
Bass Flute	...	Contra Viol	...
Bass Clarinet	...	Contra Tromba	...
Bass Drum	...	Contra Posaune	...
Baryton	...	Contra Fagotto	...
Bassoon	...	Contre Basse	...
Bassoon Parts	...	Concordant Interval	...
Blowing	...	Combination Pistons	...
Bolero	...	Cor Anglais	...
Bourdon	...	Cor de Nuit	...
Borrowed Stops	...	Corno	...
Bird Effects	...	Corno di Bassetto	...
		Cornet Parts	...
Canon	...	Counterpoint	...
Cartoons	...	Counterpoint (Double)	...
Carillon	...	Counter-Melody	...
Castanets	...	Comedy-Drama	...
Cathedral Chimes	...	Comedy (Low)	...
Celeste	...	Composition	...
Chimes	...	Continuity	...
Chinese Block	...	Connection of Pieces	...
Chrysoglott	...	Country Dance	...
Choir Organ	...	Couplers	...
Chords	41, 42, 43, 44, 45, 49, 59, 62	Cymbal	...
Chords (Roots of)	...	Cymbal (Crash)	...
		Crescendo Pedal	...

	PAGE		PAGE
Dance Music		Flute Douce ...	22
62, 68, 69, 79, 105, 106, 108		Flute Parts ...	40
Dance (Scenes) ...	68, 76, 79, 83	Form ...	46, 48, 50, 88
Dances: Fox-trot, Waltz, Tango,		Forte Expressif ...	17, 19
Bolero, Sevillana, Malaguena,		Fox-trot ...	68, 69, 75, 80, 85
Granadinas, Minuet, Gavotte,		Free-Reeds ...	13
Sarabande, Farandole, Country-		Fugue ...	46, 47, 48
Dance, Oriental	80, 105, 106, 108	Fugato ...	48
Degrees of the Scale ...	41, 43	Gamba ...	22, 23
Diapason ...	22, 23, 25, 40	Gavotte ...	80, 106
Diaphone ...	22	Gemshorn ...	22, 24
Diatonic ...	43	Glockenspiel ...	26
Discords ...	43, 44	Gongs ...	26
Diminished Seventh ...	46	Grand Opera Melodies ...	79
Double Expression ...	19	Granadinos ...	80, 105
Double Diapason ...	22, 23	Grand-Jeu ...	15
Double Touch ...	28, 30	Great Organ ...	20, 23, 25
Dolce ...	17, 18	Grotesque ...	76, 80, 84, 97, 109
Doubling ...	33, 38, 39, 42	Gruesome ...	76, 79, 99, 110
Domestic Scenes	76, 79, 95, 96, 107	Harmony 33, 35, 38, 40, 41, 82, 88, 91	
Drama ...	73	Harmonium	13, 18, 19, 31, 32, 33
Drama (Domestic) ...	73	Harp ...	26
Drama (Serious) ...	73	Harpe Eolienne ...	16, 17
Drama (Tragedy) ...	73	Harmonic Claribel ...	22
Drama (Western) ...	73	Harmonic Flute ...	22
Dramatic Melody		Hautbois ...	17, 18
65, 79, 99, 100, 102, 107		Historical Plays ...	73, 75
Dramatic Action ...	76, 92	Horn ...	22, 24
Dramatic Effects ...	77, 82, 92	Horn Parts ...	38, 39, 40
Dramatic Tension	76, 77, 79, 99, 107	Horse-hoofs ...	26
Dramatic Scenes (light and heavy)		Hohl Flote ...	22, 23
76, 77, 100, 107		Imagination ...	53, 54, 55, 56, 72
Dulciana ...	22, 23	Intermezzo	
Effects ...	21, 25, 26, 54	49, 50, 62, 64, 65, 69, 88, 94, 95	
Electro-pneumatic ...	21	Interval ...	41, 42, 43
Enharmonic Change ...	45, 46	Inversions ...	42
Entr'acte ...	49, 62, 64	Interest Films ...	84
Expression ...	15	Jazz ...	53, 62, 68, 69
Expression Double ...	19	Kneec-Swells ...	16, 18
Extemporisation	53, 73, 82, 83, 84, 87	Library ...	53, 70, 71, 72
Fairy Bells ...	26	Malaguena ...	80, 105
Fairy Chimes ...	26	Manuals ...	20, 21, 28, 31, 36
Farandole ...	80, 105	March ...	84
Fifteenth ...	22, 24, 44	Melodies ...	41, 64, 88, 90, 91
Fife ...	17, 18	Melodies (well-known) ...	79, 92, 93
Film Accompaniment ...	73	Metamorphosis of Theme	89, 90, 91, 93
Filling-in 33, 38, 39, 40, 48, 49, 50, 51		Metaphone ...	18
Fight Scenes ...	77, 101, 105	Minuet ...	80, 106
Fire Gong ...	26	Modulation ...	45, 46, 50, 52
Flauto Amabile ...	22	Musette ...	17, 18
Flash-back ...	82, 83		
Flowing Melody ...	64		
Flue Stops ...	21, 22, 23		
Flute ...	17, 22, 24, 25		
Flute Major ...	22		
Flute Bass ...	22, 24		

	PAGE		PAGE
Musical Suggestions ...	74	Saxophone ...	22, 70
Mystery ...	76, 77, 79, 99, 105, 107	Sarabande ...	80, 106
Mustel Organ ...	13, 16, 17, 18, 19	Scenes:—	
News Films ...	84	Dramatic	
Oboe ...	22, 24	76, 77, 83, 99, 100, 102, 107, 108	
Oboe Horn ...	22, 24	Agitation	
Oboe Parts ...	40	76, 77, 78, 79, 101, 107, 108	
Octave Coupler ...	16, 25	Mystery	
Octave Flute ...	22	76, 77, 79, 99, 105, 107, 108	
Octave Tromba ...	22, 25	Weird ...	76, 77, 79, 99, 108
Odd Parts (playing from)	38, 48, 49, 51	Gruesome	76, 79, 99, 108, 110
Open Diapason ...	22	Quaint ...	76, 80, 84, 97, 108, 109
One-step ...	68	Grotesque	76, 80, 81, 84, 97, 109
Ophicleide ...	22	Domestic	76, 79, 95, 107, 109
Organ ...	13, 19	Sentimental	76, 79, 94, 95, 107
Organ, Wurlitzer ...	20, 25, 27, 28	Lively	76, 79, 95, 96, 98, 108, 109
Organ Stops		Dance ...	76, 83
21, 22, 23, 24, 25, 26, 27, 28		Stately ...	76, 108
Organ Parts ...	32, 33	Ceremonial ...	76
Organ, purpose of ...	32, 53	Fight ...	77, 101, 105
Organ Music ...	55	Storm ...	78, 105
Organ Arrangements ...	55	Hurry ...	78, 83, 101, 104, 105
Orchestral Organ ...	20	Chase ...	78, 101, 105
Orchestral Flute ...	22	Fire ...	78, 105
Orchestral Horn ...	22, 24	Childhood ...	79, 94, 107
Orchestral Oboe ...	22, 24, 33	Pastoral ...	79, 96, 107, 109
Orchestration ...	46, 48, 54, 57	Pathetic ...	95, 107, 108
Oriental Plays ...	73, 75, 108	Humorous	73, 83, 84, 97, 98, 109
Oriental Dance ...	80, 106, 108	Tension	76, 77, 79, 83, 99, 105, 107
Ottavino ...	22, 24	Average Length ...	93
Pedals (Harmonium) ...	16, 19	Scenic ...	76, 80, 84, 109
Pedals (Organ)		Sentimental Scenes ...	76, 79, 95
20, 25, 28, 31, 35, 36, 61		Sea Effects ...	26, 109
Pedal Board ...	20	Second Touch ...	28
Percussion ...	17	Serious Melodies ...	64, 95
Period ...	73, 75, 76, 90	Sevenths ...	43, 44
Piano-Conductor	33, 36, 54, 55, 56, 71	Sforzando Pedal ...	26, 27
Piccolo ...	22, 24	Side Drum ...	26, 28
Pistons, Combination ...	26	Silent Pause ...	77
Pistons, Pedal ...	26	Sleigh Bells ...	26
Piano ...	26	Snare Drum ...	26
Pizzicato ...	25, 54	Solo Effect ...	33, 65, 69
Principal ...	22, 24	Solo Organist ...	52, 84
Prolongement ...	18	Solo Organ ...	20, 28
Quaint ...	76, 80, 97, 109	Solo Passages	33, 49, 54, 63, 65, 69
Quintadena ...	22, 23	Sonata ...	65, 87
Reed Stops ...	21, 22	Staccato	30, 31, 36, 60, 63, 69, 70, 71
Rhythm	36, 61, 62, 63, 69, 72, 80, 90	Stately Scenes ...	76, 108
Romance ...	49, 62, 64, 88, 93, 95	Steamboat Whistle ...	26
Romance (Light) ...	64, 65, 96	Stops, Organ	
Root ...	44	21, 22, 23, 24, 25, 26, 27, 28, 54	
Running Melody ...	64, 65, 96, 109	Stops, Flue ...	22, 23, 24
		Stops, Reed ...	22, 24, 25
		Stops, Pitch of	
		13, 14, 17, 21, 22, 23, 24, 25, 26, 28	

	PAGE		PAGE
Stops, Tone Quality	23, 24, 25, 26, 33	Trombone ...	22
Stops, Harmonium	13, 15	Trombone Parts	40
Stops, Unsuitable...	33, 34, 48	Trumpet	22, 24
Stop-keys	21, 27	Tuba	22, 24
Stop Manipulation	53, 54, 72	Tuba Horn	22
Stop Combinations	33, 63, 70	Tubular Pneumatic	21
Stopped Diapason	22, 23		
Style	73, 74, 75, 76, 89, 90	Unda Maris	22, 23
Suite	87	Unison Off	25
Sustaining Notes	60, 63, 69, 70		
Sub-Bass	22, 23	Variations	87, 89, 90, 91, 93, 103
Sub-Octave	25	Viola	22, 23
Swell Organ	20, 23, 25	Viola Diapason	22
Swell Pedal	26, 27	Viol d'Amour	22, 23
Symphonised Syncopation	68, 69	Viol d'Orchestre	22, 23
Tango	80	Viol Celeste	22, 23
Tambourine	26	Violone	22
Technique	53, 62, 72, 74	Violin	22
Theme	75, 76, 81, 89, 90	Violin Parts	38, 39, 48, 49
Theme, Illustration of	75, 93	Violoncello	22, 24
Timing	82, 92	Vox Angelica	22
Thumbing	65	Vox Celestes	17, 18, 22, 23
Tibia	22	Vox Humana	22, 24
Tibia Clausa	22	Vulgarity	52, 54, 68, 69, 70, 72
Timpani Roll	26		
Tone Colouring	48, 53, 54, 65	Waltz	75, 80, 85
Tom-Tom	26	Western Drama	73
Touch	16, 30, 31, 32, 53	Weird Scenes	76, 77, 79, 99, 108
Touch, Pedal	31, 53	Wind	26, 105
Tremolo	15	Wind Parts	39
Tremulant	25	Wurlitzer Organ	20, 25, 27, 28
Tragedy	73		
Triangle	26	Zylophone	26
Tromba	22, 24, 25		

