

# HOW TO PLAY THE CINEMA ORGAN



A  
PRACTICAL BOOK  
BY A  
PRACTICAL PLAYER.

BY  
GEORGE  
TOOTELL  
MUS. DOCT.

4/-  
NET

## CONTENTS:

The Orchestral Organist; The Harmonium, Mustel Organ, Orchestral Organ and Pipe Organ; Playing with Orchestra; Playing from Odd Parts; Solo Playing in the Cinema; How to Compile a Film Accompaniment; The Extemporised Accompaniment; Typical Examples of Music for Film Scenes.

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To F. P. KEARSLEY, Esq.

# :: HOW TO PLAY :: THE CINEMA ORGAN

(Paxton's Edition No. 15,291)

A PRACTICAL BOOK BY  
A PRACTICAL PLAYER

BY

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The West End Cinema, Birmingham, Etc.]

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## FOREWORD.

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THERE comes a time, owing to intuition plus lack of facilities, when art is in danger of becoming debased ; a statement very true and applicable to music, in fact, quite as much as any other branch in art.

The advent of the Cinema Organ, with its peculiarities, called for a totally new and altogether different style of organ-playing to that to which British organists have been accustomed. Further, quite apart from the question of performing abilities, these organs are creations which cannot be successfully mastered in five minutes. Most of us, no doubt, have visited a cinema and listened to the organ, as played by a musician, certainly—but not an organist—merely a converted pianist, who, as far as organ-playing goes, is utterly off the mark. Such musicians are to be pitied, not derided, for the simple reason that down to the present little or no effort has been expended with the sole purpose in view of coaching these would-be cinema organists.

On the other hand, we have the church organist, and as such, although he may perhaps make a far better show than his converted brother, the ecclesiastical style simply diverted into the darkened picture theatre does not constitute the right type of photo-playing. Possibly the nearest approach to the cinema artist that can be cited is the concert organist, and even this classical style of player, although accomplished in the art of performing transcriptions, may discover many pitfalls, particularly if called upon to officiate at the console at short notice.

One point, therefore, is tremendously evident, *the Cinema organist must be carefully trained.* We must not overlook the fact that there are aspirants whose careers are in the moulding stage, and can be fashioned for good or ill. That a tutor or treatise dealing with the subject is overdue, I believe is incontestable.

Just as that great virtuoso, W. T. Best, the king of concert organists, “girt up his loins” and put the aspiring concert organist on the right pathway, Dr. Tootell, the pioneer of cinema organ-playing in

England, has compiled this treatise which deals with the fundamentals essential to those who at present possess precious little knowledge of what is to them apparently a new branch of the "noble art," and are desirous of becoming "real" cinema organists in every sense of the title.

In this profession the performer must necessarily be a specialist, well versed in drama and comedy, featuring both grave and gay. Orchestration, and the art of improvising play an important part in his "daily (and evening) round."

One essential should never be forgotten; the cinema player can enhance or spoil the moral underlying what is being screened; he can create or destroy an atmosphere, and it is within his precinct to ennoble. I have many times, like others, patronised the cinema and thoroughly enjoyed the "show," save for the ill-chosen music played, not only by the organist, but orchestra too; music that was irrelevant to the film, and in some instances the pictures were sacred narratives. This book should materially assist in counteracting a style which I might correctly term "entertainer" organ-playing, absolutely void of art, comprising in the main "stunt" antics at the console, and calculated to reduce the prestige of British organists (should they indulge in such gallery-play), whose fame is established in both hemispheres.

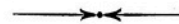
The author is not a mere theorist, but a practical solo organist, and in the following pages he has lucidly expounded sound principles, supported by practical illustrations, prepared solely to assist recruits anxious for active service in this field of industry. He has made an honest attempt to break new ground, and in so doing endeavoured to cover in this treatise all the potent factors connected with the work and preparation of a cinema organist.

A careful study of the succeeding pages, both from a theoretical and practical standpoint, should provide a sure foundation upon which the aspiring cinema organist can build up a worthy reputation, and on account of its high educational value, it is a pleasure to commend this book to all interested in the cinema organ, and especially those desiring information and seeking instruction as to "How to play the cinema organ."

WOLVERHAMPTON.

HERBERT SNOW.

## INTRODUCTION.



### EARLY RECOLLECTIONS.

It seems but yesterday that, as a small boy, I stood gazing with awe-struck eyes upon a gorgeous individual, arrayed in a frock-coat suit and top hat, and armed with a large cigar and walking stick, who stood at the top of a flight of steps leading to the entrance of a travelling show, shouting "walk up, and see the moving pictures." In between his spasms, a wheezy mechanical organ laboriously croaked "God save the King," this procedure being carried out until the tent was full of people. Having paid my modest penny for admission, I viewed, with wonder, films of about four hundred feet in length, chiefly of "interest" subjects, which were shown in silence, the only accompaniment being the remarks and applause of the audience. After about half an hour of this, everybody was turned out, the imposing individual re-appeared on the front, and you were invited to pay another penny and see it all again. It seems but yesterday, and yet this happened twenty-three years ago!

Incidentally, but a few short months have elapsed since I saw a cinema manager arrayed in top hat, frock coat, knitted pull-over, navy serge trousers, tan boots, and a large buttonhole, standing at the entrance to his theatre (presumably a high-class cinema), shouting the old formula; which shows that in one feature, at least, some cinemas have not advanced much in twenty-three years.

My next impression is of a travelling cinema show visiting the local

town hall, with a film called "Our Navy," which comprised pictures of our warships and naval men doing wonderful things. This film was accompanied by a pianist who played "A Life On The Ocean Wave," "Rule Britannia," "Jack's the Boy," etc., and also by "effects" such as the splash of water, and the bang of the guns. After twenty years, "effects" are now re-introduced into the cinema, so once again we are apparently back at the starting-post.

I pass on a year or two, and now find a cinema established as a permanent local entertainment. Feature films have grown to greater length, and Mary Pickford has appeared in barnstorming dramas. A pianist is installed to provide a musical accompaniment, and this pianist impresses me. He is not only a good player, but is very clever in the way in which he follows the action of the picture with suitable music. I am in my "teens," and though I have gained my F.R.C.O. Diploma, am still busy with the study of harmony, counterpoint, and all the rest which is included in an academic training. This pianist gives me ideas as to the possibilities of music in conjunction with the photo-play, and I realise the enormous possibilities of an organ *of the right type* in the cinema.

Strange are the workings of Fate! In November, 1925, I gave demonstrations on a large Jardine cinema organ in Glasgow, and this very pianist, who inspired me with my first cinema aspirations, called upon me at the theatre where I was appearing to apply to me for an appointment!

I pass on a few more years, and am now comfortably installed in a good appointment as a Church organist (my third of such appointments) and enjoying a lucrative private practice. My eye had been constantly on the cinema; I saw, from the first, the artistic possibilities to the musician, especially to the organist, and had quietly studied the whole question from every conceivable point of view and formulated my methods. I intended to be a cinema solo-organist, and when my opportunity should come, I intended to be ready for it. But I intended, also, to have a genuine cinema organ, and up to this time no cinema organs had appeared in Great Britain.

In 1912 a very remarkable film appeared; this was "*Quo Vadis?*" produced by the Cines company, the first of the great super-films, and one which appeared before its time. It fell to my lot to arrange a musical setting for this film, for a tour round a circuit of fourteen theatres, with a week's run at each. Working entirely upon ideas and methods which I had formulated for myself, I arranged a musical setting for full orchestra and a double quartet of vocalists, which proved a striking

success, and led to further "commissions" of a similar nature. Previous to this, I had never heard an orchestral accompaniment to a film.

#### THE FIRST GENUINE CINEMA ORGAN.

A year later I received my first offer, as a solo organist, of a cinema appointment (through the late Mr. Easthope Martin, the well-known song-writer), and declined it because I did not consider the organ to be either suitable or adequate for solo work. I realised, from the first, that the cinema required a special type of instrument, and that the ordinary type of church or concert organ could never succeed in the cinema. But it was not long before the opportunity for which I had waited and hoped came to me, when I was offered the position of solo organist at The Palace, Accrington. Here the organ, constructed by Jardine & Co., was built under my supervision, and embodied most of my own ideas as to what a cinema organ should be. This organ was the first genuine cinema organ built in Great Britain, and is still one of the finest examples of a cinema organ in this country. The remarkable success of this organ, not only from the artistic but also the box-office point of view, gave impetus to cinema organ-building in England, but, unfortunately, other builders did not profit by the example, with the result that a number of organs were built for cinema purposes which were quite unsuited to their purpose, being purely church organs. Nevertheless, we are now seeing organs erected which are more genuinely *cinema* organs; if the introduction of the Wurlitzer organ into this country (from America) has only illustrated to British builders the necessary design for cinema purposes, it has served a valuable purpose.

In 1921, I accepted the position of solo organist at the Stoll Picture Theatre, Kingsway, London, when the large three-manual Jardine organ was erected there. This instrument, again built under my supervision, was the largest and most perfect cinema organ which had appeared up to that time; it is still one of the largest organs to be found in a British cinema. The record of my work at the Stoll Picture Theatre, and, more recently, in other parts of the country, is open for all to read elsewhere than in these pages.

#### WHAT CINEMA AUDIENCES WANT.

Though the cinema is essentially a business proposition—being purely entertainment—it affords very great artistic possibilities to the

musician, and especially to the organist. It was those artistic possibilities which appealed to me from the first, and eventually induced me to give myself up wholly to a cinema career. In the course of that career I have enjoyed many and varied experiences, having played to all types of audiences, from one consisting entirely of iron-workers to a private demonstration before Royalty; and in cinemas in industrial districts, seaside and holiday resorts, and the West-end of London. My experiences, in provincial centres especially, have brought me closely in touch with various sections of the public and with many varied types of audience, and from these experiences I can very definitely answer the perennial question, "What does the public want?" Cinema audiences want the best they can get; whether they always get it, or not, is another question, but they expect it, *and they appreciate it when they do get it.* The public taste for music is surprisingly high in many provincial centres, and cinema audiences have become keenly discriminating. I have not, in any provincial centre which I have visited, heard worse organ playing than I have heard in London cinemas, where, incidentally I have heard performances which were indescribably bad. The worst performance I have ever heard on a cinema organ was in a London West-end cinema; and the best performance (on an inadequate organ) was at Newcastle-on-Tyne.

Studying the psychology of audiences, and the prevailing musical taste in various districts, is an interesting and amusing experience, and is also highly instructive. To the solo player in the cinema it is a necessary procedure, and one which I have invariably followed with some surprising and amusing results. Among "requests" for the performance of certain compositions, I have received:—

From an engineer-mechanic,	Bach's "Tocatta in F major."
From a police constable,	Selection from Verdi's "Aida."
From a coal-heaver,	Beethoven's 5th Symphony.
From a bus conductor,	The Andante from Tschaiakowsky's 5th Symphony.
From an elderly lady,	The Hallelujah Chorus.
From a doctor,	"The Sheik" Fox-trot.

Requests for various light and "popular" pieces come from all quarters, but the following note, actually received by me, is intriguing:—

Dear Sir,

Will you kindly oblige with A little love a little kiss on Sunday night?

And oblige,

Amy .....

Doris.....

I hasten to add that neither of the "requesters" was, or is, known

to me.

I have enjoyed the unusual experience of accompanying the whole of a long feature film with the organ console in absolute darkness, having to feel for my stops, which I was unable to see.

In a Welsh town I have witnessed the presentation of a five-part film, in which the whole of the second part was run backwards, and the first half of the third part upside down.

I have accompanied a film when the third part was shown before the second part, and no one appeared to be any the wiser! And I have accompanied a seven-part feature film for six consecutive performances, during the second of which Part 2 was omitted; in the third performance Part 4, and in the fifth performance Part 3 was omitted; in each case quite unexpectedly. These few cases will illustrate how variety may be unexpectedly introduced into the cinema organist's work. Happily they are the rare exception rather than the rule.

#### **ORGAN POPULAR WITH CINEMA AUDIENCES.**

Is the organ popular with cinema audiences? Undoubtedly, when properly treated. My own experience has shown me very conclusively that the *right type of organ*, in the hands of an expert player, is a most popular attraction in any cinema which possesses such an instrument.

It is all-important that British organ builders should realise the fact that the organ required for the cinema is a distinct type of instrument, specially designed for a special purpose. So long as builders erect the "legitimate" type of organ in the cinemas, so long will they produce failures. This special type of instrument—illustrated in the Jardine, Compton, and the Wurlitzer organ—demands a specialised player. At the present time, our principal teaching institutions make no provision in their curricula for the special training which is absolutely necessary for the cinema organist; and the student who has finished his usual course, and who desires to secure a cinema appointment, is left to his own devices—with disastrous results. There is a demand for first-rate cinema organists which cannot be supplied, simply because organists who are otherwise excellent players are unprepared for the specialised work required, and are utterly lost when they attempt cinema work. At the present time there are not half-a-dozen cinema organists of outstanding ability in all Great Britain, while there is a large number of those who are either mediocre or frankly incompetent.

#### **SPECIALISED TYPE OF PLAYER REQUIRED.**

The cinema requires a specialised type of player, who must not

only be a first-rate performer, but a very able musician. His work possesses unique features which are not encountered in any other branch of the profession; it is in those unique features that he must specialise, and through them that he can legitimately claim consideration as an unique and independent artist. This fact has not received due attention on account of the scarcity of first-rate performers, and the short-sightedness of our teaching institutions in not providing for the need.

I have frequently been described as "the pioneer, in this country, of this new branch of musical art"; I was certainly the first British organist to play a genuine cinema organ, and have undertaken the responsible task of writing this book with one single purpose before me—that of providing material assistance both to those who intend to follow the career of a cinema organist, and to those who already hold positions as cinema organists, especially in a solo capacity.

This book is a practical treatise by a practical player who has for many years devoted his whole attention to cinema music and the cinema organ. I have no doubt that some of the advice given in this book will cause discussion; be that as it may, nothing is recommended or advised which has not successfully stood *practical* test, and which is not based upon my own methods successfully carried out through many years of practical experience as a solo player in the cinema. The cinema has no use for theories which cannot be turned to practical use.

I earnestly hope that the following pages will provide a useful and practical guide to all who are interested in the cinema organ and organist.

GEORGE TOOTELL.

## PART I.

### THE ORCHESTRAL ORGANIST.


#### CHAPTER I.

##### The Harmonium, Mustel Organ, and Organ.

**I**N all cinema orchestral combinations the Harmonium or Mustel Organ is an important unit; and in the majority of first-class and large cinemas, the Organ [pipe-organ] will be found installed as an important feature of the musical arrangements. As, not infrequently, occasion arises when the pianist, or "relief" pianist, is called upon to play the harmonium (or organ), or a harmonium player is transferred to the organ, a brief description of the instruments will, no doubt, be found helpful to such players who are likely to be called upon in emergency.

##### THE HARMONIUM AND AMERICAN ORGAN.

In this instrument, which originated about the commencement of the 19th century, the sounds comprising five octaves


from  are produced by "free reeds,"—thin tongues


of brass or steel set into vibration by pressure of air,—and the sounds are varied in tone and degree by "stops" and by wind pressure. The stops will be found numbered and arranged in a row in front of the player, and above the keys.


In the type of harmonium known as "The American Organ," these stops will bear names and also figures; the name denoting

the quality of tone, and the figure the *pitch* of the stop. Thus, we may find "Flute, 8 ft.," denoting flute tone of normal, or "8 ft." pitch. Similarly, as "8 ft." denotes normal pitch, so will "4 ft." sound *one octave higher* than the note depressed; "2 ft." will sound *two* octaves higher, and "16 ft." one octave *lower* than the touched note. Thus—


On an "8 ft." stop  will sound as written.

On a "4 ft." stop, the same note depressed will sound— 

On a "2 ft." stop, the same note depressed will sound— 

On a "16 ft." stop the same note depressed will sound— 

From this it is evident that by drawing all four stops and depressing *one* note, the sound is reproduced simultaneously through

four octaves; and if a chord of three notes be sounded 

the actual sounds produced will be twelve sounds produced by three fingers.



It is therefore obvious that with ten fingers, and a selection of stops, varied in tone, quality, and pitch, innumerable combinations and

effects are possible. A description of the tone-qualities of the different stops is unnecessary here; a harmonium tutor, or a few minutes' experimenting on the instrument will readily supply that information.



#### "TREMOLLO" STOP.

Most instruments possess a "Tremolo" stop. When drawn, this stop starts into action a mechanism which interrupts the flow of wind, causing a tremulous or "wavy" effect, akin to the "vibrato" so beloved of vocalists. It should be used very sparingly indeed; in fact, as the harmonium is used practically always with the orchestra, the use of the tremolo stop at any time is to be deprecated; its effect, usually, is abominable.

#### THE STOPS.

In the harmonium proper (as distinguished from the American organ) the stops, with the exception of two, are not named but simply bear figures, and they will appear thus:—



The keyboard is divided into Treble and Bass; the stops on the Bass side speak from  to  and on the Treble

side from  to 

Thus, to ensure the same tone throughout Treble and Bass, it is necessary to draw stops with corresponding numbers, ② with ②

and ④ with ④ for instance. The division of the keyboard enables the performer to produce all varieties and combinations of pitch and tone possible on the instrument.

#### "EXPRESSION" AND "GRAND JEU."

The two stops which bear no figure, and which are usually placed in the centre, are "Expression" and "Grand Jeu." In the ordinary



way, the wind created by the foot pedals enters a reservoir, where it is stored, and the player has no further control over it. All he has to do is to keep the reservoir supplied by means of the foot pedals. The "Expression" stop, when drawn, allows the wind to act directly upon the reeds, without being previously stored in the reservoir. Thus, the player by blowing more or less strongly, can completely control the volume of tone produced. The "Grand Jeu" brings into action all the stops of the instrument.

#### COUPLERS.

The remaining stops to be noticed are termed "Couplers," and may appear with that name, or the word "Octave" upon them. The Treble Coupler, or Octave, depresses the notes an octave *above* the notes touched, and similarly, the Bass Octave, or Coupler, depresses the notes an octave *below* those touched.

#### KNEE-SWELLS.

Crescendo, diminuendo, and sforzando, are obtained by means of a "Knee-swell." This is a flap of wood under the keyboard, by the player's right knee. When pressed outwards (by the knee) from the player, a *crescendo* is obtained, and correspondingly, *diminuendo* as it is gradually released. Similarly, a knee-swell will be found by the player's left knee; this, when pressed outwards to the left, will gradually bring on all stops in the instrument until all are speaking; thus enabling the player to add stops while his hands remain on the keys; the reverse effect, of course, being secured as the knee-swell is gradually released. By pressing outwards *both* knee-swells simultaneously, the loudest and fullest tone of which the instrument is capable is produced. Upon release, only the actual stops drawn will speak.

The stops, knee-swells, and foot pedals are the means whereby variety of tone is obtained. For the benefit of pianists, it may be as well to mention that varied degrees of *touch* do not affect the variety of tone in the slightest degree; the only effects which can be secured by the finger are those of *legato* and *staccato*. A clean *release* of the notes is essential in order to avoid "muddy" playing.

#### MUSTEL ORGAN.

The Mustel Organ is an improved type of harmonium, invented by Victor Mustel in 1855. The instrument comprises, in addition to the usual Harmonium stops, additional effects such as "Harpe

Eolienne," which comprises a set of two ranks of vibrators, of 2ft. pitch; these being tuned slightly sharp and flat, respectively, to the normal pitch, produce a gently vibrating effect, quite charming when used in the right place. The Mustel Organ, in the matter of novel effects, has been carried to a high state of perfection.

In a typical Mustel Organ of the most modern and improved type the stops will be found as follows:—

*From extreme Left to centre:—*

○ (C) (PP) (5) (4) (3) (2) (1) (1P) ○ Expression

with the names:—

"Forte Expressif" (0); "Contre Basse" 16 (C); "Pianissimo Cor Anglais" (PP); "Harpe Eolienne" (5); "Bassoon" 8 (4); "Clairon" 4 (3); "Bourdon" 16 (2); "Cor Anglais" 8 (1); "Percussion et Cor Anglais" 8 (IP).

The "Contre Basse" (C) provides a heavy 16 ft. tone for the lowest octave; "Pianissimo Cor Anglais" (5) is the same tone as "Cor Anglais" (No. 1), but extremely soft in quality; "Harpe Eolienne" has already been explained. The "Bassoon" (No. 4) is of mellow, "reedy" tone, the "Clairon" (No. 3), being strident and of trumpet quality. "Percussion et Cor Anglais" (No. 1, P) is a novel effect, similar to that produced by a wind instrument player when "tongueing;" as the notes are touched upon the keyboard a distinct effect of percussion is obtained together with the sustained sound.

*From centre to extreme Right the stops are:—*

○ Expression (1P) (1) (2) (3) (4) (5) (6) (7) (8) (D) ○

with the names:—

"Percussion et Flute" 8 (1 P); "Flute" 8 (1); "Clarinett" 16 (2); "Fife" 4 (3); "Hautbois" (4); "Musette" 16 (5); "Voix Celeste" (6); "Baryton" 32 (7); "Harpe Eolienne" (8); "Dolce" (D); "Forte Expressif" (0).

The "Percussion et Flute" (1 P) is similar to the "Percussion" mentioned above, the tone being flute instead of cor anglais as in the former case. "Flute" (No. 1) is, as the name implies, a flute; "Clarinett" (No. 2) is a full-toned reed stop, the notes of which

will sound one octave lower than the note depressed. "Fifre" 4 ft. (No. 3) is a flute of "reedy" tone, sounding one octave higher than the notes depressed; "Hautbois" is an oboe of thin and reedy tone, the "Musette" (No. 5) being the same tone but sounding one octave lower. The "Voix Celeste" (No. 6) consists of two ranks of reeds, one of which is tuned slightly sharper than the other, the effect being "vibrato" of "string" tone. The "Baryton" (No. 7) is of thick reedy tone, and "Dolce" (D) is the normal "diapason" tone.

In addition to these stops, there will be found at the extreme Right of the row, a stop named "Metaphone," which is duplicated (like the "Forte Expressif") at the extreme Left of the row. When drawn, this stop alters the *tone* of any stops drawn, making the tone thinner and more "miniature" in effect, and in the case of some of the reeds the effect is not unlike the muted brass of the orchestra.

One remaining stop will be found, at the Left-hand side of the keyboard, named "Prolongement." When drawn, the effect of this stop is to *hold down* any note touched in the lowest octave of the keyboard, such note remaining down and speaking until another note is touched. By this means, a note may remain sustained after the finger has left it, thus leaving the left-hand free to play any chords or notes above the lowest octave.

The knee swells in the mustel organ act somewhat differently to those in the harmonium or American organ. In the latter instruments the *left* knee-swell brings on all the stops in the instrument; but in the mustel organ *both* knee swells produce the effect of *crescendo*, the right swell acting upon the right half of the keyboard, and the left swell similarly upon the left half. Neither of these knee-swells will add any stops to those already drawn; but *between the foot pedals* will be found a flap of wood which, when pressed by the right heel towards the left, will gradually add stops to those already drawn until the full power of the instrument is reached. When pressed sufficiently far, this flap will automatically lock in position, and is released by pressure of the left heel, thus allowing it to return to its normal position. Immediately in front of the player's knees, and above the foot pedals, are two buttons; when the two knee swells are *shut in*, they automatically press these two buttons, the resulting effect being the same as if both knee swells were remaining pressed

open to Left and Right—an effect of "forte." Further expression is then obtained by drawing the stop "Forte Expressif," when the expression is controlled (as in the case of the "Expression" stop) by the blowing. With the knee swells shut in, no "piano" effect is possible. These two buttons can, of course, be pressed by the knees, producing the same effect as the shutting in of the knee swells.

#### DOUBLE EXPRESSION AND DOUBLE BLOWING.

The chief feature of these organs is the "Double Expression," whereby the player is enabled to increase the volume of sound in either half of the keyboard without any effect on the other half. Thus, the bass may preponderate over the treble, or the treble over the bass at the will of the performer, and according to the way in which he works the foot pedals.

#### CORRECT BLOWING.

This brings us to the subject of *Blowing*, which is a very important one in the harmonium or American organ, and is *all-important in the mustel organ*. When working the foot-pedals, an even and continuous pressure must be secured; working the pedals from the ankles, and with only the slightest movement of the legs, one foot should always be descending; and, as no air pressure is created while a pedal is *rising*, the pedal should be allowed to rise quickly, ready for the next descent. Steady and even blowing is *essential*; on the harmonium, when the "Expression" stop is drawn, the control of the tone depends largely upon the player's ability to blow steadily. In the mustel organ, the quality of tone production, and its degree, depend *entirely* upon the manner in which the player controls the blowing by the foot pedals. No one can pretend to have mastered the instrument until he has complete control over the wind pressure.

#### THE ORGAN.

There now remains for consideration the most important of keyed wind-instruments, the "Grand," "Concert," or "Pipe" Organ, universally known in Great Britain as the "*Organ*," and which has been appropriately termed "The King of Instruments." Upon taking his seat at the instrument the player will find himself facing two, three, or

four keyboards—termed “manuals”—with a compass of five octaves :

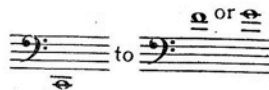


### MANUALS.

If the instrument comprises two manuals, the lower will be termed “Great Organ,” “Solo Organ,” or “Accompaniment,” and the upper manual “Swell Organ,” or “Solo Organ.” In a three-manual instrument, the lowest manual will be “Orchestral,” “Solo,” or “Accompaniment;” the middle one “Great,” and the top manual “Swell,” or “Solo” organ; while in a four-manual instrument, taking the lowest manual first, we will find: I. “Orchestral” Organ, or “Accompaniment”; II. “Great”; III. “Swell,” and IV. “Solo” organs. In church organs of more than two manuals, the lowest is invariably termed “Choir” organ, but this term is not found in cinema organs.

### PEDALS.

In addition to the manuals, there is a “pedal-board” of 30 notes (or 32) played by the feet; it is a chromatic keyboard, corresponding exactly to a manual keyboard, and the notes upon it cover a range

from  Many modern instruments (notably

the Wurlitzer organs) possess the 32-note pedal-board, which I consider a great advantage; the top F sharp and G are often extremely useful.

### POSITION.

Instead of sitting “opposite middle C,” as at the pianoforte, the player will sit practically “opposite middle D,” when he will find that the D in the middle of the pedal-board is under middle D of the manuals, and his position can be easily tested by sliding the toe of the right foot between the E flat and F sharp, and the left foot between B flat and C sharp. He will then be in the centre of the pedal board, and will have no more difficulty in reaching the top F with his right foot than the bottom C with his left foot. It will be obvious that the player is not sitting opposite the centre of the *manuals*, but that point will be found immaterial.

### ACTION.

The “action” employed in the cinema organ will be either “tubular pneumatic,” or “electro-pneumatic.” If the former, the stops will be ranged and grouped on each side of the player with, probably, a few also in front of him; if the action is “electro-pneumatic,” he will find “stop-keys”—like dominoes—arranged either in a semi-circular form facing him, or in one or two straight rows immediately above the uppermost manual.

### STOPS AND STOP-KEYS.

The stops, or stop-keys, are grouped according to each manual, *i.e.* all stops sounded from the “Great” will be found grouped together, and similarly for each manual; and above each group of stops will be a label stating the manual to which they belong. The stops are of four kinds; Flue stops, Reed stops, Couplers, and Effects. *Flue Stops* are those of “fluty,” or “string” (more or less) tone; *Reed Stops* may be said to correspond to the wind instruments of the orchestra; *Couplers* join manuals and stops together; and *Effects* comprise any percussion or novel effects apart from the foregoing. Nomenclature of stops varies, hardly any two organs (even by the same builder) will be found to contain the same stops under the same names, which is one of the mysteries of organ-building. But invariably the *pitch* of the stops will be denoted by a figure upon it; thus (as in the American organ) “8ft.” denotes normal pitch (the pipe sounding the lowest note C on the keyboard being approximately 8 feet long); “4ft.” will sound one octave higher, and “2ft.” two octaves higher. Similarly, “16ft.” will sound one octave lower, and “32ft.” two octaves lower than the note depressed. It will thus be seen that the organ comprises the most extensive range of any musical instrument or combination of instruments, the notes available comprising a complete chromatic scale from



### NAMES OF STOPS.

Though the nomenclature of stops varies considerably, the

following will be most generally found in cinema organs:—

#### FLUE STOPS.

32 ft. Pitch: Acoustic Bass, or Contra Bass, or Contra Bourdon; Diaphone.

16 ft. Pitch: Sub Bass, or Contra Bass, or Bourdon, or Contra Flute; Double Diapason; Contra Gamba; Violone; Contra Viol; Diaphone; Tibia Clausa.

8 ft. Pitch: Open Diapason; Viola Diapason, or Violin Diapason; Gamba; Viola; Viol d'Amour; Viol d'Orchestre; Violin; Viol Celeste, or Vox Celeste; Dulciana; Vox Angelica; Claribel, or Harmonic Claribel, or Claribella; Cor de Nuit; Flute, or Orchestral Flute; Hohl Flute; Stopped Diapason; Flauto Amabile; Flute Major; Tibia, or Tibia Clausa; Violoncello; Flute Bass, or Bass Flute; Quintadena; Unda Maris.

4 ft. Pitch: Quintadena; Gemshorn; Principal; Harmonic Flute; Flute Douce; Octave Flute.

2 ft. Pitch: Piccolo; Ottavino; Fifteenth.

#### REED STOPS.

16 ft. Pitch: Contra Tromba, or Trombone, or Contra Posaune, or Ophicleide; Bass Clarinet; Contra Fagotto.

8 ft. Pitch: Tuba, or Tromba, or Tuba Horn; Horn, or Orchestral Horn; Cornopean; Trumpet; Oboe; Orchestral Oboe; Oboe Horn; Clarinet; Corno di Bassetto; Vox Humana; Saxophone.

4 ft. Pitch: Clarion; Octave Tromba.

#### "BORROWED" STOPS.

Each speaking stop should be of individual and distinct tone quality, and practically every manual speaking stop should be available for solo purposes. In other words, each manual speaking stop should have its own set of pipes, the only exception to this being 16 ft. reed stops, which, to economise space, are frequently "borrowed": thus, "Trombone 16 ft." will, when drawn, utilise the same set of pipes as "Tromba" or "Trumpet 8 ft.", an extra octave of pipes added to the bass providing the necessary octave of lower sounds, for the note depressed will sound the octave below. In the same way, "Bourdon 16 ft."—a flue stop—may be borrowed from a "Claribella" or "Stopped Diapason," but this is not to be recommended. Each time

a stop is borrowed in this way (and any stop may be so utilised) merely the same *tone* is reproduced in different octaves, and the more this obnoxious practice is employed in an organ, the less variety of tone will be available. But I am entirely in favour of (and strongly advocate) the practice of borrowing manual stops to the pedal department, in addition to the distinctive pedal stops. Thus, a "Clarinet 8 ft." on the manuals, borrowed as a "16 ft. Bass Clarinet" to the pedals is of great utility, providing a soft "reedy" bass of striking effect. The difference in effect between this practice and that of borrowing from manual to manual will be easily understood.

#### TONE-QUALITIES OF STOPS.

A concise description of the tone-qualities of the various stops which have been enumerated will be helpful:—

#### FLUE STOPS.

32 ft. Pitch: These should be found only in the pedal department (they are useless elsewhere), providing that wonderful depth in the bass, with dignity and grandeur of effect, which is unobtainable by any other means in music.

16 ft. Pitch: These stops are a distinctive feature of the pedal department, and correspond to the double-basses of the orchestra. Usually a "Bourdon" of soft tone will be found in the Swell organ, and either a Sub-Bass or Double Diapason (possibly both) in the Great organ. On the manuals they are only useful as a "fill-up" in loud music, or to produce such effects as "storm" or "thunder." They add "body" to the harmony, but, when used, usually cause a muddy and indistinct effect.

8 ft. Pitch: The "Diapason" provides the normal "organ" tone—full and with "body" in it. In the cinema organ, this should be more "biting" or "stringy" than in the ordinary or "church" organ. "Gamba" and "Viola" are string-toned—thin and biting in quality—heavier or lighter according to the manual; a Gamba on the Great organ will be heavier—larger scale—than a similar stop on the Swell. "Viol d'Orchestre," and "Viol d'Amore" are soft string-toned stops, and "Dulciana" and "Quintadena" a *very* soft species of Diapason. "Celestes" comprise a rank of pipes duplicated with the Viol d'Orchestre, but tuned very slightly sharp, thus producing when used with the Viol, a gently waving effect. The "Unda Maris" is a similar effect. "Claribel," "Claribella," "Stopped Diapason," "Hohl Flote," and

"Flute" can all be classed together as flutes of varying tone-quality and power, but distinctly *flute* tone; "Flute Bass" being found in the pedal department only. This stop, so beloved by organ builders, ought not to appear in a cinema organ unless the pedal department contains an 8 ft. string-toned stop such as "Violoncello." The only excuse for its inclusion, otherwise, is the fact that it may be borrowed from the "Bourdon" or some other flute-toned stop, thus effecting an economy in space and expense. "Viol" or "Violoncello" is a heavy-scale stop of strong and "stringy" tone, which is found both on manuals and pedals, the "Violoncello" more frequently on the latter.

4 ft. Pitch: The "Principal" is virtually an "Octave Diapason" of almost (sometimes actually) the same scale and power as the Diapason, "Gemshorn" being a miniature "Principal"—the same type of stop on a small scale. The remainder are all of flute tone.

2 ft. Pitch: "Piccolo" or "Ottavino" is soft but piercing in tone, especially in the upper notes; the "Fifteenth" is virtually the same stop on a much louder scale.

#### REED STOPS.

16 ft. Pitch: These will be found (except in large organs) confined to the pedal department. They may be found on the manuals—where a *soft* 16 ft. reed is very effective—but, generally speaking, are only useful, in such cases, for adding "body" and power when playing loud music.

8 ft. Pitch: The "Tuba" or "Tromba" is usually the noisiest stop in the organ; a trumpet-toned stop of great power on a special wind-pressure. The "Trumpet" is, as its name implies, a loud-toned trumpet, "Cornopean" being a trumpet on a smaller scale. "Horn," and "Orchestral Horn," are also trumpet-toned stops, and bear no resemblance to the orchestral instrument of that name. The ordinary "Oboe" is of soft and mellow tone, totally unlike the orchestral instrument of that name; but the "Orchestral Oboe" bears a strong resemblance to the orchestral instrument, and is thin and "biting" in tone, the "Oboe Horn" being practically a "Cor Anglais." The "Clarinet" and "Corno di Bassetto" are to all intents and purposes identical, and usually bear a strong resemblance to their orchestral prototypes. The "Vox Humana," as the name implies, is intended to imitate the human voice; actually it frequently resembles the bleat of a goat suffering from chronic catarrh, but specimens of this

stop are to be found which are voiced to a very successful imitation of the human voice.

4 ft. Pitch: The "Clarion" or "Octave Tromba" are only useful for adding brilliance when the full power of the organ is used.

The names of many of these stops will be found duplicated upon different manuals, especially in large organs; thus "Diapason," or "Flute" (of various denominations) may be found upon all manuals, but their power ("scale") will vary, and also their tone qualities.

#### COUPLERS.

Couplers are clearly denoted; thus "Swell to Great," when drawn, will couple the Swell manual to the Great, and all stops drawn on the Swell organ will speak from the Great organ keys in addition to the stops drawn on the Great organ. Similarly "Great to Pedal," for instance, will couple the Great organ to the pedal key-board. "Swell Octave," when drawn, will reproduce any note depressed one octave higher (together with the note depressed); "Sub-Octave" will similarly reproduce any note one octave lower, while "Octaves Alone," or "Unison Off" with an octave coupler drawn, will cause *only* the octave above the depressed note to sound.

#### EFFECTS, "TREMULANT," ETC.

Effects and Accessories. The first of these to be noticed is the "Tremulant," a much-abused and overworked stop. When drawn, this sets into action a mechanism which, by interrupting the flow of wind, creates a vibrato, or tremulous effect. Its effect is in inverse ratio to the frequency of its use, and, like any special effect, loses all its charm when overdone. Unfortunately, this stop has a fatal fascination for many players, who draw it before they begin to play, and forget to put it in until after they have finished. The effect of an overdose of tremulant is nauseating and intolerable. Judiciously used, it can be of great effect; injudiciously used, it is an abomination. Some organs possess a "Tremulant" to each manual, and also (in the Wurlitzer organs) a "Tremulant" to each of certain stops. Needless to say, the use of this stop with a loudly-voiced reed such as the Tromba will create an appalling effect, though the writer has heard such an enormity committed. It should be used in conjunction with the lighter reed or flue stops.

Other effects found in cinema organs will be "Pizzicato Strings"; "Chimes," "Carillon," or "Cathedral Chimes," 8 ft. pitch, usually

2 octaves of a chromatic scale from "fiddle G"; "Glockenspiel," "Fairy Bells," or "Fairy Chimes," 4 ft. pitch,  $2\frac{1}{2}$  octaves from "fiddle G"; "Celesta," or "Chrysoglott," the same pitch and range as Glockenspiel, but much softer; "Harp"; "Gongs," also of the same range; "Sleigh Bells," which will be either  $2\frac{1}{2}$  octaves of notes, or merely a jingle of little bells set into motion by pressing a piston or drawing a stop; "Zylophone,"  $2\frac{1}{2}$  octaves of wooden notes struck by hammers; and "Piano," which is virtually a pianoforte action. All of these are played by the fingers from one or other of the manuals.

The following effects will usually be played either from the keys, or by touching a thumb-piston, or pedal-piston: "Tympani-Roll"; "Bass Drum"; "Cymbal"; "Crash Cymbal"; "Side Drum"; "Snare Drum"; "Triangle"; "Tom-Tom"; "Castanets"; "Tambourine"; "Chinese Block."

The following "stage effects" are also included in cinema organs of American manufacture: "Auto Horn"; "Fire Gong"; "Steamboat Whistle"; "Wind" and "Sea" effects; "Horse Hoofs," and "Bird Effects."

#### COMBINATION PISTONS.

Immediately below each manual will be seen a row of "buttons" or "pistons," termed "Combination pistons." By touching these with the thumb while playing, various stops are added to (or taken from) those already in use. These are usually arranged "Crescendo to the Right," *i.e.*, each piston, proceeding from Left to Right, will add to the combination of stops being used, until the full complement of stops is drawn on that manual. Similarly, above the pedals will be found a set of "Pedal Pistons" (large buttons) each of which, when pressed by the foot, will produce one of the effects enumerated, or, in some cases, draw certain stops.

#### SWELL AND SFORZANDO PEDALS.

One other feature remains to be noticed, the "Swell Pedal," or more correctly termed "Crescendo Pedal." Usually placed in the centre of the face-board above the pedals, will be found one or more balanced pedals, similar to those used to blow a harmonium; these (apart from the addition of stops) are the only means of obtaining *crescendo* or *diminuendo* in the organ. The whole of the foot should rest on the pedal when using it, and by pressing the pedal down with the toe a *crescendo* is obtained; by pressing with the heel (thus bringing the pedal back) *diminuendo*

will result. In many organs all the pipes of *one* manual will be enclosed in a huge box, one side of which is closed by a set of shutters which are opened or closed by the movement of the pedal, the result being an increase or decrease in the volume of sound. There will be found one for each set of stops thus enclosed; thus, if the "Swell" and "Solo" are enclosed, the pipes will be enclosed in two boxes, and two pedals will be found. For cinema purposes, the *whole* of the organ should be so enclosed, thus making every stop expressive; in such case, a "Crescendo Pedal" will be found for each manual.

There will also be found, as a rule, an extra pedal placed either by the crescendo pedals, or, as a lever, at the end of the right-hand side of the pedal board, often termed "Crescendo Pedal" but, more correctly "Sforzando Pedal." By pressing this pedal, or lever, with the foot, all stops in the organ are gradually brought into use, being added by degrees until, when the pedal is fully depressed, the full power of the organ is heard. By a *sudden* pressure of the foot, a greater or lesser degree of *sforzando* is secured as required, and it is more for that purpose that this pedal will be found useful to the player.

#### WURLITZER ORGAN.

These organs represent the most advanced form of orchestral organ. The main differences (to the player) between these organs and the British type of instrument are:—

1. All stops are interchangeable. The whole of the organ is enclosed in chambers (or huge boxes), on one side of these being the shutters controlled by the swell pedals. Briefly stated, any set of pipes can be played from any manual at any pitch; and though each manual has its own set of stop-keys, the player must bear in mind which of the chambers contains the pipes of the stop which he is using. In the usual type of British organ each swell pedal acts only upon all stops of one manual; in the Wurlitzer organ, the swell pedals are not attached to any particular manual. The pipes in any of the chambers being playable from any of the manuals, the player must, in the use of the swell pedals, think of the chamber containing the pipes, irrespective of the manuals, and bear in mind which chamber is being used. This is, at first, confusing to a player who is unaccustomed to the "Unit" organ.

2. There are no "couplers." The pedal department will contain

an adequate number of stops, suitable in tone and power, for all combinations of manual stops from "*pp*" to "*ff*"; and practically all speaking stops will appear at 16 ft., 4 ft., and 2-ft. pitch, in addition to 8 ft. pitch; thus dispensing with "octave" and similar couplers, and extending considerably the possible varieties of tonal effects and combinations. The action is electric. These organs are standardised, and a player once having acquired complete control will find no difference in any of the organs, excepting as to size and number of stop-keys. To completely master and control these instruments requires considerable skill, but when mastered, they are simplicity itself to the player.

#### **DOUBLE-TOUCH.**

Finally, to this catalogue, must be added the "Double Touch," or "Second Touch," a most useful device usually found only in organs of electro-pneumatic action, though it can be obtained by tubular pneumatic. If the organ possesses "Second Touch," the player by pressing a key down *beyond its usual fall*, can add variety of tone. For this purpose, the pipes of certain selected stops are reserved, and such stops will be labelled accordingly. Thus, for instance, we may find on the Solo organ, "Clarinet, Second Touch," which will signify that if the player is using a string-toned stop, such as a "Gamba," by pressing a key down beyond its usual fall, each note so pressed will sound a clarinet tone in addition to the tone already employed. This additional tone may be derived from any of the other manuals, and not necessarily from another stop on the *same* manual. It will be seen that, with second touch, it is possible to play a solo and accompaniment upon the same manual.

Similarly, on the Pedals for instance, by "Side Drum, second touch," each pedal note given an extra pressure with the foot will sound a side-drum tap, or, if held down, a roll.

Although this description of the organ may seem extensive, it is by no means exhaustive; it is, however, necessary to mention these several points as organs vary considerably, and many of the effects and accessories enumerated will be found in comparatively small organs of two manuals. I have played upon a small two-manual instrument which contained no fewer than *twelve* special effects in addition to the usual stops.

The various stops and effects enumerated will be found to comprise practically all that the player is likely to find himself

confronted with in any organ of from two to four manuals. The various tone-colours provided by the stops, and the possible methods of combining those stops to produce varied effects and tone-colouring, offer a scope to the player which is practically without limit. The subject of stop combinations will be further dealt with in the next chapter.



## CHAPTER II.

## Playing with the Orchestra.

ALTHOUGH we are considering the *Organ*, all points which are dealt with refer equally to the harmonium and Mustel organ, with, of course, the exception of pedal notes played by the feet.

## TOUCH.

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The first point to consider is the *Touch*. In pianoforte playing, generally speaking, the tone and volume depend upon the degree of force used by the finger in depressing the note; contrary to this, the tone and volume are not affected in the slightest degree in the organ, whether a note be gently or forcibly depressed (except in the case of double touch, which calls for extra *pressure*). The notes should be pressed down, with a swift and firm finger touch, to ensure promptitude in speech from the pipes, and the *release* of the note is a most important matter. A note will sound so long as the finger remains upon it, and until actually released; a note which remains depressed for even the slightest fraction of an inch will sound; in some organs the touch is so light, that dropping a short piece of ordinary pencil upon a key will cause a pipe to sound. Let the player, therefore, distinguish between a swift and firm *pressure* of the finger, and a *blow* of the finger, avoiding the latter. Upon release of the note, raise the finger clear of the key to ensure "clean" playing. This principle of touch applies to both slow and rapid legato playing; "staccato" should be "wrist-staccato," as in pianoforte playing; not so much a "bounce" off the keys, as a rapid release by quick raising of the hand, the note

being allowed to speak properly. Arm movements, such as in pianoforte playing, are quite unnecessary, and have no effect whatever upon organ touch.

## PASSAGES.

The harmonium is a slow-speaking instrument; the modern organ, on the contrary, speaks quickly, and many passages which are ineffective on the harmonium are quite effective on the organ. Thus,

Ex. 1.

the following  is hopelessly

ineffective on the harmonium, but quite effective on the organ, using suitable stops. "Staccato," while effective on both instruments, is much more effective on the organ; a *rapid* "staccato" is ineffective on the harmonium, while a passage like the following is quite effective on the organ, utilising light stops:—

Ex. 2.



## PEDAL TOUCH.

In Pedalling, the notes should be played from the ankle, the toe and heel of either foot being used. In *legato* playing, the player is recommended to use the toe and heel of the same foot alternately, for consecutive notes, as much as possible; this obviously cannot be done in playing notes which are more than a third apart. The more flexible the ankle, the greater facility in pedalling; any up and down leg movement should be avoided as much as possible, even *staccato* touch being from the ankle. A modern pedal action is not heavy, and the player is recommended to cultivate a light touch which is advantageous from all points of view. One sees so many players who appear to kick at the pedals; forcibly attack the manuals (especially in chord playing) in a merciless manner which, one would think, would smash the hammers of a pianoforte; and handle the stops like punch-balls, while gyrating on the organ seat in a most extraordinary fashion; all of which is not only unnecessary, but extremely silly.

No musical instrument can be so merciful or so merciless to the player as the organ; it will readily and generously display the



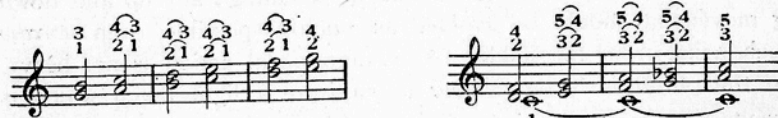
technical ability and musicianship of the player, but, on the other hand, it will mercilessly and glaringly expose incompetence and ignorance. Treat your organ kindly and with intelligence, and it will readily respond; but treat it unkindly, and it will take a merciless revenge.

### PURPOSE OF ORGAN IN ORCHESTRA.

The harmonium, or organ, will be found in most cinema orchestras which do not include the full complement of wind instruments; and its purpose is to give body to the combination, and to supply, in some measure, the lack of wind players. The greater part of the music to be played upon the organ will therefore be of a sustained character necessitating a *legato* style of playing.

### LEGATO TOUCH.

The true organ legato touch comprises a gliding movement from key to key, for it must be remembered that a stop will sound at its full strength of tone so long as the finger remains on the key. If, therefore, a key is released *before* another is depressed, we shall have a short interval of silence; but, on the other hand, if a key is not cleanly released *before* another is depressed, for a minute period *both* will sound simultaneously. The player must therefore avoid, on the one hand, detached or scrappy playing, and, on the other, muddy and indistinct effect. To obtain the true organ-legato touch, the player must liberally employ the practice of substitution of fingers on notes already depressed, thus being enabled, while still holding one chord, to proceed without break and with clearness to the next, after this manner:—



This system of substitution of finger does not affect what has previously been said of touch—firm finger pressure and clean release of notes.

### ORGAN MUSIC PARTS.

Practically all music specially composed or arranged for cinema

purposes will include, in the orchestral sets, a part for the organ, which always appears as a harmonium copy—printed on two staves like pianoforte music; organ music proper being printed on three staves. The organist will therefore be supplied with a “harmonium” or “piano-conductor” copy, and we will, first of all, consider the former. The part will consist mainly of sustaining notes and chords, arranged from the wind parts in the score with (if the part is adequately arranged) important solo cues.

### KEEPING TO THE PRINTED NOTES.

I impress upon the student the importance of playing only the printed notes, without any impromptu additions or indiscriminate “filling in.” Organ parts are usually adequately arranged and with consideration for the character of the piece; it is true that one finds parts which are badly arranged, but such cases are comparatively rare. The player who is not familiar with the piece, or who has not an adequate knowledge of harmony, will be well advised to keep strictly to the printed notes. Unless any particular tone is denoted in the part, the organist should use stops of diapason tone, (which is the organ tone most nearly allied to the horns of the orchestra), or string tone, with the addition, as required for volume, of flute-toned stops, avoiding “reed” stops except in *forte* passages, or passages which are required to be played with such tone according to the cues given. Organ reed-tone will not blend well with any wind instruments in the orchestra.

### SOLO CUES.

In the absence of the orchestral wind instrument, all solo passages should be played by the organist (not by a violinist) on the corresponding type of stop, which though it may not provide the *actual* tone colour, very frequently approximates closely to it; thus the “orchestral oboe” in the organ is often a very close imitation of the actual oboe in the orchestra.

### “DOUBLING” THE MELODY.

Great care must be exercised in playing solo passages, to avoid “doubling” the solo melody, at the octave above or below, by the use of an octave coupler, or addition of a 16 ft. stop. The following extract from the organ part of Oliver’s “Invocation d’Amour” will

illustrate the effect of this obnoxious practice:—

The effect of the solo passage played with an octave coupler or 16 ft. stop added:—

producing a topsy-turvy effect in the bass. Of course, if the whole passage is played on *one* manual every note will be duplicated at the octave below.

### UNSUITABLE STOPS.

Avoid the frequent use of 4 ft. and 2 ft. stops, remembering that these sound an octave, or two octaves above the touched notes; soft 4 ft. flue stops can be used upon occasion with charming effect, but the use of 2 ft. stops for sustaining chords in music of a quiet character is often distressing in effect. Such stops should be utilised for adding brightness or brilliance. The 16 ft. manual stops should never be used (unless denoted in the copy), excepting in music of a very loud and heavy character, when great volume and "body" is required; or for some special dramatic effect demanded by the musical director. To sum up these points, the player must think and act *orchestrally*, and consider the organ as an instrument which comprises a set of orchestral instruments, from which he derives orchestral effects. If he will think in this way, it will not occur to his mind to produce the effect of four

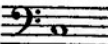
piccolos holding a chord, or (with 16 ft. flue stops) the effect of a quartet of double-basses sustaining four-part harmony.

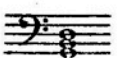
### THE PEDALS.

This brings us to consideration of the pedals, and many organists are intrigued, when playing from the harmonium copy, as to when to use, or avoid using the pedals. As the pedals (16 ft. stops) correspond to the double-basses of the orchestra, they, obviously, will sound the lowest notes of the harmony, but, in innumerable cases the lowest printed note in the harmonium part is *not* the lowest note (or actual bass) of the harmony. If, therefore, such a note is played upon the pedals, we have the effect of double-basses "divisi"—two different double-bass notes sounding simultaneously (one from the organ and one from the orchestra); an appalling effect in soft music which is, unfortunately, heard only too frequently through the thoughtless act of the organist. Without a thorough knowledge of the composition, or an adequate knowledge of harmony, the player should never pedal the bass unless such bass is obviously the lowest part. No safe or universal rule can be laid down as to ascertaining (from the printed copy) what the actual bass is; thus, for instance, the actual bass for this chord

may be any one of these:—

and if the player makes a guess at one, he will be practically certain of guessing the wrong one! As a fairly safe guide (though not

always certain) it may be understood that any note below 

will be the actual bass. Low chords, such as  will not be written for organ, or harmonium unless for some special dramatic

effect—such as may be contrived in certain “incidental” pieces. The only way to ensure absolute certainty in an unfamiliar piece is to compare the double-bass part or the piano-conductor copy with the organ part. In many organ parts of modern publications the desired pitch will be indicated; thus, “16 ft.” denotes the use of the pedals, and “8 ft. only,” no pedals are to be used.

#### PIANO-CONDUCTOR COPIES.

It is desirable, from all points of view, that the organist when playing the *organ* (not the harmonium) should play from a piano-conductor copy, in which everything is fully shown and he cannot stray from the path; from such a copy he can be certain of his pedal-bass, and of all cues. Too many harmonium parts are far too thinly written.

#### RHYTHMIC PEDALLING.

One other point in pedalling—remember to take into consideration the *character* of the piece, and do not make it the invariable practice to crawl about the pedals, sustaining notes here and there. Here again, *think orchestrally*; the double-basses are not always holding long notes, so why should you? Your pedals are your double-basses; let them act as such. Therefore, in a light “intermezzo,” dance number, march, or similar piece of a light nature, obtain, by a mezzo-staccato touch, the “zip” of the double-bass, ensuring rhythmic playing with a definite pulse in it. A moment’s thought and consideration of the type of music to be played will enable the average player to determine upon either detached or sustained pedalling.

The student is reminded that there are notes on the pedal-board above middle D; many players appear to forget this, and confine their pedal bass to the notes below middle D, playing with the left foot only. This, again, frequently produces an effect of double-basses playing in octaves, the orchestral double-basses playing one note and the organist the octave below.

#### PEDALS AND MANUALS TOGETHER.

It is also important to play the pedal note *with* the chord to which it belongs, a common fault being that of anticipating a chord with the pedal bass, just as second-rate pianists cultivate the habit (in chord playing) of playing the left hand before the right. Finally, the student is recommended to acquire the habit of looking ahead, and not confining his attention to the particular bar or chord which he is

playing. Be prepared for what is to come; there is no time to spare for thinking out stop combinations and effects when you have arrived at the passage, and you can hardly expect the orchestra to wait for you. The eye and brain must anticipate what the hands have to effect.

#### HINTS.

To sum up:—

1. Acquaint yourself thoroughly with the tone-quality and power of each stop in the organ.
2. Play *cleanly*, and with an absolutely strict attention to note values as printed.
3. Do not add to the printed notes.
4. Think *orchestrally*.
5. Add no pedal bass unless the pedals are directed to be used, or you know the piece accurately and are quite certain as to the bass.
6. You may, possibly, be the most important member of the orchestra, but there is no need for you to announce that fact by trying to obliterate the other players. Your presence will be sufficiently felt if you keep due and correct proportion.



## CHAPTER III.

### Playing From Odd Parts.

It frequently occurs, unfortunately, that the organist is required by force of circumstances to play from some odd part such as second violin, horn, clarinet, or cornet. This may happen through the fact of no organ part being published for a particular piece, or the piano-conductor copy being temporarily out of print; but often, sad to relate, it occurs through the indifference of the Musical Director, and is one of those undesirable incidents which should never occur, though they *do* occur far too frequently. The part most frequently relegated to the organist, in lieu of an organ or piano-conductor part, is that which is properly assigned to the second violins, and unless the organist has a very adequate knowledge of Harmony, or of the piece to be played, he will be well advised to keep strictly to the printed notes however "thin" the effect may be.


#### KEEPING TO THE PRINTED NOTES.

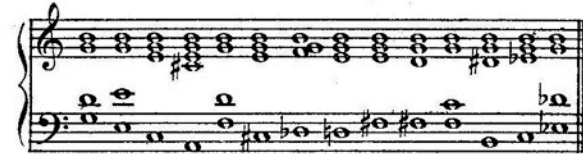
To add notes, or "fill in," is a risky proceeding which may easily lead to trouble; and to even "double" the printed notes produces, in almost all cases, a very objectionable effect unless the music is very loud, full, or noisy. At the same time "doubling," if done with discretion, may be effective even in soft and light music; but the player should take into consideration the character of the piece, and in no case should any solo passages (on other instruments) be obscured by doubling the accompanying notes or chords at the octave above, through, for instance, the use of a 4 ft. stop; neither should any 16 ft. manual stop be used in light music, nor any effect causing doubling

at the octave below, especially if such procedure causes the lowest notes of the chord to sound below the actual bass note. Effects caused by such misdemeanours are distressing in the extreme. "Filling in," or adding notes to those printed, should never be done unless the player has an adequate knowledge of harmony.

#### 2nd VIOLIN PARTS.

A second violin part will usually consist of single notes and comparatively small intervals, and very often the harmony of which these form a part is something quite different to what may be expected.

To illustrate this, the two notes  may be a part of any one of the following chords:—



The wise player will therefore refrain from indiscriminately adding to the printed notes, neither will he add a bass unless he has an adequate knowledge of the piece; and if, by playing only the printed notes, a thin effect is produced, that is not his fault, but the fault of the musical director in giving him such a part to play from.


#### WIND PARTS.


In no case should any notes be added when playing from a wind part, such as Horn, Clarinet, Cornet, or Bassoon. (I have known of actual cases where these parts have been allocated to the unfortunate organist.) Such parts have been written by the composer with the definite object of securing certain effects, and the organist must keep strictly to the printed notes using stops which will most nearly approximate to the desired tone.

#### HORN PARTS.

Horn parts are nowadays invariably written "in F," which

means that in playing such a part on the organ, all notes must be

transposed a fifth down; thus the two notes  in the part



will be played  and the stop employed will be one of

*Diapason* (not reed) tone, of more or less power as desired. Fortunately for the organist, horn parts are not strenuous, and will consist mainly of sustained notes.

#### CLARINET OR CORNET PARTS.

A Clarinet part will also need transposition; if clarinets are "in B flat" the transposition will be *one tone down*, and if "in A,"

a *minor third down*. Thus  if in B flat will be played,

 and if in A. 

Transposition of Cornet parts is the same as for Clarinets; Flute, Oboe, Bassoon, and Trombone parts do not transpose, but are played as written. For clarinet, flute, and oboe tone, the corresponding stops on the organ will be found; for bassoon a combination of oboe and soft diapason stops, and for cornet and trombone, if "forte," the trumpet stops; if "mf," or "p," a diapason stop, or possibly a trumpet stop with the Swell box closed.

#### "FILLING-IN."

Enough has been written to show the player what to do, and what to avoid in playing from these odd parts; but the problem of "filling-in" calls for a few further remarks, which introduce the subject of Harmony—a subject which is necessary to all musicians and *indispensable* to the organist.


#### HARMONY.

Without a knowledge of harmony it is not possible for a musician to fully understand or adequately interpret a composition, and certainly no cinema organist can be considered competent. Though this book is not a theoretical treatise, it is necessary at this point to supply a certain amount of information, and a few hints upon harmony, more especially for the benefit of "relief" players; for further instruction the student is recommended to earnestly study the subject through the medium of a standard text-book and a reliable instructor.

A combination of notes produces Harmony; a succession of notes produces *Melody*. The science of Harmony deals with the construction of chords, which are combinations of notes. The ordinary major or minor scale is the basis upon which chords are constructed, each degree of the scale being named thus:—1. Tonic; 2. Supertonic; 3. Mediant; 4. Subdominant; 5. Dominant; 6. Submediant; 7. Leading-note; 8. Tonic.

#### INTERVALS.


An *Interval* is the difference in pitch between two sounds—in other words, the distance from one note to another; and the *size* of an Interval depends upon the number of letter-names it contains; or, to put the case another way, every note, from one to the other, is counted

inclusive. Thus  is a sixth, as the total number of

letter-names from E to C is six. (Note that all intervals are reckoned from the *lower* note upwards.) An Interval is *Major* or *Perfect* if the upper note of the two falls in the major scale of the lower note, the term "Perfect" being applied only to octaves, fourths, and fifths. An Interval is *Minor* if it is one semitone less than a major interval; and is *Diminished* if one semitone less than Minor or Perfect. Similarly, an Interval is *Augmented* if one semitone greater than a Major or Perfect Interval.

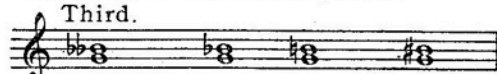
Ex. 7

Fifth.



Diminished. Perfect. Augmented


Third.



Diminished. Minor. Major. Augmented.


**CHORDS.**

An *Interval* is a combination of *two* notes; a *Chord* is a combination of *three* or more notes. A chord is formed upon any note of the scale by taking a given note and adding above it a third and a fifth, and is named from the degree of the scale upon which it is formed, such degree being termed the "root" of the chord. Such

chords are termed "common chords." Thus  in the key


of C major, is the subdominant chord; in the key of F it will be the tonic chord; in the key of B flat, the dominant chord, etc.

A chord is major or minor according to the *third*, the fifth in each case being *perfect*, and is augmented or diminished according to the *fifth*, the major third accompanying the augmented fifth, and the minor third accompanying the diminished fifth.

Ex. 8   
Major. Minor. Augmented. Diminished.

**NOTES DOUBLED.**

To produce four-part harmony, one note in the chord will be

"doubled," *i.e.*, will appear at the octave:—  As there

are three notes in the chord, it is possible for the chord to appear in three positions, with each of the three notes, in turn, in the bass.

**INVERSIONS.**

These positions are termed "root position," "first" and "second inversion." The "root" of the chord is the note from which the chord is generated, and must not be confused with the bass. Thus:—

at (1) we have the root position of the chord of C major; at (2) the first inversion, with the *third* of the chord in the bass; and at (3) the second inversion, the *fifth* of the chord being in the bass; the *root*, in all three cases, being C.



Ex. 9 

**CONCORDS.**

*Concordant* (or consonant) intervals, and chords, are those which sound satisfactory and final in effect, not requiring another combination of notes to follow in order to satisfy the ear; in this category are included all major and minor intervals and chords, with the exception of seconds and sevenths.



**DISCORDS.**

*Discords* (or dissonant intervals) are those which are not final in their effect, but require another interval or chord to satisfy the ear; sevenths, seconds, or ninths, and all augmented or diminished intervals are discords. Thus, if we play an augmented fourth


 we want to hear 

**DIATONIC AND CHROMATIC.**

A chord is *diatonic* when all three notes occur in the major or minor scale of the key in which it is written; it is *chromatic* when it contains some note or notes which do not occur in the major or minor scale of the key. Thus, in the key of C major,

 is diatonic and  is chromatic.

We have shown that a chord can be formed upon each degree of the scale; these are termed "common chords," and are not only common to their own key but to others also—interchangeable with


other keys; thus,  may appear in D major, C major,

B minor, A major, G major, G minor, F sharp minor, E minor, A minor, and (as may be seen later) C sharp major or minor.

**SEVENTHS, ETC.**

Proceeding further, we can, according to modern practice, add to any of these chords the seventh from the root, and similarly,


the ninth, eleventh, or thirteenth. Thus all notes from the root C which


it is possible to use in combination are:—  and it

will be noticed that each time a note is added to the chord, such note is a third above the last one; therefore if we add another third above the thirteenth we arrive at the fifteenth—the double octave, and the root again.

### THREE MAIN ROOTS.

Although such notes may be added to any major chord, these discords are almost invariably constructed from one of three roots:— dominant (the most usual), tonic, and supertonic, and a little experimenting will prove to the student that *all* discords (with only one exception to be noticed presently) are derived from one of these three roots. The root of any discord can always be ascertained by taking the bass down in thirds, until we arrive at a note from which, in the chord, we have a *major* third, *perfect* fifth, and *minor* seventh.

Thus,  a chord of the seventh on F, in the key of C, is derived

from this:  the dominant thirteenth.


These common chords, and the three main roots for discords, are the basis of all harmony, even the most modern. Present-day composers have invented no new chords, but have evolved new *methods* of treating those which have been in use for generations, or, of using two different chords simultaneously as in the following delectable example from Strauss' "Salome"

Ex. 10.



### AUGMENTED 6th.

The one exceptional chord, alluded to above, is the chord of the "augmented sixth," which is usually constructed upon the *flattened sixth*, or *flattened second* degree of the scale, and takes its name from the characteristic interval. The chord may appear in one of three forms; thus, on the flattened sixth degree of D major:—

Ex. 11.  in each we have the augmented

sixth, B flat to G sharp; in No. 1 the sixth and third from the bass; in No. 2 an augmented fourth is added; and in No. 3 a perfect fifth is added. This is the exceptional case in chord construction, in that it is derived from two different roots—the dominant and supertonic: the chord is easily distinguished on account of the characteristic interval. According to modern ideas in composition, an augmented sixth may be constructed from any note of the scale, but the two specifically mentioned are those which are almost invariably used.

Enough has been said, for present purposes, upon this subject of chord construction; the student is earnestly recommended to study a reliable text-book on harmony, and learn from it (and more especially from a reliable teacher) how to treat these chords and use them to the best effect.

### MODULATION.

In view of what is to be considered in later chapters of this book, on solo playing, it is necessary to add here a little information on the subject of *Modulation*, which is the art of passing from one key (not chord) to another. Modulation is one of the most important (perhaps *the* most important of all) subjects in the study of harmony, and is certainly a most important matter to the organist. There are very many means whereby a transition from one key to another may be effected; but the two means which are most frequently employed are (i) by interchange of a chord which occurs in both keys, and (ii) by enharmonic change of chord or note. ("Enharmonic," a change of notation without a change of sound.) In all cases, it should be remembered that *no modulation has taken place until the dominant*

chord of the new key has appeared. To illustrate these points:—

Ex. 12

At (a) no modulation has taken place, the second and third chords are still in the key of C. At (b) we see a modulation to A minor; the second chord is in both keys, and the third chord is the dominant of A minor. At (c), a modulation from C to D flat by enharmonic change. The second chord is the augmented sixth of C major; by changing F sharp to G flat we have the dominant seventh of D flat major.

#### ENHARMONIC CHANGE.

Enharmonic change may be effected by various chords, but those most commonly used for this purpose are the augmented sixth, which will change to a dominant seventh (or vice versa), and the diminished seventh, which is the first inversion of a minor ninth and is the most frequently used. The following are examples of changes from the diminished seventh in C:—

Ex. 13

By means of this one chord, enharmonically changed in various ways, it is possible to modulate to all twelve major and minor keys in the octave. The organ student should make a special study of modulation; careful study from a text-book and practice at the keyboard will ensure proficiency in a comparatively short space of time.

#### COUNTERPOINT.

Combined with harmony, the organist should have a knowledge of counterpoint, form, fugue, and orchestration. Counterpoint is the art of adding one melody to another; as harmony consists of

chords supporting a melody, so counterpoint consists of a combination of melodies which, so combined, produce satisfactory harmony. In orchestral compositions, such counterpoint will consist of counter-melodies added to the principal melody as, for instance, in the following extract from the orchestral suite "Manx Scenes" (Tootell):—

Ex. 14.

the 'cello providing a counterpoint to the violin melody.

#### DOUBLE COUNTERPOINT.

Double Counterpoint is "invertible counterpoint;" that is, the position of the parts may be transposed, the lower part above the upper, or vice versa, as in the following instance:—

Ex. 15.

#### FUGUE.

A Fugue is a composition written in counterpoint upon one "subject" or theme (or, in a double fugue, upon two subjects) which is developed with increasing interest throughout the course



of the composition. The finest examples, and models for all time, are those of J. S. Bach. "Fugato" implies a portion of a composition or movement, written in fugal form, though not strictly a fugue. An example of this is seen in the overture "Maritana," at the *ff* entry of the basses after the  $\frac{3}{8}$  movement; also in the overture "The Armourer" (Lortzing), and Mozart's overture, "The Magic Flute."

#### CANON.

A Canon is a species of counterpoint in which one part follows another in exact imitation. An example is seen in the second subject of Cherubini's overture "The Water Carrier," also Tschaiakowsky's "Capriccio Italien."

#### FORM.

"Form" is the means whereby, in composition, proportion and unity are arrived at. The subject is too extensive for these pages; the cinema organist will be well advised to supply himself with further information on these points from reliable text-books; they are mentioned here for the sake of completeness.

#### ORCHESTRATION.

A study of orchestration is imperatively necessary, and no cinema organist can consider himself fully equipped for his duties without a knowledge of orchestral tone-colours and combinations, and of the characteristics of the various instruments, which will at least enable him to avoid the playing of a solo passage upon an unsuitable stop.

#### NECESSITY FOR INSTRUCTION.

Though extensive information upon all these subjects can be obtained from reliable text-books, individual instruction from a competent teacher is necessary; and the cinema organist who aspires to front rank in his profession must secure such instruction, without which he cannot be thoroughly competent, neither will he rise to anything above mediocrity.

#### FILLING IN FROM ODD PARTS.

If the organist possesses an adequate knowledge of harmony, and *must*, through force of circumstances play from an odd part, it is generally advisable to give him a first violin part; for in

this, solo passages will be "cued in," and he will be the better able, from the melody, to "fill in" with suitable harmony. This is more particularly the case in pieces of the "intermezzo," "entr'acte," or "romance" type, which, in the majority of cases are written on straightforward and fairly obvious lines. To conclude this section of our subject, we will take a simple illustration to show how this "filling-in" may be done. Here is the opening strain of Chas. Ancliffe's Intermezzo, "Moon Maid," as it appears in the first violin part; (1st and obligato violins):



#### PROCEDURE.

The piece is in the key of G major; the first four introductory bars will give that cue to the organist. The first consideration being the *bass*, in harmonising a melody, we will start with the tonic note G, the tonic being the usual harmony to commence with. In common time, the chord-centres, or changes of harmony, will usually occur every bar or half-bar (though, of course, this is not an invariable rule); if we consider this melody, we feel, both from the notes given and the progress of the melody, that there is *one* harmony in the first bar, *one* harmony in the second bar, so probably in the third and fourth bars we shall have one harmony for each which is actually the case here. Though this passage may be harmonised in many different ways, we take into consideration the style of the piece, which is quite straightforward and simple; therefore straining after novel effects, and frequent changes of chord in each bar are hardly likely to be found. The piece is an ordinary "intermezzo," therefore our bass will be of the rhythmic (and usual) "tonic and dominant" type. Considering these points, we evolve the following:—

Ex. 17.

The semibreves in the bass stave denoting the roots of the chords used, and the small notes in the treble stave, the harmonies. The reason for the A in the bass in bars 2 and 3 is two-fold; firstly, a composer would hardly be likely to repeat D for the whole of the two bars, and secondly, it is quite according to the formula generally employed for the bass in compositions of this type. Having proceeded thus far, the filling in of the harmony is easy and obvious. A brief analysis of the succeeding four bars will cover the remaining points to be considered:—



A little knowledge of form, the elements of which should be taught with harmony, will help us here; and from it we shall know that, as the first strain (or section) of the piece is 16 bars long, at the 8th bar (half-way through the section) we shall have a modulation to the dominant, or, possibly, the relative minor key. There is nothing in the third or fourth bars to indicate E minor (as, for instance, D sharp would, if it appeared), and, therefore, we shall conclude upon a modulation to D major, the dominant key, the G-E in bar 3 being harmonised by a chord common to both keys. The harmony of the first two bars may be tonic and dominant again, but a possible variant may be a harmony of A minor for the first half of the second bar, and a competent composer would take such a course in order to avoid harmonic monotony. In this case, to lead effectively to this harmony, he would introduce a chord containing G sharp in the second half of the first bar—implying a short modulation, in effect. We know the composer in this case, from his numerous publications, to be an able and gifted writer, and we may safely assume that he has adopted this course; thus we arrive at this:—

Ex. 19.

which corresponds, in the harmony, to the piano-conductor copy.

This should be sufficient to indicate the method of filling-in the harmonies from a first violin part. The course of reasoning may, at first, seem elaborate, but I have purposely gone into detail to illustrate the subject clearly. If the student will systematically practise the harmonising of melodic parts in this way, he will, in a comparatively short time, acquire considerable facility; such details as have been mentioned will automatically and quickly occur to his mind, for obviously he must think and act quickly (a rule which applies to all departments of a cinema organist's work), and only serious and systematic practice will enable him to do that. In any case, facility in "filling in" can only be acquired after the student has gained an adequate knowledge of harmony, comprising *at least* the knowledge of common chords, the dominant seventh, and elementary modulation. Without such knowledge the student cannot possibly attempt impromptu harmonisation or "filling in," and will be well advised to keep strictly to the printed notes without any additions whatever.

#### SUMMING UP.

*Summary:—*

When playing from odd parts,

1. Keep strictly to the printed notes, unless your knowledge of the piece, or of harmony, is adequate.
2. Use the greatest discretion in doubling notes, and avoid 16 ft. manual stops.
3. Use diapason tone, except for definite solo passages, such as may be indicated in the part.
4. Study harmony, and keep on studying it; it will be time well spent, and you will never learn *all* that can be learnt.
5. Your value to the orchestra depends upon your *intelligence* equally with (if not more than) your technical ability.

PART II.  
—  
THE SOLO ORGANIST.  
—  
CHAPTER IV.  
—  
Solo Playing In The Cinema.  
—

Hitherto we have considered the organist in his capacity as a member of the orchestra; we now consider him in his most important capacity—that of *solo* player. In this, and succeeding chapters, the term “organ” refers solely to the *organ*, and not to the harmonium or mustel organ; and “organist” implies only the *solo* player.

**VICIOUS TASTE.**

Though many men degrade both the organ and themselves by pandering to cheap and vicious tastes, such players can only be described as ignorant cheap-jacks, and are not to be considered as artists who have realised the true purpose and mission of the organ

and organist in the cinema. This type of player gives to other musicians the impression that the cinema organist's efforts are confined to “jazz” and “stunt” tricks, which is a totally erroneous impression, and very wide of the mark.

**CINEMA ORGANIST'S MISSION.**

The mission of the cinema organist is to accompany the film and provide the musical counterpart to the photo-play. To do this adequately he must possess keen and artistic sense of tone-colours, expert ability in extemporisation, and an extensive library of music comprising compositions of all types. (The subject of extemporisation is discussed in another chapter.)

**TECHNIQUE.**

A really first-rate technique is essential; that fact cannot be too firmly impressed upon all who intend to take up this specialised branch of organ-playing. “Technique” comprises finger and pedal touch, with agility in both; facility in stop-manipulation, and the ability to adapt or alter upon the spur of the moment, from the printed copy, passages which, as printed, are unsuited to the instrument, in order to gain the right effect and approximate as closely as possible to the composer's intention. The study of manual and pedal touch, with agility in both, includes the important matter of acquiring independence of hands and feet. For more detailed information on these points the student is referred to any standard “Tutor” on organ-playing, wherein will be found special studies and exercises. An admirable treatise on pedal work is “Pedal Playing” (A Complete School of Pedal Technique) by Dr. T. Haigh. I strongly urge the student to study and practise the organ works of J. S. Bach, which provide the *only* safe and certain way to gain technical perfection in organ playing; a mastery over the organ works of Bach means a complete and thorough mastery of organ technique.

**EXERCISING IMAGINATION.**

The cinema organist must possess an active imagination *and use it*; not only that, but he must also be able to quickly exercise his power of imagination not only to obtain suitable tone-colouring and effect, but also to keep himself completely *en rapport* with the atmosphere, scenes, emotions, and “action” of the photo-play; so that his music may reflect, emphasise, or intensify these ideas. On

this point, everything depends upon quickness in perception and promptitude in action.

### **TONE-COLOUR.**

A keen and artistic sense of tone-colouring is not merely an advantage, it is a *necessity*; the player can give a most significant meaning to a scene, which might otherwise appear insignificant, through the tone-colouring which he employs. This not only means using his imagination to good effect, but also a facile manipulation of stops—and I consider this to be quite as important as the acquisition of good technique. Tone-colours will change (as the music also will change) according to the changes exhibited in the picture—(of this more will be said in the next chapter); but they will also change according to the music itself, and in this a knowledge of orchestration and of orchestral scores is essential to the organist.

### **VULGARITY.**

With such knowledge no organist could commit such vulgarities as, for instance, the playing of the clarinet solo in Weber's "Oberon" overture on a trumpet stop; the beautiful oboe solo in "Finlandia" on a piccolo; the opening violin passages of "A Midsummer Night's Dream" overture played upon 8 ft. and 4 ft. flutes; or the dainty "Pizzicato" from Delibes' "Sylvia" played upon a thick diapason. And yet, the writer has actually heard these crimes committed! Who has ever heard, in an orchestra, four flutes playing rapid staccato passages in four-part harmony, with four other flutes doubling at the octave? Organists who commit such flagrant vulgarities either possess no imagination whatever, or are too lazy to use their brains, and for such, no condemnation can be too severe.

### **PIANO-CONDUCTOR PARTS.**

When playing a piece originally composed for orchestra, the organist should know the score, or play from a *piano-conductor* copy, which will, as a rule, indicate clearly all solo passages and general orchestral effects. The organist will also be well advised to avoid, on the one hand, maintaining one tonal effect for too long a period, producing monotony; and, on the other hand, a too frequent change, producing a scrappy and restless effect; his changes in music and tone-colours will be governed by the changes in the photo-play, and in that

he must use imagination and judgment.

A very important matter is that of altering or adapting passages to suit the organ. It will be appropriate at this point to draw attention to the fact that comparatively little actual *organ music* is suitable for the cinema; apart from "selections" (independent of the films) only a small percentage of music composed expressly *for the organ* is of any use in film accompaniment.

### **USEFUL CINEMA ORGAN MUSIC.**

One or two enterprising publishing firms have gone out of their way to cater for the cinema organist by publishing organ music of a popular nature that is particularly useful in the cinema. Such examples as Jan Hurst's "Melodie d'Amour" (arranged by Purcell J. Mansfield), the "Fountain Melody" and "Serenade at Sunset," by J. A. Meale, the "Romance" by R. Goss Custard, and "Intermezzo" by J. Stuart Archer—to name but a few recent pieces by outstanding composers—have obviously been written with a special eye to the requirements of the cinema, and such music cannot be too highly commended.

### **ADAPTING PIANO SOLO AND PIANO-CONDUCTOR COPIES.**

Specially useful organ music of this nature, however, is limited in extent, and the cinema organist has consequently to draw largely upon orchestral music, including, of course, organ arrangements of such and orchestral arrangements of pianoforte and other music. For this the organist will usually play from either a piano-solo arrangement (if any special organ arrangement is not available) or, preferably, a piano-conductor copy. In such arrangements, many passages are found which are either impracticable or ineffective on the organ, and a means must be devised, frequently upon the spur of the moment, whereby the player can approximate to the right effect and carry out the composer's intentions as closely as the organ will allow.

### **IMPORTANCE OF CARRYING OUT COMPOSER'S INTENTION.**

By skilful judgment, and again *imagination*, this can usually be done with success; the player must not only fully realise the composer's intention, but also the advantages and limitations of his own instrument. Many passages so altered, have greater effect on the organ than in their original form, while still fully carrying out the composer's intentions; an instance of this may be seen in Tschaikowsky's overture "1812," where many of the string passages which are almost invariably quite obliterated by the wind in orchestral

performance, are heard on the organ with striking effect and with improved balance. But all depends upon the judgment and imagination of the organist; it is a safe assertion that he will rarely play from a piano-conductor, or piano-solo copy where some such alteration is not necessary.

Here are a few typical examples selected purposely from well-known compositions.

Ex. 20. Overture "The Bohemian Girl" (Balfe).  
Piano Solo (and Piano-Conductor).

Ex. 21. Played thus:—

Ex. 22. And further, in the same overture:—

This violoncello part is not shown in the piano solo copy, but a

knowledge of the orchestration enables the organist to reproduce it on the organ.

Ex. 23. Piano Solo. Overture "Lurline" (Wallace).

*Allegro brillante.*

Ex. 24. Organ version:—

Ex. 25. Galop from ballet music "Le Prophète" (Meyerbeer).  
Piano Solo.

*Allegro con spirito.*

Ex. 26. Played thus:—

Ex. 27. Overture "Raymond" (Thomas).  
Piano Solo.

*Allegro.*  
*cres. sempre*

Ex. 28. Organ version:—

*cres. sempre*

Ex. 29. From the same overture:—

*Allegro.*  
*ff*

Ex. 30. Organ version.

*ff*

Ex. 31. Overture "The Merry Wives of Windsor" (Nicolai).  
Piano Solo.

*Allegro*  
*p*

Ex. 32. Played thus:—

*p*  
*simile*

Chords or arpeggi which lie low in the bass stave should be transposed thus:—

Ex. 33. Adagio, Military Septet, Op. 14 (Hummel).  
Piano-Conductor.

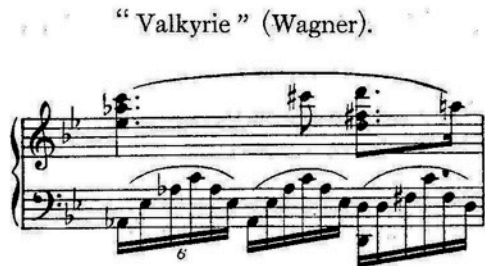
Wood Wind  
Violins

Ex. 34. Played thus:—

60

How to Play the Cinema Organ.

Ex. 35.  
Piano Solo.



Ex. 36. Played thus:—



“Staccato” is effective, and in long passages is more effective on the organ if counterbalanced by occasional sustaining notes in another part:—

Ex. 37. “Italian” Symphony (Mendelssohn).  
Piano Solo.



(Continued for 8 bars.)

Ex. 38. Played thus:—



Ex. 39. Symphony No. 4 (Haydn).  
Piano Solo.



(A long movement.)

Ex. 40. Organ Version.



**THE PEDALS.**

As the pedal department corresponds to the basses of the orchestra, the organist should consider his pedal notes as “orchestral basses;” he will then avoid the holding of some note through interminable bars, or crawling from note to note. At the same time, it will occur to his mind that the double-basses of the orchestra are not always hard at work, but occasionally have a few bars rest while the 'cellos take charge of the bass. A 16 ft. bass continually employed for a period of anything from one to two hours becomes tiresome in effect, to say the least of it.

**RHYTHMIC BASS.**

Again, the rhythmic effect of the music depends to a large extent upon the bass; in the majority of light pieces, and in any form of dance music, it depends entirely upon the bass.

**RHYTHM.**

I wish, at this point, to impress upon organists the importance of *rhythm* in organ-playing; organists, as a rule, are very lax in this

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"; Tschaiakowsky'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 Lecouvreur" (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 divided into two systems. The first system consists of four staves: the top staff is for the right hand (r.h.) Oboe/Flute, marked with a piano (*p*) dynamic; the second staff is for the left hand (l.h.) UPPER MANUAL; the third staff is for the left hand (l.h.) MIDDLE MANUAL, specifically for the thumb; and the fourth staff is for PEDALS TO UPPER MANUAL. The second system consists of three staves: the top staff is for the Oboe/Flute, the middle staff is for the left hand (l.h.) UPPER MANUAL, and the bottom staff is for the PEDALS TO UPPER MANUAL. The music is in 3/4 time and G major.

## 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 "Siegfried'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*—vitaly 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 EXTEMPORISATION 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"

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 prelude 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.

PEDALS.

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.

*Allegretto scherzando.*

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

Ex. 56.

*Allegretto.*

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

Ex. 57.

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

Ex. 58.

*Lento.*

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.

*Allegretto.*

Flutes 8 & 4ft.  
mf  
String tone  
PED.

With a middle section:—

Ex. 61.

*Solo*

*p*  
PED.

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

Ex. 62.

*Allegretto.*

mf  
PED.

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].

*Moderato.*

Flute & Piccolo  
MAN.I.  
MAN.II. *mf* Clarinet  
String tone  
MAN.III. & PED.  
PED.

For scenes of a grotesque character:—

Ex. 64.

*Allegro.*

W. Wind effect  
*p*  
PEDALS 16 & 8ft.  
mf

With a second section:—

Ex. 65.

Musical score for Ex. 65. It consists of two staves. The upper staff is labeled "String tone" and contains a series of chords and melodic fragments. The lower staff is labeled "Bassoon Solo" and contains a melodic line. Dynamics include *p* and *mf*. There are some markings like "1" and "6" above the notes.

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

Ex. 66.

Musical score for Ex. 66, marked *Allegretto*. It consists of two systems of staves. The first system has three staves: "mf Strings" (upper), "Wood Wind" (middle), and "mf Strings" (lower). The second system has two staves: "Wood Wind" (upper) and "Strings" (lower). There are various rhythmic markings and dynamics like *mf* and *p*. A "PÉD." marking is present at the bottom of the first system.

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

Ex. 67.

Musical score for Ex. 67, marked *Andante*. It consists of two systems of staves. The first system has three staves: "Clarinet" (upper), "pp" (middle), and "Strings" (lower). The second system has two staves: "l.h." (upper) and "Strings" (lower). There are various rhythmic markings and dynamics like *pp* and *p*. A "PEDALS 16 & 8ft." marking is present at the bottom of the first system.

While this suggests another phase of dramatic tension:—

Ex. 68.

Musical score for Ex. 68, marked *Lento*. It consists of two systems of staves. The first system has three staves: "MAN. I." (upper), "W. Wind." (middle), and "p MAN. II. Strings" (lower). The second system has two staves: "PEDALS" (upper) and "Strings" (lower). There are various rhythmic markings and dynamics like *p*. A "PEDALS" marking is present at the bottom of the first system.

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

Ex. 69.

*Maestoso.*

*f*  
*ff*

PEDALS.

1  
3  
6

And for a dramatic scene of heavy character:—

Ex. 70.

*Andante maestoso.*

*ff*  
*f*

PED

1  
3  
3

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

Ex. 71.

*Allegro agitato.*

*mf* *f*  
*sf* *mf*

NO PEDALS

2  
3

And:—

Ex. 72.

*Allegro agitato*

*mf* *f*

l.h. Trombe

PED.

3

Or a chase, hurry, with tense excitement:—

Ex. 73.

*Vivace.*

*f*  
*f*

PED.

1  
3

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.

*Andante appassionato.*

And for the grand finale, the following peroration:—

Ex. 76.

*Grandioso.*

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"	Mendelssohn	Paxton.
Hurry, Light	"Phaeton"	Saint Saëns	Lafleur.
	Carr's Cinemusic, Vol. 4 "Merry Macdoon" (from Suite "Gaelic Melodies")	Carr	Paxton.
Hurry, Heavy	Overture "Felsenmuhle"	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.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Battle	Overture "Haus Heiling"	Marschner	Feldman.
	Overture "Le Songe de L'Exile"	Gabriel Marie	Piena.
	Carr's Cinemusic, Vol. 4	Carr	Paxton.
Chase	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.

<b>Russian and Polish</b>	(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.
	<b>Norwegian</b>		
	<b>Italian</b>		
"Saltarello" ("Italian Symphony")	Mendelssohn	Paxton.	
"Tarantella" ("Souvenir de Naples")	Fauchey	Ricordi.	
"Tarantella" ("Capriccio Italien")	Tschaikowsky	Hawkes.	
<b>Hungarian and Gipsy</b>	Czardas No. 6	Michiels	Lafleur.
Czardas ("Coppélia" Suite)	Delibes-Bradley	Paxton.	
Hungarian Dances	Brahms	Paxton.	
<b>Balkan</b>	"Balkan Klange"	Rinesch-Rode	Liber.
<b>Old-Time</b>	"Sarabande" ("Perruques et Falbalas")	Pesse	Piena.
	"Pavane" ("Perruques et Falbalas")	Pesse	Piena.
	"Pavane"	B. Johnson	Novello.
	"Minuet" (light)		
	"Les Precieuses"	Gabriel Marie	Piena.
	"Minuet" (stately)		
	"Berenice"	Handel	Boosey.
	"Gavotte"	Bach	Hawkes.
	"Gigue"	Bach	Hawkes.
	"Passepied" ("Perruques et Falbalas")	Pesse	Piena.
	"Chacone" ("Perruques et Falbalas")	Pesse	Piena.
	"Galliarde" ("Scenes de Bal," from "Le Roi s'Amuse")	Delibes	Lafleur.
<b>Oriental</b>	$\frac{2}{4}$ (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" (moderate) No. 1	Tschaikowsky	Various.
	"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.**

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

[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.**

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

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

**MYSTERIOUS.**

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

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

<b>Spanish</b>	"Serenade Espagnole"	Glazounow	Hawkes.
<b>Gipsy</b>	Hungarian Melodies	Schubert	Cranz.
	"Zigeunerleben"	Schumann	Cranz.
	"Les Zingaris imminent"	Gabriel Marie	Piena.
<b>SCENIC.</b>			
<b>Mountain, Rugged, Grandeur</b>	"Crag and Sea" (from Suite "Manx Scenes")	Tootell	Paxton.
<b>Sea, &amp; Sea Coast</b>	"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.
<b>River, Stream, Rapids</b>	"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.
<b>Country, Pastoral</b>	"The Shrine in the Wood"	Carr	Paxton.
	"The Enchanted Valley"	Bucalossi	Hawkes.
	"In a Faery Garden" Suite	Winlaw	Paxton.
<b>LIVELY, &amp; MERRY.</b>			
	"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.
<b>QUAINT.</b>			
	"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.
<b>GROTESQUE.</b>			
	"Jumbo's Lullaby"	Debussy	Lafleur.
	"Golliwog's Cake-Walk"	Debussy	Lafleur.
	"Le Chemin de l'Alhambra"	Turina	Piena.
	"Marcietta"	Molinetti	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.**

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

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