

Erno Rapee, *Encyclopedia of Music for Pictures ("As Essential as the Picture")* (NY: Belwin 1925)

Foreword [p. 5] and [Introduction] (= Chapters 1-15, pp. 7-27). NB: The "Encyclopedia Section" is Chapter 16 and runs from page 29 to page 510. See the list of topics from Chapter 16 gathered in another file on this site.

FOREWORD

While submitting this book for the consideration of the profession at large, my main endeavor has been to supply an encyclopedia of music especially selected for the accompaniment of motion pictures and of the incidental attractions which are more and more becoming part of moving picture presentations. As, however, the greater number of houses present motion pictures only, I have dealt with the handling of these situations in several chapters giving my experiences in the various departments of the motion picture theatre organization. It is these chapters in particular which I believe will prove of special interest to managing and musical directors.

The dotted line before each composition in the 16th chapter could be used to insert an index number, making this chapter a catalog of your library. At the end of each classification space has been provided for additional numbers not contained in this collection. I have not attempted to list all compositions of every publisher, but I have tried to represent musically every situation which could occur on the screen.

My one desire is to be of help to the profession and if my colleagues will accept this book in that spirit, I shall feel myself well repaid.

CHAPTER I. ORIGIN AND DEVELOPMENT OF MUSICAL ACCOMPANIMENT TO ACTION

Action which differs from motion only in being purposeful found its first expression with our ancestors uttering guttural sounds, which sounds, in the course of thousands of years, developed into speech. As the use of speech developed and the rising and falling of the voice indicated different emotional conditions—such as love, hatred, entreaty, etc.—became expressive, not only of action but of thoughts and feelings. In the rising and falling of the human voice we find the real origin of music.

As we are here interested only in showing the development of music as the accompaniment of action we will dwell but very briefly upon historical facts.

Archeology is the only science we can fall back upon to detect the very earliest traces of musical instruments:—The Babylonians, whose ruins have been excavated, are credited with having engraved a tablet, figured to date back to the year 3000 B. C., which shows musicians, one striking a metal pipe, another carrying a reed pipe, a third one playing upon a harp of eleven strings and two others beating time by clapping their hands.

The oldest theory on sound giving bodies is Chinese and dates back to 2300 B.C. We are told there were twenty-four musicians who could play on the "Kin"—an instrument consisting of five strings made of twisted silk which were stretched over a wooden frame. We gather from ancient Hindoo literature that minstrels were

employed in the Courts, whose duty it was to chant songs for the entertainment of royalty. One of their holy books states that the God "Indra" would not accept any offering without music. The oldest and most important Hindoo instrument is the "Vina" which consists of a wooden pipe four feet long to which were attached two resonators.

The earliest known Greek musician is "Terpander" in the 7th Century B.C. He is reputed to having increased the number of strings on the "Lyre" from four to seven. The importance of music in the lives of the Greeks is indicated by the fact that Aristotle, in the 4th Century B. C., wrote a treatise devoted to that art. The various scales founded by the Greeks, which are all based on the Tetra Chord system, are the foundation of all modern occidental music.

The first sign of musical accompaniment to lyrics, other than religious, is in the 13th Century with the appearance of the Troubadours in the South of France, who were generally of the nobility and wrote their compositions under titles, such as Chanson des Gestes, Motets, Rondeaux. Of the Troubadours the best known were Richard the Lion-Hearted in England and Adam de La Halle in France. The latter is the more important from the historian's standpoint as he is credited with having written "Robin and Marion" a sort of comic opera, consisting of dialogue and airs.

Although the union of music and action was a procedure of which there are traces in old China and Siam and even in the religious functions of our own American Indians, that union did not really create anything of permanent value or lasting impression until the "Opera" proper made its appearance. The first opera we have positive knowledge of was Caccini's "Euridice" [8] published in Florence in 1600. We know that the aristocratic amateurs and their friends acted as the orchestra and played the contemporaneous instruments, the harpsichord, the lira and different types of flutes.

The first city to devote a theatre to opera was Venice where the "Teatre de San Cassiano" was opened to the public in 1637 and before the end of the Century there were eleven more opera houses in that city.

From this first crude attempt at an operatic performance, to the greatest dramatic Composer of all ages Richard Wagner, is a transitory period which we may neglect because it was Richard Wagner who established the fundamental principles of the music drama of today and it is his work which typifies to the greatest extent and in the minutest detail the accompanying of action with music. His method of investing each one of his characters with a certain motive, called "Leit Motiv" and applying this motive at every appearance of the character, but in different shadings to suit the surrounding conditions, is the one which can best be applied in scoring pictures. Detailed discussion of this subject will be taken up in the Chapter dealing with the scoring of features.

CHAPTER 2 THE OVERTURE

The Overture and its selection depends largely upon the general layout of the program. If, you have a Spanish picture and you are building a Spanish prologue and you happen to have a Spanish scenic it is obviously desirable to choose a Spanish Overture to keep the program in the same vein throughout. Establish your atmosphere with your Overture and keep the same atmosphere leading up to your feature picture, which is assumed to be the strongest number on your program. Should the picture have no particular local color and no bearing upon the makeup of your show as a whole, then the selection of the Overture should be made with the idea of having your program as diversified in character as possible, or it may be determined by the particular taste of your audience. The size of the orchestra is, of course, a very important question. Where

there is an orchestra of thirty-two or more pieces the —performance of most works of such standard composers as Wagner, Liszt, Tschaikowsky, Verdi, etc., if well performed, will invariably meet with success. Several years ago, the playing of two or three Movements of a Tschaikowsky Symphony (with cuts, of course) in a movie house, was considered a sort of an experiment, today the stage of experiment with Tschaikowsky and his Symphonies is a matter of the past. The 2nd and 4th Movements of the 4th Symphony or the 3rd and 4th Movements of the 6th Symphony are in the repertoire of every fair size movie orchestra. The same could be said of excerpts from the Wagnerian Operas such as the Valkyries Ride, Wotan's Farewell, etc.

Christmas and Easter Holidays would naturally suggest particular types of Overtures, by such as Christmas Carols, or Easter Chimes in Russia, etc. American Holidays should, of course, be marked by the use of Yankee Doodle, Dixie, Southern and Northern airs, etc.

The Jubel Overture by Weber has been found particularly useful, as towards the end it develops a big climax to the strains of "God Save The King" [9] which lends itself well to patriotic tableaux. Victor Herbert's American Fantasie is always a satisfactory Overture and can be well used for covering three or four different tableaux during the various sections of the composition.

For Irish Holidays—Victor Herbert's Irish Rhapsody or his Eileen Selection will always be an appropriate overture. A warning word must be said to the over-anxious Musical Director to choose only such works as the number of men at his disposal can do justice to. Although there are modern orchestrations of practically all the big symphonic works, it is not a pleasure for an intelligent audience to listen to one lone trombone playing English Horn, French Horn and Bass Clarinet parts, which, although they are cued in the Trombone part as a rule, will not give the desired coloring and effect. On the other hand, with an orchestra of fifty men or more it would be wasted energy to play an Overture like "Jolly Robbers."

Recently Rossini's antiquated "Semiramide" was performed by an orchestra of thirty men in one of the larger theatres of New York City but was done so exquisitely that it received round after round of applause which would show that it is not what you play but how you play it.

I have been asked several times to supply a list of Overtures so the various musical directors throughout the country would not have to weekly go through the worry of finding an Overture, but would only have to consult the list to be covered each and every week. It would be an impossible task to select fifty-two compositions and denote them as "the" Overture to be played in fifty-two weeks of the year, because, as I mentioned before the size of the orchestra, tastes of your audiences and the general makeup of your program will be important factors in determining the number to be used as an overture. Sometimes a collection of old time songs or a fantasie prepared by the musical director consisting of the most popular hits of well known composers will prove to be good Overtures.

By mentioning these two possibilities we have reached ground too dangerous to tread on extensively as the solution of the problems presenting themselves in compilations of that sort will depend largely upon the ingenuity and versatility of the musical director.

CHAPTER 3 THE SCENIC PICTURE

The Scenic picture, by the very nature of its being, as a Yule portray scenery and by atmosphere with relatively little action and all it requires for accompaniment is purely melodious music moving in the same

atmosphere as the picture, the Andante Movement of symphonies such as the "New World" by Dvorak or the "Rustic Wedding" by Goldmark or the "5/4 Movement of Tchaikowsky's 5th" will be found very pleasing and satisfactory material. For North American Scenic pictures with big massive rocks or thundering waterfalls Victor Herbert's "Natoma Selection" is a most suitable accompaniment. If you have an Italian, French or Russian scenic a selection of corresponding Folksongs usually proves very appropriate. Son cuts may be necessary in those selections as your picture may change from quiet scenes to waterfalls or to mountain climbing and it is advisable to have different strains for different sections of the picture. For scenic pictures [10] dealing with water and sea you will find suitable accompaniment in Mendelssohn's "Fingal's Cave" Overture or the "1st Movement of Caucassian Sketches" by Ivanoff-Ipolitoff; etc. If you happen to have a scenic moving in one atmosphere lasting about six minutes and you choose a selection which only five minutes do not hesitate in cutting the weakest parts of your scenic picture to suit the length of the music as it has been found that in accompanying scenic pictures the music if well proportioned, well rounded and played in a natural tempo will prove a tremendous enhancement.

CHAPTER 4 THE EDITING OF THE NEWS REELS

Though this would appear to be an easy matter I consider it a very intricate procedure. The various shots selected from the different news reels have to cover incidents varying from race and aeroplane flights to fat women taking reducing exercises. You must show the spectacular and the humorous as well. It is well to keep the best shots for the close of the News. The mixing of foreign news with domestic as well as local is advisable. Many news reels are spoiled by having the best of the shots in the beginning or middle and the weaker shots towards the end. It is up to the man who edits for his theatre to make the necessary changes and finish every individual shot with a climax so that his news shall consist of a series of climaxes leading up to the big climax which will be the last shot. The musical accompaniment to the magazine can help to make your news reels very important and even out standing on your program because it offers so many chances of describing with music what the eye actually sees. Most of the subjects of the reels consist of action and as such are the easiest to accompany. It being the most realistic part of your program I advise the use of all possible effects in your percussion section. Train effects, ending with a red flash all over the house and stage I found to be particularly effective.

Marches are the most abused compositions for news reel accompaniment. Any time a leader cannot decide just what music to choose the easiest way out is generally found by taking any old march and playing it through. Marches should only be used to accompany actual marching or for such occasions as the launching of a battleship, presence on the screen of important men, preferably in diplomatic or military capacities. A 6/8 march will prove itself most valuable for actual marching. For scenes of military or political character, the lively 2/4 marches will be better accompaniment. For instance, at the launching of a new dirigible where there is lots of activity shown preparing for the flight, a good 2/4 march played brightly and brilliantly will be proper accompaniment.—Now the dirigible ascends—the higher up it gets and the further away it seems the more your music should diminish. There is no use changing your music, keep the same march, play very subdued, with tremolo accompaniment, and it will be in harmony with the scenic atmosphere. The procedure of coming to a satisfactory end of a march is a very important one. Not every shot will be of the desired length to allow you to play the march all the way through, but by timing your subject properly, you can, by eliminating some repeats and if necessary making some cuts, come to the very end of the march which is always a more satisfactory [11] procedure than just to play one or two strains and then break off at random on the dominant or a secondary chord.

The proper musical accompaniment for some of our great Presidents appears to be a source of continuous controversy and misrepresentation. I have heard Swanee River played to accompany President Grant where a more martial air would be very much more fitting. The following selections, I think, will prove, in most cases, a proper accompaniment:—for George Washington—"My Country 'Tis of Thee", for Abraham Lincoln—"The Battle Hymn of the Republic," who is so well identified with the last line of the lyrics: "His truth goes marching on." For Marine Scenes—The "Marine Hymn" or "Semper Fidelis" by Sousa. The playing of the Star Spangled Banner, I would not advise under any consideration as it is the National Anthem and should be reserved for momentous occasions such as a Declaration of War, the signing of Peace or the presence in your theatre of the President himself. The Gate City March which contains—"Maryland my Maryland" in the trio will prove a fitting accompaniment for scenes in that locality. For Southern scenes of military character the introduction and finale of the Southern Rhapsody—by Hosmer, should prove satisfactory accompaniment. For the various Governors choose, if available, songs or martial airs connected with their State; as for the Governor of Mississippi use the song M.I.S.S.I.S.S.I.P.P.I. For prominent people in Indiana use "On The Banks of the Wabash"; for the Mayor of New York—"The Sidewalks of New York" and for California personages—California Here I Come." For personages which you cannot connect with any well known air "Hail To the Chief" will be a stirring and suitable accompaniment. For comedy situations the use of such well known songs as "Look Out For Jimmy Valentine"—"She Has Rings On Her Fingers"—"Everybody Works But Father"—"Where Did You Get that Hat"—are not only appropriate but entertaining accompaniment. Under the various headings of the Encyclopedia you will find music covering almost any emergency you may be called upon to meet in scoring your news. The judicious selection of numbers will help considerably to make your news.

CHAPTER 5 VOCAL OR DANCE ARTISTS

If your theatre employs vocal or dance artists and builds prologues to the feature picture the selection of this type of entertainment should be governed by the same principles as those of selecting the Overture. The question as to whether a vocal or dance prologue should be used for any particular picture depends largely upon the atmosphere and the main character of your picture. A Spanish or Italian picture as a rule will lend itself to a dancing prologue, while a western picture, with, perhaps a "waiting mother" for a "wandering boy" will offer good material for a vocal prologue with a clean western back ground.

I found the following a very satisfactory plan:—start your prologue with offstage singing drawing nearer and interrupting some kind of pantomime on stage:—this will prove particularly effective if done behind the scrim and when the picture is flashed on let the singing and dancing continue by dimmed lights until the picture on the screen occupies the complete attention of [12] your audience and your orchestra has drowned the singing on stage. Some pictures have scenes, holding the keynote to the story, which if reproduced in life on the stage will make effective prologues. Building prologues, of course, is a field depending entirely upon individual endeavor, ability, vision, taste and also upon the equipment and staff at the disposal of the conceiver. I want to suggest here a few drops and accessories which can be used in many forms, shades and varieties with a minimum expenditure:

Black Velvet with black border and black legs.

A Silver drop with border and legs of the same or contrasting material.

A Batik drop with border and legs of the same material.

A drop with a little house on top of a hill, the foreground being occupied

Your black drop is adaptable to many different presentations, either as back ground for a fine soloist, or

when split in the center with a doorway giving the impression of distance or with a painted panel representing any number of things according to what your vocal or dancing act may demand. In one particularly effective scene I remember the blacks were used with a church window placed in the center, the window painted on the front side and lighted from the rear.—The singer singing 'Ave Marie' in the front the panel was lighted by a blue lamp from above, giving the impression of a person standing outside of a Cathedral. If you have an organ or a harmonium backstage your effect should be complete.

The Silver curtain will lend itself particularly well for specialty scenes, such as a "Music Box" dance with full lights or Grotesque dance with blue or green lights. Your Batik will be mostly useful for interior sets, particularly by splitting it a little off center and putting in a window, behind which you can use your sky drop. A piano, a vase of flowers, parlor furniture, etc. etc. placed in front of this batik and using dim lights will give a realistic home like atmosphere.

It is your sky drop which is the most important part of your outfit as it will lend itself to any number of outdoor scenes which can be made very realistic by just using some rocks, flowers or hedges in front in artistic disorder. Stars, moon, sun, cloud, or ripple effects will all enhance the atmosphere. A sky drop will also lend itself to all kinds of silhouette effects. Cut a trap behind the drop and put your lighting strip into it: Either a dancing act or an orchestra in front of the drop with the rest of the stage and house in darkness, will give you a complete silhouette effect. Of course the ideal condition is where you do not have to fit your acts to the drops or hangings on hand, but can go to work and decide what scenery you want to give to the act and then order it.

However, most theatres are not in a position to spend several hundred dollars every week on scenery, so it will depend upon the ingenuity of the producer to make his two or three drops look as attractive as possible by his versatility and by surrounding it with props. The amount of props to carry depends upon the amount of money you can invest or can spend from week to week. Property such as platforms of various heights and sizes, runway, windows of different sizes, some circular, some oblong and some square, a moon, stars, benches, hedges, grass, mats, trees, flower baskets, etc. are absolute necessities in staging acts. No matter how many or how big an act you use or what outlay you can afford for new scenery and property, the one thing to be constantly borne in mind is to avoid [13] sameness of productions. Do not have similar singers appear too often in succession, if you have a permanent ballet corps vary their numbers as much as possible, sometimes bring in a jazz band for the sake of spice. If your orchestra plays a serious symphonic work one week, for the sake of diversity have them play a musical comedy selection the next week. If one act works in an outdoor scene with moonlight be sure that your next act is surrounded

CHAPTER 6 MUSICAL ACCOMPANIMENT TO THE FEATURE PICTURE

A great deal has been written on how to arrange music to feature pictures. Experience and observation have taught me that the simplest procedure is as follows:—Firstly determine the geographic and national atmosphere of your picture,—Secondly—embody everyone of your important characters with a theme. Undoubtedly there will be a Love Theme and most likely there will be a theme for the Villain. If there is a humorous character who makes repeated appearances he will also have to be characterized by a theme of his own.

It will happen quite often that two characters, each having a theme will appear together in which case it will be necessary to write original music for that particular scene treating the two themes according to the rules of counterpoint.—After your atmosphere is established and your characters are endowed with their respective themes determine if either the playing of atmosphere music or the individual theme will suffice in portraying

happenings on the screen or if the psychological conditions are such that the emotional part will have to be portrayed in preference to atmospheric or characteristic situations. Now you can start setting each scene: if you have a picture playing, for instance, in China, you will have to find all your accompaniment material in existing Chinese music, both to cover atmospheric situations as well as to endow your characters. If there happens to be two Chinese characters and one English you will of course cover your English character, by English music for the sake of contrast.

The choice of the Love Theme is a very important part of the scoring -- it is a constantly recurring theme in the average run of pictures and as a rule will impress your audience more than any other theme. Special care should be taken in choosing the Love Theme from various angles. If you have a Western picture dealing with a farmhand and a country girl you should choose a musically simple and sweet ballad. If your Love Theme is to cover a relationship between society people, usually portrayed as sophisticated and blasé, choose a number of the type represented by the compositions of such composers as Victor Herbert or Chaminade

It will often happen that the situations on the screen require the Love Theme being used for an extraordinary length of time in which case you may have to play four or five choruses. This situation should be handled by varying your orchestrations, play one chorus as a violin solo, then have all the strings play it; the next one can be played on the Oboe or Cello and so forth. If you have exhausted all variations and particularly if the situation is of a dramatic sort have your men play that same chorus 1/2 a tone higher or lower. As long as you vary your instrumentation or your tonality it will not [14] get tiresome. The danger of monotony is often encountered playing an oriental picture, as the playing of oriental music for an hour or longer will naturally get on the nerves of almost any listener, more so as oriental music is of very specific type. In that case grasp every opportunity the picture will afford and play some English, French, Italian or American music to break the monotony.

The Villain ordinarily can easily be represented by any Agitato, of which there are thousands. Distinction should be made between sneaky, boisterous, crafty, powerful and evil minded villains. A crafty villain who does not exhibit any physical villainy in the course of the picture can be easily described by a dissonant chord being held tremolo and very soft. If the Villain happens to be of the brute type who indulges in lots of physical activities, a fast moving number would be more apt. Sometime you have a villain whose power to do evil is mighty but he achieves his evil deeds without any physical activities in which case chords slow and heavy should be a proper synchronization.

The portrayal of humorous characters seems to be rather hard as there is very little music written which in itself sounds humorous and you very often will have to fall back upon your own ingenuity for the creation of such themes. Emotional and dramatic characters and situations are the hardest to fit, firstly because it requires that the music should swell and diminish in accord with the emotional moods portrayed on the screen and it is a rare good luck to find a piece of dramatic music which will rise and fall simultaneously with the action; secondly because that very dramatic music we have reference to ought to play around the themes which are identified with the characters and within whom the emotional or dramatic situation exists. This also very often necessitates the writing of original music. The use of Silence will prove very often highly effective in situations like the appearing of an unexpected person, committing a crime, in fact all unexpected happenings which are followed, as a rule, by stillness. The recitativo, to be effective, should also be built on the theme or themes of the characters. Very often the arranger of the music for the picture will not have time to cover every little detail in the manner here suggested, but he can help a great deal by shaping the orchestra's playing. A good musician can take an ordinary 4/4 Andante and as readily make it into a misterioso as into a recitativo. This is purely a case of ingenuity and adaptability on the part of the leader.

The flashbacks seem to be a continuous source of trouble! to the inexperienced leader. If the flashback is not

of extreme length and the scene preceding the flashback is of such character that it will hold attention even during the flashback, I would not advise changing the music but would advise bringing it down to "PPP." Another source of trouble I found is the making of musical endings. The brutal procedure of breaking your music no matter where you are just because the cue for the next number is flashed on the screen is an antiquated procedure not in use any more in first-class theatres. If you train your orchestra sufficiently and arrange for some kind of a signal for your men, you will not have to go more than 8 or 10 bars in most compositions before you can come to a tonic close. The finishing of most numbers during a feature picture should not be in a decisive cutoff manner but more of a dying away effect. The more segues you can arrange between your numbers the more symphonic the accompaniment will sound.

The turning of pages in the orchestra is a comparatively easy matter, if you have more than one man to each instrument. It is important that the [15] outside men religiously stick to playing early and have the turning done by the inside men. In theatres where you have time to prepare a score most of your numbers will not start at the beginning, but with certain passages which you think will fit particular scenes. The number on your music and the place where it should start should be marked very plainly by an arrow so that the eye can grasp it in a second. If you have more than one theme it will be an easy matter if you will carry out the following suggestions:—If theme No. 1 is also 7–18 and 24 put all these numbers on top of the page and have the music sticking out in the center of your stand above your other music if theme No. 2 is also 3–29 and 34 put that number also on top of your music and have that piece sticking out of the right or left side of your stand. If you will then mark on the bottom of No. 6 that the next number is Theme No. 1 I think you will find no difficulty in handling two or more themes. If your film breaks, which nowadays is a rare happening, I advise keeping on playing the number and if necessary make a D.C. If you were playing your number soft and with strings only, bring in your brass and woodwind and play the number in concert form. Fortunately these breaks never last more than 10 or 15 seconds. Should there be a fire in the booth, which may necessitate a wait of several minutes, I advise bringing up the house lights and having the men play any popular hit of the day which they may know by heart. It is advisable to keep in mind some such selection for use in case of emergency cy. The main object is to prevent the audience from getting nervous and to keep them entertained.

The effects in the percussion section and back stage can be made very effective if used judiciously. I only advise the use of effects if they are humorous or if they can be made very realistic. The shooting of the villain, unless a real shot can be fired back stage and can be timed absolutely, will be much better handled by stopping your orchestra abruptly and keeping silent for a few seconds than if the attempt of a shot is made with a snare drum. In one of the foremost theatres in New York City, I saw a picture in the course of which the villain jumped through the window and immediately after was slapped on the face by the heroine. The effect man back stage was supposed to drop some glass at the proper moment to imitate the breaking of the window. As it happened the man was asleep on the job and the dropping of the glass occurred when the heroine slapped the villain, so what would have been a tolerably descriptive effect turned out to be the cause of hilarious laughter on the audience's part.

Effects which can be worked most satisfactorily are storm effects, obtained by the use of batteries of large square head drums and wind machines back stage.

In theatres where singers are available, vocal selections back stage will occasionally prove very effective. The most effective incident of such type I remember was applied in the Capitol Theatre in New York City during the presentation of the "Passion" where during the scene of the funeral of the French King a mixed chorus chanted the Funeral March from Madame Sans Gene. The effect was almost uncanny as outside the death chamber there were a multitude of people assembled.

It is the Vaudeville theatres throughout the country which commit the grossest insults to feature pictures for reasons I was never able to quite understand. If the musicians are too tired after having played the vaudeville to play music to the feature picture, then there should be an organist who is alive to the possibilities. If it is ignorance on the leader's part it is up to [16] the management to see that the accompaniment to the feature picture is placed in proper hands. Happenings like one I witnessed where Dvorak's "Largo" was played from beginning to end with frightful tuning and wrong tempo during a reel of snappy events depicting dancing cannibals, Italian Army, Streets of New York, etc. indicated a condition which ought to be remedied if for nothing else but for the sake of music and its masters.

In choosing your orchestrations I would advise the use of arrangements which are so cued that if necessary they can be played with strings alone and will sound full, for in three quarters of the average feature picture music of very soft quality is required. The "overplaying" by which is meant playing so loud that it attracts the ear more than the picture attracts the eye, has killed many a good picture. Careful study of the various headings and the numbers contained therein of Chapter 16 will prove a very useful asset to the person arranging music for the feature picture.

CHAPTER 7 THE COMEDY

The comedy has only one duty in a program and that is to make people laugh. As a rule it is the only bright spot and should be carefully chosen for its entertaining value. In some comedies there will be good opportunities to burlesque the characters with old songs. Other comedies, which may have no reference whatsoever to well known or old time songs (unless there is some specific quick action where you could well play some very bright one-steps) could best be supported by popular hits of the day with muted brass, but in concert form. Medleys of old time hits can supply valuable material for the scoring of comedies.

I must sound a word of warning again in reference to the effects, particularly of the noisy type like falls crashes, collisions, etc., which, if not carried out with taste and judgment will kill the laughter of your audience, which is a very valuable thing since it is contagious and sells itself. In some comedies I found it very effective to employ a few words spoken through a megaphone while the orchestra was silent.

CHAPTER 8 THE ORGAN

The organ, which is often called the queen of all instruments, has rarely, if ever, been fully exploited. As a rule, even in the largest houses, the organist will play his solo at the end of the show as a "Chaser" and as such it receives very little attention from the public. As a solo instrument it should be used in the earlier part of the program where it has a better chance. Where there is an orchestra of even moderate proportions the organ playing along with the orchestra is not an advisable procedure as it is an instrument easily affected by changing atmospheric conditions and has a distinct tone quality of its own rarely blending with orchestra instruments.

[17] In orchestras of 6 or 7 pieces, the use of Horn, Flute, or English horn stops on the organ is acceptable, but only on the condition that the organ is in tune with the orchestra. It can also be made very useful in church scenes or in filling out in big climaxes of overtures, such as I "Tannhauser" or "1812." In accompanying the feature picture it is very important for the organist not to use solo stops which will divert attention from the picture by their singularity, but to use a combination of stops which is soothing and only

accentuate important developments in the picture. Improvising on the organ is a subject upon which books have been written, and in my belief cannot be taught. The same principles as are applied to scoring a picture can be followed with the organ but can be worked out in much greater detail than with an orchestra since even a fairly clever organist can play two themes at the same time which cannot be done by an orchestra unless special arrangements have been made. An organist can more closely follow the action by increasing or reducing his volume or by changing his stops than any orchestra, no matter how well schooled or rehearsed. Humorous effects which in an orchestra can mostly be brought out only by special arrangements are readily at the disposal of any organist. The main requirements for an organist who wants to improvise for his picture is the ability of making smooth and quick modulations from one key to another, this, added to the memorizing of several themes and applying them at the proper time and also having a fairly good knowledge of the more or less known songs will help the organist to achieve a satisfactory synchronization.

It would be a useless procedure to mention combinations of stops which should produce a certain effect as most organs are built on different specifications and it is surprising to hear the varying sounds produced by similarly named stops on different organs. The following suggestions should only be taken as general and not as explicit instructions: a Grotesque effect could be obtained by playing the melody, preferably of a 6/8 staccato type on the Bassoon and Piccolo two or three octaves apart. for creepy, gruesome effects the low register of the Oboe or Clarinet should give the proper coloring. For Pastorale scenes a soft English Horn or Flute solo with a ,still softer string accompaniment would be a worth while experiment. For rippling water a sustained melody with florid accompaniment should prove effective. The much spoken of effect of the organ—the Rumble—should mostly be produced by the low notes of the pedal which can be pressed down) with one foot while the other foot controls the crescendo box.

Special care should be taken that only the 16 and 32 foot stops are for your pedals and if you want to add the lower notes of your manual by pressing them down with the palm of your hand or forearm, exclude all shrill stops and only use soft 16 and 8 foot stops. I have known of [isolated cases where organists feature as their solo number popular songs, but they were very few. The organ by its very nature does not lend itself well to sharp rhythmic expression, but leans more towards the majestic, sweet or sustained.

A much abused practice among organists I found to be that they use' piano solo parts if they play alone. The orchestral piano part will have the following advantages: first of all it is clearly indicated which instrument has the melody and which instruments have the accompaniment and this should guide the organist in obtaining the proper combinations. Besides that the leading of voices is generally much better and more carefully edited in the orchestral piano part than in the solo piano part. Another advantage is that the flute variations or counter melody in the cello or horn are always indicated [18] in the orchestral piano part, whereas they are very often omitted from the solo piano part.

CHAPTER 9 LIGHTING EFFECTS

The various lighting effects to be used in the theatre depend largely upon the equipment obtainable. The switchboard should preferably control not only the stage but also the house lighting. The best known makes of switchboards in use by the large theatres are the Bulldog, Pringl and the Walker system. Most modern theatre switchboards have three circuits which are usually controlled by dimmers. The size of the dimmers will depend on the wattage which is to be used on it. The two best known dimmer manufacturers are Ward Leonard and Cutler Hammer. The largest dimmer that is obtainable will carry 4000 watts and the smallest one is built to carry 650. For your orchestra either a number of spot lights or x-ray reflectors from over head will prove very effective coloring to be controlled by a boomerang.

As many of my readers may not be familiar with the word "boomerang" I would explain here that a boomerang is a large frame crate built in such a way that the inside of the crate is equipped with sliders working in a horizontal plane. The sliders are equipped with ordinary color frames and the lamps are hung directly above and in the center of the top slider. The advantage gained with equipment of this kind is that you can get size combinations of color with only one set of lamps, in other words if you wanted blue, red, green, pink, amber, magenta, you would require, figuring an ordinary orchestra space, about five spot lamps for each color, or a total of thirty spots; with a boomerang this can be accomplished with about one third the number of spots, according to the distance and space to be illuminated. For picking out individual characters on the stage incandescent lamps of from 250 to 1000 watts, controlled by individual dimmers, will be found most effective.

Arc lamps will give more light but each lamp necessitates an individual operator, whereas the incandescent lamp can be connected to the switchboard and then any number of them can be operated by one man. For flooding your stage the Olivettes will prove very effective.

For various effects like rain, snow, floods, water falls, clouds, moon— there are individual machines obtainable which will produce each effect. The following firms can supply you with anyone of the above mentioned stage lighting apparatus: Universal Stage Lighting Company, Calcium Company, Display Stage Lighting Company, Kleigel, or, as a matter of fact, any Concern handling electrical equipment for the stage. Recently a switchboard has been introduced under the name of the Remote Control Board, which makes quick changes in lighting effects an easy matter. I will quote the following from the inventor, Mr. Masek's own statement:—

"The Multi-preset" switchboard makes it possible for the stage electrician to set in advance the lighting effects for all the scenes of any production which the situation requires, with the switches set he can produce instantly the proper lighting effects for any scene merely by turning a master switch. A switchboard permits the setting up of twenty different scenes, which is ample for the most intricate of modern stage effects. Twenty is not the limit of the Multi-preset system, but only of the board as it stands in its present stage of evolution."

The advantages of this board are first of all that in quick lighting changes the electrician will not have to pull innumerable switches to get the desired effects, but can set the effects before the beginning of the show and then at the given cue for light pull the master switch and get as many effects simultaneously as possible. This does away with the present day necessity of having more than one electrician. I am told that this board can be operated from any part of the building, if necessary, from the conductor's desk.

The use of this electrical equipment for stage attractions, is, of course, purely a matter of individuality and nothing I can say here would be of any real use. If there are chandeliers in the house or other lighting fixtures connected with the switchboard, I would advise the changing of lights during the Overture in connection with the various moods of the music. The dimming of the orchestra lights during funeral or special dark scenes will prove very effective. Border lights of three or more circuits will be found a great asset in lighting up various scenes on stage if they are put on the same dimmer with the side or overhanging spot lights. Lighting effects of very quiet nature like a single lamp on a vase of flowers slowly but steadily changing color during the scene or the show is solely a matter of the ingenuity and ability of the conceiver.

In using a scrim curtain care should be taken that no light reaches the audience's side from either the booth or footlights, otherwise the illusion contemplated will be lost.

CHAPTER 10 THE LIBRARY

In installing a library in a theatre particular care should be taken that the selections representing various moods should be represented numerically in accordance with their importance. Andantes, Marches and Agitados will need most consideration as they are most in demand. If you are in a position to install a first class library, I would advise the 16th Chapter of this book as a guide. If your library is only of medium size, it is not necessary to go into the many classifications which are represented in Chapter No. 16. Happy and Neutral Andantes could be put in one book and if the library is very small even the Pathetics could be placed in the same collection with the Andantes. In short the five hundred odd classifications which are noted in the 16th Chapter could be condensed according to the size of the library. For quick reference work in the library I found a double index system the most efficient. On one set of cards I would arrange Composers alphabetically and put on their respective cards all of their compositions indicating also their classification and library number. On the other set of cards I would put the various moods in alphabetical order and put on each card all compositions classified under that mood. The use of wooden shelves or steel cabinets is largely a question of expenditure. Wooden shelves can be built by your carpenter to fill all vacant wall space in your library, but it will have the disadvantage of necessitating climbing and besides that these shelves cannot very well be dust proofed. Steel cabinets are somewhat more expensive but are absolutely dust proof and will indicate on the outside card very readily [20] how many hundred numbers you have in each cabinet. When much music is composed on the premises, I would suggest a book containing nothing but manuscripts, regardless of their classification as in future uses you will easily recall that a certain number you are looking for was written by you or by your staff and as such is easily traceable through the manuscript folio.

The erasing of marks on your music after the orchestra is through with it is an important factor, if the proper methods are not used the music will be ruined after having been used only three or four times. In marking the music a soft pencil should be used with as little pressure as possible as an eraser will remove any slight marking as long as there are no grooves. An erasing machine with a small dynamo, very much on the principle of an electric vibrator, will prove a great time saver. It means a small investment and can be made by your house electrician.

Although the classification of music is a Musical Director's job it is the work of the Librarian to keep it under correct headings and properly indexed. If you classify each Movement of a suite or selection separately, it will be necessary to buy additional piano parts, but it will prove a satisfactory investment since you will put one piece of music to 3 or 4 different uses. Overtures containing Hurries, Agitados, or misterioso Movements should each, after being classified as Overtures, also be classified under above mentioned respective headings, and marked just where those classifications begin in the composition. The saving up of old time popular hits is of great importance as they can always be used. If your orchestra only consists of Violin, Piano or Cello I, nevertheless, would advise the buying of a small orchestration because not only does it cost just as much as three or four parts, but should you increase your orchestra you will have the extra parts in readiness and will not have to go to the trouble of buying one 2nd violin or one flute or trombone part.

I would advise every Leader to lay aside a certain amount of money every month for buying new music, particularly of the descriptive type, since it is just as necessary to offer your patrons new music as it is to offer them new pictures. The type of new music to be purchased will have to be determined mainly by the type of picture you play. If you play mostly Western pictures you will have to buy Hurries, Agitados, and Mysteriosos. If your house plays more society dramas, the replenishing of your Intermezzos and Andante Folios will be more necessary. The offering of new picture music from time to time will not only please your audiences but will instill a new interest in the members of your orchestra.

CHAPTER 11 PROJECTION

Although this is a musical encyclopedia we must not lose sight of the fact that it will be used in theatres primarily devoted to motion pictures and as such the projection plays a very important part. The two best known projecting machines used almost exclusively are the Powers and the Simplex. They are both built to use arc lamps and can be used with a high intensity arc which will work at from 50 to 150 amperes. The advantage of the high intensity arc is, that the angle at which the carbon burns is more practical because it requires less adjusting by the operator, besides which it throws a [21] brighter light. The light is blue white which is more pleasing to the eye. The best angle to throw on your picture would naturally be straight or 180 degrees. A straight throw is a very rare possibility in motion picture theatres which are built with high balconies and in these cases the operator will have to adjust his lenses or what is more satisfactory procedure, throw the light on the screen and after it is placed, paint in the screen to make a perfect square. After your projecting machine is entrusted to a capable projectionist it is imperative that the films be maintained in first-class condition After each show every reel should be gone over thoroughly for torn patches. Pieces of wax on a film which show as black spots on the screen are always a danger signal and if not taken care of immediately will result in a fire. A pan of water should be kept in the bottom of cabinets used for the storing of films to keep the air moist. Ninety feet per minute is the general speed at which pictures should be run to be acceptable to the eye, which means about eleven minutes to the average reel. Marching scenes will have to be slowed down considerably and some scenes of races will have to be speeded up to be more effective. The use of double exposure, although not new will always prove effective if applied at the proper time. For instance, at the close of your weekly, particularly on Patriotic Holidays, with a scene of marching soldiers on one machine it would do well to shoot a picture of Washington or Lincoln or the Stars and Stripes through the other machine at the same time. Scenic effects like rain, clouds, etc. which I enumerated in Chapter 9, will be more effective if thrown from the booth as the throw is much longer than from offstage and so the effect will spread the whole width of the stage. The stereopticon, consisting of two carbon arc lamps is adaptable particularly for the use of slides and of smoothly changing color effects.

CHAPTER 12 PUBLICITY AND EXPLOITATION

Publicity and Exploitation is a matter which is largely dependent upon the city in which the theatre is located. The most effective and one might say the only absolutely necessary way of advertising is through the newspapers. After you have adjusted your budget allowing a certain amount for advertising and exploitation I would figure about 60% of it for newspaper advertising; for 24 sheets and about 10% for Lobby display. Your newspaper ads on week days, as a rule, only act as a reminder of the fact that your theatre is on the map and is open for business, but it is in the Sunday edition that you should advertise the attractions which are to be presented the coming week. I found it a good principle to establish a distinctive lettering or design for the headings of the ads, then vary the rest of the space according to your attractions. Sometimes it is the name of the actors, sometimes the name of the picture, sometimes your music and other times some special attraction which you may want to feature above everything else. You may play a short reissue several years old of a famous star and although the picture may not be up to the present standard of picture production the name of that star may draw considerably more business than your feature picture, which though brand new may not have any stars with drawing power. Your 24 sheets being mostly read by occupants of passing automobiles, trains and [22] street cars should contain as few words in as bold a type as possible. It is a good principle to change the coloring from week to week but retain the distinctive heading. The location of your 24 sheets is of utmost importance and should be very carefully considered and chosen. I believe that if a full showing would mean as many as 150 stands and if for the same money one could obtain 12 luminous specials in choice locations, these twelve specials would be a more advantageous arrangement.

The Lobby display is a matter depending largely upon the talent and imagination of the man who handles it. The display space available in the lobby or in the front will be an important feature in deciding upon the quality of display you wish to use. If your space is limited I would place less material on it in order to have the lettering of sufficiently large size. Perhaps the most effective way of displaying your coming attraction is by well drawn sketches in color giving a fantastic impression of the main theme of your feature. The frames showing either enlargements of your screen favorites or your entertainers will prove valuable publicity, but after all is said and done, experience has taught successful showmen that most of the advertising worth while having is the advertising which cannot be bought—i.e., if your show is really good, every satisfied patron will speak of it to others and it is this mouth to mouth advertising which will bring you your biggest asset, a repeat patronage.

CHAPTER 13 HOW TO ORGANIZE AND REHEARSE AN ORCHESTRA

After you have decided upon the number of men for your orchestra the selection of the individual players requires a great deal of consideration. It is essential that the men employed in your orchestra should not only be able to read well, as new music comes along all the time, but I that they should also have a standard, symphonic and operatic repertoire. The necessity of knowing the style of popular music is becoming more and more essential every day. The choice of your most important instruments, like the Concert Master, Celloist, First Horn, etc. who are the pillars of your orchestra, will more or less determine the fate of your orchestra. True, you can take a number of mediocre men rehearse them incessantly for a long period and sooner or later get some fine ensemble playing, but if you have artists on your first chairs you will get that individual distinction which is so effective in the numerous compositions containing solo passages as for instance "Scheheresade."

It enhances your feature picture considerably to have the theme played by one violin or to have a cello solo with harp accompaniment, which again can only be done if the instrumentalists are artists and not mere orchestra musicians. Featuring your first chair instruments occasionally as soloists on the stage will add greatly to the reputation of your orchestra. In most motion picture theatres there is only one rehearsal a week allowed, either by the union or by the management, which generally ranges from 2 and one-half to three hours. In this comparatively short time you will have to rehearse your overture, the accompaniment to all your entertainment and verify the rotation of your picture music. If you have not a first class orchestra at your disposal the only way to achieve any kind of a result will be to rehearse [23] the high spots only and smooth out the rest of the show as you go along during the performances. This will require understanding and sympathy between the leader and his men. Although one of the greatest conductors the world has known is reported to have said:—

"There is no such thing as a good or bad orchestra—there is only a good or bad leader," let us modify this to the extent that although there are such things as good and bad leaders there is no such thing as a bad orchestra if rehearsed properly.

The placing of musicians in the pit should be governed by the size of the pit and by the old principle of having your strings on the outside and the noisy instruments further back. I generally prefer the woodwind to the left and the brass to the right in front of the percussion. The proper place for the harp for acoustic reasons would be on the conductor's left, but in that position it hides the face and greater part of the player's body so for the sake of showmanship it is advisable to place it on the right side. For a concert orchestra to be most effective it is essential that your audience see every member and not only their heads but also the upper part of their

bodies. The average theatre-goer will want to watch the mere mechanics of the playing quite as much as to listen to the results of the musicians endeavors. Just how high you can place your orchestra will depend upon the height of the stage opening, but it should under no condition be so high as to interfere with the vision of your audience while the picture is on. The same holds true for the placing of the leader who in very many instances spoils the sale of several seats directly behind him as he is placed right in the direct line of their vision. Where it is financially possible I would advise the installation of a hydraulic pit which would elevate the musicians above the audience [during the overture and would lower them sufficiently during the picture or stage numbers to permit unobstructed vision. I shall endeavor here to suggest combinations for various numbers of men for an orchestra:

3—men—Piano, violin and cello

4—men—add obligato violin

5—men—add flute

6—men—add cornet

7—men—add drums

8—men—add trombone

9—men—add clarinet

10—men—add one 1st violin

from 11 to 25 it will be the leader's discretion as to the requirements of the theatre if it needs stringy or brassy type of music.

With 26 men the ideal combination would be

6—firsts

2—seconds

2—violas

2—cellos

1—bass

1— flute

1—oboe

1—bassoon

2—clarinets

2— horns

2—trumpets

1—trombone

1—drummer

1—harpist, preferably one who doubles on piano
and a Leader

[24] The combination I used in the Rivoli Theatre in New York was as follows: 8—firsts

4—seconds 4—violas

4—cellos

3—basses

2—flutes

2—clarinets 1—oboe 1—bassoon 2—horns 3—trumpets 2—trombones 2—drummers 1—harp

The combination I used at the Capital Theatre in New York was: 16—firsts 10—seconds 8—violas 7—cellos 6—basses 2—flutes 2—oboes 2—clarinets 2—bassoons 4—horns 4—trumpets 2— trombones 1—tuba 3—drummers and harp.

This last combination only differs from full symphony size in so far as symphony orchestras use more strings all around and three in each section of the woodwind. The one point I would like to impress on the leader who has only a few men at his disposal is that whereas the brass and woodwind instruments are more or less one sided by having a very distinct tone quality of their own, the strings can be used in a more diversified way and will always constitute the nucleus of any orchestra.

CHAPTER 14 THE MISSIONARY OF GOOD MUSIC AND THE MOTION PICTURE THEATRE

If you consider that only ten years ago there were not more than a half dozen symphony orchestras in this great country of over hundred million inhabitants and that it is just exactly ten years since the first Cinema palace De Luxe opened its doors to the public it will not be hard to see the connection between the two. It would take many pages to enumerate all the compositions performed in the big movie theatres of this country in the last ten years so let it suffice that every form of music from Irving Berlin to Richard Strauss has been played. This movement for better music reached its culminating point in the year 1921 when I had the honor of producing for the first time in the history of any movie theatre, Richard Strauss' "Till Eulenspiegel" and then one year later the same composer's "A Hero's Life." Some of these performances were witnessed by such judges as Paderewski, Grainger, Jos. Hoffman, Alexander Lambert and Krehbiel and although they were played with some cuts, what was attempted as an experiment proved in their judgment a huge success and a distinct step in giving to the multitude [25] that which was written for the select few. It is this remarkable progress which music has made in the movie theatres which has made it possible for artists of worldwide reputations, like Percy Grainger, John Philip Sousa and Tom Burke to appear without impairing their high standards in artistic circles.

Another beneficial effect the large orchestra in movies has had upon smaller communities is that fake music teachers who have been ruining untold promising talent have had to leave such communities and hunt for newer and less educated sections.

Another fact achieved by this same advancement of good music was the chance given the American singers and particularly young American composers, such as Griffes, Mortimer Wilson and others to have their works performed and the important part of this arrangement is that while symphony orchestras will perform a new work once or twice a year, the same work on the program of the movie theatre will be heard by 24 to 28 different audiences in one week. What this means in figures is hard to state, though I would like to quote as a record the attendance at the largest theatre in New York City having exceeded 80,000 in one week.

CHAPTER 15 HOW TO USE THE ENCYCLOPEDIA

In this Chapter I offer a few words of advice as to how to obtain the best results by using Chapter 16—the Encyclopedia itself. Under some headings like Abyssinian, Arabian, Argentine, Armenian, etc., you will find only a few numbers because those were all that could be found to be distinctly of the type the heading called for. At the bottom of these headings you will see the suggestion to also use numbers contained under one or more other headings. It is very seldom necessary to use a purely Abyssinian number and in most cases almost any oriental number, as long as it is not distinctly Indian or Persian will suffice.

The Agitatos I have tried to classify into light, medium and heavy as their titles in many cases do not indicate under which of these headings they belong. The Furioso being practically nothing else but a heavy Agitato I

included among the Agitados. American music has been classified into numbers which are representative of the American spirit. American negro and American Southern I have purposely kept separated as I found very frequently that one was used in place of the other. The list of compositions contained in the old ballads is by no means complete. The use of any one of these numbers, if there is any cue for them in your picture, will prove highly effective as most of them are well known and have stood the test of time. In the Battle music I included only numbers in which the brass played a very prominent part. The Agitados, Furiosos and even some of the Storm music will sometimes prove a very satisfactory accompaniment to a battle scene. The Chinese and Japanese music I kept under one heading as the character of the two to our western ears is hardly different.

[26] Under Comedy pictures, I have included Humorous music of all sorts, including the strictly grotesque numbers. The Dramatic music I tried to classify into light, medium and heavy for the same reason as mentioned in connection with the Agitados. The alphabetical arrangement in the Festival music, I believe, will prove itself very helpful. The list of Grand Operas was compiled only as a matter of record and reference as to composers and publishers. The Love Themes I have classified as light, medium and dramatic to suit all occasions. Medleys of old time songs and hits with all their sub classifications; should prove very helpful in covering comedy situations or direct cues. Minor Foxtrots I have classified under a separate heading as they very often either lend themselves for covering comedy situations or for a sort of comic' Misterioso.

Minor one-steps I found very frequently good material for light suspense or Western scenes if played very softly. Misteriosos I have classified into light, medium, heavy and dramatic to cover all situations likely to arise. The Monotony Department, although only containing a few numbers, I think will be of great help to many people who score pictures, since situations on the screen where there is no physical action whatsoever but only a sort of passive stillness are frequent and those numbers will prove themselves well fitting. Under Mother themes I only included numbers which have withstood the test of time. New Mother ballads are continuously coming on the market and their use should depend solely upon their merits. The Finish, Danish, Norwegian and Swedish music I classified in the Northern Section as, although there may be a demand for any one of these types, in most instances where the action takes place in these Northern lands it will be equally well covered by any one of the aforesaid classifications. The list of Operatic extracts I only included so as to be of some help in choosing an interlude or a small number for concert purposes. The alphabetical classification in the Oriental section will make it easier to find the music of any particularly wanted nationality in Oriental vein. Most of the numbers contained under east Indian may also suit the Siamese scenes and vice versa.

In the Overtures I endeavored to indicate each as heavy, light, difficult or not difficult. This is only a vague attempt as what may seem difficult to one leader or orchestra may be very easy to another one. In the Pastorales I included mostly music which had reference to scenic pictures. The alphabetical arrangement of Patrols, I believe, will make this Department a very handy one.

In the Pulsating Department I have put mostly numbers which had the accompaniment syncopated, and will produce a pulsating effect. The numbers contained under the heading of quick action I believe, will cover a multitude of situations such as running, quick hand work, boxing, fencing, etc. The alphabetical arrangement of the Russian Department, will prove itself a great time saver in finding the proper number. In the Sinister I included a few numbers where a Misterioso would not be quite heavy enough and an Agitato too heavy and too fast. In the Song Classics I included numbers which have graduated from the popular brand class and which numbers will lend themselves well for themes. The alphabetical classification of the Spanish was done for the same reason as that of the Russian.

[27] In the symphonies I only included numbers of which there were American or English arrangements which

made them playable with less than a full symphony size orchestra.

The compositions contained in Chapter 16 are taken from numbers which were obtainable in the Market to January 1st, 1925, at which time this book went to press. I contemplate editing additional lists of compositions proper classification every two years. By studying the contents of various Departments any leader should be able to properly classify music which he may obtain in the future and along the same lines as all compositions contained in this Chapter were done.

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