

Symphonic Color Guide

PATENT APPLIED FOR

MOTION PICTURE SYNCHRONY

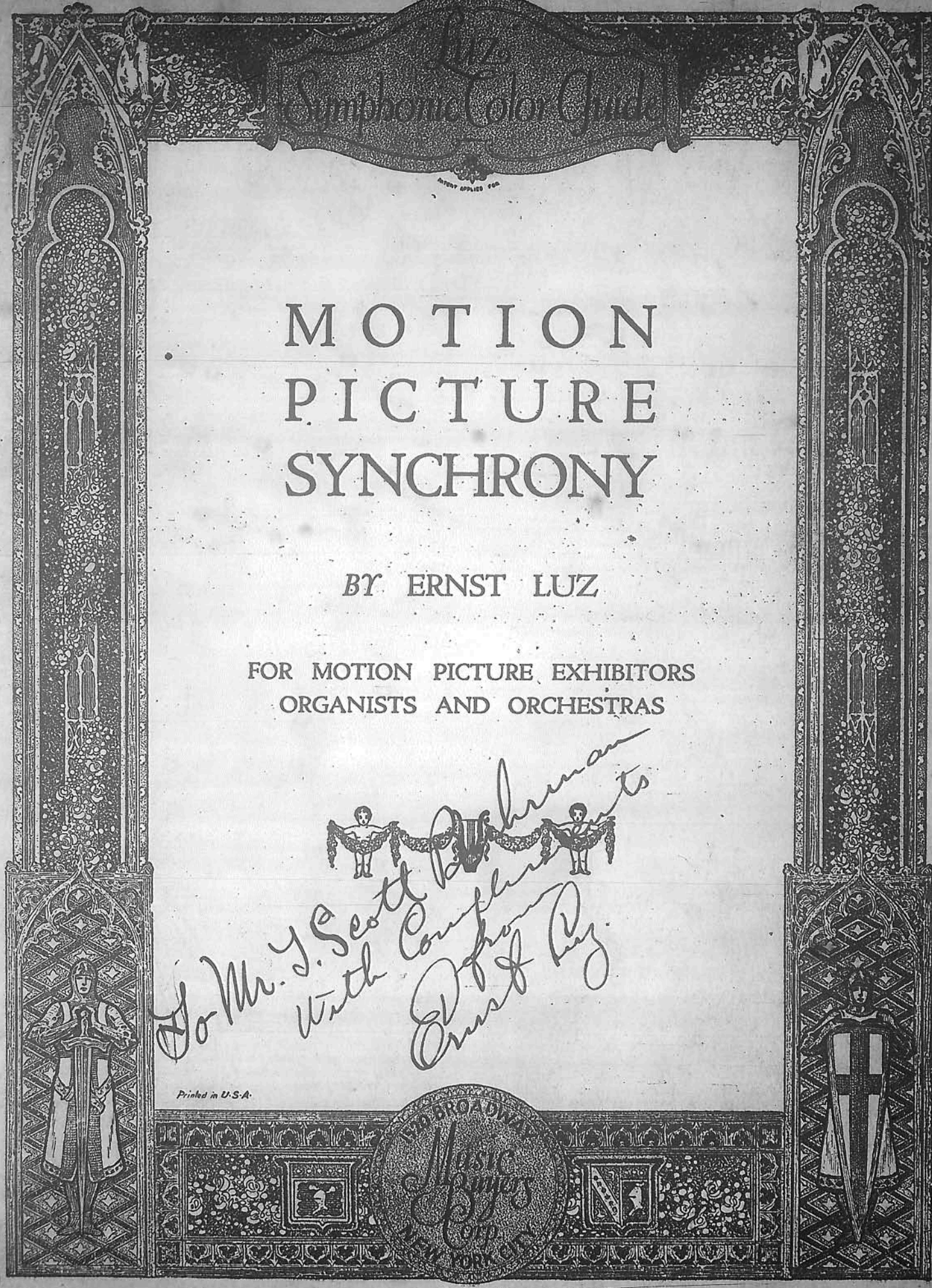
BY ERNST LUZ

FOR MOTION PICTURE EXHIBITORS
ORGANISTS AND ORCHESTRAS



*To Mr. J. Scott
With Compliments
Ernst Luz*

Printed in U.S.A.



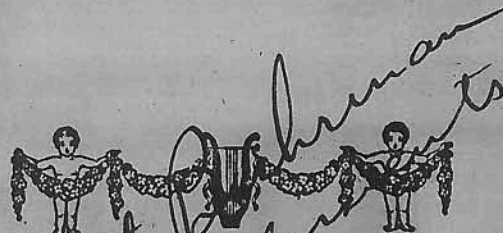
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MUSIC BUYERS CORPORATION

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NEW YORK, N. Y.

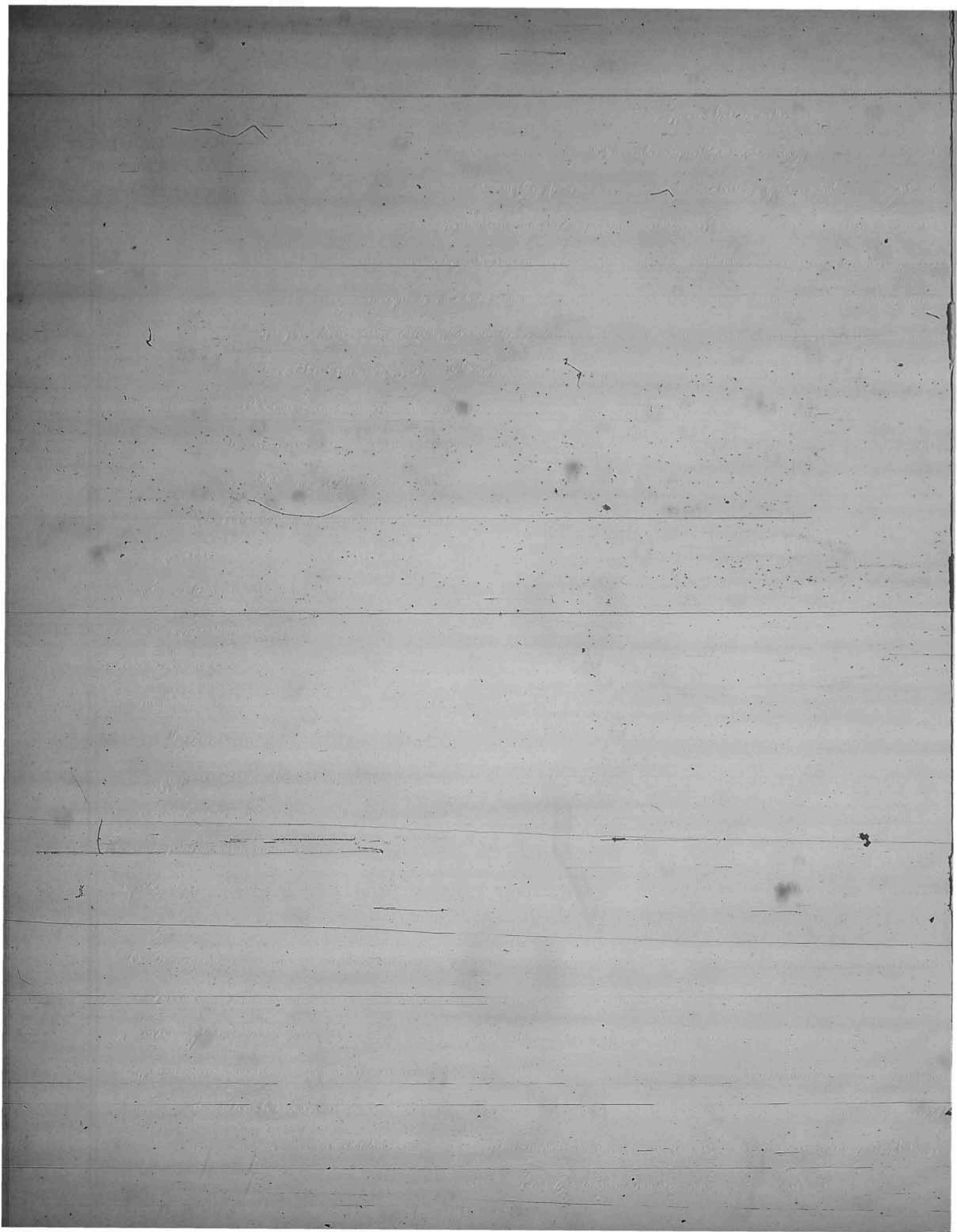
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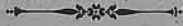
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INTRODUCTION



IN presenting this Treatise and "The Symphonic Color Guide," it is not intended to dictate any specific method for playing motion pictures, nor to enter into any discussion regarding the past or present methods of synchronizing music to the screen; but rather to stimulate a correct method of thinking, formulating basic ideas wherewith the individual musician, by studious application of his or her talent or genius, may be assured of success, equal to the amount of effort applied.

It is ridiculous to assume that at any time in the future, prescribed musical accompaniment in every popular-priced motion picture theatre will be a fact. Such a procedure would stifle competitive effort on the part of the musician entering this particular field of endeavor, and without competition there can be no progress.

The motion picture has added a great commercial value to the art of music. Great care is necessary, therefore, that commereialism does not devour the art.

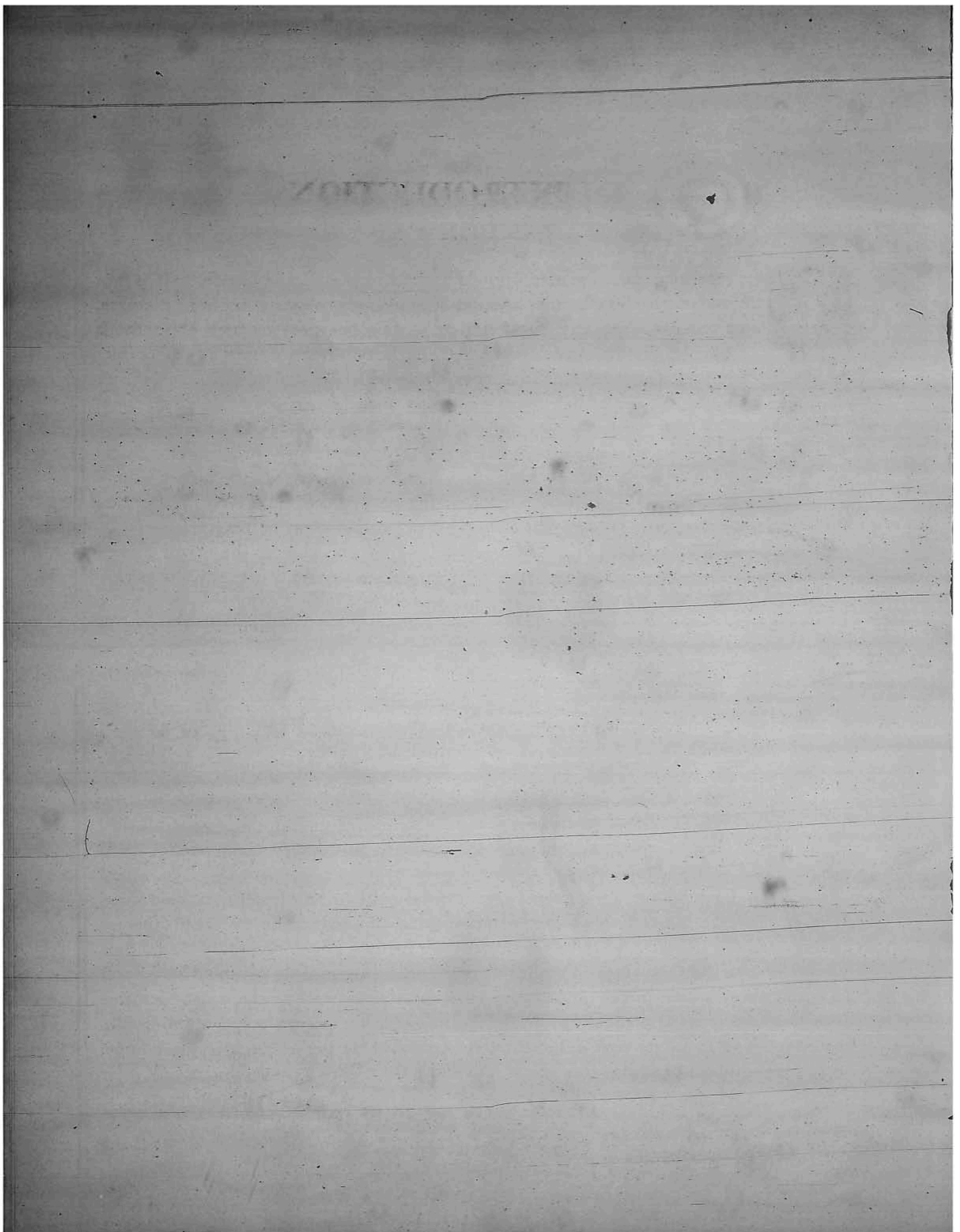
In every large business, cost is a big factor, and usually the reason for the introduction into business of so-called efficiency experts, whose methods are strictly antagonistic to all that is really artistic.

The problem of attaching the commercial value of the motion-picture theatre to the art of music, without the possible destruction of music as an art, can only be successfully and advantageously solved by two factors: First, the competitor; second, the public, whose desires in the motion-picture theatre are paramount to owner, manager or efficiency expert, wherever success is apparent.

It is, therefore, the writer's wish to encourage competition, and not destroy it by suggesting dictatorial methods, always remembering that the many musical composers, living or dead, are in competition, each and every time one of their compositions is being rendered.

(1) To promote correct thinking, and the cultivation of picture music intelligence; (2) To provide a means of intelligent understanding between theatre manager and musician; (3) To stimulate the further development of individual talent and genius; (4) To promote intelligent and commendable competitive effort; (5) To make motion-picture music the most artistic as well as the most lucrative branch of the musical profession; (6) To obtain the maximum result at minimum cost; and, (7) to invite and deserve public approval, is the writer's fondest hope, and to this end he dedicates this work.

BY THE AUTHOR.



PERTINENT FACTS FOR EXHIBITORS AND PHOTOPLAY THEATRE MANAGERS

IN developing "The Symphonic Color Guide," it was intended to create a device whereby the management, or those connected with the theatre who come in close contact with the patrons, could, without any musical training or lengthy study of musical detail, become of invaluable assistance to their music departments, in furthering better and closer musical synchrony to screen action.

To criticize or condemn anything is no art, and unless criticism includes a remedy, it is destructive and not constructive.

The "LUZ" Symphonic Color Guide places the management in a position to supply the remedy avoiding the misunderstandings and arguments subsequent to all criticism.

It is further intended that the Symphonic Color Guide should be a device wherewith success in photoplaying would be assured to the capable and advanced musician in every community, regardless of the lack of what is termed "Showmanship."

With the aid of the Symphonic Color Guide, the management will find it an easy matter to make a good Showman of the capable musician.

In these days, the public resents so-called improvisation, or faking, and the cheap method of titular Mimicry in Musical Synchrony to photoplays, all of which is unnecessary when the Symphonic Color Guide is used.

Furthermore, the public of today expects Symphonic or Operatic form in Musical Synchrony to photoplay features, and modern photoplay direction requires this same form of musical interpretation.

To give a Symphonic or Operatic impression, the music score must have as a basis, correct themes or motifs, properly placed and repeated, as is essential to the screen story, or as required to create proper atmosphere, emotions or moods.

This, at the present time, is a costly procedure, compelling the theatre manager or musician to purchase, in duplicate, many compositions, or sacrifice the better and correct synchrony.

The Symphonic Color Guide not only makes the symphonic and operatic form of synchrony a fact, but it also makes unnecessary the purchase of any composition in duplicate, at the same time reducing the cost of music in the score by one-half, and increasing the efficiency of the music score three hundred per cent.

By giving slight attention to the following suggestions and instructions, the Symphonic Color Guide will accomplish everything claimed for it, and more.

1. Read this entire book of instructions through slowly and carefully and keep handy for ready reference.

2. Familiarize yourself with the different colors and the emotions, moods, character or atmosphere they represent. This is simple as there is an easily remembered reason for every adopted color.

3. If the theatre has a library of music, have your musical director classify it to colors. This is most important, as few libraries are classified at all, and none have an emotional classification. Your first classification may not be right. Your second one will be.

4. While screening, to select proper themes, motifs or compositions to fit the action or story, avoid trying to think of one of the many thousand numbers that may fit, but instead, give them a color classification, time them, and set music to the color later. Very simple, and never fails.

5. In reviewing your first performance, make definite notes; never criticize harshly, for temperament is a necessary factor to the good musician. Rather suggest in color. Namely, this or that episode should have been Red, more Red or not Red at all. The musician will readily understand, be happy to make the correction, and will appreciate your co-operation.

6. Make use of the cue sheets issued by the producers, which cost you nothing. With the Symphonic Color Guide, repetition is simple, and substitution of numbers less frequent.

7. Use the color classifications as a medium for creating a universal picture music intelligence in your theatre, promoting the idea of synchrony to emotions, moods, etc., and note the wonderful results.

8. Don't let the entire responsibility rest with your Musical Director or Organist, for they have great responsibilities and any constructive help from the front of the house is always appreciated. Their desire to please the patrons and you, their employer, should always be unquestioned.

9. Before passing a patron's criticism on to your Music Department, try to discern the cause and remedy by the aid of the Symphonic Color Guide. Then, transmit it intelligently.

10. Promote the idea that everyone is working for the entertainment and comfort of the patrons and that your observations are for constructive reasons. Continual censure, without occasional praise, accomplishes nothing.

11. Proceed with the knowledge that two heads are better than one, when the required results are of mutual benefit to both. The Symphonic Color Guide is a basis of understanding, which readily promotes a friendly and efficient co-operation.

12. Efficiency is the first requisite, for that alone makes possible every endeavor. Employ the best musicians in your community, help them to develop a picture music intelligence, and make showmen of them by the use of the Symphonic Color Guide.

This is not a discourse on Motion-Picture Music, but a concise treatise on what you have a right to expect, and how you can help to get it.

The manufacturers are positive that the SYMPHONIC COLOR GUIDE will get you immediate results. Should you have any difficulty or encounter conditions not herein explained, address,

MUSIC BUYERS CORPORATION

1520 Broadway, New York City

for the remedy, which will be given you, gratis.

CHAPTER I

MOTION PICTURE SYNCHRONY WHAT IT MEANS, AND HOW APPLIED



REGARDLESS of what you may strive to accomplish, you are immediately confronted with three dominant factors: WHAT is to be accomplished? HOW? and WITH WHAT?

Assuming that the Reader's aim is to perfect himself or herself in knowledge pertaining to Motion Picture Synchrony, and that his or her ambition may be to musically synchronize or successfully play to the photoplay screen, the question "HOW?" immediately presents itself.

The answer is very simple. Make an intelligent and exhaustive study, appertaining to the meaning of Musical Synchrony in its practical adaptation to motion-picture playing.

Synchrony and Mimicry Are Not the Same

Getting quickly to the point, let us first make a distinction between Synchrony and Mimicry.

Webster defines "SYNCHRONY" as "the concurrence of two or more events at the same time; "MIMICRY" as "a ludicrous imitation for sport or ridicule, or, a close external likeness."

Here is your first and most important thought. You should never confuse them. They do not mean the same and never should be applied in like manner.

Playing to Motion Pictures requires both Synchrony and Mimicry, but in very unequal proportions. A fair and liberal ratio would be 90% Synchrony and 10% Mimicry.

Let each and every reader take a mental inventory of his or her past endeavors, or try to recollect the impression formed, while observing the efforts of others, and you will find that the foregoing ratio is often reversed. Therein lies all the difficulties encountered in Motion Picture Playing.

To prove this, let us first diagnose the value of Mimicry in Motion Picture Playing.

A "mimic" is an imitator, and is only privileged to add any original or individual material when it may please to burlesque.

NOTE: In this work, we use the noun "Synchrony," instead of "SYNCHRONISM," to establish a distinction when applying the term to what is each year becoming more of an art, namely: Musical Synchrony to the Photo Play.

Burlesque Synchrony Is Harmful

Admitting that farce and slapstick comedies are exceptions, Burlesque illustrations required and called for, in musical Synchrony to Photo Plays, are less than one per cent, and when injected without being suggested on the screen, are annoying and materially cheapen the entertainment.

Another form of Burlesque Synchrony that is more injurious than helpful, is the application of titular suggestions regardless of musical value.

In Grand Opera you find a fair example of titular value. You become acquainted with the story of the Opera before the Overture. Afterward you listen to, and enjoy the music and voices, and if perchance you should get any of the libretto or lyrics, you may be sure it will be—I Love You! I Love You!! I Love You!!! and then some more—I Love You! I Love You!! I Love You!!!

If titular or lyric value is of no consequence in Opera, the most highly acknowledged form of musical entertainment, how can we in our wildest dreams hope to improve in Motion Picture Synchrony by musical burlesque instead of description. It is perfectly safe to advise that no thought should be wasted on this form of Synchrony, for it never should be resorted to unless positively suggested on the screen, and layman or musician can avoid doing this by applying an ordinary amount of intelligence.

Furthermore, it destroys every semblance of originality, and the immense strides of the Motion Picture toward perfection does not merit such cheap musical treatment. Mimicry (other than burlesque) while its ratio of requirement is small, does, however, play a very important part in Motion Picture Synchrony.

In view of the fact that such Mimicry accompanies definite screen suggestion, it is made doubly important.

This form of Mimicry includes dancing, singing, playing of musical instruments and the imitating of effects.

The first three are very important, and tempo is as important as the music. Every Theatre should have speedometers installed on all projection machines, for only by their use is intelligent Mimicry possible.

Effects Need Intelligent Thinking

Imitation effects are open to widely spread criticism. Many claim they have no place in the silent drama; others, that they materially add to the realism of the screen.

I, personally, agree with those who speak for realism, and I have used effects to great advantage.

Here, however, we are again confronted with the burlesque evil, for burlesque does in no way add to the realism of the screen.

One thing is positive. Effects, when used, must be correct. Synchronize and be realistic. Never tumultuous or dominating.

Unless they have a pertinent meaning, when synchronizing to screen action, such as a shot or telephone bell perceptibly interrupting characters, they are always better omitted.

Tumultuous effects or tympany crashes, interrupting and stopping the music simultaneously with screen action at a climax or sub-climax, such as a train

collision, auto accident, collapse of buildings, etc., can also be used to add to the realism of screen action. A slight suspense pause before a segue into the next number should always follow the above effect.

Suspense Pauses Very Effective

A slight suspense pause after unexpected interruptions when a composition being played is abruptly stopped with accenting effect, simultaneously with screen action, is permissible and effective.

With the above accomplished, "Mimicry" has no further purpose in Motion Picture Synchrony. It is, therefore, perfectly safe to say that the ratio of ten per cent. exaggerates the value of Mimicry in Motion Picture Playing.

The remaining ninety per cent. or more of the musical requirements of the Motion Picture is directly counter to Mimicry and for the want of a better or more appropriate term, we call it "Synchrony." The literal definition, the happening of two or more events at the same time, is nothing more than a justification for the use of the term.

To add clarity to what is to follow, it is necessary to give the term "Synchrony" a similar yet somewhat different definition when applied to music and the Motion Picture.

What Motion Picture Synchrony Really Means

My definition would be "*A concurrence of two or more events at the same time, intensifying or exciting the human senses by simultaneous reception through eye and ear.*"

In the spoken drama, the eye defines the stage action; the ear, the dialogue. In the Silent Drama, or Photoplay, the eye defines the screen action; the ear, the music.

Music is the Photoplay's substitute for dialogue or oratorical effort, where-with to intensify the action, and play upon the human senses.

Motion Picture Synchrony should cater to the three human senses: hearing, seeing and feeling; in concurrence with screen story or action, making more intelligible that which is portrayed, by creating the proper atmosphere, mood or emotion necessary to the better enjoyment of the entertainment.

I quote from the ritual of wise men the following sustaining facts:

"Music is that science which affects the passions by sound. There are few who have not felt its charms, and acknowledged its expressions to be intelligible to the heart. It is a language of delightful sensations, far more eloquent than words; it breathes to the ear the clearest intimations; it touches and gently agitates the agreeable and sublime passions; it wraps us in melancholy, and elevates us in joy; it dissolves and inflames and excites us to war."

Synchrony, therefore, has a greater significance than the setting of music to the picture, for the purpose of relieving the monotony of silence.

Excellent rendition of music, avoiding all annoying or disconcerting interpretation, is but one factor of the many that present themselves in Musical Synchrony to the Motion Picture.

To so place and render music that it affects the passions by sound; that it is intelligible to the heart; that it is a language of delightful sensations; that it gently agitates the agreeable and sublime passions; that it wraps us in melancholy and immediately changes it to joy, according to the requirements of the screen story and action. *That is Motion Picture Synchrony.*

Alleviating the lesser factor "Mimicry," *Motion Picture Synchrony is the art of musical rendition, timed and placed, concurrent to screen story or action, so as to appeal to, or excite simultaneously the three human senses, Seeing, Hearing and Feeling, for the purpose of developing proper atmosphere; to obtain and maintain certain moods and agitate the emotions, wherewith to agreeably entertain and make more eloquent the screen's endeavor.*

We, therefore, find three contending factors to deal with: Atmosphere, Moods and Emotions.

Atmosphere Illustrations Very Important

Atmosphere is that influence, either mental or moral, exerted upon a person by environment. Should the environment be Oriental, Tropical, African or Indian, typical music immediately becomes the dominant factor. Should mental or moral exultation or remorse be dominant in the screen story, that atmosphere becomes paramount and should be maintained.

Musical atmosphere, as called for in Motion Picture Synchrony, does not necessarily illustrate anything, but develops a background whereupon we describe the mood, emotion or the dramatic. Not unlike the reading of a good book, or the transferring of a thought to canvas in colors.

The writer first transports the reader to a scene, surrounds it with a certain environment, enhances it with ethereal description and placing his characters against this background, develops certain moods and emotions by dialogue.

The artist tells his story in similar manner.

Motion Picture Synchrony is then, furthermore, the art of telling the screen story with music, and right at this point we encounter our greatest difficulty.

Motion Picture Music Must Tell the Story

Recently, after viewing an elaborate Photoplay presentation, and listening to an excellent orchestra and good music, I asked a friend who was a member of the party, "How did you like the music?" The answer was, "Very beautiful, but it did not seem to tell a story." My friend was a music lover, had no musical ability or training, and spoke as one in search of entertainment, nothing more.

It appears that those who can enjoy reading fiction and who derive agreeable and delightful sensations therefrom, are better fitted to succeed in Motion Picture Synchrony.

Regardless of anything that may be said to the contrary, reading fiction with musical synchrony in mind, is a truly intellectual diversion and will improve the Motion Picture Player.

Having established atmospherical value and the necessity of synchronous musical portrayal, the application of musical illustrations depicting moods and emotions becomes less difficult.

Mood Illustrations Help the Story

Mood is a certain manner or condition of mind which has a dominating influence. In applying it to Motion Picture Playing, we should think of mood as that which is of pensive character. While it is quite true that a display of temper and an agitated condition of the mind may be considered a mood, it is better to avoid such an interpretation in Motion Picture Playing, such condition of mind being better illustrated by the term "Emotion."

For the purpose of avoiding confusion and conflict between the terms "Mood" and "Emotion," it is best to confine the term "Mood" to a pensive, gloomy, sad, jovial or hilarious condition of mind, entirely avoiding the dramatic or more agitated. Mood interpretations, therefore, should be slightly more serious in intent than the atmospherical. Yet both of these modes of Synchrony are what is at the present time commonly called descriptive or neutral playing.

By cultivating an understanding of the atmospherical and mood requirements, we immediately alleviate the present vogue of playing any musical composition, good, bad or indifferent, at such points in the picture, which we have hitherto thought of only as descriptive or neutral, confining ourselves only to the definite suggestions of the screen for our synchronous effort. Every foot of the Photoplay from the opening title to the last fade-out deserves intelligent synchrony, for only by such synchrony can a story be told and proper continuity maintained. It is an admitted fact that when the Photoplay is faulty in its continuity and dramatic sequence, it is a poor picture. Why should not the same apply to the music synchronized to the picture?

Mood Illustrations Induce Mental Reception

In musically illustrating moods, we should remember that such illustrations are intended to place the hearers in a more receptive state of mind, wherewith to better enjoy the sensations or emotions about to be described upon the screen.

The music selected for illustrating moods should be of flexible character, and lend itself easily for interpretative purposes. The compositions illustrating atmosphere and moods should be melodious and interesting as they form the background for your Musical Program, against which you contrast the emotional and dramatic.

Musical Contrast Very Important

Contrast is life itself, and without contrast there can be no super-attainments in any of the known arts. Therefore, contrast is very essential in picture playing, if your musical program is to be interesting and entertaining as well as illustrative.

In the foregoing, the ratio of accomplishment is fairly estimated at fifty per cent., namely, ten per cent. or less allotted to Mimicry; fifteen per cent. to the Atmospherical, and twenty-five per cent. to Moods. The remaining fifty per cent. is allotted to the Emotional, under which heading we musically illustrate the melodramatic, dramatic, agitation or incidents that forcibly excite the imagination.

Emotional Illustrations the Most Important

We define "EMOTION" as "MENTAL AGITATION; PASSION; OR AN EXCITABLE DESIRE TO AVOID OR ATTAIN SOME GIVEN PURPOSE."

Endeavors at synchronizing emotions or emotional playing is as old as the picture itself. Opinions regarding proper musical illustrations for emotional synchrony differ as does day and night.

The one great difficulty in picture playing under this heading is that it has become so common that too great a percentage of picture players resort to methods they are pleased to call improvisation for illustrating emotions, which in reality is nothing more or less than faking, and very uninteresting, tending to retard the Art and constituting a barrier in the way of progress.

Emotional interpretation of music is very important. Therefore, many compositions of great value for mood suggestion, allow themselves to be played in such flexible style and tempo that the Emotion, as well as the Mood, can be successfully illustrated with one and the same number, when done by a capable and painstaking musician.

In combining these two illustrations, the thoughtful musician will always be careful not to select a well-known composition, and musically destroy it beyond recognition.

In all worth-while Motion Pictures, EMOTIONS, PASSIONS and EXCITABLE CONDITION OF MIND are clearly defined. Imagination and a certain amount of musical intelligence is all that is necessary to correctly locate what is desired and essential. Confine yourself to the rules herein given to the terms, and you will have little difficulty to properly give the correct musical illustration.

Up to this point, Motion Picture Synchrony has confined itself more exclusively to the drama.

The Farce Comedy, Slapstick or Straight Comedy, however, need a somewhat different treatment.

Comedies Need Different Treatment

In all form of comedy, Burlesque and Mimicry play a more important part. To intelligently burlesque or mimic without resorting entirely to the titular burlesque, it is essential that the Motion Picture Player be familiar with Motion Picture Synchrony as here set forth. When this is accomplished and interesting musical contrasts are obtained, it remains only necessary to divert your synchrony from the serious to the lighter or more frivolous illustrations.

Musical Treatment for Scenics

Scenic illustrations are entirely atmospherical, and the idea that a scenic affords a good opportunity to play anything in music is erroneous.

Better musical forms can be maintained in playing to Scenics, and more worth-while compositions can be rendered, but the need for Synchrony is decidedly apparent, and no musician should miss this opportunity for creating proper musical atmosphere.

The Weekly, News or Current Events

The Weekly, News or Current Events combines Mimicry and Atmosphere, with a seldomly injected spot for a mood illustration. The musician who has some personal pride, and fears the criticism of his audience, finds little difficulty in placing correct music to his weekly. The obstacle encountered in playing the weekly as it should be played, is the lack of opportunity to view it in advance, and make a proper music plot. Some day, in the near future, we hope, producers distributing Weeklies, News and Current Events may see fit to so edit and cut these subjects, that they will easily lend themselves to Musical Synchrony.

Knowing that these subjects are delivered to the theatre at the last minute, the producer should issue a definite musical analysis with every release. A simple matter that will cost little or next to nothing.

Having covered the field of Motion Picture Synchrony with a view of giving you the basis of thought whereupon you can build results as high as the heavens, we would still lack in accomplishment if we did not forcibly impress upon you the paramount value of *CONTRAST*.

Musical Contrast an Art in Picture Playing

CONTRAST IS THE ART OF PLACING TWO OR MORE SUBJECTS OR OBJECTS IN SUCH A WAY AS TO SHOW DIFFERENCES.

However careful and positive you may be when you select the musical numbers to illustrate Burlesque, Mimicry, Atmosphere, Mood or Emotion, if you have not kept the necessity of contrast paramount in your mind, your program will be uninteresting, its continued likeness will be monotonous, and it will be difficult for you to convince anyone that you have resorted to Motion Picture Synchrony when preparing your musical program.

Contrast, therefore, is very important, and requires your continued thought and endeavor, for without it, you accomplish little or nothing of audience value.

Relative Keys Not So Important

In Motion Picture Synchrony we are also confronted with the subject of relative keys in seguing from one number to another. Many claim that this is highly essential. After years of careful study, I find but two thoughts which are worthy of consideration and seem to be important. Neither of these are so important that fixed rules need apply.

Thought No. 1—When an Episode or Sequence in a picture requires two or more different compositions to properly illustrate them, compositions in relative keys or numbers that may be segued to or from without a dissonant or discordant change, are best. Dissonant or discordant effects are likely to divert the attention of the audience and that is not desired. Therefore, such a segue should be avoided.

Thought No. 2—When there is a jarring interruption of action on the screen, a deliberate change in locale, or an episode requiring a new trend of thought, the dissonant or discordant segue is not bad, and it is a debatable question as to whether it is not the better.

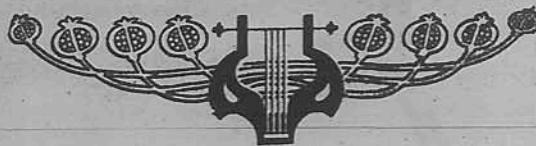
No matter how conversant one may be with the theory of, or the subject-matter involved, the fulfillment of one's ambition is only equal to the amount of application given. *You reap as you sow.* It is therefore necessary that one's efforts be systematized, if we desire our endeavor and application to be properly rewarded.

Alert Imagination and Quick Thinking Essential

Motion Picture Synchrony differs from every other line of musical endeavor in its requirement for quick thinking, an alert imagination, and aptitude for accomplishing the desired in a minimum amount of time. Many a good thought has been wasted by the picture player because he could not transmit it into fact, in the screen's allotted time. Much that is here written is not new, and many are still struggling to accomplish that which is suggested, because they lack a correct method, or system in their work.

The succeeding chapters will give to you a method for applying the foregoing suggestions, instantly and effectively with the greatest ease:

"MOTION PICTURE SYNCHRONY," aided by "THE SYMPHONIC COLOR GUIDE," simplifies "CUEING MOTION PICTURES" and gives you a fixed conception of what a "REPERTOIRE OF MOTION PICTURE MUSIC" should be. "CATALOGING MUSIC FOR MOTION PICTURE THEATRE LIBRARIES" and then "CLASSIFYING A MOTION PICTURE MUSIC LIBRARY TO COLORS" equips you with all that is necessary to get positive and quick results. The "INSTRUCTIONS AND SUGGESTIONS TO ORGANISTS AND ORCHESTRA LEADERS" for convenient and efficient uses of the SYMPHONIC COLOR GUIDE are of great practical value.



CHAPTER II

THE SYMPHONIC COLOR GUIDE



FOR years the writer has utilized a method of abbreviated terms and characters somewhat similar to stenography, to designate the required atmosphere, mood or emotion while viewing pictures, with great success. It was a difficult method to transmit intelligently to others, and was entirely too flexible to be of universal value to all.

After an extensive research and a condensing of the facts involved, it soon became apparent that there were not nearly as many essential factors as one would imagine on first thought.

To Mimic and Burlesque requires no musical research, for these requirements are definite and cannot readily be confused.

Atmospherical suggestions are also definite, and unless a mood or emotion is added, little difficulty is experienced in placing such compositions by the thoughtful musician.

To properly illustrate moods and emotions requires an imagination and an intelligent research and analysis of all compositions, which are prospective additions to the repertoire.

Impossible to Remember Picture Value of Entire Library

It is sheer foolhardiness to hope that one may indefinitely remember an analysis of a composition, so as to be able to properly place it at will, and in the short space of time usually allowed. Consequently, the Motion Picture Player cultivates a too flexible and haphazard conception of his repertoire, is uncertain in placing numbers, eventually becoming discouraged through lack of results, believing it cannot be done, and the art of motion picture playing loses a student, and the profession at large an earnest worker.

This condition is easily overcome, for it is only encountered in mood and emotional illustrations.

There Are Only a Few Different Moods or Emotions

Have you ever stopped to think how few moods and emotions there really are?

Think as hard as you will and you cannot define more than six, that differ sufficiently to be worthy of mention. There are different degrees of every mood and emotion, which define the condition of mind, but the thought involved remains the same.

Having condensed these mood and emotion obstacles to a matter of six, there seems no need for being discouraged, and in presenting at this point the Symphonic Color Guide, the writer does so, convinced that it will solve every problem and remove every obstacle to more impressive results in Motion Picture Synchrony.

Musical Analysis of Colors According to Moods and Emotions

Red, White, Dark Blue, Dark Green, Yellow, Black, Brown, Purple, Orange, Gray, Light Blue and Light Green.

1. *RED* being the color universally used to designate danger, that color in The "LUZ" SYMPHONIC COLOR GUIDE serves a similar purpose, illustrating the Heavy Character or Villain, the Mystical, the Ominous, that which is of threatening character (Other than the *Agitato*), or that which forebodes evil or danger.

When using as a Motif, or Theme, it should accentuate action or characters on the screen, which wield an influence of evil or threaten danger.

2. *WHITE* has in all ages been the emblem of purity and love. Having no color value, its simplicity and adaptability for contrast, makes it valuable to any color scheme.

In The "LUZ" SYMPHONIC COLOR GUIDE, it is adopted to illustrate the melodious in music, unharmed by the dramatic, or other interpolations that might mar its simplicity or make it less effective as a melody.

We call it the *LOVE THEME*.

When using as a Motif, or Theme, it should accompany action or characters, depicting a love as pure as its emblem, *WHITE*.

Major Keys are preferable for musical illustrations under this heading.

3. *DARK BLUE* is the primary color necessary to all intensive color schemes and is, therefore, associated with the more tense emotions.

Likewise in The "LUZ" SYMPHONIC COLOR GUIDE. Under this heading, all musical illustrations, tending to intensify the dramatic value of the plot or screen action, depict temper, agitation, tumult, hurried suspense and similar agitated emotions, are classified.

In classifying music under this heading, separate the Symphonic from the Melo-Dramatic.

This character of music requires great care in its classification, as many published numbers do not illustrate that which their titles or sub-titles imply. A tumult number is not always good as a storm *agitato*. Many so-called hurries are good mystical *agitatos*, and vice versa.

No classification of these numbers can be as good as your own, when intelligently thought out, for they are all helped by interpretation when playing.

When properly classified and placed, many may be used effectively as Motifs.

4. *DARK GREEN* has always been associated with envy or jealousy by great poets and authors, for which reason it is adopted in The "LUZ" SYMPHONIC COLOR GUIDE to illustrate moods or emotions common to envy or jealousy.

Under this color should be classified the seductive, or vampire illustrations, the depressive or oppressive, and Motifs or Themes which are counter to the Love Theme, *WHITE*. Melodies of the Tropics, which are more or less sensuous in their musical appeal, should also be classified here.

Minor Keys are preferable for musical illustrations under this heading, thus obtaining a definite contrast to the Love Theme or *WHITE*. You will find exceptions to this rule in your research for compositions of seductive intent among the melodies of the tropics.

5. *YELLOW*, one of the primary colors, is used in all color schemes to lessen the intensity of the two other primary colors, *DARK BLUE* and *RED*, thereby acting as a relief and making possible the many varied shades of the primary colors, so beautifully illustrated by the rainbow.

In The "LUZ" SYMPHONIC COLOR GUIDE, *YELLOW* provides the musical relief or transformation numbers.

Many a beautiful composition has been wasted in Photo Playing, to provide a short link to connect two or more of the Motifs or Themes.

A careful research will prove that many compositions have no more than 16 or 24 bars adaptable to Photo Playing, which are invaluable as relief numbers or connecting links for Motifs or Themes. Their use as *YELLOW* Motifs, or Themes, saves the longer compositions for descriptive or neutral periods requiring more music.

The motif under this heading may be either frivolous or serious, depending entirely upon the Photo Play. When the story is intensely dramatic, the frivolous is the better, if possible to place correctly. Should the picture plot be of light or humorous character, the serious often affords the better relief.

It is important that *YELLOW* Motifs can be easily segued to or from.

6. *BLACK* and its color significance is so well known throughout the world that further definition is superfluous. In The "LUZ" SYMPHONIC COLOR GUIDE we adopt it to illustrate sorrow, the plaintive, funeral march, dirge, or other theme or Motif suggesting death or the hereafter.

When spoken of, relative to the nocturnal, night or darkness, it also suggests the ominous, for which reason it is used as an alternate color for *RED*.

7. *BROWN* or *SEPIA* is associated with the Pastorale, and is that color, in contrast to which all the elements of nature, with all its color beauty, assume their true character, surrounding us with an atmosphere of reality, making a suitable background for depicting life, be it horticultural, botanical, animal or human, in all its gayety and glory.

In The "LUZ" SYMPHONIC COLOR GUIDE we classify under *BROWN*, all characteristic compositions of unmistakable suggestion, such as rural, nautical, folk dances or songs, and typical life illustrations.

The possibilities under this heading are too extensive for enumeration, and not being used unless positively suggested on the screen, time and application alone will efficiently complete your repertoire.

8. *PURPLE*, a name derived from an ancient shellfish, *PURPURA*, now extinct, which yielded the famous Tyrian dye of purple hue, has ever been the particular emblem of Emperors, Kings and other dignitaries. Its association with Royalty and Ancient rulers is well known. We, therefore, adopt it in The "LUZ" SYMPHONIC COLOR GUIDE to accentuate the Regal or ANCIENT atmosphere.

PURPLE numbers should first create proper atmosphere, at the same time express the desired mood or emotion. Compositions under this heading have been published extensively and numbers of every required character, mood or emotion are easily acquired.

For proper classification and method of locating each number, see:—Classifying a Motion Picture Music Library to Colors.

9. *ORANGE* is a color extensively used by natives of the Orient and the Mongolian inhabited countries. In these countries, this color is the background upon which they inscribe their different marks of distinction, usually in black.

It is adopted in The "LUZ" SYMPHONIC COLOR GUIDE to create musical atmosphere, forming a background typically Oriental or Mongolian, whereon to describe the necessary moods or emotions suggested on the screen.

Compositions typically illustrative, are extensively published, defining every mood or emotion, therefore this color designates atmosphere, easily enhanced by the addition of the necessary moods or emotions.

For proper classification, see:—Classifying a Motion Picture Music Library to Colors.

10. *GRAY* is that color in The "LUZ" SYMPHONIC COLOR GUIDE that is known as an alternate color. It is given no definite classification and can be used to duplicate any of the previous moods or colors, when required by the screen action or story.

The Art of Photo Playing, still in its infancy, must be given a wide latitude for the development of new genius, and as the Photo Play Theatre is ever offering new opportunities for originality and individuality in Photo Play Musical Synchrony, The "LUZ" SYMPHONIC COLOR GUIDE would not be complete without giving to the player, a color for the development of his or her genius and originality.

Gray Is, Therefore, the Player's Color

When using *GRAY* as an alternate color, it is more appropriately used as an alternative for *WHITE*, when more than one Love Theme or melodious composition is repeated throughout score.

11. *LIGHT BLUE* is adopted as an alternate color to *DARK BLUE*, whose illustrative requirements are so extensive and varied, that it often will need an assisting color. When using the alternate color the heavy illustration should be *DARK BLUE*; the lighter illustration, *LIGHT BLUE*.

In classifying music, *LIGHT BLUE* plays a very important part, as you will see later.

12. *LIGHT GREEN* is the alternate color for *DARK GREEN*, and is applied in similar manner to the *LIGHT BLUE*.

It also plays a very important part in the classification of Musical Libraries for Motion Picture Playing.

The Classification of Colors, together with their illustrative value in picture playing, immediately suggests a Symphony of Colors, which, when placed according to screen suggestions, automatically creates a Symphony of Music that cannot fail being synchronous.

The colors and their musical meaning, relative to motion picture playing, should be committed to memory.

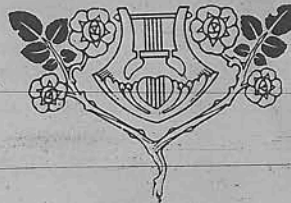
A very simply matter, which facilitates the carrying out of the following slogan, which will surely crown your endeavors with success.

THINK IN COLORS!

SEE IN COLORS!!

DO IN COLORS!!!

WIN WITH COLORS!!!!



CHAPTER III



CUEING MOTION PICTURES



PINIONS regarding the cueing of music to motion pictures, differ as does day and night, and we wonder why there should be such a difference of opinion.

CUEING MUSIC TO MOTION PICTURES (using the phrase literally) is the reason.

There will always be differences in opinion, relative to what musical composition should be played at certain points during the picture, and rightfully so, but there should be no difference in opinion relative to the illustrative value of the musical composition played.

Cueing Music to Motion Pictures All Wrong

Cueing music to motion pictures is not at all practical, and I doubt very much that it is at all possible.

It would indeed require a colossal mentality to think of the proper composition to fit each scene, situation, episode or sequence in the time allotted for projecting the picture on the screen while viewing it, not unmindful of the fact that it is necessary to have at your command several numbers for every requirement, if you desire to avoid repetition, or the continual use of the same numbers.

Serious consideration of the foregoing, will readily convince anyone that such a method will create unconquerable difficulties and will always be a barrier to ultimate success.

Cueing Atmosphere, Moods and Emotions More Important

Cue your pictures to the atmosphere, mood or emotional requirements by the aid of the Symphonic Color Guide, and then, at your leisure, set them to music illustrating the required Atmosphere, Mood or Emotion, is the only proper way to CUE Motion Pictures, and a sure road to success.

Cueing music to Motion Pictures is misleading, for what really should be done, is make a Music Plot, Analysis or Diagnosis, in accordance with Motion Picture Synchrony.

When applying this method, any number of varied musical programs may be set and rendered synchronously to one and the same picture, every one of them being commendable.

Using colors is a simple and expedient way to arrive at the facts hurriedly.

Colors Simplify Cueing of Motion Pictures

While the Symphonic Color Guide is primarily intended to make possible the repetition of two or more numbers in the same music score, without purchasing duplicate copies, thereby affording the musician a greater latitude for the placing of numerous themes, it is also applicable to the scoring of the entire picture.

Not unmindful of the different degrees of seriousness possible in every illustration desired, particularly true in atmosphere and mood illustrations, we adhere to our color scheme and designate the different degrees required, by adding to the selected color the terms—Light, Medium or Dark.

Contrast Very Important

The degree of seriousness is dependent upon the contrast desired. In using the term contrast, we do not mean contrast in tempo, musical form or style alone, but rather contrast in illustrative value. Contrast in key is also important, whether you are placing numbers in relative or dissonant keys.

There is nothing so monotonous in motion picture musical programs as a continued playing in the same key. Relative keys are not necessarily the same key. C-G-B flat or A flat are relative keys to E flat and may be segued to or from, without modulation or musical preparation, and their use adds to the musical value of your program.

When making a music plot to a motion picture, analyzing the picture according to its atmospherical, mood or emotional value, the necessity of contrast should ever be before you, for your program cannot be varied and interesting unless your analysis or plot shows contrast.

Contrast should be extreme when the mood or emotional changes are extreme, and exaggerated illustrations under such conditions are more intelligible and pleasing.

To obtain contrast in pictures of lighter tendency, such as comedies, comedy-dramas, etc., a greater imagination, and decidedly more care is required. As explained in the musical analysis of the color YELLOW, musical contrast in lighter pictures should be exaggerated at the serious points, and in the more serious pictures, exaggerated at the more frivolous points.

When familiar with the definition of colors, keeping ever in mind the value of contrast, you will soon cultivate a basis of thought and imagination, whereupon you will build original endeavor that will surprise and gratify you.

Pre-Viewing Pictures a Necessary Factor

To get the best results, it is necessary to first view a picture in a quiet projection room, undisturbed, making only mental notes or memorandums of the atmospherical requirements, the different themes or motifs that are suggested, and the degree of illustrative intensity required.

A short research for available compositions to illustrate these important facts is then necessary, after which the picture should be reviewed with the compositions selected in mind. You will find the setting of a music score to Motion Picture Synchrony with Colors will be so simple, that you will wonder why you were not the first to conceive it.

Setting a music score will not alone be less difficult, but giving it 100 per cent. illustrative value, will be the natural consequence.

Illustrative value is greatly augmented by interpretation; therefore, whenever possible, flexible motifs and themes, also descriptive numbers illustrating atmosphere or moods, should be given preference.

We are reminded that the greater percentage of Motion Picture Players are not granted an opportunity for pre-views, and are compelled to resort to cue sheets, distributed by the Producers gratuitously, for results, but there is nothing contained in The "LUZ" SYMPHONIC COLOR GUIDE, that cannot be understood by the different compilers of cue sheets, and the players' needs should be their paramount desire. We have every reason to believe that the Symphonic Color Guide's beneficent qualities will be reflected in forthcoming cue sheets.

When reviewing pictures, after compositions wherewith to illustrate the themes have been selected, always remember that they may and should be repeated as often as they are legitimately required.

Don't Abuse the Symphonic Color Guide by Over-Use

Remember at the same time, that to repeat themes or motifs at improper times, just to save a number, gives your themes that much less illustrative value when required. This habit should never be resorted to.

The color analysis is intended to designate compositions of exceptional musical and illustrative value, that lend themselves readily for theme use in an entertaining and intelligible manner, therefore, when cueing pictures, the themes should alone be designated by colors, while the other necessary numbers should be designated by the desired color, adding the word mood or description.

The Motion Picture is so extensive in its musical requirements and continually developing new possibilities, that any method of Motion Picture Synchrony must make provision for deviation from the fixed rules, or general usages.

There are occasions when two or more illustrations or themes of the like atmosphere, mood or emotion, are called for in the musical setting to the same picture, for which reason, the Symphonic Color Guide has adopted the alternated colors.

Using Alternate Colors

RED has one alternate color, as it is extensively used, and is subject to different degrees of seriousness. The most serious illustration (dark) is designated by its alternate color, BLACK. The medium illustration by RED.

WHITE, the Love Theme, has as its alternate color, GRAY, which is also the Players' Color, and will alternate any color at the players' will. When using GRAY as an alternate to WHITE, the more serious illustration should be designated by GRAY.

Only melodious numbers in major key should be designated by WHITE or GRAY.

GREEN is counter to WHITE and minor keys should predominate. LIGHT GREEN is the alternate color and should illustrate the less serious theme or tropical illustration.

The WHITE and GRAY, GREEN and LIGHT GREEN make possible the placing of four love themes, two, pure and true, and two, illicit, throughout the picture. To date, more have not been required in any picture.

DARK BLUE has as an alternate color LIGHT BLUE, which should at all times designate the less serious illustration.

YELLOW should always designate melodious numbers in major keys, and as it is the color that affords our musical relief, it automatically becomes an alternate color for every other color illustration.

BLACK being an alternate color for RED, RED is likewise an alternate color for BLACK.

BROWN, PURPLE and ORANGE are the colors adopted for atmospherical illustrations, and as every mood and emotion is described in different compositions under this classification, every color designating a mood or emotion, automatically becomes an alternate color.

Using Color Cards and Cloth Tabs

Musicians setting a music score from a cue sheet or after reviewing the picture, placing proper color tabs on their selected themes or compositions repeated in the score, should remember the following:

Never place two or more single color cards ($5\frac{1}{2} \times 8\frac{1}{2}$) in score to immediately follow each other. They are easily disarranged and will cause trouble. When two or more themes follow in direct sequence, use the Sequence Card ($8\frac{1}{2} \times 11$) inserting into the die-cut slots the small color strips in accordance with the sequence desired. (See Figs. 1, 2, 3.)

There are two sequence cards provided, one with ten slots, making possible a sequence of five, and one with fourteen slots, making possible a sequence of seven.

When more than seven themes or repeated compositions immediately follow each other in score, do not use two five sequence cards, or two seven sequence cards in succession without numbering them one, two, three, etc.

Do not use a seven sequence card when a five sequence card will suffice.

Do not make too much use of the Symphonic Color Guide, by promiscuously and unnecessarily repeating numbers, only because by its use, it happens to be an easy matter to do so, for such a procedure is decidedly uninteresting to the player, tiresome to the audience, and will destroy the effectiveness of those numbers or themes which are of necessity repeated.

Use the Symphonic Color Guide to develop your genius and stimulate your individuality, and under no circumstances allow it to make of you a mental laggard. Its purpose is to promote progress, right thinking, and encourage the user to greater endeavor, imbued with the idea that the Symphonic Color Guide will remove every obstacle, and supply all necessary help.

CHAPTER IV

REPERTOIRE OF MOTION PICTURE MUSIC

THERE are two very important reasons for giving more careful attention to your Repertoire of Motion Picture Music.

First, because audiences are every day becoming more dissatisfied with so-called improvisation, faking and extemporaneous picture playing, and do not hesitate to voice their disapproval. The installation of large and modern organs at a great expense by theatre owners and exhibitors, proves that they, too, are in search of the best obtainable in music, and they certainly cannot get the best, so long as they allow the musician to work extemporaneously and resort to improvisation or faking.

Second, the Motion Picture Producer has made the industry attractive to the most renowned and capable workers in every necessary branch of the industry, and by doing so, the Motion Picture has advanced and prospered with tremendous strides. It therefore goes without saying, that the musical opportunity afforded by the Motion Picture will become just as attractive to the renowned and capable musician, immediately the capable musician can show that he has something to offer to the industry.

A properly selected Repertoire of Motion Picture Music, classified by the aid of the Symphonic Color Guide, studied and rendered by capable musicians, will soon entirely eradicate the faker, or extemporaneous player, and be the first step toward placing in every Motion Picture Theatre, the world's most capable musicians.

There are very high class and proficient orchestras and organists in Motion Picture Theatres today, but the percentage is entirely too small for such a large and enterprising industry.

Theatre Owner, Exhibitor and Musician, should realize that his or their Repertoire, are the tools with which they work, and it is impossible to give too much care and attention to this branch of Motion Picture Music.

Not Necessary to be an Extravagant Buyer of Music

The extravagant buying of music soon resolves itself into a large repertoire of music, but that does not necessarily mean that you have accumulated a large Repertoire of Motion Picture Music.

To play music to pictures just because they have it and can play it, regardless of the other numerous requisites, has cost many good musicians their positions in Motion Picture Theatres.

Therein lies the danger of a large repertoire of music, improperly classified. The temptation to play it, regardless of its musical value to pictures, is foolhardy. To view a picture with a set desire to play a certain number, and allow yourself to be tempted to do so, because you think at a certain point in the picture it will not matter, is wrong and dangerous.

Careful Buying Is Essential

Select and buy your music in accordance with its value for motion picture playing, and regardless of how much music you have, unless you know it to have real illustrative value in picture playing, abolish it from your Repertoire of Motion Picture Music.

Do not allow yourself to be influenced by the title of a number, when adding music to your repertoire.

Titles Usually Meaningless

Many a title is given to modern compositions for the selling possibilities of the title alone, and the composer has had no voice in its selection.

In compositions by the old masters, you will find that they have endeavored to musically illustrate that which the title implied, or tell a story with music, making the title their subject-matter; but this seems to be a strictly commercial age, and one hardly expects the same sincerity of purpose.

The success of Motion Picture Synchrony, the Symphonic Color Guide, and the Cueing of Motion Pictures, is subordinate to the study and effort you give to the accumulation of a Repertoire of Motion Picture Music.

A Repertoire of Motion Picture Music does not necessarily have to be the largest library obtainable, but it should be one hundred per cent. efficient for picture playing.

If a composition does not allow itself to be readily classified and placed according to the colors and the rules prescribed in the Symphonic Color Guide, it has no place in Motion Picture Synchrony.

No better advice could be given to any ambitious or prospective motion picture musician, than telling him or her, to first get rid of all the useless music they have, and then to select and accumulate a repertoire of Motion Picture Music of illustrative value.

To paint a surface beautifully, first wash it. If you want a good foundation, dig to rock bottom.

You will not succeed until you realize that "Repertoire" is the most important factor contributing to your success.

First ascertain that which you need, then select it carefully and judiciously. Hesitate and think. Haste has many disadvantages.

CHAPTER V

CATALOGING MUSIC FOR MOTION PICTURE THEATRE LIBRARIES

THE next step in perfecting yourself for Motion Picture Playing, is to so arrange your Repertoire of Motion Picture Music, that you may readily and hurriedly refer to any composition, with the assurance that after locating it, your requirement is correctly satisfied.

This may be done by cataloging every composition, and separating the music in the library according to the classification adopted in your Catalogue.

A Catalogue and a properly arranged library are great time savers, and this surplus time is very beneficial to yourself and employer, when devoted to the development of originality in your endeavors and adding new material to your repertoire.

The following is a simple and highly efficient classification for Cataloging Music for Motion Picture Theatre Libraries.

This method properly places all compositions in numerical and alphabetical sequence, according to their illustrative value for Motion Picture Synchrony.

Every Picture Theatre Musician should supervise and prove his repertoire classification according to the Symphonic Color Guide, always remembering that the musical illustration of moods and emotions, are always subservient to musical interpretation.

Never be satisfied until you have a correct Motion Picture Music classification for every composition in your repertoire. When this is impossible without a forced imagination, put the composition to one side and forget it.

This classification provides a place for every number you have. The redeeming feature is that worthless compositions for picture playing are relegated to a place where you seldomly are required to look for any composition.

Necessary changes from one classification to another are not difficult. Often accomplished by adding a letter to your numerical classification.

You will soon realize which classifications in your library are the more essential to picture playing. Also which classifications require additions to avoid undue repetition. It automatically tells you what to buy for your repertoire, saves you time in research work and money, and makes your repertoire one hundred per cent. efficient.

Using proper tools at proper times makes the efficient workman. The Music Library is the Musician's Tools.

This classification gives every tool a positive and proficient use.

After classifying your repertoire according to the Symphonic Color Guide, you will have attained more beneficial picture music knowledge than could have been transmitted to you in a thousand communications, any Encyclopedia of Music, or Treatise on the Art of Photo Playing.

After classifying your repertoire, keep it one hundred per cent. perfect by adding to it, slowly, carefully and methodically.

Use this classification, together with the Symphonic Color Guide, when making researches for new music to add to your repertoire.

So that any library of music, large or small, can be kept intact in the usual small space allowed and every number quickly located, all compositions are first classified numerically from No. 1-11, inclusive, according to their tempo. Number 1 being the fastest tempo, galop or vivace, and Number 11, the slowest or adagio. In Nos. 12 to 16, inclusive, are classified dramatic and melodramatic illustrations. In Nos. 17-20, inclusive, are classified Multiple numbers, Suites, Selections, Characteristics and Symphonic Color Classics, and other compositions, illustrating two or more different moods or emotions. From Nos. 21-36, are classified all Atmospheric Illustrations, National Anthems, Folk Songs and Dances or musical compositions typical of some country or clime.

The predominating or accentuated mood, emotion or dramatic value is designated by the addition of a letter of the Alphabet, namely, A-B-C-D-E, etc.

The numerals 1-36, inclusive, without a letter added, designate the non-flexible numbers, or numbers that illustrate the Mood, Emotion or Atmosphere in a quiet, neutral or descriptive manner, without embellishment, and become difficult or musically distorted when liberties in interpretation are resorted to.

THE LETTER A added to the numeral, denotes that the composition has an accenting introduction of two, four or more bars that have dramatic, emotional or other picture value.

It is a pronounced habit of picture players to omit introductions to all compositions, and in doing so, they neglect the greatest opportunity for symphonic and effective playing.

Nothing can be more effective than to end the preceding composition with the fade-out of the incident it illustrates, and use the four or eight bar introduction of the composition succeeding to play through a possibly long subtitle, accenting the introduction of new characters or important entrances of characters for dramatic effect.

If you get into the habit of classifying your compositions correctly, you will find valuable use for introductions, and your musical program will be decidedly more interesting on account of them.

THE LETTER B added to the numeral, denotes that the number is flexible and allows itself to be played in Con Moto or Hurried Tempo, without injuring the musical or interpretative value of the composition (Gray).

THE LETTER C added to the numeral; denotes that minor keys are predominant. In classifying your number C. B. it would mean that the composition was flexible, in minor key, allowing itself to be played in hurried tempo (Light Green).

All minor key compositions should be known and designated in every Catalogue of Music, for minor keys become oppressive in a very short time. They enter very importantly into every musical scheme, but require forethought and good judgment, if they are to be used effectively.

THE LETTER D added to the numeral, denotes that the composition has a characteristic value, possibly titular, typical or atmospherical (Brown).

THE LETTER E added to the numeral, denotes that the composition accents the mystical or can be interpreted to create or maintain a mood of mystical or ominous intent. (Red for the Mystical, Black for the Heavy or Ominous.)

THE LETTER F added to the numeral, denotes that the composition is of seductive character, sensuous in its appeal and slightly forebodes evil or danger. Minor illustrations are very numerous in this classification (Dark Green).

THE LETTER G added to the numeral, denotes that the composition in part, accents the dramatic. The lesser accents are designated here (Light Blue).

THE LETTER H added to the numeral, denotes that the composition throughout is of agitated character and the dramatic can be forcibly pronounced by musical interpretation (Dark Blue).

THE LETTER I added to the numeral, denotes that the composition has a typical dance value, as well as mood, emotional, or atmospherical value (Brown). Both D and I are Brown classifications. The letter distinguishes the two. The color Brown has little value when added to the Letter I, as the dance desired should be designated in plain words to sufficiently clarify.

THE LETTER J added to the numeral, denotes that the composition permits of Majestic expression in addition to mood or emotion. Common time *maestoso* tempos predominate here. Important for Regal illustrations (Purple).

THE LETTER K, added to the numeral in the catalogue, is used only in No. 14, to designate those Agitateds that illustrate the Storm, Tornado, Earthquake or other excitable action caused by super-natural eruptions (Dark Blue).

THE LETTER L, appearing after the Title of the composition in the Catalogue, denotes that the degree of seriousness in illustrative value is on the light side.

THE LETTER M, appearing after the Title of the composition in the Catalogue, denotes that the degree of seriousness is of Medium value.

THE LETTER N, appearing after the Title of the composition, denotes that the degree of seriousness is on the heavy side, or most serious.

THE LETTER X should be used in the catalogue to denote length of composition, each X representing approximately one minute of time. When a composition does not play one minute or more, a length notation is unnecessary. The projection speed varies in different theatres, and at certain times, to such an extent that fractional parts of minute notations are misleading and impractical.

The X notation is also very valuable in cueing pictures. They show the approximate length of time between cues, consequently help when selecting a composition to illustrate the scene or sequence.

In the orchestra pit, the X is a guide for the musician. When no X appears after a number, it denotes that the playing time is short and it is important to follow the screen action closely. When two or more Xs appear after the number, it is sufficiently long to relieve the musician of a certain amount of screen tension.

X, XX, XXX, XXXX, XXXXX, accordingly denote one, two, three, four or five minutes of time, approximately.

See illustration for noting in catalogue.

The last nine letters of the Alphabet, namely: R, S, T, U, V, W, X, Y, Z, are used to distinguish the national music of different countries or peoples, when the usual type of music is so similar that they require only one atmospherical classification, such as No. 27, Russian, Slavish, etc.

When using these letters to distinguish different types, or countries, use R for the first mentioned country in the caption and continue alphabetically in like rotation as countries are noted.

The foregoing letters define the most important and numerous requirements. Never use the foregoing letters for any other purpose than here defined, for in so doing you save future confusion and maintain a universal method of unerring and unchangable thinking.

You will note that letters A, B, C, D, and E can apply to the same numbers. In cataloging, place the composition where you think it is more important and can be used to greater advantage, then note the additional values by adding in parenthesis the denoting letters.

As an example, a composition is classified in No. 4 of the catalogue. It has an excellent introduction. Is flexible and can be played in hurried or moderate tempo to good advantage. Is in minor key, will accent or characterize the foreign atmosphere and is inclined to suggest the mystical.

Such a composition would have five appealing picture music values. Should you decide that the introduction was the more important, you would classify under No. 4A in the catalogue and library, and add in parenthesis (B.C.D.E.) or (E.B.D.C.) according to your estimate of the musical value for future illustrative purposes.

Another interesting example:—You are looking for a light common time descriptive composition as a relief (YELLOW) and you naturally turn to No. 4 in your catalogue where such compositions are classified, and you discover a number in 4B with the notation (E.C.). The picture being played is a melo-drama and you feel that your score has been heavy and melo-dramatic for too long a period. You have forced the light composition into the score for relief. What a find! You discover a light composition of flexible tempo, accenting the mystical with minor key prominent, and you have your musical relief while you maintain the melo-dramatic atmosphere.

How could you hope to accomplish this without a proper and exhaustive catalogue of your repertoire.

The classification here presented for Cataloging Motion Picture Theatre Music Libraries is the result of many years' study and a personal supervision of the largest Motion Picture Music Library in the World, and I am convinced that this method is the most exhaustive ever conceived, making possible the notation of every picture music value any musical composition may have in a decidedly condensed form.

All owners of musical libraries for picture playing should classify their own libraries, for the knowledge derived therefrom is invaluable and necessary to ultimate proficiency and success.

When classifying a number always give the Tempo, 6/8, 2/4 or C, etc., first; the Key, second; the Length, third; the Title and Degree of seriousness (L, M, N), fourth; the additional classification (B. G.) fifth; the Composer, sixth; and the Publisher last.

For example, the following composition appears in the catalogue in No. 10A, and is recorded as follows:

4/4 | G | XXX | Deep Sea Romance, M | (B.G.) * M. L. Lake | Carl Fischer

meaning that the composition is Heavy Pathetic; has an introduction; (the color in the library or on the music gives illustrative value of introduction); is in 4/4 tempo and in the key of G; plays about three minutes and has a medium illustrative value; is of flexible tempo and allows for dramatic accent.

Always leave one or more spaces open between each composition to note the date the composition was last played and for future notations.

Classification for Catalogues

No. 1. *GALOPS* illustrating the chase, hurried action, races or exhilarating climaxes (Light Blue).

ILLUSTRATION: Saddle Back, by T. S. Allen

A—Roller Coaster, by Schertzinger
(Cornet or Accenting introduction)

B—Roller Coaster, by Schertzinger
(Easily played to one in the bar)

C—Hurry No. 33, by Minot
(In Minor Key, consequently maintains suspense)

D—Comedy No. 7, by Ketelbey
(Better as a Circus Galop. No Suspense)

D—Ching Chang, by E. Brooks
(Good Chinese character or atmosphere)

G—Allegro No. 2, by Langey
(Lends itself in interpretation to Dramatic Accent)

PUBLISHER

Walter Jacobs

Photoplay Music Co.

Photoplay Music Co.

Belwin, Inc.

Bosworth & Co.

Carl Fischer

G. Schirmer—P P Ed. No. 16



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12

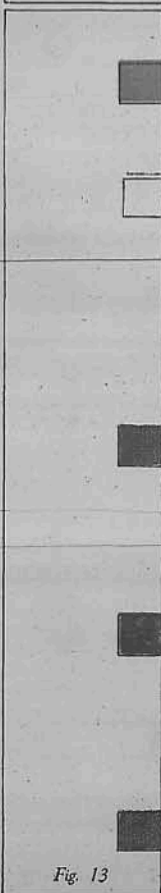


Fig. 13



Fig. 14

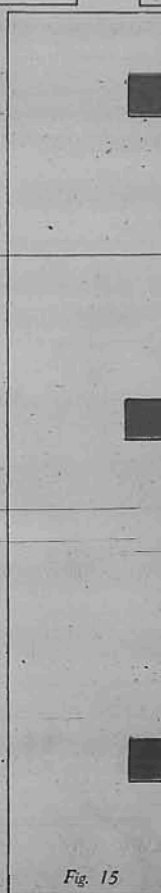


Fig. 15

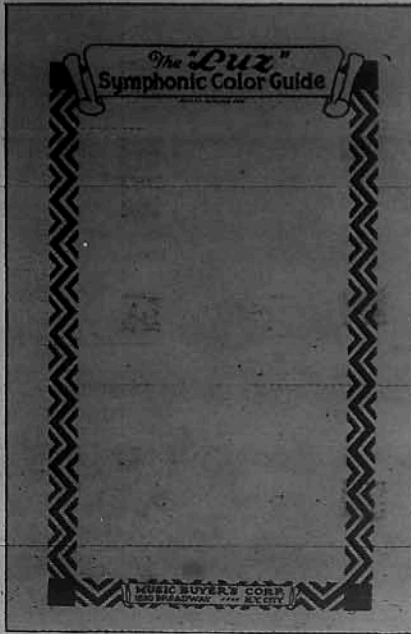


Fig 1

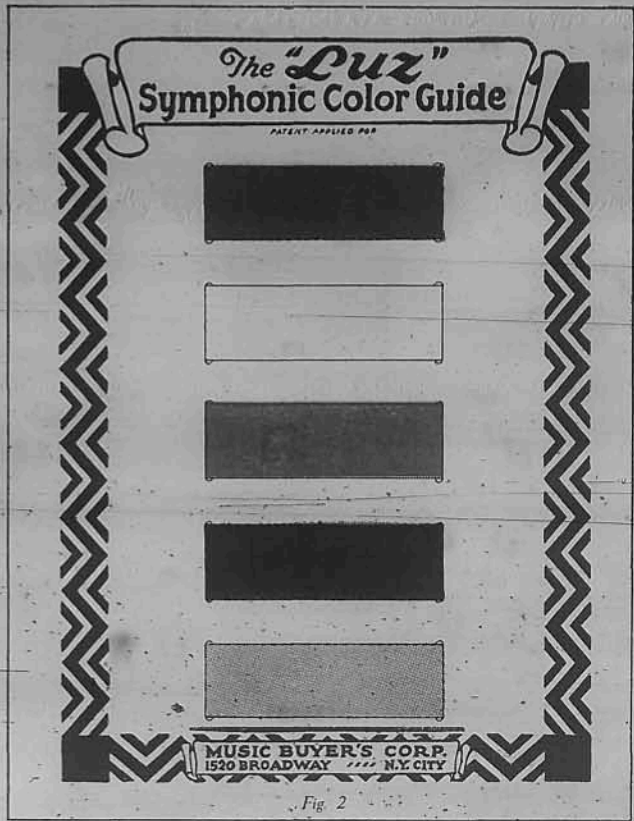


Fig 2

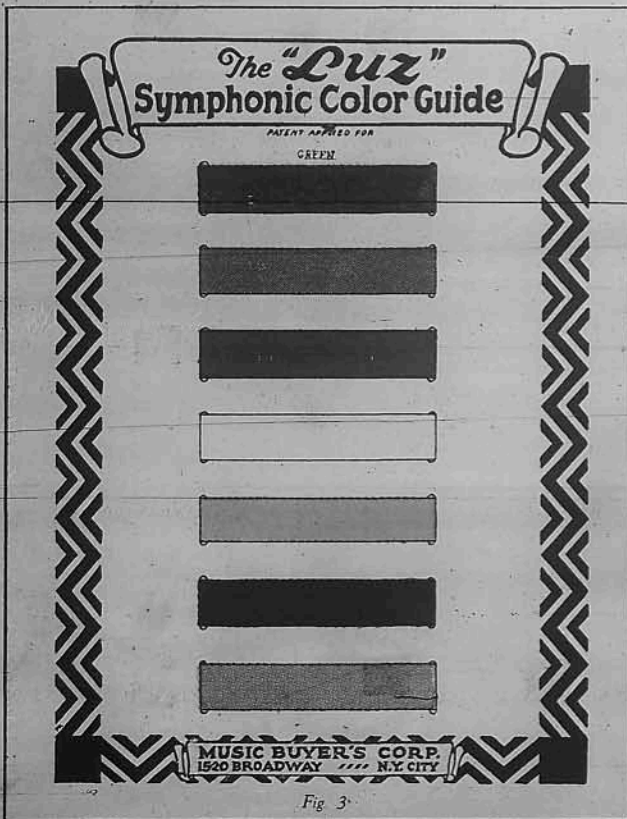


Fig 3

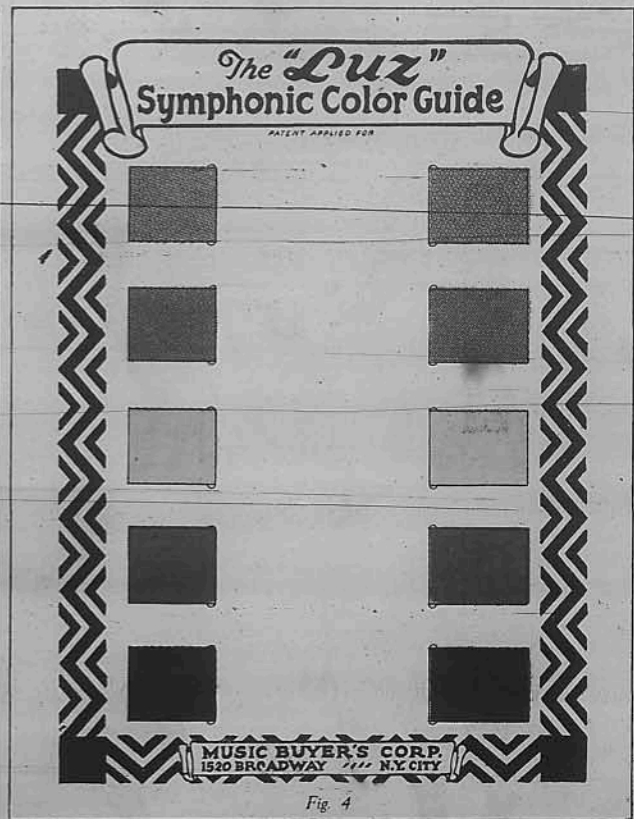


Fig 4

INCIDENTAL SYMPHONIES
Chant Des Fossoyeurs
 From the Opera: "Hamlet"

Viola AMBROISE THOMAS
Arr. by Walter G. Heuenschild

Ard^{no} con moto

15 

1 **And^{te} con moto**




Fig. 20

SYMPHONIC COLOR CLASSICS NO. 2
 Romance With Diabolical Interruptions

1st Violin WM. CHAS. SCHOENFELD
Arr. by the Composer

Lento *An. Cl. to Trpt.*

Red 


White 

Blue 

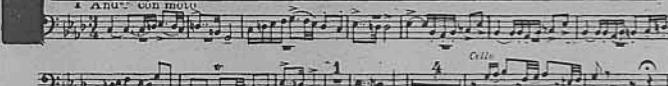
Fig. 21

Chant Des Fossoyeurs
 From the Opera: "Hamlet"

Bass AMBROISE THOMAS
Arr. by Walter G. Heuenschild



1 **And^{te} con moto**







Fig. 25

Fig. 23 Fig. 22

INCIDENTAL SYMPHONIES
Chant Des Fossoyeurs

2nd Violin AMBROISE THOMAS
Arr. by Walter G. Heuenschild


And^{te} con moto

15 

1 **And^{te}**



2 **And^{te} con moto**



3 **And^{te} con moto**

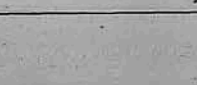


Fig. 24

Fig. 16

INCIDENTAL SYMPHONIES

XXX

HALF REEL DRAMATIC ILLUSTRATIONS

A Series of Master Compositions that may justly be called **THE ACME** of Perfection.

Compiled with the purpose of solving the difficult problem of eliminating Monotony, when accompanying Dramatic and Agitated Scenes of Unusual length.

Fig. 17

Fig. 18

Fig. 19

Pod

INCIDENTAL SYMPHONIES

LEO. A. KEMPINSKI
Op. 30

Greed

1st Violin

24

And^{te} mod^{to} Brass poco affrett a tempo rit

mf *mf* *mf* *mf*

- No. 2. **MARCHES.** Alla Breve and 6/8 Marches, commonly used for Parades or Military Scenes. The Light 2/4 for the more frivolous illustrations are classified under Letter B. Those with Trumpet or Fanfare introductions under Letter A. The characteristic, of which there are many, under Letter D (Dark Brown).

	PUBLISHER
<i>ILLUSTRATION:</i> Fox Trail, by Zamecnik (Straight Parade March)	Sam Fox
A —Thunder and Blazes, by Fucik (Very effective introduction)	Carl Fischer
B —The Millionaires, by Henninger (A light frivolous 2/4 March)	Vandersloot
D —Semper Fidelis, by John Philip Sousa (Adopted as the U. S. Marine March)	Carl Fischer
D —Yale Boola, by A. M. Hirsh (Medley March of College Songs)	Leo Feist
E —Ghost Dance, by Salisbury (A Burlesque March with mystical accent.) (Very appropriate at times when played slowly.)	Will Rossiter

- No. 3. **LIGHT 2/4 MOVEMENTS.** Intermezzo style. For illustrating playfulness, joy, gayety, the juvenile, or to create light relief in frivolous tempo (Gray).

	PUBLISHER
<i>ILLUSTRATION:</i> Bridal Paths, by L. J. Langford	Music Buyers' Co.
A —Entrance and Dance of the Goblins, by Schertzinger (Mystical Accent Introduction and Light 2/4)	Photoplay Music Co.
B —Swallows, by E. Klein (Decidedly Hurried)	M. Witmark
D —Reuben's Frolic (A Rube Dance or Rural Descriptive) (Oriental, Japanese, or other light compositions typical of some country or clime should be classified under the Atmosphere illustrations.)	Photoplay Music Co.
E —Ghost in the Haunted Room, by Anthony (Light and playful, accenting the mystical)	C. H. Ditson
J —Wedding of the Rose, by Leon Jessel (Light or joyous, accenting the Ancient or Regal) (This composition is better classified in No. 26 as Ancient or Regal. The Majestic is apparent, but its melodious value permits of classification here)	Carl Fischer

No. 4. *LIGHT 6/8, ALLA BREVE OR COMMON TIME DESCRIPTIONS.* Compositions under this Classification augment those classified in No. 3. Their latitude in illustrative value allows for the most frivolous interpretation, as well as the obtaining of slightly serious illustrations. The more dramatic must be avoided and care taken that only light compositions are classified here. You will find the Letters L, M, and N, valuable for cataloging here, to separate the light, medium, or more serious (Yellow).

ILLUSTRATION:

	<i>PUBLISHER</i>
Budding Blossoms, by Wm. C. Schoenfeld (A light description in straight common time tempo)	Photoplay Music Co.
A—Butterfly Dance, by Hugo Frey (Eight bar light hurried introduction)	Robbins-Engel Co.
B—La Colombe, by Ch. Gounod (A common time composition permitting hurried interpretation)	Carl Fischer
C—Night Hawk's Dance, by F. J. Gurney (Dramatic Accent Introduction and Light Minor Con Moto)	Carl Fischer
D—Harvest Festival by Chenoweth (Rural descriptive)	Carl Fischer
E—Hallowe'en Episode, by M. L. Lake (A Light Descriptive accenting the mystical)	Carl Fischer
G—In Dreamy Dells, by W. Rolfe (A light 6/8 with second strain accenting the dramatic)	Walter Jacobs

No. 5. *LIGHT CLASSIC DANCES or DANCE DESCRIPTIVES.* Including the Mazurka, Valse Lente, Ballet Divertissement and all other 3/4 tempo compositions of frivolous intent. These compositions are invaluable for musical contrast and relief or to illustrate lengthy scenes of light screen action. Letter classifications are unnecessary here, unless you care to note introduction values. When using to illustrate a dance on screen, select composition with correct dance value included in Title.

No. 6. *CONCERT WALTZES.* Here should be classified the Waldteufel, Strauss, and all other waltzes having an Introduction, more than one number and Coda. When properly classified, long waltzes with effective introductions are invaluable. All waltzes other than Minor or Seductive, Lento, slow or popular song waltzes should be classified here. The waltz is always used as a musical relief and we need only designate the illustrative value of introductions here. These introductions should be designated according to their color, defined by The "LUZ" SYMPHONIC COLOR GUIDE, and further suggestions in Chapter 6.

No. 7. *WALTZ LENTOS*. All slow waltzes with legato strains prominent should be classified here. Under this heading are included Seductive or Sensuous and Romantic illustrations. Compositions classified here are of serious intent. The minor key compositions afford our Seductive or Sensuous illustrations, and the Major Key compositions those of Romantic appeal (Dark Green, Light Green, White and Light Blue).

	PUBLISHER
<i>ILLUSTRATION:</i> Meditation, by Norman Kennedy (Legato Waltz Lento)	E. Schuberth
A—Love's Poem, by C. A. Grimm (Common Time Heavy Pathetic or Religioso introduction) (All Introductions should be defined by Color Definitions)	Sam Fox
C—Gloaming by Leo Kempinski (Minor Waltz Lento. Slight Seductive)	Photoplay Music Co.
F—Le Poeme, by Sig. Romberg (Excellent introduction. Seductive first strain. Hurried second strain and Major Key Trio. See Chapter 6)	E. B. Marks

No. 8. *SEMI-SERIOUS NUMBERS*. Here are classified all compositions, irrespective of tempo or movement, that accent the serious moods in music. In placing compositions here you should remember that Nos. 8, 9, 10 and 11 are all serious mood classifications, each number designating a greater degree of seriousness. No. 8 represents the lesser degree of seriousness. Music classified here benefits or suffers by interpretation, therefore the Letters L, M and N will materially help to designate the different degrees of seriousness (White, Light Green, Light Blue).

	PUBLISHER
<i>ILLUSTRATION:</i> On the Mountain, by H. Frommel (Just a semi-serious composition)	Photoplay Music Co.
A—Southern Reverie, by Theo. Bendix (Dramatic Accent introduction and semi-serious)	M. Witmark
B—La Retour, by Bizet (Romantic Con Moto or possible hurried illustration)	G. Schirmer
C—Dance Exotique, by Smith (Minor Con Moto Accenting the Romantic)	Sam Fox
E—Dawn, by Geehl (Common Time composition accenting the Mystical)	E. Schuberth
F—Nettuno from Album Leaves (A seductive illustration accenting the Nocturnal)	Photoplay Music Co.
G—Tale of Two Hearts, by Chas. J. Roberts (Melodious Composition with Agitato second strain)	M. Witmark

- No. 9. **ROMANTIC OR PATHETIC.** Under this heading only melodious compositions unharmed by dramatic interpolations should be classified. This is the Pure White classification and no compositions responding to any of the letter classifications, with the exception of *A*, should be placed here. Only compositions of serious intent should be classified here. The letters L, M, and N may be appropriately used.

ILLUSTRATION: A Baby's Prayer, by Kempinski
A—Dear Heart, by Matteo
 (Accenting Introduction)

PUBLISHER

Photoplay Music Co.
 Photoplay Music Co.

- No. 10. **HEAVY ROMANTIC OR PATHETIC.** Here the most serious compositions that allow for melodious and interesting musical interpretation are classified. The great latitude covered, and divergent requirements under this classification need your best efforts. Compositions beginning decidedly ominous, then becoming melodious, suddenly changing to dramatic and still maintaining a serious mood, with emotional interpolations, makes these compositions very valuable. A judicious and intelligent use of the letter additions and the Symphonic Colors as described in Chapter Two and in Chapter Six, will make your repertoire under this caption surprisingly efficient. Don't neglect this number. It is the most difficult and trying of all others; but once mastered and correctly classified, it is the most effective of them all. Here, too, the letters L, M, and N, are invaluable for Catalogue notation (Red, Dark Blue, Dark Green, Black, Light Green and Light Blue).

PUBLISHER

ILLUSTRATION: Hope's Awakening, by Leo Kempinski
 (Heavy Pathetic Legato)

A—A Broken Heart, by Schertzinger
 (Dramatic Suspense Introduction and Pathetic)

B—Constance, by Earnest Golden
 (Lends itself to Con Moto Interpretation and Dramatic Accent)

C—A Musical Thought, by Titlebaum
 (Minor Pathetic)

E—At Night, from the Desert Suite, by Felicien David
 (A mystical Nocturnal Descriptive)

F—Zareda, by Tschaiakowsky
 (A Vampire illustration)

G—Recitative and Aria, by Leo Kempinski
 (Accenting the dramatic until the last Heavy Romantic Strain)

J—Prelude in G Minor, by Rachmaninoff
 (Majestic Mystical Illustration with Pathetic Interlude)

Belwin, Inc.
 Photoplay Music Co.
 Photoplay Music Co.
 G. Schirmer

No. 11. *PLAINTIVE AND DIRGE.* Under this number we classify the most serious of all mood-illustrations. Every composition classified here should be in Minor Key. The latitude covered and divergent requirements are similar here to No. 10, but not nearly so extensive (Dark Green and Black).

ILLUSTRATION:

	<i>PUBLISHER</i>
Incidental Symphony No. 10, by Leo Kempinski	Photoplay Music Co.
D —Elegie from Cockney Suite, by Ketelby (An effective Dirge)	Bosworth & Co.
E —Incidental Symphony No. 6, by Leo Kempinski (A Mystical or Foreboding Plaintive accent)	Photoplay Music Co.
G —Repentance, by Leo Kempinski (A Plaintive illustration with dramatic accent)	Photoplay Music Co.
H —Tragic Andante, by Savino (A Dramatic illustration maintaining a plaintive appeal)	G. Schirmer
J —Funeral March, by Chopin	Carl Fischer

No. 12. *HEAVY OMINOUS AND DRAMATIC.* Under this heading are placed compositions which have little or no melodious value; or those that are definite adaptations for Motion Picture Playing, and useful only for dramatic accent or effect. Compositions responding to the colors Red and Dark Blue, other than *Mysteriosos* and *Agitados*, are classified here. They should illustrate the villain or heavy character; the ominous or that which forebodes danger or evil; also compositions of descriptive—not definite-value—in illustrating passions, quarrels, mental disturbances, deliriums, or emotions tending to show an agitated condition of mind. Compositions creating ominous, dramatic or agitated suspense in moderate or slow tempo also should be classified here. The letters L, M and N are valuable.

At a first glance, it seems that too much is expected under this heading, but a short research will prove that there is a sameness in all of these illustrations which is materially aided by interpretation. In Nos. 10 and 12, you find important Motion Picture illustrations, and careful research for compositions under these two captions will gain for you an unlimited knowledge in Motion Picture Synchrony. The Symphonic Color Guide makes these two difficult classifications child's play (Red, Dark Blue, Dark Green and Black).

ILLUSTRATION:

	<i>PUBLISHER</i>
Incidental Symphony No. 15, by Thomas (Ominous with dramatic interpolations)	Photoplay Music Co.
A —Nature's Awakening, by Leo Kempinski (Ominous and dramatic introduction, then heavy agitato ending with the ominous)	Photoplay Music Co.
B —Incidental Symphony No. 8, by Leo Kempinski (Creates Agitato Suspense when played in slow tempo)	Photoplay Music Co.

- E**—Incidental Symphony No. 27, by Damaur Photoplay Music Co.
(A decidedly Villainous or Mystical illustration)
- G**—All compositions under this classification are more or less dramatic. The light illustrations are classified here.
- H**—Appassionata No. 2, by Axt Robbins-Engel
(A tumultuous and agitated illustration)
- J**—Insurrection, by Schertzinger Photoplay Music Co.
(A Majestic Agitated episode)

No. 13. **MYSTERIOSOS.** Here are classified all compositions definitely illustrating that which is Mysterious or tending to mystify. Under this heading you will find many compositions, distinctly melo-dramatic, and others of decidedly better musical value. The Melo-dramatic usually require extensive pizzicato effects, while those which are better musical illustrations require more sustained and legato playing, with the pizzicato slightly interpolated. There are varied degrees of serious intent, also a marked difference in tempos. Therefore, the letters L, M and N are valuable here (Red. Black for Diabolical).

THE LETTER L should designate the Pizzicato or cheap melo-dramatic illustration.

THE LETTER M, the Mysterioso for general use.

THE LETTER N, the Mysterioso of greater musical value.

ILLUSTRATION:

PUBLISHER

- | | |
|---|-------------|
| L —Mysterioso No. 5, by Zamecnik
(Pizzicato Mysterioso) | Sam Fox |
| M —Misterioso Irresolute, by Langey | G. Schirmer |
| N —Allegro Misterioso Notturmo, by Borch | G. Schirmer |

The letters L, M, and N classify 90 per cent. of all the Mysteriosos. The only other important illustration is a late development in a tempo similar to the March, sometimes known as a Mystical Con Moto or Mysterious March. The letters B and J are used to designate these.

ILLUSTRATION:

PUBLISHER

- | | |
|--|--------------|
| B —Enigma, by Gaston Borch
(A Mystical Con Moto, accentuating suspense) | Hawkes & Son |
| J —Mysterioso, by Herbert E. Haines
(Mysterioso with a Majestic or March accent)
(Good for Regal illustrations) | Hawkes & Son |

No. 14. *AGITATOS, HURRIES.* Little difficulty will be experienced in obtaining compositions to classify here, but that is the least important under this heading. No other Caption in the catalogue covers such a wide illustrative area, as does this one of Agitatos and Hurries, and no other is less understood. Here is where you may spend a fortune for music, and yet not have the proper illustration when needed. The descriptive titles given compositions are often misleading, and every composition is subject to instrumentation, registration and interpretation. There is no such thing as an ordinary Agitato or Hurry for General Use. They either illustrate something, or are valueless. This is true of all effect music. To properly classify Agitatos and Hurries we adopt the letters B, D, E, H and K, adding the degree values by using the before adopted letters L, M, and N.

The letter B designates all Hurries. A Hurry is a melo-dramatic illustration in 2/4 Allegro Tempo, that illustrates hurried action, chase, or flight of melo-dramatic intent. Noisy or Tumultuous illustrations do not belong here. Hurry means hurried, add melo-drama, and you have it (Dark Blue and Light Blue).

ILLUSTRATION:

Hurry No. 21, by Langey

PUBLISHER

C. H. Ditson

THE LETTER D designates the characteristic melo-dramatic illustration of which there are quite a number. The Battle Hurry or Agitato is classified here.

ILLUSTRATION:

Battle Music No. 9, by Zamecnik

PUBLISHER

Sam Fox

THE LETTER E designates all Hurries or Agitatos that definitely illustrate the mystical known as Mystical Agitatos or Hurries.

ILLUSTRATION:

Dramatic Agitato No. 38, by Minot
(This is a good illustration of a misleading title)

PUBLISHER

Belwin, Inc.

THE LETTER H designates the heavy or tumult illustration, synchronizing to mobs, riots, insurrection, etc.

ILLUSTRATION:

Furious Mob, by Zamecnik

PUBLISHER

Sam Fox

THE LETTER K designates all characteristic Hurries or Agitatos, other than the Battle which is designated by Letter D. Under this Heading are included the Storm, Tornado, Earthquake or other similar illustrations.

ILLUSTRATION:

The Storm, by Beethoven

PUBLISHER

Photoplay Music Co.

As stated above, all compositions classified here are subject to instrumentation, registration and interpretation. Consequently, you will find it necessary to add the letters L, M and N.

THE LETTER L should designate the light or subdued illustration.

THE LETTER M, the flexible illustration, permitting pianissimo or fortissimo interpretation.

THE LETTER N, the heavy illustration, or such compositions as lose their musical value, when not played forte or noisily.

- No. 15. *HURRIED SUSPENSE*. Melodious and interesting compositions, of rhythm and tempo permitting hurried interpretation, which have entertainment value, maintaining an atmosphere of agitated or mystical suspense, are classified here. Unlimited movements of this character are found in Symphonies and other works of the old Masters. The Melo-dramatic has no place here. (Light Blue is the color for this classification.)

ILLUSTRATION:

	PUBLISHER
Incidental Symphony No. 11, by Schubert (From Unfinished Symphony)	Photoplay Music Co.
A—Incidental Symphony, No. 13 (Ominous or Accenting Introduction and Suspense Allegro)	Photoplay Music Co.
C—Conspiracy, by Zamecnik (Minor Key illustration)	Sam. Fox
E—Misterioso Alla Valse, by Savino (A Musical Mystical Accent)	G. Schirmer
G—Rustle of Spring, by Sinding (Suggesting the dramatic)	Carl Fischer

- No. 16. *OVERTURES*. For the sake of Library convenience, all Overtures can be classified here. Only a small percentage have picture value. Those having picture value can easily be designated by the use of colors, as illustrated in Chapter 6, "Classifying a Motion Picture Music Library to Colors." Those that do not appeal for Motion Picture Playing should not be given a color classification and used only for concert or spot light work.

- No. 17. *GROTESQUE CHARACTERISTICS*. Here are classified all compositions (other than those typical of country or clime, aboriginal, regal or other known atmosphere value) which in a humorous or characteristic manner illustrate moods or emotions. In adding to this number new compositions, always remember that musical interpretation materially adds to or subtracts from their illustrative value. The introductions of compositions under this heading are in similar rhythm to the composition. Therefore, need no classification. When they differ they have no value. Burlesque illustrations are paramount here, therefore the correct illustration is needed immediately at cue. All compositions of this character are flexible in tempo and hurried tempos should be avoided. Consequently, letter B is valueless. Minor or Major Keys do not

help this illustration. Characteristic value is always Titular. Therefore, needs no other classification. The mystical is the only important classification and is here illustrated. (Brown is the basic color here.)

ILLUSTRATION:

Funeral March of a Marionette, by Gounod

PUBLISHER

Carl Fischer

IMPORTANT NOTE: Place only standard compositions under this heading. All popular or melo-dramatic burlesque compositions belong in No. 24. Rural or definite characteristic illustrations which have been placed in Nos. 3, 4 and other previous numbers in the catalogue should never be placed here. Only Grotesque Characteristics which illustrate moods belong here.

- No. 18. **SELECTIONS.** As in Overtures, we here classify all selections of Musical Comedies, Operettas or Grand Operas, regardless of their picture playing value. They are easily distinguished when you use colors. Rules governing Overtures apply. It is difficult to synchronize a multiple movement selection to the screen and is never done unless the Story or Title of the Picture calls for that specific music. The stories of Camille, Carmen, Chu Chin Chow, Sally, etc., were such instances, and every movement of the selections were easily synchronized and repeated at will from one copy by the writer when using a crude imitation of The "Luz" Symphonic Color Guide method. Illustrations cannot help here. Your personal initiative is what counts.
- No. 19. **MULTIPLE COMPOSITIONS, SUITES or DRAMATIC SETS.** Under this caption, we find an indeterminate amount of compositions that have great Motion Picture Synchrony value, in whole or part. There is seldom a predominating mood or emotion. Therefore, colors are necessary to designate the illustrative sequences and the same rules governing Overtures and Selections should apply. Illustrations are valueless and misleading, for in all combinations of two or more, the sequences continually change and no definite rule can apply.
- No. 20. **SYMPHONIC COLOR CLASSICS AND THEMES.** Here are classified all compositions of positive Theme value, regardless of mood or emotion, excepting those that are definite atmosphere illustrations. Single or Multiple numbers once tabbed by a colored tab should be placed here. This classification will eventually be the "Pride of Your Work," for you should classify as themes, or use for repetition, only such strains, compositions or movements that have great musical value and will positively interest or entertain. When selecting compositions, you should be very careful and go to any amount of effort to keep this classification 100 per cent. perfect. Many compositions have great value under this caption, only in part, for there are often certain bars or phrases which clash, for which reason you may never have placed them as prominently as you should. Other composi-

tions may be excellent, with 30 per cent. of the composition too difficult, entirely useless or foreign to the illustrative value required. In either case, it is suggested that you cut out those bars or phrases that are detrimental before classifying the number here and assure yourself of 100 per cent. proficiency. Here is where you place for ready reference, the compositions that put your music over. So that this may be accomplished in a clean and perfect manner, it is suggested that you block out those bars or phrases of the compositions not used, by pasting gummed cloth tape over that which is not needed. So that this may be simple and inexpensive, the Music Buyers Corporation, 1520 Broadway, New York City, sells steel colored gummed cloth tape in one hundred and fifty foot rolls, at reasonable cost. This tape is not a part of the Symphonic Color Guide and must be bought separately. What a bonanza for the beginner. He just blocks out what is too difficult by moistening the extreme ends of the tape covering the line of music not wanted, and after he has sufficiently advanced to play everything, he removes the tape. When you have finally decided that any portion of a composition has no picture value, paste the tape on solid and forget it, as your time can be more profitably utilized in further research work. Every composition placed here will necessarily have a color classification. Therefore, illustrations cannot help.

If you are proceeding correctly and carefully, at least 15 per cent. of your repertoire will find its way into No. 20 in a period of four months.

Organists who should tab their entire repertoire for convenient use at the organ bench in the pit, should employ some system to keep compositions as described here entirely separate from their remaining repertoire.

In No. 20 of your catalogue, you can add clarity by sticking a very small piece of the correct colored gummed cloth, designating the composition's mood or emotion, and corresponding with the colored tab attached to the composition, conspicuously near the title. This will obviate any necessary notes and the continual re-reading of the entry, for the color will immediately attract the eye and aid you in locating the composition desired, quickly.

Catalogue for Atmosphere Illustrations

Here we place all compositions of a typical character, separating them entirely from the first 20 illustrations in the Catalogue, as the one has no important bearing on the other, and atmosphere illustrations should be avoided unless required by definite screen suggestion.

Every mood, emotion, or dramatic requirement is musically illustrated in one or more of these atmospherical classifications, which would conflict and require a great deal of unnecessary handling were they not classified separately. Great care should be exercised, that no compositions of definite atmosphere value find their way into the first 20 numbers of the Catalogue.

No. 21. **UNITED STATES OR AMERICAN.** Here are classified all typically American compositions, such as Cowboy, American Negro or Southern, National Hymns or Dances, other than the present-day Jazz, Fox-Trots, Popular Song One-Steps or Wálztes. Under the numeral without letter added, we classify all standard and known American Songs, or paraphrases based on such melodies. The Mood or Emotion is designated by colors. Designate in catalogue with a small piece of colored gummed cloth as suggested in No. 20.

ILLUSTRATION:

Old Timers' Waltz
(A Medley Waltz of Old Time Songs)

PUBLISHER

Carl Fischer

Under **B** we classify the light lively 2/4 or Galop that illustrates the western scene or the American Cowboy.

ILLUSTRATION:

The Bucking Broncho
(A Western or Cowboy Intermezzo)

Walter Jacobs

Under **D** we classify all the American Negro Melodies or dances. All of these compositions respond to colors. The mood and emotion color definitions are always the same and should be used as suggested in No. 20.

Yellow designates the Light 4/4 Illustration.
Gray, the Light 2/4 Illustration,
Light Blue, the Cake Walk or Rag.

ILLUSTRATION:

Old Black Joe, by Foster
(White.) (Typical Southern Song)

Emil Ascher

Down South, by Middleton
(Gray)

E. B. Marks

Grand Daddy—Zamecnik
(Yellow)

Sam Fox

Coon's Birthday, by Lincke
(Light Blue)

E. B. Marks

UNDER LETTER I are classified all dances, such as Quadrilles, Lancers, Clog Dances, Buck Dances, Virginia Reels, etc. As the title of the composition always designates the type of dance it is, illustrations or notations have no significance.

UNDER LETTER J we classify all National Airs or Marches containing National Airs, inciting a Majestic Spirit.

No. 22. **AMERICAN INDIAN OR ABORIGINAL.** Here are classified all numbers typical of the American Indian, including War Dances, Feast Dances, Agitatos, and all other atmospherical illustrations of this Aboriginal type.

ILLUSTRATION:

	PUBLISHER
Indian Love Song, by M. L. Lake (White)	Carl Fischer
A —Tomahawk Dance, by Herman (Blue Intro. and Yellow)	Carl Fischer
B —Western Allegro, by Riesenfeld) (Gray)	G. Schirmer
C —All of this type of music is in Minor Keys.	
E —Mystical effects are possible in many compositions, when they are played slow and pianissimo. It is better for relief purposes to use modern mystical compositions for contrast.	
F —The Lover's Song, by Wheelock (Green) (A melodious but odd illustration)	Carl Fischer
H —An Indian Orgy, by Rapee (Blue) (An agitated illustration)	Robbins-Engel
I —Indian War Dance (A Typical War Dance with Yell)	John Church

No. 23. *POPULAR SONG FOX TROTS AND WALTZES*. The numbers classified under this numeral need no explanation. It might be well to know that many of them have atmosphere value (Oriental, Spanish, etc.). Others have Titular, Grotesque or Burlesque value, in which case they should be classified in No. 24. Publications under this heading are so uncertain in their longevity that many of them live and die in a fortnight, and continually change in style, so that I have as yet been unable to give them proper classification. Oriental, Spanish or other typical illustrations I usually place in the Atmospherical classification. Grotesque or Humorous characteristics, I give a separate classification, as I do here, namely, No. 24. This separates these compositions as much as I have found necessary. All of them have dance scene value and when used otherwise care must be taken that the Titles do not clash with screen action. Fox-Trot Ballads belong here. Classic Ballads should be placed in earlier number classifications. For the sake of convenience, put the Fox-Trots under the Numerical classification without adding letter. Add the Letter B for One-Steps, and add the Letter I for Waltzes.

No. 24. *GROTESQUE AND BURLESQUE* (Comedy Type). No. 24 differs from No. 17 only in that No. 17 classifies compositions of more serious intent, with mood, emotion or characteristic value added, while No. 24 permits the classification of the Titular or Burlesque, confining itself more to the popular song type of music. No. 24 should be utilized for comedy illustrations, and No. 17 for the drama. No. 24 more importantly is an adjunct to No. 23 for classifying such popular numbers as may be unusual or different. Illustrations serve no purpose here, for if a composition shows any standard illustrative value, it should be classified in No. 17 or according to its atmospherical value.

No. 25. *SPANISH, MEXICAN OR SOUTH AMERICAN.* Music classified under this number is of so definite a character and so extensively published that any further explanation is superfluous. Care in classification according to mood, emotions and the dramatic is essential.

ILLUSTRATION:

	PUBLISHER
La Paloma, by Yradier (White)	Emil Ascher
A —Espana, by Waldteufel (White Intro. and Waltz)	Carl Fischer
B —Les Dragons D'Alcala, by Bizet (Light 2/4 Allo. Gray)	Carl Fischer
C —Minor Keys have no value here. Plaintive effects should be taken from No. 11.	
E —Mystical effects should be illustrated by compositions in No. 13.	
F —All Tangos have a seductive appeal when correctly interpreted. (Green)	
G —Dramatic Accents are better obtained from Nos. 10-12-14 and 15.	
I —The Spanish Waltz or Bolero are the usual requirement. (Brown)	
J —Classify all Marches here. (Purple)	

No. 26. *REGAL or ANCIENT.* Under this number are classified Minuets, Gavottes, Polonaises and other similar compositions, particularly those of the Old Masters, who wrote extensively under the influence of a Regal or Ancient Atmosphere. Majestic illustrations of every type should be classified here. (Purple is the basic color.)

ILLUSTRATION:

	PUBLISHER
La Cinquaintaine, by Gabriel Marie (An old style melody) (White L.)	Carl Fischer
A —In the Queen's Palace, by Schertzinger (A Brass Accent Introduction and Minuett) and Brown	Photoplay Music Co. (Purple Intro.)
B —Allegros from Symphonies or old time overtures are appropriate illustrations. (Light Blue)	
C —Minor Keys add nothing to the atmosphere value. (Green)	
E —Mystical effects should be obtained from old classic excerpts. Prelude to 2nd Act of Hamlet, by Thomas (Red)	Photoplay Music Co.
F —The Seductive in Regal or Ancient. Dramas should have an Oriental Accent. (Orange)	
H —Dramatic Accents should be excerpts from Old Classics. Heavy Dramatic Agitato No. 1 from Il Guarany (Blue)	Photoplay Music Co.
I —Minuets and Gavottes are classified here. (The Minuett is the usual dance on the screen.) (Brown)	

J—Here are classified all the Maestoso Marches or Fanfare Illustrations. Compositions suggesting Pageantries or display of Regal Splendor belong here.

Regal Splendor, by Ernst Luz
(Purple)

Photoplay Music Co.

Extensive illustrations could be given here, but of little avail. Always remember that Regal or Ancient Screen Dramas require Regal or Ancient Music, and those compositions should be found here.

No. 27. RUSSIAN, POLISH, SLAVISH, GYPSY, HUNGARIAN OR HEBREW.

It would seem that we are trying to classify entirely too many different kinds of musical atmospheres under this heading, but after making a careful research, you will find that there is a similarity in music typical of these countries, which requires a connoisseur to distinguish. Patrons do not visit Motion Picture Theatres as connoisseurs, but to be entertained, and I have known them to highly appreciate the technical misuse of a number, because it was cleverly done. The most vivacious and the most plaintive musical illustrations, in the most extreme tempos, are found under this classification. Minor keys are prevalent in all of the above types of music. The Hungarian, however, combines the Minor and Major Keys, adding color and brilliancy to this Slavish type of music.

ILLUSTRATION:

PUBLISHER

Hebrew Melody, by Achron

G. Schirmer

(A typical Hebrew Melody. Polish Illustrations are accepted as substitutes for lively tempo Hebrew suggestions)

(Three Hebrew Melodies, by Korsakov, are also published by G. Schirmer.)

A—Chanson Russe, by Kriens

Hawkes & Son

(Dark Green Intro. and Light 2/4 to Dark Green)

B—Slavonic Dance, by Glazounow

G. Schirmer

(Lively 2/4. Gray)

C—Minor Keys being prevalent, C should designate the Plaintive (Dark Green)

E—Mystical Accents should be modern illustrations.

F—Slow Minor movements, minus the dramatic, can always be made to illustrate the seductive (Light Green)

G—Troyka Paraphrase

Carl Fischer

(Blue) (A dramatic accent that maintains Russian Atmosphere)

H—Requires modern interpretation.

I—The 2/4 Dances are the Czardas, Cossack, Kozak, Frailach and Trepak. The 3/4 Dances are the Russian, Polish and Gypsy Mazurka. (Brown)

J—All Russian, Hungarian or Slavish Marches are classified here. (Purple)

- No. 28. *ORIENTAL, TURKISH, PERSIAN, EAST INDIAN, HINDU or AFRICAN.* Under this number the same conditions prevail as in No. 27. Music under this classification is, however, of an entirely different and unmistakable type. Properly separating the different moods and emotions is governed as previously explained.

ILLUSTRATION:

	PUBLISHER
Priere Hindone, by Berge (White) (Designating Romance)	Ross Jungnickel
A—Egyptian Dance, by Ansell (Brown) (A common time 10 bar intro. and lively 2/4 Dervish Dance)	Hawkes & Son
B—The Dervishes, by E. Klein (3/8 Vivace) (Light Blue)	M. Witmark
C—Minor Keys being prevalent, they have no value in classification other than to designate the plaintive. (Dark Green)	
E—The Mystical illustration should be modern if you desire contrast.	
F—Arab Dance, by Ansell (Light Green) (All Oriental Music is more or less seductive)	Hawkes & Son
G—In the Shadow of the Sphinx, by Hilse (Red with Dramatic Accent)	Carl Fischer
H—Oriental Furioso, by Boehnlein (Dark Blue) (An Agitato of decidedly Oriental accent)	Belwin, Inc.
I—Fezzini, Arr. by Wm. Schoenfeld (Brown) (A Genuine Algerian Folk Dance taken from Vic- trola Record made in Algeria)	Photoplay Music Co.
J—Fete Arabe, by Berge (Purple. Majestic or Oriental Processional)	Jungnickel

- No. 29. *ENGLISH, WELSH, CANADIAN, SCOTCH, IRISH.* This number classifies music typical of the British Isles. There are fewer compositions actually typical of these countries or peoples than one would suppose. There is no mistaking these numbers when they are good illustrations, and when they are not good, they should not be classified here. I would suggest that you classify the above countries as R. S. T. U. and V, avoiding other letter additions and designate numbers by color values. The titles will clarify the English, Welsh and Canadian that you will find. The Scotch and Irish is more extensively published, but the style varies little. White illustrates the melodious or Love Song. Brown, the typical dance. Purple, the March or National Airs. Yellow, the light 4/4 or Waltz and Light Blue the Hurried Tempo or Gigue. This will cover everything you will need to know.

- No. 30. *FRENCH, BELGIUM, SWISS.* Another classification that is short on typical music. The French lay claim to all the light chic music, but for good and sufficient reasons, we classify this type of music in Nos. 3, 4, 5, 6 and 7, leaving only National illustrations for France and Belgium. The Swiss Mazurka or Tyrolean Yodel is well known and often required in picture playing. Use letters R, S and T, classifying the compositions to colors as suggested in No. 29.
- No. 31. *GERMAN, AUSTRIAN, VIENNESE, HOLLAND or SCANDINAVIAN.* The illustrations to be placed here consist of Folk Songs, National Anthems or Dances, as the more serious music, including the famous Viennese Waltzes, are classified in the earlier numbers on account of their extensive illustrative value. Proceed as suggested in No. 29.
- No. 32. *ITALIAN, VENETIAN, NEAPOLITAN.* This classification affords excellent opportunity for careful musical research and consists of numbers ranging in temperament from the Vivace Tarantelle, to the beautiful Barcarolle, which quite often is of very serious intent. There is something about Italian music that is just a little different, which one cannot explain, unless it is that it has a seductive appeal, regardless of the fact that it may be in major or minor key. The only thing I am positive of, is that major or minor has no bearing on the type and that once you hear it you will always recognize the style. The letters R, S, T, etc., are unnecessary here, as the style of music is decidedly similar. Adding letters will not help, as the Tarantelle could be B or I. Use color designations. White, for the Melodious Love Themes or Songs; Light Blue, for the Tarantelle; Yellow, for the Waltz; Brown, for the Gondolier composition or Barcarolle of serious intent; Gray, for the lighter illustration; Purple, for Marches or National Airs.
- No. 33. *CHINESE, JAPANESE.* While there is a great similarity in compositions under this caption, the lighter and more frivolous illustrations differ a great deal, and the average theatre patron will note the difference. Those compositions of serious or dramatic intent, and in slower tempo, do not differ at all, for which reason we put both atmospherical types in the same classification. Use No. 33 for Chinese and R for Japanese. There are four mood values apparent in this type of music. The light 2/4 or Alla Breve dance composition, Brown; the melodious or love song, White; the composition of serious accent, Green; and a certain type that has a decidedly ominous accent, Red.

ILLUSTRATION:

	PUBLISHER
Mandarin Dance, by Leo A. Kempinski (Brown)	Photoplay Music Co.
East is West, Japanese Cradle Song (White)	G. Schirmer
By the Japanese Sea, by Walter G. Hauenschild (Green)	Photoplay Music Co.
In an Opium Den, By Aborn (Red)	Belwin, Inc.

No. 34. *SOUTH SEA ISLANDS, HAWAIIAN, TROPICAL, ALASKAN.* Music under this classification is known for its seductive value. It has a peculiar and soothing appeal, and it lends itself to pizzicato accompaniment, or for playing on wire-stringed instruments. The type is evidently derived from the Spanish and care is required to separate the two types. All compositions are somewhat similar in style and consist only of the dance or the seductive and slow romantic waltz lento. Brown is needed to classify the Dance, which may be a 2/4 composition or written in Fox-Trot style. On account of the seductive appeal, I would suggest Green for the Waltz Lento. There are a few native songs published, which are little known, that may be classified by Purple.

No. 35. *RELIGIOUS.* We do not leave this classification until last out of disrespect, for here we find the most beautiful musical illustrations known. More adverse comment has been invited by the misplacing of compositions under this heading, than any other classification and in placing it as far as possible from that which is daily required, we hope to foolproof the habit of succumbing to the desire of playing some of these beautiful compositions when they really have no appropriate meaning, and invite criticism. All of the serious moods are illustrated in different compositions. Every composition under this heading should be classified with colors as shown in Figs. 8-9-14 and 15. The prevailing colors are White and Purple, with an occasional touch of Blue. The Purple designates the Maestoso March, Processional, Recessional and Wedding March.

No. 36. *MISCELLANEOUS.* Every library contains compositions that are of known musical value, still do not seem to appeal in Picture Playing and cannot be appropriately placed into any of the previous classifications. It is therefore, necessary to place them apart from all others, hence No. 36. Many musicians have a hobby for creating extensive libraries, regardless of their immediate needs. They will find this classification a handy addition.

I refrained from giving illustrations for every possible classification, feeling that it would make the method of cataloging too dictatorial. This is not desired, as I am certain that the different classifications are easily ascertained when once familiar with the colors. Should any reader of this work desire positive illustrations for where they have been omitted, he can receive them by addressing MUSIC BUYERS CORPORATION, 1520 Broadway, New York City, where there are several in attendance who have an expert knowledge of the color values, and an extensive knowledge of all musical publications.

As extensive as this catalogue may seem, some may desire to still further distinguish their classifications. If so, there are still some letters of the Alphabet that have not been utilized which will answer their purpose.

This concludes the cataloging of music, and it may seem that we have set forth a difficult and laborious task, which, in a sense, is true, but the only labor required is at the beginning. When the catalogue and library is once set, you add to it without any effort, and assure yourself continued good results in Motion Picture Synchrony with a very small outlay of time, effort and money.

You cannot get anything out, if you do not put something in.

There are entirely too many following the profession of Motion Picture Playing, who have been misled by their too easy access to the profession, having put very little of intelligence into it and by some luck have taken a lot out, constituting nothing but the exploitation of the field of Motion Picture Music without any regard or respect whatsoever for the work they are engaged in.

These are mental laggards and one does not hope that they will benefit by the suggestions in the foregoing chapters. However, time moves on unmercifully and with the evolution of that time, there comes a period of the survival of the fittest. Laggards are usually unprepared and unfit to survive.

Take the advice of one who knows and prepare yourself for the greater musical requirements of the Motion Picture Theatre which are sure to come and are not far off.



CHAPTER VI

CLASSIFYING A MOTION PICTURE MUSIC LIBRARY TO COLORS



THE caption "CLASSIFYING A MOTION PICTURE MUSIC LIBRARY TO COLORS" is, in a sense, misleading, as it may imply that every number catalogued, as suggested in Chapter V, would or could be designated by a color.

This is impossible, for we have only twelve colors, nine of which serve a definite purpose which cannot be changed, and three undefined or Alternate Colors.

The Catalogue, with its thirty-five numerical classifications, and the alphabetical additions, provides several hundred classifications, which proves that twelve colors will not nearly suffice.

The Colors have no different meaning here than defined in Chapter II. Their appropriate use here is greatly multiplied, as they are necessarily repeated in every numerical classification.

Remember and be convinced that a color means only one thing, no matter where you use or see it, for therein rests the efficiency of colors and their universal mood and emotional value.

When the numerical and alphabetical classification of Chapter V sufficiently designates the musical value of a composition, the color is not needed.

It is difficult to find more than twelve colors that will contrast sufficiently to be easily distinguished, under artificial light. An extensive research has convinced us that more are not required.

In cueing pictures and in the music score, the colored single or sequence card has been explained, while in this chapter we confine ourselves to a similar colored gummed cloth.

The one is a signal to the other, or vice versa, and as the cards and cloth are of identical color, there can be no mistake, for colors are the same in every language, not unlike music itself.

The first use of colored gummed cloth is for the strengthening of your music covers, which are continually breaking and becoming weak where they fold. In strengthening the covers with gummed cloth, you, at the same time, designate the approximate length of the composition. (See Figs. 5, 6, and 7.)

When the composition is taped near both ends, as in Fig. 5, it is a short composition. When taped at both ends and in the middle, as in Fig. 6, it is a medium length composition. When taped four times, each tape an equal distance apart, as in Fig. 7, it is a long composition.

When designating approximate length of compositions, and strengthening covers, do not use more than 1½ inch of tape, for more is wasteful and does not add to the strength of the covers.

Here you preserve your music and codify the length which you want to know every time you need a composition from your repertoire.

When adopting this method of timing compositions, you must be able to codify every composition, if you are to be benefited. The Music Buyers' Corporation, 1520 Broadway, New York City, has for sale at reasonable cost, 150-foot rolls of Dark Brown or Chocolate Colored Gummed Tape, which is not included in the color scheme of the Symphonic Color Guide, and does not clash with the other colors which should be used for codifying lengths.

Before proceeding further, it will be necessary to give the alternate colors of Chapter II, namely: Yellow, Gray, Light Green and Light Blue, a definite meaning.

YELLOW, the relief color in the Symphonic Color Guide, should designate the Light 4/4 or 6/8 Descriptive Movement of slight romantic appeal, similar to those classified in No. 4, Chapter V.

GRAY, the Light or Hurried 2/4 Intermezzo, similar to No. 3 in Chapter V.

LIGHT GREEN should designate the Light Mystical, Ominous or Seductive accent.

LIGHT BLUE should designate the hurried movement, slightly accenting the agitated, or such movements that induce suspense in light or hurried tempos.

After a composition has been taped designating its approximate length, you should next ascertain if in whole or part, it has any mood, emotion or other value as designated by colors in Chapter II.

For example, in No. 1, Chapter V, you find a galop of medium length, which will maintain hurried suspense and at the same time accent the mystical or ominous, making possible three distinct illustrations with one number, at the same time; the Galop, Hurried Suspense, and the slight Mystical or Ominous. That you may know this at a glance, you place a Light Blue tape between the upper two Dark Brown tapes, and a Light Green tape between the lower two Dark Brown tapes, as shown in Fig. 8.

Separating the additional color values when the composition, as a whole, will illustrate two or more moods or emotions as shown in Fig. 8, should be your constant practice, if you would avoid confusion and make of these colors an intelligible language.

When the colors are placed closely together in direct sequence, they have an entirely different meaning.

For example, in No. 10, Chapter V, you will find a composition classified as Heavy Pathetic, with a Mystical and Dramatic Accent, marked in the catalogue as a No. 10E (G). No. 10 classifies only compositions that illustrate the decisively serious, therefore the E would be designated by RED and the G by DARK BLUE. Should the number illustrate throughout these three moods or emotions, it would be treated as shown in Fig. 8. Should the first eight or sixteen bars of the composition accent the mystical or ominous (Red), and then continue melodiously for twenty-four bars, accenting the pathetic (White), then modulate to an agitated

or dramatic strain of thirty-two bars (Dark Blue), and then end with sixteen bars similar to the opening (Red); the moods and emotions must be designated by placing in close proximity the colors RED, WHITE, BLUE and RED between the upper two tapes codifying the length, as shown in Fig. 9. Should the composition be very long, it would be treated as shown in Fig. 10. When a number is continually changing in its mood and emotional illustration, the length should always be designated by DARK BROWN.

Introductions to compositions, known in Chapter V, as "A," should always be designated by colors. If introductions have no Color Value, they are worthless and should never be used.

RED, the Ominous; WHITE, the melodious, romantic or pathetic; DARK BLUE, the Dramatic; DARK GREEN, the Seductive or Minor Key illustration; YELLOW, the Transformation, Ensemble or Musical Relief; BROWN, the 6/8 Lullaby, Barcarolle or Characteristic; PURPLE, the Regal; BLACK, the Dirge or Funeral March; and so on until all colors are exhausted.

In Concert Waltzes (No. 6, Chapter V) you will find March Tempo Introductions, which are very important, and for which there is no color designated. Purple should designate the Regal Introduction with Trumpet or Brass interpolations, and Gray all other March Tempo Introductions.

When designating an introduction by a color, the color should be placed slightly apart from the other color designations to the composition.

As an example, take a number out of No. 8, Chapter V, with an A (C, F, G) classification. The introduction is slightly dramatic, the composition is in minor key, has a seductive or sensuous appeal, the second strain accenting the agitated, then ending with the original melody. In this instance, the composition should be codified for length by DARK GREEN, designating the mood. The Introduction should be designated by DARK BLUE, and the colors designating the moods of the composition, by DARK GREEN, DARK BLUE and DARK GREEN, all placed in close proximity, slightly removed from the DARK BLUE, designating the Introduction, as shown in Fig. 11.

In Concert Waltzes, No. 6, Chapter V, only the Introductions need be designated by Colors.

In codifying lengths use DARK BROWN unless some distinct color value predominates, as in No. 9, Chapter V, which is always pure White.

It costs decidedly less to use DARK BROWN.

In No. 7, Chapter V, it will be necessary to designate the Introductions and often the Waltz Lento movements.

For example, it happens here that compositions designated by the Letter F have decidedly seductive and sensuous melodies, modulating to major keys and often having hurried strains interpolated. I have in mind a composition that has an ominous introduction (Red). The first strain of thirty-two bars is in minor key and of decidedly sensuous appeal (Dark Green). The second strain of thirty-two bars is in a hurried tempo (Light Blue), after which the first strain is again played (Dark Green). This is then followed by a Trio, which is in major key and decidedly melodious (White). After the Trio, the number De Capos and ends with the first strain (Dark Green). Such a number should be designated as shown in Fig. 12.

Should you want a seductive number with ominous introduction, not required to play longer than two minutes, the first strain only is required. Should you desire an ominous introduction and a melodious lento movement, the introduction and trio is all that is required. When using colors, you can find several effective ways of playing every composition to better advantage.

Overtures, Selections, Multiple Numbers, Suites or Dramatic Sets again require different treatment.

For example, an Overture opens illustrating the Ominous (Red), then continues melodiously (White) to a heavy dramatic allegro (Dark Blue); then has a minor key interlude in slow tempo (Dark Green), ending with a light hurried suspense allegro (Light Blue).

Codifying length is not necessary in Overtures, Selections or Multiple numbers; we, therefore, define them with colors as shown in Fig. 13.

After classifying Suites, Overtures, Selections, Symphonic Color Classics, Dramatic Sets or Albums to Colors, designating the Atmosphere, Mood or Emotional Value, the composition or compositions in question should be marked with a color designation at the beginning of every number, if a Suite or Dramatic Set, and at the beginning of every movement, if an Overture or Selection, etc., as shown in Fig. 24.

Many Overtures and Selections, which are not appreciated by audiences when played under the Spotlight, have three or more movements that are excellent for picture playing. Give these movements color designations by cutting off one-quarter inch of the colored gummed cloth and place it at the beginning of the desired movement and use the Steel Gray Gummed Cloth to block out that part of the composition you do not desire to play. When blocking out, remember that it is preferable that the amount of music under each color classification should allow itself to be repeated without a dissonant effect. See Fig. 25.

Always remember that the Love Theme is White; The Villain's theme is Red; The Vampire's Theme is Dark Green; the Heavy Agitated Motif is Dark Blue; the Light or Hurried Suspense Motif is Light Blue; the Lullaby, Pastorale or Characteristic is Brown; the Regal is Purple; and so forth, until all possible color values are exhausted. Correct classification and designation of your Themes and Motifs is highly important.

Compositions in No. 20, Chapter V, are classified to colors as follows: The Symphonic Color Classics or numbers composed of two or more themes are treated similar to the Overture or Multiple Numbers shown in Fig. 13.

Single Themes are designated by colors as shown in Fig. 14 and 15, always using the color representing the mood or emotion the composition will illustrate, both to codify the length and designate its color value.

The shorter theme is designated as shown in Fig. 14 as a Love Theme (White), and the longer as shown in Fig. 15, a Heavy Character or Villain Theme (Red).

The same rules apply to Compositions of Atmosphere description, classified in Chapter V, Nos. 21 to 35, inclusive. You cannot fail giving a composition an intelligible color classification when you memorize the color values and have at your disposal the three alternate colors, Gray, Light Green and Light Blue.

Have a fixed purpose in Motion Picture Synchrony, and an intimate knowledge of The "Luz" Symphonic Color Guide, and you will find Cueing Motion Pictures and the accumulation of appropriate Repertoire of Motion Picture Music greatly simplified. With this accomplished, Cataloging Music for Motion Picture Theatre Libraries and Classifying Motion Picture Music Libraries to Colors should be an enjoyable task.

The thorough and painstaking musician who has been guided by the suggestions heretofore prescribed, is now in a position to make the most exhaustive cue sheet or music plot imaginable, even when previewing the picture only once.

You have the meaning of the Colors fixed in your mind, together with the notations, Light, Medium and Dark, designating the different degrees of seriousness. Your Catalogue with 35 numerical divisions and the additional alphabetical sub-divisions has so definitely classified your Repertoire of Music, that when previewing the picture, you need have no fear of noting every detail of the screen, no matter how small.

When setting music in accordance with your notations, you possibly cannot find a composition that will illustrate every detail noted. You will then select the composition that will illustrate the more important requirements, or use two or three numbers, instead of one, to illustrate what is desired.

When endeavoring to get multiple illustrations out of one composition, thereby avoiding music waste in your scores, the Color classification of your library, as suggested in this Chapter, shows you at a glance, in its language of colors, whether it can be done or not.

The catalogue will do the same thing, requiring decidedly more time for research.

For the purpose of clarity, note following illustration. When previewing a picture, a subtitle will foretell the showing of a village. The characters are going about their business in the usual way and you immediately feel that this is an opportunity for musical relief. You note it as No. 4, meaning the catalogue number of such descriptive music; but, when the scene flashes, you note that the Heavy Character or Villain is prominent at the opening of the scene and to maintain proper atmosphere you note, Red. The scene is short, followed by light, hurried street action and you note B (Yellow). After 150 feet there is a disturbance on the screen, possibly to register that there is a rough element of inhabitants in the locale, and you note Light Blue or Dark Blue (G or H). After the disturbance has been stopped, the scene continues to fade out, showing the characters again going peacefully about their business (B) Yellow.

Your notes would look something like this: No. 4, Red, A (B, G, B) meaning a light descriptive or relief number, with a serious introduction accenting the ominous, continuing melodiously in hurried style (B), to the second strain which should be slightly agitated or of *Con Moto* accent (G), and then ending similar to the first strain (B).

Note that No. 4, Red A, is important and the letters in parenthesis (B, G, B) are only suggesting additional possibilities. Should you not be able to locate a number with the (B, G, B) sequence as required, a glance will tell you that B is more important, and you would, therefore, select a number omitting the G requirement.

To illustrate how the number with the (B, G, B) would look in the color indexed library, see Fig. 22.

The number without the G should look as shown in Fig. 23.

When following the instructions of Motion Picture Synchrony, you accomplish everything desired in a minimum amount of time, giving you more time to devote to still greater accomplishment.

With the exception of Instructions to Organists and Orchestras, regarding the correct application of The Symphonic Color Guide for Theatre Pit use, which is explained in Chapters VII and VIII, this concludes the Treatise on Color application, for the determination of correct Motion Picture Music and its proper placing to the Motion Picture.

When adopting this method do not go about it hurriedly. Haste will make you miss many of its good points. It is not mechanical but intellectual.

All the preceding Chapters have been devoted to suggestions and illustrations, which constitute the preparatory effort for the obtaining of the best results.

Those already having extensive libraries will at first shirk at the effort required to classify them according to the Symphonic Color Guide method, and it is advised that they do not contemplate doing it hastily.

Rome was not built in a day.

To accomplish this change, without interfering with the work at hand, buy all new additions to the library in accordance with their color value and classify them properly. Add to the new additions whatever music out of your present library you use each day or each show. The ambitious worker will find little difficulty in changing those compositions, with which he is thoroughly familiar, from the old method to the Color method. The above is a part of the daily routine of every Motion Picture Musician and will re-establish 60 per cent. of the present library with very little additional labor or time.

The other 40 per cent. of the library should be changed slowly and carefully. Many of the compositions may never find their way into the new library, for your ambition should be to use only the best. When in doubt about the value of a composition, it is better left out of your classification until you have used it to good advantage.

I have rejected many compositions several times, only to learn later, that they were excellent adaptations for some illustration I had never thought of before.

Classifying by guess is dangerous and should be avoided. You never really know the better illustrative value of a composition until you have played it to the screen and are impressed with its synchrony.

The methods prescribed in the preceding chapters are no experiment and have been used successfully in some form or other, for years.

The Leit-Motif, originating with Richard Wagner in his world-famous Dramatic Grand Operas is our aim, and to accomplish this in commendable manner in Motion Picture Synchrony, with the ever-apparent obstacles, requires preparatory effort.

Such preparatory effort ceases after the method is once completely adopted.

The more time you give and the more thorough you are in its adoption, the more time it will save after you have completely adopted it.

CHAPTER VII

THE MOTION PICTURE ORGANIST

IN developing the Color Classification and The Symphonic Color Guide, I particularly had in mind the many difficulties encountered by the Organist in the Motion Picture Theatre.

Knowing, as I do, of many Organists who have been failures in Motion Picture Playing, and of many others, who, with not half the ability or musical knowledge, have been successful, I could not but believe that some helpful method had been lacking, wherewith to develop and assist this wasted talent to the necessary Picture Music intelligence, making it less difficult to apply the same to Picture Theatre work after it is attained.

Although so-called showmanship is essential to being a successful entertainer, and that is what the lone organist in the Picture Theatre must be, I will not admit that the capable performer with unlimited musical knowledge is not possessed of that which is the most essential requirement in Motion Picture Playing. It must, therefore, be the lack of knowing how to apply their talents that causes the failure.

The Organist, sitting on the bench of a modern theatre organ, is required to be a so-called "one-man orchestra."

Knowing that the good organist uses both feet, both hands and operates three or more keyboards, not to mention the manipulating of the many speaking stops, piston combinations, swell and crescendo pedals, we sometimes wonder how he finds time to watch the screen and the music on the music rack at all.

Regardless of the effort required, it is being done daily, and each day is adding more good organists to the fold of Motion Picture Players.

Close observation of Organ Playing in the present-day Motion Picture Theatres tends to prove that those who are successful, are possessed of a natural gift for improvisation, extemporaneous playing or faking, but regardless of this fact, I still contend, that this method of playing in the Motion Picture Theatre is more harmful than beneficial and it certainly does not provide commendable musical entertainment.

It is nothing more than the means to an end, appropriated, because a better method is lacking. Uninteresting, because it does not even appeal to the player and therefore retards Motion Picture Music Progress.

To overcome this evil and make the entrance into the field of Motion Picture Playing less difficult for the capable Organist, and to make him more confident and certain of his ultimate success, is our earnest endeavor.

To succeed requires application, and assuming that the reader is so inclined, I do not hesitate in assuring him success, if he or she will be guided by the following instructions.

The prospective Motion Picture Organist and those already following this profession, should first acquire a thorough Picture Music Intelligence, which is easily attained by a study of Motion Picture Synchrony and The Symphonic Color Guide.

With the knowledge so acquired, Cueing Motion Pictures is greatly simplified.

To catalogue your repertoire, so that every composition is known to you, in accordance with its illustrative value is the next step.

Having accomplished the foregoing, you come to the last and most essential, namely: Classifying your Repertoire to Colors.

The Organist should disregard the rules for classifying music to colors as given in Chapter VI, for he will find the method here expounded far more practical.

The Organist will find little value in taping the covers of his repertoire as explained in Chapter VI and shown in Figures 5-15, inclusive, unless he feels it important to codify the length, and should he or she desire to do this, I would advise using the letter X, XX or XXX, each X representing about one minute of playing time, marked with pen or pencil in the upper right hand corner of the cover or title page, as shown in Fig. 16.

Instead of taping covers to designate the color value of the composition, the Organist should tab them, using no more than two inches of the correct color tape provided, doubling and attaching it to the music, as shown in Fig. 16.

The Symphonic Color Guide is invaluable to the Picture Theatre Organist, in making possible for practical use every Album or Suite, after it is properly classified to colors and tabs placed in accordance with Fig. 17.

As an example, I have in mind a Motion Picture Album containing six compositions; the first, a light 2/4 Polka Style composition (Yellow); second, a decidedly serious number in minor key of seductive or oppressive character (Dark Green); third, a light hurried agitato (Light Blue); fourth, a decidedly agitated or dramatic tension number (Dark Blue); fifth, a love theme (White); and last, a mystical tension or villain character illustration (Red).

Tab the album with colored tape, as shown in Fig. 17 and see what happens.

You are about to play a picture starring Lon Chaney, who usually is cast to play Heavy Character parts; the picture portrays a double romance, depicting both a true and illicit love in a melo-dramatic manner, inciting arguments and fights, with the playful antics of children interspersed for dramatic relief.

This is what happens today: You open the picture impressively, carelessly playing through the opening scenes, killing time, and suddenly Lon Chaney walks upon the screen. Your intelligence immediately urges you to search for a certain composition, which you know will serve as a Theme, Motif or illustration for the Heavy Character. You look through the music you have on the music rack, then on the right and left side of you on the organ bench, and if you happen to be somewhat of a contortionist, you feel for it in the rack under the organ seat, and eventually you find it—but lo and behold!—when you glance back to the screen, there is no more Lon Chaney.

With the "Luz" Symphonic Color Guide it is entirely different, and this is what happens: You open the picture impressively as in the previous illustration, and immediately the title shows, declaring Lon Chaney is the Star, you proceed to create the proper atmosphere. The Album before spoken of with correct color tabs showing, is on your music rack and you automatically take hold of the red tab and open the album to the musical illustration that will illustrate the correct Heavy Character Atmosphere or the Lon Chaney Theme. It takes less time to do it than to explain it. The first scenes of the picture show children at play. You take hold of the yellow tab, easily turning your pages from the last number, the Lon Chaney Theme, to the first number, the Juvenile Theme.

Lon Chaney walks on the screen and menacingly registers the character he is cast to portray. With no effort, you turn back to Red. The villain annoys the children and our hero rushes on the screen and there is a struggle. You turn to Light Blue, saving your Dark Blue for the bigger climaxes that are sure to follow later on. Not difficult?

During the struggle, the heroine runs upon the scene and you naturally anticipate a love scene after the struggle. Your expectation becomes a fact, and you take hold of the White Tab and play the White number or Love Theme. The love scene fades upon the immortal lingering movie kiss into the next subtitle, introducing the painted lady, who, though lavishly maintained by the ill-gotten wealth of the Heavy Character, is seemingly enjoying the caresses of another. The action immediately suggests the use of a Dark Green composition. You touch a Dark Green Tab and you have such a number.

The Heavy Character enters, interrupts this illicit love affair and a fight ensues. You have your Dark Blue Tab handy and in a second you are correctly illustrating the fight. You continue your necessary Theme illustrations, repeating them as required, throughout the entire picture. Nothing difficult about this.

You have been able to follow the foregoing imaginary story, with correct musical illustrations without resorting to one bar of improvisation, faking or extemporaneous playing. That proves my contention that improvisation and extemporaneous playing is as unnecessary as uninteresting.

Don't wait until some music publisher decides to put on sale Motion Picture Music Albums as described in this Chapter. Make your own Albums.

Use the Symphonic Color Guide as your key for selecting five or more single compositions of different illustrative value for Motion Picture playing, and use the Dark Brown or Steel colored tape to bind them into book form, and you will soon have an Album of Motion Picture Music for every day in the month and every known type of motion picture.

It is not essential that you have Albums of Motion Picture Music, to make practical use of this method, for it is no more difficult to have ten or twelve different compositions, bearing correct colored tabs, on your music rack, using them in like manner as suggested in the foregoing illustration. In fact, the single publications are decidedly better on account of eliminating music waste. You only use those compositions you need and save the others for another day. If an Album contains six compositions and you need only four, the two that are not used are put away with the Album until it is used again, consequently wasted for the time being.

After a few months of application to the method here expounded, you will wonder how you ever got along without it.

The Gummed Cloth tabs should always be attached to the music in uniform manner. Red, the first color defined in Chapter II, should be placed about $1\frac{1}{2}$ inches from the top of the sheet of music. White, the second color, $\frac{1}{2}$ inch lower than the Red. Dark Blue, $\frac{1}{2}$ inch lower than the White, and so on until the twelve colors have been exhausted.

A little thought will convince you of the advantage gained when all colors on the music rack are placed at a uniform spot.

You never use the same color twice in the same picture for Theme purposes, therefore every color will be in a perfect line of vision at all times.

To assure for yourself uniformity of color position, use a guide as illustrated in reduced form, by Fig. 18.

You may be inclined to think that the foregoing Chapters prescribe more detail than you will require and decide to adopt the method only in part. There can be no objection, for the decision is yours to make, but it is advised that you remain familiar with the entire method, for as you improve your work, and flattering comments come your way, you will want to apply every part of it. Success is an intoxicating influence and the more we have, the more we want.

If you make use of the suggestions set forth in Chapters I, II and VII you will profit thereby, for it does make Motion Picture Playing possible without resorting to extemporaneous playing or faking.

To become a showman and sell your music, not only requires intelligence, but a decidedly less tedious method of applying that intelligence. The tired mind does not encourage the initiative.

Organists using Thematic Music Cue Sheets and setting a music score in accordance to the suggestions given there, should proceed in the manner suggested in Chapter VIII, Page 62, to Orchestra Leaders for assembling their scores, using the Single or Sequence Color Cards as shown in Figs. 1-2-3-4.

Prior preparation has its advantages. When using this method, should you disagree with certain suggested Synchrony in the Cue Sheet, it is a simple matter to effect a change.

No Cue Sheet can be all wrong.



CHAPTER VIII

THE MOTION PICTURE ORCHESTRA LEADER

HOW often have you heard the expression, "You can do that on an organ, but you can't do it with an orchestra"? While this expression is founded on fact at times, it has, nevertheless, become a pet alibi, which only those of vast motion picture playing experience can refute.

The writer employs more than one hundred organists, comes in constant contact with seventy-five theatres showing motion pictures and employing orchestras, and knows that 75 per cent. of the theatre managers expect and demand of their organists that they play the Orchestra Score.

This would imply that Motion Picture Synchrony, as rendered by an orchestra is the more appealing to motion picture theatre patrons.

The endurance of an Orchestra does not permit the playing of an entire two or three hour performance, and I question if the endurance of an Organist permits the playing of a two or three hour performance, which proves that the ideal music for the motion picture theatre is a combination of the two, each as a separate unit when required, and the two combined providing an ensemble of augmented magnificence.

This is not propaganda, but a statement of fact.

The skeptics will ask, "Why, if what you say is true, do not all motion picture theatres have both organ and orchestra?"

This can be answered with the one word—cost!

As stated in the Introduction of this work, the motion picture theatre has added a commercial value to the profession of music, which has a two-way meaning. The one, that it has provided a payroll of millions of dollars each year, to be distributed among the members of the music profession; and the other and more important meaning, that it has opened great opportunities for selling music, not unlike merchandise is often sold: "I'll ship you a gross and if you cannot sell them, return them and I will not charge you for them."

This is known as selling an article on approval.

When there is no orchestra or instrumental music in a motion picture theatre, other than organ, it means that none has been obtainable that will stand the test of approval.

When we use the term "Theatre" in connection with orchestra, we do not refer to nickelodeons, converted stores, stables or garages.

Buying and selling, promoted by earning and spending, constitutes commercialism.

To help the present or prospective motion picture theatre orchestra leader to sell his services to the theatre manager, and aid the theatre manager to sell such service to the public, is what the Symphonic Color Guide will do, if you absorb its meaning and apply yourself to its usages.

How to Tab Orchestra Music

The Orchestra Leader tabs the entire orchestrations of compositions selected for themes, or to be repeated in the score, similar to the method suggested to Organists, with the exception that he places the tab at the top of the music, instead of on the right side. (See Figure 19.)

When tabbing orchestral parts, the Red Tab should be placed about one inch from the left end of the sheet of music; White, following about one-half inch away and continuing in rotation; Dark Blue, etc., as the colors are given in Chapter II, The Symphonic Color Guide. (See Figure 20.)

By employing this method, should you have ten themes or sheets of music in the same score, with color tabs attached, none would obstruct the view of the other. (See Figure 20.)

You have been instructed to place all numbers, irrespective of atmosphere, mood, emotion or dramatic value, after they have been selected for Theme or Motif use, and a colored tab has been attached, in Chapter V, No. 20.

You are again cautioned not to tab music unless it has a positive picture playing value as Theme or Motif, and is a decidedly effective and meritorious composition. These compositions are the picture, while the less meritorious compositions form the frame that surrounds the picture.

If you were showing friends or patrons a painting or picture that you thought beautiful, you would not expect them to say, "The frame is exquisite."

The Symphonic Color Classics, published by Music Buyers' Corporation, 1520 Broadway, New York City, are composed of three or more themes, correctly set to colors, making the necessary repetition of themes throughout the picture very simple. When placing tabs on Symphonic Color Classics or other publications composed of two or more compositions suitable for Picture Playing, such as Suites, Selections or Overtures, place the tabs closely together, as shown in Fig. 21.

Never tab any music until you expect to use it in a music score.

Setting and assembling your music score is the next operation.

Knowing that the Symphonic Color Guide makes unnecessary the placing of duplicate copies of any music in the score, regardless of how many Themes or Motifs you are required to repeat, you place all the compositions bearing tabs in the rear of the completed score.

Whenever, or wherever, one of these Themes or Motifs are required in the score, replace them with a color card. (See Fig. 1.) If two or more themes are required in direct sequence, use the Sequence Card and insert correct colored strips into the slits provided, as required. (See Figs. 2 and 3.)

When the score is completely assembled, none of the themes, motifs or tabbed numbers will appear in the score, as all have been replaced by Single or Sequence Color Cards; the music, with tabs attached, remaining in the back part of the book.

The music score is then ready to be played.

As an example, the first number in the score is any piece of music serving to screen the picture, and is followed by a Sequence Card, showing the colors Red, White and Dark Blue. Red is the top color, White, the middle color, and Dark Blue, the lower color.

While the members of the orchestra are playing the number for screening, they take hold of the tabs on the music in the back of the book, lift the number up and out, setting their score according to the colors on the sequence card.

In doing this, it is more practical to pull out the lower color first, the middle color second, and the top color last, namely: Dark Blue, White, then Red, as this method automatically places the different compositions in correct sequence, in accordance to how they are to be played.

While playing Red, the first color on Sequence Card, take the Sequence Card from the right side of the music stand and place it upon the extreme left side, leaving the one side of the colors exposed, as a guide, and as shown in Fig. 4, until the entire sequence is played.

After playing each number having a colored tab, turn it over as you would any other number in the score. You do not need to leave the number on the side of the stand, for as long as it has a tab attached, you cannot lose it in the score. The following four numbers are descriptive and without tabs, after which you find a Red Color Card. While you are playing the fourth descriptive number you reach for the Red Tab, which is now on the left side of the music stand and you place it before the Red Card, leaving the card slightly exposed. After segueing to the Red Theme, and while playing it, you take the Red Card and place it upon the left side of the stand, as you would any sheet of music after you had played it, and continue in like manner throughout the score.

There is only one precaution necessary, and that is, to turn over the Color Card or Sequence Card, and put it on the left side of the music stand, in front of the music it represents. The colors are your guide and are discernible, regardless of where they may be.

You need never worry about where or how the music with tabs attached is lying in the score, so long as you are precautions and keep your colored cards where they should be.

The only reason for placing the music with tabs, in the rear of the book, is that they serve no purpose until needed, and are, in reality, no part of the score.

The themes and repeated numbers in the score, which caused you so much trouble, are now of so little consequence, that we place them in the rear of the book.

The tabs are decidedly more practical when operating with concert size (9 x 12) sheets of music. They can, however, be used on octavo size (7 x 11) music. When placing octavo size music in the score with tab attached, the number must lay sideways in the score, the tab showing on the extreme right or left side of the stand, instead of at the top.

I would not suggest using more than one octavo size publication in the same score, although it can be done.

Finally, Mr. Orchestra Leader, do not allow yourself to believe that only this chapter is important to you. It is necessary, if you desire to obtain the best results, that you read and re-read this entire book until you are thoroughly familiar with every paragraph therein. Study is unnecessary, for every time you re-read this book after adopting *The Symphonic Color Guide*, new and original ideas will present themselves, which will be your stock in trade, and increase your selling value tenfold.

You may desire to only apply in part, the suggestions of the preceding chapters, which is entirely at your discretion. If you adopt that which is prescribed in Chapters I, II and VIII, you will find your endeavors greatly simplified and success within your grasp.

Whether you adopt THE "LUZ" SYMPHONIC COLOR METHOD in part or as a whole, it will greatly benefit you to carefully read the entire eight chapters. When success comes your way and you are the recipient of flattering comments, you will want to add every small part of this method.

If you follow only the suggestions in Chapter VIII, you will receive in return many times your original investment.



CONCLUSION

WHEN you have once entered into the spirit of Motion Picture Synchrony and adopted The "Luz" Symphonic Color Guide, you will find the combination the most enjoyable and educational toy you ever played with. The entire method is but a mechanical toy that will arouse your ambition to greater endeavor and subsequent success.

The possibilities in the motion picture field of endeavor are so extensive, that one could continue writing chapter after chapter in its extolment.

I tried to be brief, advancing only such argument as seemed necessary to excite you to thinking, hoping that such thinking would form a basis for the development of your genius, and be of assistance to a more practical and profitable application of your talents.

Much has been left unsaid, for it is my sincere belief that my application of Colors to Motion Picture Synchrony will bring to you the real facts more impressively than words.

Cherishing fond hopes that the Motion Picture Industry may be benefited by this, my humble effort, and that the Motion Picture Musician may derive untold profit through its adoption, I leave The Symphonic Color Guide to your future commendation.

ERNST LUZ.

Red - Valiant, Mystical, Ominous

White - Love theme, Purity

Blue - Temper, Agitation, Suspense, Turmoil

Green - Easy, tropical

Yellow - Relief, transformation

Brown - Rural, Pastoral

Purple - Regal, Ancient

Orange - Oriental

1-11 = Temper

12-16 = Dramatic

17-20 = Suites etc

21-36 = Nationals

A - Introduction

X - de minor

B - Flexible tempo

R-Z - Nationals

C - Minor predominant

D - Characteristic

E - Mystic

F - Frotting

G - Variations

H - Agitated

I - Dance

J - Mystic

K - Storm

L - Light

M - medium

N - heavy

