

AN ANALYSIS OF MUSIC FOR
RADIO DRAMATIC SHOWS,
INCLUDING A HANDBOOK OF MUSICAL
BRIDGES, TRANSITIONS, AND
BACKGROUNDS

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AN ANALYSIS OF MUSIC FOR RADIO DRAMATIC SHOWS,
INCLUDING A HANDBOOK OF MUSICAL BRIDGES,
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By

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TABLE OF CONTENTS

CHAPTER	PAGE
I. PROCEDURE.....	1
II. THE USE AND TYPES OF MUSIC FOR RADIO	
DRAMATIC SHOWS.....	6
Uses of music.....	6
Types of bridges and backgrounds.....	7
III. ANALYSIS OF THE PSYCHOLOGICAL EFFECTS	
OF MUSIC IN RADIO.....	10
Effect of tone and pitch.....	11
Effect of instrumentation.....	12
Effect of modes and intervals.....	13
Effect of tempo and rhythm.....	14
IV. A HANDBOOK OF MUSICAL BRIDGES, TRANSI-	
TIONS AND BACKGROUNDS.....	15
General classifications of moods	
Angry.....	16
Closing themes.....	18
Confusion.....	24
Excitement-tension.....	29
Gay.....	36
Humorous.....	44
Love.....	52
Mysterious.....	59
Natural bridges, transitions,	
backgrounds.....	72

	ii
CHAPTER	PAGE
Opening themes.....	81
Poignant.....	96
Sad.....	104
Segues to sound or mood.....	112
Sinister.....	131
Strange, mystical, dreamy.....	135
Triumphant.....	148
V. CONCLUSION.....	154
BIBLIOGRAPHY.....	156
APPENDIX A. A Guide to the Handbook and the Care and Use of Phono- graph Records.....	168
APPENDIX B. Music Copyright Laws, Licensing Agencies and Transcription Companies.....	174

CHAPTER I

PROCEDURE

This handbook has been written especially for those radio stations not fortunate enough to have a studio orchestra. Due principally to this handicap, and because of the limited amount of transcribed "mood" music, small radio stations do not attempt "live" dramatic shows. Although producer-directors realize that recordings of classical and popular music can be used for musical bridges, transitions, and backgrounds, they avoid them because of the time involved in discovering the most effective music. The writer sent inquiries to several directors of college and commercial radio stations, who replied:

"A great deal of time is lost here finding just the right music. If we had a few cues and clues, we could go ahead with mustering more speed and thus have a lot more time to spend on the actual direction of the show."¹

"I quite agree that if such information were available it would save much time and trouble in selection music for such purposes."²

¹Wegener, Edward, Production Manager, Station WOI, Iowa State College, Ames, Iowa, in letter to writer, February 4, 1947.

²Higgy, Robert C., Director, Station WOSU, Ohio State University, Columbus, Ohio in letter to writer, January 14, 1947.

"I referred your letter to our music librarian and his reply was that your ideas sounded very good as a reference or handbook as a time-saver for recorded programs, school programs, or anything a dramatic nature."³

The writer realizes that transcription libraries do have "mood" music recordings, however, many of these recordings are limited to two sides of a sixteen inch disc, and the repeated use of this mood music by all radio stations has made it familiar to the public. To facilitate a faster, more accurate method of choosing mood music, the author has analyzed phonograph records, and has organized a handbook of suggested musical bridges, transitions, and backgrounds. The general categories classified are: gay; closing themes; confusion; excitement-tension; gay; humorous; love; mysterious; natural bridges, transitions, backgrounds; opening themes; poignant; sad; segues to sound or mood; sinister; strange, mystical, dreamy; triumphant. Each of these moods is analyzed in the "Explanation" column. The handbook is catalogued in this manner:

HUMOROUS						
Composer	Title	Co & No	Side	Location	Explanation	App. Time
Bartok	Quartet No. 2, A minor	V-M 320	4	5"9	Devil may-care attitude, cut on crash	8 sec

³Uridge, Owen F., Vice President, General Manager, Station WJR, Detroit, Michigan in letter to writer, January 16, 1947.

The author is aware that this analysis is a subjective one. Knowing that the effectiveness of mood music also depends on a subjective reaction on the part of radio listeners, she has purposely used this subjective method. In an attempt to make decisions on mood interpretations which would be consistent and acceptable, the author relied on the counsel of her instructors and colleagues in music and in radio, on available treatises on the psychology of music and the use of music in radio dramatic shows, and on her training and experience in both music and radio. No attempt was made to develop and standardize objective devices for analysing music to determine mood, but an attempt was made to set-up a practical source book or handbook based on categories selected by an empirical method. Those categories which appear most often in radio shows are: angry; closing theme; confusion; excitement-tension; gay; humorous; love; mysterious; natural bridges, transitions, backgrounds; opening themes; poignant; sad; segues to sound or mood; sinister; strange; mystical, dreamy; triumphant. After the breakdown of moods and categories the author studied the tone, pitch, instrumentation, mode, interval, tempo and rhythm of the musical interludes used in radio dramatic shows. The analysis of the characteristics of music was used as a guide to determine the most suitable category for a particular musical interlude.

Chapter II, "The Use and Types of Music for Radio Dramatic Shows", acquaints the reader with some of the most effective uses of musical interludes in radio drama-tics. Included also is an explanation of the types of bridges, transitions, and backgrounds to be used in a particular situation.

Knowing the effects which can be produced with specific tones, modes, pitch, tempo, and instrumentation should prove valuable to the director. "Analysis of the Psychological Effects of Music in Radio", introduces some very brief tables. An attempt has not been made to discover what keys indicate specific moods, for up to the present time surveys attempting to relate key to mood have shown variations in the results.⁴

"A Handbook of Musical Bridges, Transitions, and Backgrounds" consists of one thousand musical interludes, each described as to: mood, composer, title, side, location, explanation, and approximate time. These one thousand interludes have been classified under one of the sixteen moods mentioned in a preceding paragraph.

It is necessary to use the same recording of a composition as the one analyzed by the author. Different artists, change the interpretation, consequently, the given bridge, transition, or background will also differ. All recordings analyzed (albums and single records) are listed in the bibliography. The composer, title of

⁴Schoen, Max, The Psychology of Music. Chapter V. p. 88.

composition, recording company and number, and the performing artist or orchestra have all been listed.

To make the Handbook functional for all users, Appendix A entitled, "A Guide to the Handbook, and the Use and Care of Phonograph Records" has been written. The author's method of locating moods and the actual manual use of the record is included in this chapter.

Appendix B is a brief survey of copyright laws, licensing agencies, and mood music of different transcription companies. Some licensing agencies grant free licenses to non-commercial or educational stations, and these are discussed in Appendix B.

This handbook should be valuable to commercial and non-commercial stations. It is apparent that phonograph records can be used efficiently for bridges, transitions, and backgrounds in radio dramatic programs. Also, the author hopes to encourage radio stations to present more "live" dramatic shows, and use this handbook as a reference for choosing mood music.

CHAPTER II
THE USE AND TYPES OF MUSIC FOR
RADIO DRAMATIC SHOWS

Uses:

A knowledge of the various and sundry uses of music in radio dramatic shows enables the director to utilize music very effectively. Music for radio dramatic shows may be employed:

1. As the framework or theme
2. As an identification factor for a particular character
3. As a device to carry action from one sequence to another
4. As a bridge from:
 - a. locale to locale
 - b. time to time
 - c. mood to mood
5. As a source of color or emphasis
6. As a means of enhancing the mood of the show
7. As a realistic part of the show
8. As a device for lengthening or shortening the show
9. As a sound effect
10. As background music¹

Music for radio dramatic shows should never compete with the actor's voice. The radio audience has only one sense to be appealed to--hearing. Music in radio drama is like the scenery, curtains and other properties in a stage show.

¹Abbot, Waldo, Handbook of Broadcasting. Chapter XV. pp. 146-147.

Music not only puts the audience in a mood but also helps the performers establish the correct mood and interpret their lines. Gay tunes can be played for the delivery of comic lines; somber, serious tunes, for the deep intense play. "For emotional dramas, where the important shifts are shifts in emotion, rather than from poolroom to race track, music does valuable transition service. It lends a fluidity of movement not attainable in other transitional devices."²

Types of Bridges and Backgrounds:

Music adds a variety of moods in a play. After a long intense scene, the music comes as a relief. The most popular types of musical bridges are:

1. Passage of Time--denoted by chime of a clock, or the thunderous clamor of stormy music followed by serene, and pastoral to indicate arrival of morning.
2. Change of locale--combines music of both locales in one cue. Peasant music to modern gives the impression of leaving the countryside and entering the city.
3. Emotional tags--music segues from soft melodious music to confused loud music indicating calmness to oncoming danger.
4. Emphasis--crashing chords, screaming echoes, show danger and mystery.
5. Comic effects--the mocking "wah-wah" of a muted trombone, the laughter of the saxophones, and comic wailing of the strings.
6. Gay bridge--follows the lines of the story that have the same words as a song, sneaks song in under the speech, and then uses it as a bridge.

²Barnouw, Erik, Handbook of Radio Writing. Part II, pp. 89.

7. Natural bridge--a typical "up and fade" type, it serves as a curtain between scenes. It does not lend any color to the scene, but indicates that one particular phase of the story has been completed.³

Besides the music played between scenes, there is still another type called "background" music. Excessive background music will stifle the show. The music should have a logical reason for beginning and ending. It should be in harmony with the speaker's voice, and should be of such a nature that it will synchronize with the rhythm of his voice.

Chase points out which backgrounds are most frequently used:

1. Background based on the use of montages--a succession of sounds piles rapidly atop one another to give the impression of haste, an accumulation of emotions, or an important event.
2. Background based on the use of leitmotifs--sometimes musical motifs are used throughout the show. Each character in the show is given a motif, and this motif is used as an identification tag each time he appears. When more than one person appears, the musical patterns of several motifs are combined. (This is almost impossible when using recorded music.)
3. Background based on the use of folk music--folk music usually brings life and considerable enjoyment to the listener. A script dealing with foreign countries, or a certain period can use folk or period music.

³Chase, Gilbert, Music in Radio Broadcasting. Chapter IV, Mamorsky, Morris, "Composing for Radio". pp. 50-59.

4. Background as mood music--when definite color is wanted, musical backgrounds are unquestionably the most effective devices. They can create a mood of serenity or complete chaos.⁴

"There is no doubt but that music lends itself in great measure to pictorial and dramatic presentation and interpretation."⁵ The director should not be afraid to use music for a dramatic show, but he should use the utmost discretion in choice. Pieces which are too familiar detract from the show, for the listener is hearing the music and not the dialogue. Familiar music often tends to remind the listener of a previous association which he has made between the music and an experience. For instance, it may remind him of a person he met while that song was playing. His mind then wanders, and the entire dramatic show is blotted from his mind.

To keep the music consistent the director should try to use music from one work only. If this is impossible, perhaps the works of one composer would be sufficient. Usually with this method, all music is played by a symphony orchestra or a popular band, thus giving the show a more professional atmosphere.

⁴Ibid. pp. 56-59.

⁵Schoen, Max, The Psychology of Music. Chapter IV, p. 85.

CHAPTER III
ANALYSIS OF THE PSYCHOLOGICAL
EFFECTS OF MUSIC IN RADIO

James L. Mursell has said, "Music, as the art of tonal design, can carry a great wealth of emotional significance and appeal quite without any element of representation or symbolism."¹ From this statement, one can conclude that suppressed emotions may rise to great heights at the sound of a single note, or perhaps only a few chords. Music, in radio dramatic shows then, is that force which rules the mood of the drama. Joseph Wechsberg has written, "Movie music is good when people don't notice it."² The same may be applied to radio music; it should unconsciously create the mood in the listener's mind. "Musical organization," according to Mursell, "depends on the mind rather than on the ear."³ Psychologists claim that the reaction from sound is not only more sudden, but more powerful and direct than any of the other arts.⁴

The characteristics of music which unconsciously affect a person are tone, pitch, rhythm, tempo, mode, and instrumentation. During the years 1920 to 1923 at the Carnegie Institute of Technology a survey was made to determine the mood effect produced through music. Twenty thousand persons in the United States listened to a variety of phonograph records

¹Mursell, J. L., The Psychology of Music. Chapter I, p. 26.

²Wechsberg, Joseph, "Hollywood's Frustrated Music Makers", Reader's Digest, October, 1946, pp. 131-133.

³Mursell, op. cit., p. 50.

⁴Schoen, Max, The Psychology of Music. Chapter V, p. 89.

and listed their reaction. The conclusion reached was that a musical composition not only produces a mood change in the listener, but that it also induces a markedly uniform mood in a large majority of the members of an audience. The data show that the feelings most frequently aroused by music were rest, sadness, joy, love, longing, and reverence. Many other moods are easily induced by the use of music.⁵

The following are charts showing different characteristics of music and their effects:

The Effect of Tone and Pitch⁶

<u>Tone and Pitch</u>	<u>Effect</u>
Low tones	mild dull massive heavy
High tones	sluggish pointed sharp cutting shrill penetrating bright
Low register	dark threatening stormy gloomy lamentation
High register	bright hopeful sunny happy
High sustained crescendo	mounting tension
Staccato notes complex harmonies	joy excitement

⁵Ibid., p. 89-90.

⁶Ibid., p. 70.

The Effect of Instrumentation 7,8

<u>Instrument</u>	<u>Effect</u>
Novachord, organ	weird, sinister
Single note of harp with marimba accompaniment	suspense
English horn	depressing
Alto flute	menace
Muted trombones	sensual mood
Violins in unison	cold mood
Strings and woodwinds in minor key	sadness, disappointment
Percussion	storm
Loud brass	war
Oboe	exaggeration
Bassoon	underestimates thing or situation
Muted cornets	sarcastic, laughing
Low woodwinds	Mystery
Woodwinds	mournful, awkward, uneasy, dull
Brass	triumphant, grotesque

⁷Wechsberg, op. cit., pp. 131-133.

⁸Rigg, Melvin Gillison, That Features of a Musical Phrase Have Emotional Suggestiveness. Social Science Research Council. Oklahoma: Oklahoma College, September, 1939.

<u>Modes and Intervals</u>	<u>Effect</u>
Major mode	happy bright exciting dynamic cheerful
Minor mode	sad dark responsive weird restless
Major thirds	melodious, sad soothing
Minor thirds	soothing mournful solemn refined dreamy
Major seconds	sad plaintive
The octave	indifferent tame dull thin skinny bold stormy
Major and Minor sixths	marked differences
The fourth and fifth	indifferent ordinary unimpressive

When single chords are used, it is not so much the mode as it is the intensity, pitch, and instrumentation which determine the mood. However, in a complete musical composition the mode carries the mood through. It can be said

⁹Schoen, op. cit., p. 74.

that the manner in which the mode is used will decide if it shall influence the mood.

The Effect of Tempo and Rhythm^{10,11}

<u>Tempo and Rhythm</u>	<u>Effect</u>
Speech synchronized with music	humor
Abrupt stop	suspense
Fast harmonic chords	gay cheerful
Fast or slow dischords	confusion
Acceleration	joy excitement
Slow tempo	lamentation
Moderate tempo	love
Fast tempo	excitement
Firm rhythm	dignity
Flowing	dreamy playful

Although specific characteristics have been designated for certain tone, pitch, instrument, mode, and interval, this does not mean that only these qualities will be produced. It is the combination of these characteristics which produce the mood. The conclusion then reached is that emotions differentiate themselves in terms of the objective conditions which arouse them.

¹⁰Rigg, Melvin G., Op. cit. pp. 5-10.

¹¹Wechsberg, op. cit., pp. 131-133.

CHAPTER IV

A HANDBOOK OF MUSICAL BRIDGES, TRANSITIONS, AND BACKGROUNDS

ANGRY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 3, Eb major	Col-449	7	4" 3	Builds up--back down again	10 sec
Berlioz	Damnation of Faust	Col-MX 94	3	3" 5	One prolonged chord, very poignant, puts emphasis on a statement of anger	1 min
Berlioz	Damnation of Faust	Col-MX 94	4	4" 8	A long poignant chord, very emphatic, puts finality on statement	15 sec
Brahms	Symphony No 3, F major	V-M 42	9	3" 5	One loud phrase to punctuate speech, back down to calmness	6 sec
Debussy	La Mer	Col-MM 531	6	4" 7	Music climbs up, backs down into a crescendo, fades out	20 sec
Grofé	Grand Canyon Suite	Col-MM 463	8	3" 9	Music builds up to climax, then changes to peace	6 sec
Grofé	Mississippi Suite	Col-MX 284	2	4" 5	Follows slam of door, builds up, climaxes, natural fade, anticipates next scene	12 sec
Ravel	Mother Goose Suite	V-DM 693	3	4" 11	Anger of barnyard animals, fight begins and gets noisier, very descriptive for	14 sec

ANGRY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Ravel	Mother Goose Suite	V-DM 693	3	4" 11	children's show	14 sec
Ravel	Mother Goose Suite	V-DM 693	4	3" 15	Ends a scene where lovers have quarreled music builds up, then fades for unhappy scene	10 sec
Ravel	Mother Goose Suite	V-DM 693	4	3" 5	Starts as controlled anger, gets more angry, synchronize dialogue with music, first polite anger, steadily gets out of hand, finally person goes out and slams door, music stops abruptly	15 sec
Sibelius	Pahjola's Daughter	V-M 474	9	4" 13	Music builds to climax, fades under for next scene, changes to peaceful mood	5 sec
Stravinsky	The Rite of Spring	Col-M 417	3	4" 8	Anger of an animal, dragon, lion, etc, for fairy tale	50 sec
Gounod (Single record)	Faust-Ballet Music	V-13830 B	2	5" 9	Fast, angry, abrupt stop, quite emphatic!	4 sec

CLOSING THEMES

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 1, C major	Col-MM 535	3	3" 13	Triumphant ending, patriotic	7 sec
Beethoven	Symphony No 1, C major	Col-MM 535	8	4" 3	Dramatic closing	5 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	4	3"	Moving upward, two final chords	11 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	6	3" 3	Builds up, good for victorious ending, cut on first cadence	14 sec
Beethoven	Symphony No 6, F major	V-DM 417	6	2" 6	Non-dramatic, builds up slightly, back down, ends quietly	15 sec
Borodin	Symphony No 2	Col-MM 528	2	3" 1	Ending to mysterious drama, very definite	6 sec
Brahms	Symphony No 4, E minor	Col-MM 335	8	3" 4	Complete final ending	10 sec
Carpenter	Adventures in a Presabulator	V-M 283	6	2" 5	Music closes very softly, non-dramatic	10 sec
Carpenter	Adventures in a Presabulator	V-M 283	7	2" 9	Ending for children's bedtime story, very soft	15 sec
Chaves, C	Music of Chaves	V-DM 403	6	2" 8	Complete final ending	12 sec
Copland, A	Appalachian Spring	V-DM 1046	5	3" 9	Triumphant ending to pioneer drama	11 sec

CLOSING THEMES

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Copland, A	A Lincoln Portrait	Col-MX 266	4	3" 4	Triumphant ending	15 sec
Cowell, H	Tales of Our Country-side	Col-I 235	4	3" 4	Definite finale ending	8 sec
Franck	Symphony in D minor	Columbia	5	2" 5	Dramatic final closing	10 sec
Gershwin	An American In Paris	Col-MX 246	4	3" 3	Gay, sarcastic closing to modern drama	14 sec
Grofé	Grand Canyon Suite	Col-MM 463	2	3" 2	Grand glorious triumphant closing, builds up to tremendous climax	29 sec
Grofé	Grand Canyon Suite	Col-MM 463	6	2" 11	Ending either to children's bedtime story, or to very sad drama	40 sec
Grofé	Grand Canyon Suite	Col-MM 463	8	2" 6	Very dramatic, a crash ending	15 sec
Grofé	Mississippi Suite	Col-MX 284	1	2" 14	Quiet sad ending	15 sec
Hindemith	Matthias the Painter	V-DM 854	2	2" 13	Final ending for dramatic show	8 sec
Hindemith	Matthias the Painter	V-DM 854	5	5"	Ending for a first act, anticipates next act	13 sec
Kern, J	Mark Twain	Col-MX 227	4	3" 2	Grand glorious dramatic ending	15 sec

CLOSING THEMES

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Offenbach	Gaité Parisienne	Col-MX 115	3	3 rd 9	Ending to indicate that the great show (within the drama itself) is ended, such as a circus, concert, etc., very good	25 sec
Ravel	Daphnis and Chloé	Col-MX 230	1	2 nd 15	Music builds up, fades and anticipates next act	20 sec
Ravel	Mother Goose Suite	V-DM 693	1	2 nd 5	Fade in gradually, excellent closing for fantastic drama	17 sec
Respighi	The Pines of Rome	V-11918 B	4	2 nd 7	Grand glorious final ending	9 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	6	2 nd 7	Ends victorious war drama, especially a patriotic drama, has music to hold under last 7 sec of dialogue then fade up for climax, very effective	20 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	3	4 th 3	Final ending	5 sec
Scriabin	Poem of Ecstasy	V-M 125	4	2 nd 8	Grand glorious, victorious final ending	17 sec

CLOSING THEMES

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Sibelius	Lemminkäinen's Homeward Journey	V-DM 446	11	2" 10	Ultra dramatic ending for patriotic war drama, roll of drums then grand closing	9 sec
Strauss	Ein Heldenleben	V-DM 610	4	2" 5	Melodious music, violins sweep up into beautiful climax, fade down and out, not too dramatic	25 sec
Strauss	Ein Heldenleben	V-DM 610	6	2"	Tremendous final ending of victory	9 sec
Strauss	Ein Heldenleben	V-DM 610	10	2" 5	Final dramatic closing	17 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	2	3"	Same theme as referred to in "Opening Theme" Side 2, final dramatic ending using same theme as opening	20 sec
Tschalkowsky	Overture to 1812	Col-X 205	3	2" 13	Victorious ending for 1st act of war drama, French "Marseillaise" is heard, builds up and stops suddenly, anticipates next act	25 sec
Tschalkowsky	Aurora's Wedding Ballet Music	V-M 326	5	2" 5	Ending to children's bedtime story, fade under dialogue about 10 sec, then fade up at close of drama	22 sec

CLOSING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	6	1" 14	Three final chords	5 sec
Tschaikowsky	Manfred	V-DM 940	14	3" 11	Final ending, builds up to climax	10 sec
Wagner	Lehengrin-Prelude 3	V-M 308	3	2" 15	Triumphant ending for war drama, very good	17 sec
Wagner	Parsifal-Prelude	World's Great- est Music, SR-12	2	5" 1	Trumpets build up slow- ly, then a final crash for sad but victorious ending, sneak under narration for 5 sec, then up for climax	12 sec
Wagner	Parsifal-Prelude	World's Great- est Music, SR-12	2	4" 13	Same as above	12 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	2	4" 3	Same motif as in "Opening Theme" Side 2, patriotic, trium- phant closing	22 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	4	2" 11	Final grand ending, appropriate for any drama	10 sec

CLOSING THEMES (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Debussy	Fetes (Festivals)	World's Greatest Music, SR-19-A	1	5" 1	Spectacular closing	5 sec
Dvorak	Carnival Overture	V-12159 B	2	2" 11	Use as background for war scene, as victorious army charges, sneak under end scene and fade up for climax, very exciting	10 sec
Grieg	The Last Spring	V-M 886-18528 B	4	2"	Very quiet sad closing theme, good for play with sad ending	15 sec
Offenbach	Orpheus in Hades-	V-35741 A	1	2" 14	Closing for bedtime story, quiet, dreamy	10 sec
Orth	In a Clock Store	V-35324	1	3" 3	Fast hurried music, suggests ending of a corny vaudeville act	12 sec
Orth	In a Clock Store	V-35324	1	2" 4	Same as above, a good corny closing	6 sec

CONFUSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bartók	Quartet No 2, A minor Opus 17	V-M 230	6	3 ⁿ 3	Mounting confusion, natural fade	10 sec
Beethoven	Symphony No 6, F major	V-DM 417	8	3 ⁿ 3	Violent confusion, fades down to natural fade	26 sec
Berlioz	Damnation of Faust	Col-MX 94	1	3 ⁿ 2	A wealth of confusion rage, use music as background with scree- ming, shouting voices, very good	18 sec
Berlioz	Damnation of Faust	Col-MX 94	7	5 ⁿ 8	Confusion of a busy life grows to climax, then fades, natural fade for next scene	20 sec
Berstein, L	Jeremiah Symphony	V-DM 1026	2	5 ⁿ 1	Mysterious mounting confusion, sets scene of mysterious drama	43 sec
Brahms	Symphony No 3, F major	V-D 42	10	5 ⁿ 9	High tense growing con- fusion, fade out after 20-25 sec	25 sec
Carpenter	Skyscrapers	V-M 130	1	3 ⁿ 15	Confusion of city life at its most urgent pace, builds up, ends with one thump	24 sec
Carpenter	Skyscrapers	V-M 130	6	5 ⁿ 4	Heavy loud, building confusion	8 sec

CONFUSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Delius	Brigg Fair	Col-MX 30	1	2 ⁿ 10	Dramatic confusion, builds to tremendous climax, then fades for next scene, good	15 sec
Delius	Brigg Fair	Col-MX 30	3	5 ⁿ 8	Music builds up, reaches climax, then fades for next scene	25 sec
Delius	Brigg Fair	Col-MX 30	3	5 ⁿ	Indicates confusion of war, use sound effects with music, builds up and climaxes, then gradually fades to peaceful mood	25 sec
D'Indy	Symphony No 1, Bb	V-M 943	4	2 ⁿ 1	Mounting higher and higher, ends abruptly on high note	20 sec
Gershwin	Porgy and Bess	V-DM 999	3	4 ⁿ	Utmost confusion for modern comedy, natural fade	12 sec
Gershwin	An American In Paris	Col-MX 246	1	5 ⁿ 4	Confusing traffic jam, good for comic walking background, natural fade, anticipates next scene	40 sec
Kern	Show Boat	Col-M 495	4	3 ⁿ 5	Gay confusing scene of a carnival midway	13 sec

CONFUSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Milhaud	Protée	V-DM 1027	3	3" 9	Mounting confusion, somewhat mystical, natural cut off	17 sec
Milhaud	Protée	V-DM 1027	4	5" 3	Confusing, a busy modern episode, natural fade for next scene	20 sec
Rachmaninoff	Symphony No 3, A minor	V- DM 712	2	3" 6	Gruesome, distorted confusion, natural fade	10 sec
Ravel	La Valse	V-DM 820	2	2" 4	Confusion of war, fades out for next scene	20 sec
Rinsky-Korsakow	Le Coq D'Or	V-DM 504	4	2" 11	Confusion of war or storm, use as background with sound effects, fade up music for climax after 8 sec, very good	17 sec
Scriabin	Poem of Ecstasy	V-M 125	2	3" 3	Mental confusion, sneak in under confused dialogue, builds up	1½ min
Strauss, R	Till Eulenspiegels	Col-MX 210	1	3" 4	Ugly noisy music, use as background for scene with confusion and excitement, best for children's fairy tale, especially the knight fighting dragon, etc.	23 sec

CONFUSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Strauss, R	Don Quixote	V-M 720	4	4" 15	Grotesque confusion crazy, unreal, natural fade	12 sec
Strauss, R	Death and Trans- figuration	V-M 217	5	5" 9	Background for utmost chaos and confusion	25 sec
Stravinsky	Firebird Suite	Col-MM 446	2	5" 9	Special effect of con- fusion for children's drama	16 sec
Stravinsky	Petroushka Ballet	V-M 574	2	4" 14	Background for busy carnival street scene, confused montage effect, abrupt ending	50 sec
Stravinsky	Petroushka Ballet	V-M 574	3	2" 12	Battle scene, army attacks, very effective ends with crash	15 sec
Tchaikowsky	Overture to 1812	Col-X 205	2	4" 9	Trumpets are heard, then confusion of a battle begins, grows into a frenzy, music grows until French "Mar- seillaise" is heard denoting success of the French army, music fades to peacefulness, use as background for 30 sec then bring up for climax, very good	40 sec

CONFUSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschalkowsky	Manfred	V-DM 940	1	5" 9	Background for storm scene, grows, reaches climax, fades down for next scene	25 sec
Tschalkowsky	Overture to 1812	Col-X 205	3	5"	Excellent background for dramatic war scene, builds in tension and excitement, have voices shouting, noises, etc., fade music quickly	20 sec
Wagner	Lohengrin-Prelude I	V-M 308	1	2" 14	Emotional turmoil, for psychological drama, not wild, builds up as person imagines things	45 sec

EXCITEMENT-TENSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 1, C major	Col-MM 535	7	2" 13	Rising effect, abrupt stop	8 sec
Beethoven	Symphony No 2, D major	V-DM 625	4	4" 5	Mounting tension, drops back down	12 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	12	3" 11	Mounting tension, violins sweeping upward, grows, cut on chord or let it play to quiet mood	30 sec
Borodin	Symphony No 2	Col-MM 528	5	5" 9	Builds up slowly, mysterious, climaxes	28 sec
Brahms	Symphony No 1, C minor	V-DM 875	7	3" 13	Builds up suspense very swiftly, natural fade	13 sec
Carpenter	Skyscrapers	V-M 130	6	5" 1	Tense high, sounds as though someone is calling for help	10 sec
D'Indy	Symphony No 1, Bb	V-M 943	1	4" 15	Sharp plucked chords, building up tension, cut abruptly	35 sec
Dvorak	Symphony No 1, D major	V-M 874	2	4" 7	Rising higher and higher until an abrupt stop, cut on crash	22 sec
Dvorak	Symphony No 1, D major	V-M 874	5	2" 14	Tension growing bigger and higher, breaks off abruptly, anticipates	18 sec

EXCITEMENT-TENSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Dvorak	Symphony No 1, D major	V-M 874	5	2" 14	excitement of next scene	18 sec
Faure	Pelieas et Melisande	V-DM 941	1	4" 10	Picks up high tension of the scene and carries it up into a climax, fades down for next scene	18 sec
Franck	Symphony in D minor	Columbia	1	2" 14	Builds until it reaches tremendous climax, cut before next phrase begins	12 sec
Gliere	Symphony No 3, B minor	V-DM 841	9	5" 8	Use as background describing an army marching closer and closer (45 sec), music builds to terror ends with crash, cut immediately, very good	1 min
Kern	Mark Twain	Col-MX 227	4	5" 9	Drums of African tribe preparing for war, poignant, wild, excited	10 sec
McDonald	My Country at War	Col-MM 592	2	5" 5	Picks up tension of scene, builds it up, then drops down	17 sec
Moussorgsky	Boris Godounov	Col-M 516	6	3" 5	Builds up, then back down gradually with a	17 sec

EXCITEMENT-TENSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Moussorgsky	Boris Godounov	Col-M 516	6	3" 5	sinister air, natural fade	17 sec
Ravel	La Valse	V-DM 820	3	4" 5	Growing higher and faster, almost wild reaches peak followed by crash	23 sec
Rimsky-Korsakow	Scheherazade	V-M 269	5	5" 6	Tension building, start with tremelo in string section, followed by retorts in brass	20 sec
Rimsky-Korsakow	Scheherazade	V-M 269	12	5" 6	Tension builds up terrifically, sets mood of tension for next scene	13 sec
Shostakovich	Symphony No 1	V-M 192	8	2" 12	Picks up tension of last scene, grows more intense, high strings in unison, maintains tenseness for next scene, natural fade	20 sec
Sibelius	Symphony No 4, A minor	V-M 160	1	3" 8	Mysterious tension, builds up into sweep of violins in high unison, natural fade, good for psychological drama	15 sec

EXCITEMENT-TENSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Sibelius	Symphony No 4, A minor	V-M 160	5	3" 13	Music sweeps up building tension, climaxes, natural fade to next scene	25 sec
Sibelius	Pohjola's Daughter	V-M 474	9	3" 12	Starts out low but fast, gradually builds in volume till it climaxes, fades down for next scene	9 sec
Sibelius	Pohjola's Daughter	V-M 474	10	4" 5	Picks up tension of scene and builds, still maintains tense feeling for next scene, anticipates	15 sec
Strauss, R	Don Quixote	V-M 720	6	5" 8	Sharp quick descending in strings, followed by fast incoherent music	10 sec
Tschaikowsky	Symphony No 4, F minor	V-DM 327	4	3" 13	Starts on high violins, tension builds, does not climax, must fade	12 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	5	4" 5	Scene on a battle field, music reaches climax and remains up, use as background for scene to add to complete confusion	25 sec

EXCITEMENT-TENSION

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	7	4" 4	Busy violing music, running, excited, for children's show, as bridge or background	1½ min
Tschaikowsky	Manfred	V-DM 940	1	3" 1	Picks up tension of scene, builds up, cuts off abruptly	13 sec
Tschaikowsky	Overture to 1812	Col-X 205	1	4" 6	A hymn theme growing in volume and tension, as though the people are appealing to God, music reaches climax with crash, stops abruptly	30 sec
Wagner	Lohengrin-Prelude I	V-M 308	2	4" 2	Background for war scene being described by narrator, suggests triumph, natural fade	30 sec
Wagner	Down and Siegfried's Rhine Journey	V-M 308	5	4" 5	Bugle call heard in distance followed by tense music, bugle call closer, music builds, the battle is on, climaxes, fades, excellent	45 sec

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EXCITEMENT-TENSION (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Barber, S	Essay for Orchestra	V-18062 A	1	2" 15	Tension building up in brass, fades down for next scene	16 sec
Dvorak	Carnival Overture	V-12159 B	2	5" 5	Opens with poignant chord, grows faster and more wild, excited	8 sec
Dvorak	Carnival Overture	V-12159 B	2	3" 6	Use as background to exciting war or storm scene, music excited, builds, will build up scene, fade the music before the sound effects	15 sec
Gounod	Faust-Ballet Music	V-13830 B	2	4" 4	Builds in tension and excitement, confused noisy, suggests action, natural cut off	10 sec
Herbert, V	American Fantasia	V-55093 B	2	3" 13	Patriotic music builds up until it stops abruptly, anticipates action	16 sec
Shostakovich	Prelude in Eb minor	Col-MM 446 11525 D	6	4" 5	Builds tension, brasses playing dissonant music, bring in under dialogue for 20 sec then fade up for bridge very good	32 sec

EXCITEMENT-TENSION (SINGLE RECORDS)

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Shostakovich	Prelude in Eb minor	Col-MM 446 11525 D	6	4" 1	Builds tension up to utmost peak, cadences, fades down as though exhausted, very good	22 sec
Wagner	Die Meistersingers Overture	V-55171 B	2	4" 11	Confusion, brass enters, builds war or storm scene, natural cut off	15 sec

GAY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 1, C major	Col-MM 535	5	5 ⁿ 7	Gay dancing	10 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	10	2 ⁿ 7	Gay, light, good for children's drama	20 sec
Beethoven	Symphony No 6, F major	V-DM 417	7	3 ⁿ 12	Happy meaningless music, fast	13 sec
Berlioz	Damnation of Faust	Col-MX 94	1	5 ⁿ 8	Fanfare, then a gay little march for children's show, builds to climax	15 sec
Berlioz	Damnation of Faust	Col-MX 94	1	5 ⁿ 3	Indicates people gayly walking along, good for children's fantastic story	12 sec
Bizet	Symphony No 1, C major	V-DM 721	6	5 ⁿ 8	Happy, rapid, filled with gayest imaginings, flippid	12 sec
Bizet	Symphony No 1, C major	V-DM 721	6	2 ⁿ 13	Modern American without a care in the world	10 sec
Carpenter	Skyscrapers	V-M 130	1	2 ⁿ 14	Minstrel effect, gay, banjo in music	20 sec
Carpenter	Skyscrapers	V-M 130	2	5 ⁿ 9	Amusement park, everyone having a wonderful time	30 sec

GAY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Carpenter	Skyscrapers	V-M 130	3	3" 6	Pulls curtain on a gay pleasant scene	10 sec
Copland	A Lincoln Portrait	Col-MX 266	2	5" 9	Gay, nonsensical, frivolous	12 sec
DeFalla	El Amor Brujo	Col-M 108	2	5" 6	Gay glissandi, good for children's drama	7 sec
Dvorak	Symphony No 1, D major	V-M 874	1	3" 8	Happy transition, natural fade	12 sec
Dvorak	Symphony No 2, D minor	V-DM 663	1	2" 15	Light pretty dance tune, fades for next scene	9 sec
Gershwin	An American in Paris	Col-MX 246	1	5" 10	Gay American walking happily	9 sec
Gershwin	An American in Paris	Col-MX 246	1	4" 11	Gay American walking happily, anticipates next scene	12 sec
Gershwin	An American in Paris	Col-MX 246	4	4" 7	Same as above, then violins sweep up an octave higher, natural fade	8 sec
Glière	Symphony No 3, B minor	V-DM 84	8	5" 8	Gay bright music for children's story	16 sec
Grofé	Grand Canyon Suite	Col-MM 463	5	3" 9	Gay music box, dainty, for children's drama	45 sec

GAY

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Mississippi Suite	Col-MX 284	1	4" 3	Gay humorous walking, "plunk, plunk" sounding	10 sec
Grofé	Mississippi Suite	Col-MX 284	2	5" 4	Walking along in the gayest manner	12 sec
Grofé	Mississippi Suite	Col-MX 284	2	5" 1	Same as above, then segues to slower music, anticipates next scene	10 sec
Grofé	Mississippi Suite	Col-MX 284	3	5" 9	Gay fast, clowns performing at circus	10 sec
Grofé	Mississippi Suite	Col-MX 284	3	4" 14	Flute hurries along, hops, good for children's drama, slows down then fades out	7 sec
Kern	Showboat	Col-M 495	2	5" 9	Gay negro Southern introduction, fades	10 sec
Kern	Showboat	Col-M 495	2	5" 7	Gay upward sweep, Southern negro, indicating scene of the old South, fades under for dialogue	14 sec
Kern	Showboat	Col-M 495	3	5" 5	Happy dance tune, gay sweep of music, natural fade	10 sec
Kern	Showboat	Col-M 495	4	4" 8	Typical jubilation of happy negroes	15 sec

GAY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Kern	Mark Twain	Col-MX 227	1	4" 6	Gay walking, humorous character walks off, gay flute	7 sec
Kern	Mark Twain	Col-MX 227	1	3" 12	Suggests false bravery of humorous hero as he walks off to conquer the world, very good	10 sec
Kern	Mark Twain	Col-MX 227	1	3"	Sad version of above theme as hero returns unsuccessful, very good	14 sec
Kern	Mark Twain	Col-MX 227	4	4" 1	Gay walking of humorous hero	10 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	5" 4	Happy laughing music, fast, a gay time at the circus in Paris	10 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	4" 7	Happy fast mischievous music, circus in Paris	35 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	2	5" 9	Gay galloping music, fast for children's show, indicates dancing toys or a toy horse galloping	1 min 7 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	2	2" 7	Fast laughing music, happy	10 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	3	5" 9	Background for a ball-	2 min

GAY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Offenbach	Gaite Parisienne Ballet	Col-MX 115	3	5 th 9	room scene, melodious walts, 18th century drama	2 min 45 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	3	3 rd 3	Crazy wild music, circus or carnival music, excellent	45 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	4	4 th 8	Humorous piccolo gayly running along, happy, fast, for children's drama	10 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	4	3 rd 12	Gay brassy circus music, or can-can dancers, background	25 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	4	2 nd 13	Gay brassy football music	11 sec
Piston	The Incredible Flutist	V-M 621	1	4 th 12	Happy light, good for children's show	12 sec
Piston	The Incredible Flutist	V-M 621	1	3 rd 9	Light, dainty, for children's show	14 sec
Piston	The Incredible Flutist	V-M 621	3	3 rd 5	Light dainty minuet, for children's show	30 sec
Prokofieff	Lieutenant Kije Suite	V-DM 459	3	4 th 13	Happy, silly, non- committal	10 sec
Prokofieff	Lieutenant Kije Suite	V-DM 459	5	3 rd 10	Happy whistling tune	25 sec

GAY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Ravel	Daphnis and Chloe	Col-MX 230	3	4 ⁿ 3	Light, running, dainty music for Children's show, running and finally getting caught	23 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	6	5 ⁿ 4	Suggests gay happy walking, solo oboe, feel like whistling	13 sec
Rossini	Semiramide Overture	Col-X 215	3	5 ⁿ 4	Dainty, fast, gay, lovely music suggests fairies dancing in children's drama, bridge or background, fade out gradually	30 sec
Shostakovich	Symphony No 1	V-D 192	3	3 ⁿ 4	Gay piano and orchestra hurrying along	7 sec
Sibelius	The Tempest	V-DM 446	13	2 ⁿ 14	The gay happy music of two silly "bumpkins" dancing, for children's drama	55 sec
Smetana	The Moldou	V-DM 523	2	5 ⁿ 8	Gay peasant dance, for children's show	20 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	3	5 ⁿ 8	Gay happy dancing music fast, natural fade	10 sec
Stravinsky	Scènes de Ballet	Col-MX 245	2	5 ⁿ 8	Gay bridge, passing of time in children's drama	10 sec

GAY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Swan Lake Ballet	Col-MM 349	3	4 th 11	Dance of a fairy princess for children's drama, background	1 min
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	2	2 nd 8	Dainty, fast, gay, for children's show, indicating person hurrying along	25 sec

GAY (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Dett, R	Juba Dance	V-21750 A	1	4" 9	Gayly walking along without a care in the world	17 sec
Dvorak	Carnival Overture	V-12159 A	1	4" 13	Indicates someone walking off and is being followed by slower person, for children's drama	8 sec
Herbert, V	American Fantasia	V-55093 B	2	4" 15	Gay tune of "Dixie" played	27 sec
Offenbach	Orpheus in Hades-Overture	V-35741 A	1	5" 4	Gay marching of soldiers for children's drama, fade out gradually	12 sec
Orth	In a Clock Store	V-35324 A	1	5"	Fast cheerful music, then boy starts whistling with music right on the record, use for children's show indicating boy happily walking and whistling, very good	20 sec
Voelker	A Hunt in the Black Forest	V-35324 B	2	4" 2	Gay corny circus music	25 sec
Wagner	Die Meistersingers Overture	V-55171 B	2	5"	Hurriedly walking in a gay mood, fade out gradually	5 sec

HUMOROUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bartók	Quartet No 2, A minor Opus 17	V-M 320	4	5" 9	Devil may care, cut on loud crash	5 sec
Bartók	Quartet No 2, A minor Opus 17	V-M 320	4	3" 9	Humorously sad	8 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	9	5" 8	Modern humor, gay busy street noises, good for walking or passing of time	20 sec
Berlioz	Damnation of Faust	Col-MX 94	3	4" 14	Humorous play of instru- ments, gay, funny, for children's drama	13 sec
Berstein	Jeremiah Symphony	V-DM 1026	4	5" 9	Gay, modern, busy	15 sec
Brahms	Symphony No 2, D major	V-M 82	4	3" 9	Galloping, gay, light, builds up, back down to natural fade	17 sec
Brahms	Symphony No 4, E minor	Col-MM 335	7	4" 7	Gay, light bridge for humorous play, natural fade	15 sec
Carpenter	Skyscrapers	V-M 130	1	3" 4	Humorously gay, irre- gular rhythm, for modern play	20 sec
Carpenter	Skyscrapers	V-M 130	1	3" 2	Satirical horse laugh	9 sec
Carpenter	Skyscrapers	V-M 130	1	2" 10	Definitely a horse laugh	7 sec

HUMOROUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Carpenter	Skyscrapers	V-M 130	1	2 nd 5	Laugh on slide trombone, followed by softer laugh	15 sec
Carpenter	Skyscrapers	V-M 130	3	2 nd 12	Builds up and slides to humorous fall	5 sec
Copland	Appalachian Spring	V-MM 1046	4	4 th 8	Complete nonsense, a few scattered notes, very silly	6 sec
Copland	Music for the Theatre	V- M 744	3	3 rd 4	Complete nonsense, gay	15 sec
Dukas	Sorcerer's Apprentice	V- M 717	1	4 th 13	Gay, light ending to one scene, anticipates humorous activity in next scene	10 sec
Dukas	Sorcerer's Apprentice	V-M 717	1	4 th 6	Comical fall, glissandi slide down, ending on one thump	12 sec
Dukas	Sorcerer's Apprentice	V-M 717	1	4 th	Gayly walking down the street, a little hop to the walking	12 sec
Dukas	Sorcerer's Apprentice	V-M 717	2	5 th	Gayly walking down the street, a little hop to the walking	13 sec
Gershwin	An American In Paris	Col-MX 246	1	4 th 3	Humorous transitional phrase, nonsensical	12 sec

HUMOROUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Grand Canyon Suite	Col-MM 463	4	5" 9	One horrible crash to indicate an upset, for children's drama	13 sec
Grofé	Grand Canyon Suite	Col-MM 463	4	5" 4	Violin solo, can be synchronized with dialogue, indicates humorous hopping then sliding effect, good to describe animal in children's drama	15 sec
Grofé	Grand Canyon Suite	Col-MM 463	4	4" 5	Famous "On the Trail" theme to indicate stubborn mule, solo oboe	45 sec
Grofé	Grand Canyon Suite	Col-MM 463	4	3" 8	Indicates sad plight of humorous hero, mocking, sneering music, natural fade	15 sec
Grofé	Grand Canyon Suite	Col-MM 463	4	3" 3	Famous "On the Trail" theme, full orchestra	40 sec
Grofé	Grand Canyon Suite	Col-MM 463	5	4" 7	Same theme as above, different orchestration, good for humorous cowboy story	35 sec
Grofé	Mississippi Suite	Col-MX 284	2	5" 9	Fat man walking along, jolly, fade gradually	6 sec

HUMOROUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Mississippi Suite	Col-MX 284	2	5" 6	Humorous build up, then fall with crash, very good	8 sec
Grofé	Mississippi Suite	Col-MX 284	2	4"	Humorous mystery, very good for special effect natural fade, mocking, ends with crash	12 sec
Grofé	Mississippi Suite	Col-MX 284	2	5" 9	Humorous mystery, opens with bassoon, walking in a haunted house, steps into trap and falls through the air, climaxes with "thud", very good	20 sec
McDonald	Suite "From Childhood"	V-DM 839	6	5" 5	Gay little tune, expressing carefree happiness	15 sec
McDonald	Suite "From Childhood"	V-DM 839	6	5" 2	The above little tune changes to a confused version of it, still gay	7 sec
McDonald	Suite "From Childhood"	V-DM 839	6	4" 11	Gay tune above turns sad, as if the happy time has come to an end, and the memory remains, natural fade	17 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	4" 14	Can suggest silly situation or humorous walk	15 sec

HUMOROUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	3" 3	Sarcastic humor, or walking with a funny twist to the walk	10 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	2" 15	Same as above, very good for special effect	18 sec
Piston	The Incredible Flutist	V-M 621	1	4" 6	Gay upward run in string section then a few scattered chords as if falling and getting up and falling, natural fade	8 sec
Prokofieff	Lieutenant Kije Suite	V-M 459	2	3" 15	Humorous procession, children playing or a drunk trying to walk	15 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	6	2" 10	Music runs along wildly and swiftly, builds to ugly crash, someone has taken a humorous fall	10 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	3	5" 1	Humorous happy walking	14 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	3	5"	Fast, gay, happy, nonsensical street noises	11 sec
Strauss, R	Don Quixote	V-M 720	1	5" 9	Humorous walking, rather hesitant, for children's drama	15 sec

HUMOROUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Strauss, R	Till Eulenspiegels	Col-MX 210	1	4 ⁿ 10	Gay, happy silly music, could indicate walking along with a little hop now and then	10 sec
Taylor	Through the Looking Glass	Col-M 350	6	2 ⁿ 4	Solo violin imitates sadly humorous plight of stupid person, same theme imitated by entire orchestra, ends with crash	9 sec
Taylor	Through the Looking Glass	Col-M 350	7	2 ⁿ 9	Builds up to humorous fall with a final "thump"	5 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 506	1	4 ⁿ 1	Humorous walking, can synchronize with sound of walking	20 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 506	3	5 ⁿ 9	Same as above, only a shorter bridge	9 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	4	4 ⁿ 2	Gay happy, silly, suggests clowns at circus, good for children's show	15 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	4	3 ⁿ 2	Very silly music, suggests walking in children's drama	15 sec

HUMOROUS (SIMPLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Gardner, S	From the Canebrake	V-21750 B	2	4" 9	Humorous trotting of horse, for very light comedy, gay, natural fade	25 sec
MacDonald	Dance of the Workers	V-8919 B	2	5" 9	Suggests fat man trying to walk swiftly but not doing too well	10 sec
MacDonald	Dance of the Workers	V-8919 B	2	4" 12	Same as above	5 sec
MacDonald	Dance of the Workers	V-8919 B	2	3" 12	Goblins humorously dancing and hopping along, gets faster and louder till final crash	18 sec
Morse	The Lizard and the Frog	Col-2501-77429	1	4" 10	For children's drama, first we hear the lizard walk, then the frog, then together, natural fade	5 sec
Morse	The Lizard and the Frog	Col-2501-77429	1	4" 7	Silly walking along of and frog	20 sec
Morse	The Lizard and the Frog	Col-2501-77429	1	3" 12	Sound of frog croaking lizard sings along with the music	55 sec
Morse	The Lizard and the Frog	Col-2501-77429	1	2" 10	Sarcastic laughing, for any humorous drama	12 sec

HUMOROUS (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Moussorgsky	Night on Bare Mountain	V-17900 A	1	4" 8	As though a scared person is trying to whistle and as he whistles the wind imitates him, very effective	12 sec
Offenbach	Orpheus in Hades-Overture	V-35741 A	1	5" 12	Solo clarinet starts low, runs up to top, plays few comical notes, use for special effect	8 sec
Offenbach	Orpheus in Hades-Overture	V-35741 A	2	3" 7	Silly light music, a note here and there, as though imitating something	6 sec
Orth	In a Clock Store	V-35324	1	5" 7	Silly music, can synchronize with trot of horse	15 sec
Orth	In a Clock Store	V-35324	1	4" 11	Same as above only this time it gets slower until a complete stop, quite picturesque	25 sec
Thomas	Raymond Overture	Col-A5984-49091	1	5" 2	Sarcastic, humorous, as if saying "too bad" or "poor me"	5 sec

LOVE

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 1, C major	Col-MM 535	1	5" 4	Melodious, lovely, use as background	45 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	5	4" 1	Background for fare-well to love, sad builds up after 55 sec climaxes scene	1 min
Beethoven	Symphony No 3, Eb major	Col-M 449	11	3" 10	Background for serious love scene	55 sec
Beethoven	Symphony No 9, D minor	Col-MM 591	8	3" 6	Background for serious love scene	1 min 10 sec
Borodin	Symphony No 2	Col-MM 528	4	4" 7	Lovely music, good to back serious love scene	1 min 15 sec
De Falla	El Amor Brujo	Col-M 108	5	3" 12	Ends love scene, sweet, fades into noncommittal music for next scene	16 sec
Delius	Brigg Fair	Col-MX 30	2	5" 8	Melodious, lovely music for background	2 min 15 sec
D'Indy	Symphony No 1, Bb	V-M 943	1	3" 2	Reconciliation of lovers, builds up, triumphant	20 sec
Dvorak	Symphony No 1, D major	V-M 874	2	5" 8	Background for sad love scene	1 min

LOVE

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Grand Canyon Suite	Col-MM 463	2	4" 2	Music sweeps up after love has conquered all, fades down	15 sec
Grofé	Grand Canyon Suite	Col-MM 463	3	4" 3	Music indicates end of love scene, natural fade	15 sec
Grofé	Grand Canyon Suite	Col-MM 463	3	3" 14	Same theme as above, builds up to triumphant climax, very good, use behind scene about 20 sec, then fade up for climax	35 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	2	4" 10	Melodious love waltz, fade under at end of love scene, then bring up for climax, natural fade	20 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	2	4" 2	Good background for couple waltzing and in love, hold under dialogue then fade up for climax after 20 sec, natural fade	26 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	2	3" 7	Music for love scene in children's drama, melodious waltz, background, natural fade	43 sec

LOVE

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Piston	The Incredible Flutist	V-M 621	2	5"	Pretty music to indi- love scene	20 sec
Rachmaninoff	Symphony No 2, E minor	Col-MM 569	10	3" 13	Love theme sweeps up for a bridge, then fades under for back- ground	1 min 10 sec
Rachmaninoff	Symphony No 3, A minor	V-DM 712	1	3" 12	Background music for love scene	1 min
Rachmaninoff	Symphony No 3, A minor	V-DM 712	9	2"	Music indicates a great love, good for classic play, fades slightly	21 sec
Ravel	La Valse	V-DM 820	1	4" 1	Lovely, sophisticated waltz, good for ball- room scene, two lovers dancing or dining, builds up, back down for background for a few seconds	25 sec
Ravel	Mother Goose Suite	V-DM 693	2	4" 5	Sneak under last part of love scene, bring up for lovely bridge, fade out, natural fade	23 sec
Ravel	Mother Goose Suite	V-DM 693	4	3" 1	Peaceful, melodious, very sweet, background for lush love scene	30 sec

LOVE

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rimsky-Korsakow	Scheherazade	V-M 269	7	5" 8	Use as a love motif in very serious drama, well-known theme	25 sec
Rimsky-Korsakow	Scheherazade	V-M 269	7	4" 2	The same theme as above with slight variation	27 sec
Rossini-Raspighi	La Boutique Fantasque	V-M 415	4	4" 4	Love music for children's story, beautiful, melodious	15 sec
Sibelius	Symphony No 1, E minor	V-DM 881	4	3" 6	Background music	1 min 15 sec
Sibelius	The Tempest	V-DM 446	12	3"	Lovely light music, ends sweet love scene, fades completely	10 sec
Strauss, R	Ein Heldenleben	V-DM 610	1	4" 13	Use as bridge, then fade under for background, melodious love music, builds to climax after 1 min, fades down	1 min 10 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	2	4" 3	Bridge indicating young man in love just making up his mind to get final answer from girl, determine bold music, builds up and stops, anticipates proposal	15 sec

LOVE

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Strauss, R	Till Bulenspiegels	Col-MX 210	4	4" 1	Background for love scene for 30 sec, then fade up for melodious ending, good, natural fade	40 sec
Tchaikowsky	Romeo and Juliet	V-M 347	4	3" 14	The popular love theme of Romeo and Juliet, can be used in any serious drama as love motif	15 sec
Tchaikowsky	Romeo and Juliet	V-M 347	5	5" 7	Sad arrangement of the above theme	10 sec
Tchaikowsky	Symphony No 5, E minor	Col-MM 406	4	5" 2	Familiar "Moon Love" theme, background for love scene, solo French horn	1 min 20 sec
Tchaikowsky	Symphony No 5, E minor	Col-MM 406	4	3" 8	Same theme as above with full orchestra, good as bridge after using above	15 sec
Tchaikowsky	Symphony No 5, E minor	Col-MM 406	5	3" 11	Same theme as above different orchestra-tion, more animated, use as bridge or back-ground	1 min 15 sec
Tchaikowsky	Symphony No 5, E minor	Col-MM 406	6	5" 9	Happy version of above theme	20 sec

LOVE

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	4	4" 15	Malodious, lovely background for love scene, sweet violins	32 sec
Wagner	Lohengrin-Prelude I	V-M 308	2	3" 8	Background for an older person telling of his early love, natural fade	1 min
Wagner	Siegfried's Idyll	V-M 308	7	2" 14	Sneak under near end of love scene, bring up for climax of scene after 12 sec, fades under for next scene	25 sec
Wagner	Siegfried's Idyll	V-M 308	9	2" 4	Background for love scene, sweet, lovely, melodious	45 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	2	5" 9	Music sweeps into melodious song after love scene, natural fade	15 sec

LOVE (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Goldmark, C	In Springtime Overture	V-6576 A	1	4" 5	Love in the springtime, melodious, lovely, background for 27 sec, then up for climax, fade gradually	35 sec
Herbert, V	Mille. Modiste	Col-A 6146	1	4" 14	A familiar waltz, use as background to ballroom scene as lovers are dancing and talking	1 min
Herbert, V	Mille. Modiste	Col-A 6146	1	3" 12	Same theme as above, use at conclusion of love scene indicating everything is fine	15 sec
Sibelius	Melisande from Pelleas and Melisande	Col-MM 524-11893 D	6	3" 8	Builds up to climax at end of love scene, for very serious and dramatic love scene	10 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bartók	Quartet No 2, A minor, Opus 17	V-M 320	8	5" 9	Good background	8 min
Beethoven	Symphony No 2, D major	V-DM 625	4	5" 4	Very good, builds up climax for shot of gun	20 sec
Beethoven	Symphony No 3, Eb major	Col-MM 449	4	4" 9	Builds up, mounting suspense	25 sec
Beethoven	Symphony No 4, Bb major	V-M 676	1	5"	Filled with mystery, good background, small climaxes throughout	2½ min
Beethoven	Symphony No 5, C major	Col-MM 498	4	3" 11	Mysterious walking, hollow sounding	15 sec
Beethoven	Symphony No 5, C major	Col-MM 498	6	2" 4	Very mysterious, creeping and peeping	18 sec
Beethoven	Symphony No 5, C major	Col-MM 498	7	4" 12	Mysterious jungle drums, build up to terrific climax, cut immediate- ly on high crash	25 sec
Beethoven	Symphony No 8, F major	World's Great- est Music- SR-42	1	3" 1	Builds up slowly, very deliberate, cut on crash	15 sec
Beethoven	Symphony No 9, D minor	Col-MM 591	11	4" 1	Deep, ponderous, natural fade	14 sec
Berlioz	Damnation of Faust	Col-MX 94	1	3" 7	Indicates something menacing is approach- ing, builds up to a	25 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Berlios	Damnation of Faust	Col-MX 94	1	3" 7	crash, stays up, cut on first crash, background till build in music	25 sec
Berstein	Jeremiah Symphony	V-DM 1026	2	4" 3	Deep mystery, sweeping upward, natural fade	15 sec
Berstein	Jeremiah Symphony	V-DM 1026	2	3" 15	Excellent background for mystery	35 sec
Berstein	Jeremiah Symphony	V-DM 1026	5	2" 5	Excellent background for mystery	45 sec
Berstein	Jeremiah Symphony	V-DM 1026	6	2" 13	Good for mysterious bridge (10 sec) under 25 sec to create mood	35 sec
Biset	Symphony No 1, C major	V-DM 721	3	4" 14	Quiet mystery, orient-al background	1 min
Borodin	Symphony No 2	Col-MM 528	1	3" 7	Anti-climax to mystery leading to next episode, dramatic	25 sec
Borodin	Symphony No 2	Col-MM 528	1	3"	Approaching very mysterious setting	19 sec
Borodin	Symphony No 2	Col-MM 528	3	3" 13	Suspense, builds mood, for setting the scene	10 sec
Brahms	Symphony No 2, D major	V-M 82	11	3" 3	Deep ponderous mystery, gradually fades	15 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Brahms	Symphony No 3, F major	V-M 42	4	3" 2	Deep, dark, muddy effect	14 sec
Chaves, C	Music of Chaves	V-DM 503	2	4" 9	Slow, mysterious, dragging, background music	50 sec
Copland	Appalachian Spring	V-DM 1046	2	3" 12	Slow, deliberate, emphatic	23 sec
Copland	A Lincoln Portrait	Col-X 226-4	1	2" 14	Solo instrument, one chord then makes a crescendo and fades, this is repeated once, fade on soft part of repeat, slow moving	13 sec
Copland	Music for the Theatre	V-M 744	1	4" 7	Gradual build, loud chord, drops down to natural fade	23 sec
Copland	Music for the Theatre	V-M 744	1	3" 15	Background music, very deliberate	1 min 15 sec
DeFalla	El Amor Brujo	Col-M 108	1	3" 14	Very low, builds up, abrupt stop, anticipates next scene	15 sec
Faure	Pelleas et Melisande	V-DM 941	3	5" 9	Mysterious footsteps under dialogue	35 sec
Franck	Symphony in D minor	Columbia	1	5" 9	Background music for deep mystery, builds slightly, climaxes	1 min 15 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Gliere	Symphony No 3, B minor	V-DM 841	11	3" 8	Very good background, dull, low, monotonous	1 min 10 sec
Grofé	Grand Canyon Suite	Col-MM 463	3	5" 9	Slow, mysterious, spooky, deliberate, excellent for psychological drama, background, natural fade	1 min 40 sec
Grofé	Grand Canyon Suite	Col-MM 463	3	3" 14	Excellent background for mystery show, same as above, natural fade	45 sec
Harris	Symphony, 1933	Col-191	3	4" 10	Background music, weird low	30 sec
McDonald	My Country at War	Col-MM 592	3	3" 8	Mysterious walking coming closer and closer, use as background	1 min
McDonald	My Country at War	Col-MM 592	5	4" 8	Very good as a murder motif, lone cello	12 sec
McDonald	My Country at War	Col-MM 592	5	4" 8	Murder motif, then background	1 min 10 sec
Milhaud	La Creation Du Monde	Col-X 18	2	3" 12	Mysterious background quiet	35 sec
Moussorgsky	Boris Godounov	Col-M 516	4	5" 9	Church bells ringing, background, dull, low, mysterious	23 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rachmaninoff	Symphony No 3, A minor	V-DM 712	6	4" 7	Tremelo in strings, danger coming closer and closer, natural fade	13 sec
Rachmaninoff	Symphony No 3, A minor	V-DM 712	6	2" 10	Solo clarinet, use for murder motif	10 sec
Rachmaninoff	Symphony No 3, A minor	V- DM 712	6	2" 10	Same as above, danger comes closer and closer, natural fade	30 sec
Ravel	Mother Goose Suite	V-DM 693	1	5" 2	Suggests something mysteriously approaching, but it is not hostile, natural fade	16 sec
Ravel	Mother Goose Suite	V-DM 693	3	4" 3	Deep mystery of the Orient, background	25 sec
Ravel	Mother Goose Suite	V-DM 693	4	4" 11	Bassoon mitters very low, very black night, danger all around, natural fade	10 sec
Ravel	Mother Goose Suite	V-DM 693	4	4" 8	Same as above, natural fade	10 sec
Respighi	The Pines of Rome	V-11917 A	1	3" 8	Sinister, quiet background, almost religious but darker	1 min 55 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	1	4" 11	Oriental mystery	20 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	1	3" 10	Dark, muddy music, danger approaching, natural fade	30 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	3	5" 9	Slow monotonous, low chilly, cut before flutes enter	15 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	3	4" 1	Slow, monotonous, chilly, utmost mystery	15 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	5	3" 6	Mysterious processional almost funereal, slow dragging background for 30 sec, then fade up for climax	40 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	3	3" 3	Ugly brasses descending, followed by mysterious music	9 sec
Rossini	William Tell Overture	Col-MX 60	1	5" 3	Dark, muddy, sinister, low cello starts, very good, natural fade	18 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	1	5" 8	Not too mysterious, but good for children's mystery	15 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Schenberg	Transfigured Night	V-DM 207	2	5" 8	Background for quiet mysterious scene	1 min
Shostakovich	Symphony No 1	V-M 192	7	3" 11	Deep low music, utmost mystery builds up, back down, natural fade	1 min
Shostakovich	Symphony No 1	V-M 192	7	2" 14	Murderer approaches behind, nearer and nearer, strikes with tremendous blow, very good	10 sec
Sibelius	Symphony No 4, A minor	V-M 160	1	5" 2	Quiet, slow, sinister, excellent background for mysterious scene, natural build and fade	1 min 4 sec
Sibelius	The Tempest	V-DM 446	14	5" 9	Opens with distorted chords builds suspense, slow, deliberate	15 sec
Sibelius	The Tempest	V-DM 446	14	5" 4	Weird, slow, strange, excellent background, cold, sinister, natural fade	2 min 45 sec
Sibelius	Pohjola's Daughter	V-M 474	8	5" 9	Dark, low, solo cello, natural fades throughout, background	1 min 15 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Sibelius	Pohjola's Daughter	V-M 474	8	4" 8	Solo oboe with low mysterious accompaniment, time passing, tense	14 sec
Sibelius	Pohjola's Daughter	V-M 474	9	5" 3	Two low notes as though warning someone, music then builds up till it attacks person, but immediately on crash	12 sec
Sibelius	Pohjola's Daughter	V-M 474	10	3" 13	Picks up mysterious feeling of scene, relieves tension slightly, ends again with mysterious atmosphere for next scene	15 sec
Strauss, R	Till Eulenspiegels	Col-MS 210	3	5" 4	Dark mystery, as though exploring dark haunted house, very good, natural fade	20 sec
Strauss, R	Death and Transfiguration	V-M 217	1	4" 11	Quiet, slow, death approaching, good background	1 min
Strauss, R	Death and Transfiguration	V-M 217	4	3"	Steady, mysterious beat, danger approaching, good background	45 sec
Stravinsky	Firebird Suite	Col-MM 446	1	5" 8	Dark dreary background	55 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Stravinsky	Firebird Suite	Col-MM 446	4	4" 11	Quiet background for mysterious scene	1 min 15 sec
Stravinsky	Firebird Suite	Col-MM 446	5	5" 9	Steady, ponderous background, very good	2 min
Tschaikowsky	Symphony No 2, C minor	V-DM 790	3	5" 8	Humorous walking, also mysterious, use for humorous mystery play	20 sec
Tschaikowsky	Symphony No 2, C minor	V-DM 790	3	3" 12	Humorous walking, also mysterious, with a little hop to it, use for humorous mysterious play	10 sec
Tschaikowsky	Overture to 1812	Col-X 205	1	2" 13	Mysterious bridge, dark determine, natural fade	15 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	1	4" 13	Slow, deliberate, danger approaching, somewhat familiar theme, natural fade	18 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	4	2" 12	Deliberate footsteps in music, good background, natural fade	55 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	10	2" 3	Low, monotonous, background	45 sec
Wagner	Flying Dutchman Overture	Col-MX 107	1	4" 6	Low basses mutter a sound	5 sec

MYSTERIOUS

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Wagner	Flying Dutchman Overture	Col-MX 107	1	4" 9	Lonely signal on tree- bone, as though haunt- ed, followed by a dischord	6 sec
Wagner	Flying Dutchman Overture	Col-MX 107	1	3" 8	Lonesome, mysterious, slow, empty, back- ground	50 sec
Wagner	Dawn and Siegfried's Rhine Journey	V-M 308	4	5" 8	Excellent background for mysterious scene, low rumble of drums followed by slow weird, sinister music	1 1/2 min
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	3	5" 3	Humorous mystery, tremolo in strings, a glissando down to the strings	7 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	3	4" 3	Oriental mystery, sounds suggest people walking	15 sec

MYSTERIOUS (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Debussy	Fetes (Festivals)	World's Greatest Music-SR-19-B	2	2 ⁿ 15	One distorted chord followed by mysterious music	15 sec
Herbert, V	American Fantasia	V-55093 A	1	4 ⁿ 8	Weird tremelo effect followed by low music, then fades out with tremelo effect, good	15 sec
Liadov	The Enchanted Lake	V-144078 A	1	4 ⁿ 13	Mysterious psychological dream, background	1 min 10 sec
Liadov	The Enchanted Lake	V-144078 A	2	5 ⁿ 5	Cold, menacing background, tremelo, cadences after 30 sec, excellent to set mood	35 sec
Liadov	The Enchanted Lake	V-144078 A	2	3 ⁿ 12	Slow deliberate music suggests person approaching very quietly	19 sec
Meyerbeer	Huguenots Overture	Opera Disc Co. Inc. 65460	1	5 ⁿ 6	Slow sinister procession as though dead men were walking, natural fade	35 sec
Meyerbeer	Huguenots Overture	Opera Disc Co. Inc. 65460	1	4 ⁿ 9	Eerie background for mysterious scene, very good	45 sec

MYSTERIOUS (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Meyerbeer	Huguenots Overture	Opera Disc Co. Inc. 65460	2	4" 12	Tremolo in strings, music then builds, filled with suspense	23 sec
Moussorgsky	Night on Bare Mountain	V-17900	2	4" 5	Background, as though something sinister were approaching, hold under 29 sec, sharp chord, increases ten- sion, very good	55 sec
Offenbach	Orpheus in Hades Overture	V-35741 A	1	4" 9	Starts with solo clarinet, empty, cold music, use as bridge of background	23 sec
Rebikov	March of the Gnomes	Col-A 3105	1	4" 9	Mysterious creatures approaching, for children's drama, background	1½ min
Saint Saens	Dance Macabre	V-144162 A	1	5" 9	Ghostly sound of a clock striking twelve	15 sec
Saint Saens	Dance Macabre	V-144162 A	2	3" 7	Two warning notes on oboe, then vibrating crash	5 sec
Strauss, R	Salome's Dance	Col-11781 D	1	5" 3	Oboe solo, Oriental	5 sec
Thomas	Raymond Overture	Col-5984-49090	1	5"	Mysterious storm or impending danger ap- proaching, fearful	15 sec

MYSTERIOUS (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Thomas	Raymond Overture	Col-5984-49090	1	4" 1	Filled with suspense, dark, low, excellent	20 sec
Wagner	Siegfried's Funeral March	V-9049	1	5" 2	Excellent bridge, filled with deepest mystery, picks up mood of preceding scene, grows, then fades down	23 sec
Wagner	Siegfried's Funeral March	V-9049	1	4" 11	Same as above, especially effective in psychological drama, natural fade	20 sec
Wagner	Siegfried's Funeral March	V-9049	1	4" 4	Exceptionally good, starts slowly, hesitates, another chord, another, then a terrific crash, the killer has struck, fades down	28 sec
Wagner	Siegfried's Funeral March	V-9049	2	3" 8	Excellent background, weird, strange, deadly	1 min 15 sec
Weber	Freischutz	V-35733	1	5" 9	Monotonous background ugly, slow	50 sec
Weber	Freischutz	V-35733	2	3" 4	Sinister, mysterious background	35 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 3, Eb major	Col-M 449	2	3" 4	Sad passing of time	15 sec
Beethoven	Symphony No 4, Bb major	V-M 676	2	3" 7	Uncertainty, hesitancy	15 sec
Beethoven	Symphony No 5, C major	Col-MM 498	3	3" 15	Going into a dream, builds up to scene	23 sec
Beethoven	Symphony No 5, C major	Col-MM 498	6	4" 11	Marching, builds up, then down to natural fade	25 sec
Beethoven	Symphony No 6, F major	V-DM 417	2	3" 15	Pleasant, noncommittal	13 sec
Beethoven	Symphony No 6, F major	V-DM 417	5	3" 15	Denotes passing of years, natural fade	15 sec
Beethoven	Symphony No 7, A major	V-DM 17	3	5" 10	Gay bridge, noncommittal, fade before build	18 sec
Beethoven	Symphony No 8, F major	World's Greatest Music-SR-43-A	3	5" 9	Light and dainty, good for children's fantasy, slight climaxes and anti-climaxes	4 min
Beethoven	Symphony No 9, D minor	Col-MM 591	7	5" 9	Noncommittal bridge for light drama, natural fade	15 sec
Berlioz	Damnation of Faust	Col-MX 94	2	5" 8	Very good throughout for children's drama, dainty, suggests various moods	2 min

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bizet	Symphony No 1, C major	V-DM 721	2	3" 1	Pleasant passing of time	24 sec
Borodin	Symphony No 2	Col-MM 528	7	4" 8	Gay, light, modern and busy, natural fade	26 sec
Brahms	Symphony No 1, C minor	V-DM 875	2	4"	Gradual dying of all faith and hope until complete nothingness	16 sec
Brahms	Symphony No 1, C minor	V-DM 875	5	5" 8	Indicates passing of night to early dawn, natural fade	10 sec
Brahms	Symphony No 4, E minor	Col-MM 335	6	3" 2	Heavy crescendo, suggesting climax, back down to natural fade	17 sec
Brahms	Symphony No 4, E minor	Col-MM 335	10	3" 15	Sad passing of time, natural fade	10 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	3	3" 11	Music builds up climax for one scene, stops abruptly for next scene, good	10 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	7	3" 3	Passing of time or years, natural fade	20 sec
Copland	A Lincoln Portrait	Col-MX 266	2	2" 7	Slight build up, one chord anticipates next scene	6 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Copland	A Lincoln Portrait	Col-MX 266	3	4" 9	Builds up to end dramatic scene, back down to anticipate next scene	14 sec
Delius	The Walk to the Paradise Garden	Col-MX 31	2	4" 5	Noncommittal transition ending one scene, going to next	20 sec
Delius	On Hearing the First Rose Garden	Col-MX 31	3	3" 8	Noncommittal transition ending one scene, going to next	16 sec
D'Indy	Symphony No 1, Bb	V-M 943	2	3" 10	Soars up to climax, one scene climaxes, fades for next scene	10 sec
Dvorak	Symphony No 2, D minor	V-DM 663	1	2" 9	Gay, melodious music, ends pleasant scene, fades for next scene	9 sec
Dvorak	Symphony No 2, D minor	V-DM 663	4	4" 14	As a closing for the anti-climax, builds up	8 sec
Faure	Pelleas et Melisande	V-DM 941	1	2" 2	Indicates the sun rising at dawn	18 sec
Glazounov	Overture on Greek Themes	Col-MX 228	1	4" 12	Transition, puts emphasis on previous scene, harp glissando, fades for next scene	7 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Glière	Symphony No 3, B minor	V-DM 841	5	4" 2	Dawn breaking through the sun is shining, birds are singing; what a beautiful morning!	20 sec
Grofé	Grand Canyon Suite	Col-M 463	1	4" 2	Serene pastoral scene, birds chirping	20 sec
Grofé	Grand Canyon Suite	Col-M 463	1	3" 11	Passing of years, gentle, natural fade	22 sec
Grofé	Grand Canyon Suite	Col-M 463	6	3" 12	Picks up tension of scene, gradually descends, fades for next scene, good transition	16 sec
Grofé	Mississippi Suite	Col-MX 284	3	3" 12	Passing of years	10 sec
Kern	Show Boat	Col-M 495	5	4" 4	Shifts scene to an African scene	10 sec
Kern	Mark Twain	Col-MX 227	2	5" 10	A great ship sails forth on a wonderful journey, hold under for 15 sec, then bring up for bridge, very good for drama of early centuries	35 sec
Milhaud	Protée	V-DM 1027	4	4" 13	Pastoral bridge, sweet sweeping	15 sec
Ravel	Daphnis and Chloe	Col-MX 230	2	5" 6	Builds up previous scene fades for next scene	13 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Ravel	Mother Goose Suite	V-DM 693	1	5" 9	Indicates someone has just fallen asleep, natural fade	12 sec
Ravel	Mother Goose Suite	V-DM 693	3	4" 7	Entire orchestra is in unison, gives very dramatic effect, gradually fades out, almost Oriental	13 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	4	5" 8	Passing of years	20 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	2	5" 5	Natural bridge for children's show, denotes passing of time	7 sec
Sibelius	Symphony No 1, E minor	V-DM 881	7	5" 9	Denotes passing of time while sleeping	20 sec
Sibelius	Symphony No 1, E minor	V-DM 881	8	3" 1	Builds scene to climax, fades for next scene	12 sec
Sibelius	Pohjola's Daughter	V-M 474	8	2" 8	Suggests early morning	15 sec
Sibelius	The Tempest	V-DM 446	12	2" 13	Strange, sets scene in Orient, ends abruptly	5 sec
Stravinsky	Firebird Suite	Col-MM 446	3	5" 4	Indicates passing of years, natural fade	15 sec
Taylor	Through the Looking Glass	Col-M 350	7	5" 9	Lovely passing of time	15 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschalkowsky	Swan Lake Ballet	Col-MM 349	6	5" 8	Gay peasant dance, sets scene in foreign land	15 sec
Tschalkowsky	Symphony No 5, E minor	Col-MM 406	4	2" 13	Passing of years, natural fade	17 sec
Tschalkowsky	Symphony No 5, E minor	Col-MM 406	6	4" 14	Same theme as above, only triumphant this time, hold up for 15 sec, fade for dialogue	15 sec
Tschalkowsky	Symphony No 5, E minor	Col-MM 406	6	3" 9	Sad passing of years, can be used as bridge or background, same theme as above	1 min 15 sec
Tschalkowsky	Symphony No 5, E minor	Col-MM 406	7	5" 5	Lovely music for children's drama, sweeps up, then fades down	20 sec
Tschalkowsky	Symphony No 5, E minor	Col-MM 406	8	5" 8	Same theme as above, indicates passing of time, for children's drama	10 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	2	3" 8	Same theme as referred to in "Opening Theme" Side 2, use as bridge between scenes	13 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	3	5" 9	Same theme as above, little different orchestration, sad mood	17 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Symphony No 6, B minor	V-DM 85	3	4" 8	Same theme as above, a little mysterious	25 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	3	3" 6	Same theme as above, solo clarinet, for sad effect	20 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	6	4" 11	Light, dainty music, bridge for children's drama	17 sec
Tschaikowsky	Manfred	V-DM 940	1	4" 12	Music builds up, climaxes one scene, anticipates next scene, cuts off abruptly	13 sec
Tschaikowsky	Overture to 1812	Col-X 205	2	3" 13	Peaceful, calm, passing night or time, natural fade	15 sec
Tschaikowsky	Overture to 1812	Col-X 205	2	3" 5	Lovely melodious themes rather triumphant, same melody repeated but not triumphant, transition of mood	14 sec
Tschaikowsky	Overture to 1812	Col-X 205	3	4" 2	Peaceful passing of time or from night to morning, fade after 15 sec	15 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	4	5" 8	Very early morning, a lone bird sings	15 sec

NATURAL BRIDGE OR BACKGROUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	4	2" 12	Suggests very fast walking, almost running or very busy traffic on a crowded New York street, gets faster, stops abruptly	10 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	6	3" 4	Lovely melodious bridge for children's drama	15 sec
Wagner	Don and Siegfried's Rhine Journey	V-M 308	6	4" 1	Noncommittal bridge, builds up slightly, ends one scene, anticipates next, fades	10 sec
Wagner	Siegfried's Idyll	V-M 308	10	5" 3	Builds up for climax of one scene, fades for next	10 sec
Wagner	Lohengrin-Prelude III	V-M 308	3	4" 5	Pleasant bridge to change scene in children's drama, fades	25 sec
Wagner	Lohengrin-Prelude I	V-M 308	2	5" 5	As narrator mentions the passing of years and events use as background, fades	50 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	1	5"	Slow, leisure bridge, indicates contentment	25 sec

NATURAL BRIDGE OR BACKGROUND (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Gounod	Faust-Ballet Music	V-13830 A	1	5" 5	Background for dainty fairy dance	1½ min
Gounod	Faust-Ballet Music	V-13830 A	1	3" 12	Indicates children marching around in a playful manner, natural fade	30 sec
MacDonald	Dance of the Workers	V-8919 B	2	4" 10	Passing of years, use as background as person tells story, natural fade	24 sec
Strauss, R	Salome's Dance	Col-11781 D	2	5" 9	Passing of time or years	28 sec
Wagner	Die Meistersingers Overture	V-55171 A	1	4" 14	Music Builds up, ends on scene, fades under for peaceful mood of next scene	12 sec
Wagner	Die Meistersingers Overture	V-55171 A	1	3" 4	Passing of years or time	15 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bartók	Quartet No 2, A minor, Opus 17	V-M 320	7	5" 9	Mysterious opening	6 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	5	5" 9	Sad opening	25 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	8	5" 9	Suspense, builds up	20 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	11	5" 9	Very good for opening for patriotic drama	40 sec
Beethoven	Symphony No 5, C major	Col-MM 498	6	5" 8	Mysterious opening, cut on fade	17 sec
Beethoven	Symphony No 6, F major	V-DM 417	9	5" 7	Noncommittal opening for a drama, builds up slightly, then back down behind des- cription of scene	20 sec
Beethoven	Symphony No 7, A major	V-DM 17	2	5" 10	Gay sweeping, dancing, for nationalistic play	25 sec
Beethoven	Symphony No 7, A major	V-DM 17	4	5" 10	Mysterious, Oriental opening, natural fade	23 sec
Beethoven	Symphony No 9, D minor	Col-MM 591	4	5" 8	Dramatic introduction, fades under for open- ing announcement	15 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Berlios	Damnation of Faust	Col-MX 94	4	5" 9	Opening for a drama in small town, use after narrator's opening statement, not very exciting	15 sec
Brahms	Symphony No 1, C minor	V-DM 875	7	5" 9	Good opener for chilly mystery, builds, natural fade	35 sec
Brahms	Symphony No 2, D major	V-M 82	4	5" 8	Opener for a dramatic play, builds up, fades for announcement	12 sec
Brahms	Symphony No 4, E minor	Col-MM 335	10	5" 9	Very dramatic, good for heavy drama, builds up then fades	13 sec
Carpenter	Skyscrapers	V-M 130	2	5" 9	Suggests a gay modern crowd, everyone is happy, natural fade	30 sec
Carpenter	Skyscrapers	V-M 130	4	4" 11	Good noncommittal opener, natural fade	6 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	3	5" 9	Opening for a modern drama, indicates busy avenue, fades down for scene to begin	15 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	4	5" 9	Opening for peaceful lake scene, waves gently wash the shore, fade	25 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Chaves	Music of Chaves	V-DM 503	2	5" 9	Opening for dramatic show, natural fade	12 sec
Cowell	Tales of Our Country-side	Col-X 255	1	5" 9	Depicts the deep mysterious roar of waves	30 sec
Delius	The Walk to the Paradise Garden	Col-MX 31	1	5" 8	Sad opening with background for 1 min	1½ min
Delius	Brigg Fair	Col-MX 30	1	5" 9	Music suggests early morning, the sun hasn't arisen yet, keep under opening dialogue	1½ min
D'Indy	Symphony No 2, Bb	V-M 943	1	5" 9	Mysterious opening, low dark, builds up slightly	16 sec
D'Indy	Symphony No 2, Bb	V-M 943	3	5" 9	Busy opening, good for adventure story, natural fade	10 sec
D'Indy	Symphony No 2, Bb	V-M 943	10	5" 8	Mysterious opening, builds up, natural fade	15 sec
Dvorak	Symphony No 2, D minor	V-DM 663	1	5" 8	Mysterious opening, builds up, natural fade	15 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Dvorak	Symphony No 2, D minor	V-DM 663	9	5" 9	Typical opening for dramatic show, announcing show is about to begin, natural fade	10 sec
✓ Franck	Symphony in D minor	Columbia	11	5" 8	Opening for dramatic show, natural fade	10 sec
✓ Gershwin	Porgy and Bess	V-DM 999	3	5" 8	Gay opening for modern comedy, Gershwin sounding, natural fade	12 sec
✓ Gershwin	An American in Paris	Col-MX 246	1	5" 8	Gay opening for modern comedy, natural fade	8 sec
Glière	Symphony No 3, B minor	V-DM 841	6	5" 9	Good opening for second act, takes up spirit of play, natural fade	11 sec
Grofé	Grand Canyon Suite	Col-MM 463	1	4" 10	Sunrise, birds chirping, natural fade	30 sec
Grofé	Grand Canyon Suite	Col-MM 463	2	5" 9	Sets the scene of a peaceful atmosphere after opening narration, very good, natural fade	20 sec
Hindemith	Matthias the Painter	V-DM 854	4	5" 8	Sinister opening theme, builds up, ends with a crash	21 sec

OPENING THEME

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Hindemith	Matthias the Painter	V-DM 854	4	5" 3	Same as above, builds up horror of situation	35 sec
Kern	Mark Twain	Col-MX 227	1	5" 9	Sad mysterious opening, natural fade	25 sec
Kern	Mark Twain	Col-MX 227	3	5" 9	Suggests early morning, just beginning to awaken, fade under narration after 15 sec	30 sec
Kern	Show Boat	Col-M 495	6	5" 7	Announcing a great show is about to begin, loud crash, down under immediately, natural fade	15 sec
McDonald	Suite "From Childhood"	V-DM 839	4	5" 8	Triumphant opening, natural fade	10 sec
McDonald	My Country at War	Col-MM 592	5	5" 9	Cold, sinister opening, utmost mystery	13 sec
Millhand	La Creation Du Monde	Col-X 18	1	5" 8	Mysterious, oriental setting	30 sec
Millhand	La Creation Du Monde	Col-X 18	3	5" 9	Modern gay opener, begins slowly, picks up rhythm, indicates busy street	14 sec
Millhand	Protée	V-DM 1027	3	5" 9	Beautiful sunrise	10 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Milhaud	Protée	V-DM 1027	6	5" 9	Confusing, tension building	35 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	5" 9	Gay, busy music, can be used effectively for opening to circus play or gay Paris, very good	20 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	4	5" 9	Grand opening, fanfare, noisy, big, grows then halts abruptly, dramatic cowboy story, very good for this type	23 sec
Rachmaninoff	Symphony No 2, E minor	Col-MM 569	7	5" 10	Slow, melodious beginning for romantic drama, natural fade	23 sec
Rachmaninoff	Symphony No 2, E minor	Col-MM 569	10	5" 10	Gay opening, a little heavy	15 sec
Rachmaninoff	Symphony No 2, E minor	Col-MM 569	10	4"	Opening builds up, then fades under for dialogue	14 sec
Rachmaninoff	Symphony No 3, A minor	V-DM 712	1	5" 3	Opening for highly dramatic show, natural fade	8 sec
Rachmaninoff	Symphony No 3, A minor	V-DM 712	7	5" 8	Sweeps upward, indicates excitement	10 sec

OPENING THEMES

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Ravel	Mother Goose Suite	V-DM 693	1	3" 6	Opening for 2nd or 3rd act, suggests love theme, fade under and out	10 sec
Ravel	Daphnis and Chloe	Col-MX 230	4	5" 9	Noncommittal, announces beginning, then fades	15 sec
Respighi	The Fountains of Rome	V-DM 576	3	5" 9	Opening for a highly adventurous story	14 sec
Rimsky-Korsakow	Scheherazade	V-M 269	1	5"	Opening for an Oriental drama, mysterious	30 sec
Rimsky-Korsakow	Scheherazade	V-M 269	4	5" 9	Opening for an Oriental drama, mysterious	20 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	1	5" 9	Opens with lonely trumpet, fanfare, followed by sad foreboding music, indicates aftermath of war, very good to set mood	30 sec
Rossini	William Tell Overture	Col-MX 60	1	5" 8	Mysterious, pondering opener, starts with low cello, dark and muddy, very good to set mood, natural fade	19 sec
Rossini	William Tell Overture	Col-MX 60	2	5" 8	Opening to a humorous mystery, cut after staccato	15 sec

OPENING THEMES

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rossini- Respighi	La Boutique Fantasque	V-M 415	2	5" 8	Opening for a gay children's story, natural fade	13 sec
Scriabin	Poem of Ecstasy	V-M 125	4	5" 9	Opening for a high tense dramatic play, natural fade	10 sec
Shostakovich	Symphony No 6	V-DM 867	3	5" 9	Very good sinister opening, tremelo in strings, natural fade	23 sec
Sibelius	Symphony No 1, E minor	V-DM 881	6	5" 9	Highly dramatic opening for mystery show, fades under	17 sec
Sibelius	Lemminkainen's Homeward Journey	V-DM 446	10	5" 9	Excellent opening to dramatic mystery or war drama, gives the impression of suspense	22 sec
Sibelius	The Tempest	V-DM 446	12	5" 9	Noncommittal opening, good for almost any type drama, fades out	14 sec
Sibelius	Pohjola's Daughter	V-M 474	10	5" 9	Opens noisy and excited hold up for 15 sec, fade under narration describing an exciting scene, fade out gradually	25 sec

OPENING THEMES

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Smetana	The Moldau	V-DM 523	1	4" 12	Opening for children's show, undertone of sadness	30 sec
Smetana	The Moldau	V-DM 523	3	5" 8	Same as above only more fully orchestrated	15 sec
Strauss, R	Don Quixote	V-M 720	9	5" 9	Opening for a psychological drama, confusing	15 sec
Strauss, R	Ein Heldenleben	V-DM 610	3	5" 8	Dirgelike, somber opening, natural fade	13 sec
Strauss, R	Ein Heldenleben	V-DM 610	4	5" 9	Deep, low mysterious opening, natural fade	9 sec
Strauss, R	Ein Heldenleben	V-DM 610	8	4"	An opening indicating excitement, suspense, tension, builds up, natural fade	15 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	1	5" 9	Beautiful melodious music, music for love story, natural fade	14 sec
Stravinsky	Petrushka Ballet	V-D 574	1	5" 8	Opening for modern drama, indicates busy 5th Avenue scene in New York, or gay Paris	25 sec
Stravinsky	Petrushka Ballet	V-D 574	4	5" 9	Opening for Oriental drama, natural fade	24 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Stravinsky	Scenes de Ballet	Col-MX 245	1	5" 9	Poignant opening, fades down	10 sec
Taylor	Through the Looking Glass	Col-M 350	1	5" 10	Noncommittal opening, soft, slow, lazy scene	20 sec
Taylor	Through the Looking Glass	Col-M 350	3	5" 10	Excellent opening for mysterious play, low chords, then a long dissonant chord, natural fade	10 sec
Taylor	Through the Looking Glass	Col-M 350	4	5" 10	Excellent opening for mysterious, sinister play, sets scene very well, ends with crash	15 sec
Tschaikowsky	Swan Lake Ballet	Col-MM 349	8	5" 9	Excellent opening for dramatic show, builds up tension, anticipates	30 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	1	5" 9	Mysterious opening, as though danger is approaching, natural fade	14 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	7	5" 9	Opening for children's show, pleasing, melodious, fades down	15 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	2	5" 9	Opening for story in which narrator begins a fantastic story, fade under narration, familiar theme	50 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschalkowsky	Symphony No 6, B minor	V-DM 85	3	5" 9	Opening for mystery, start with tremelo, tension builds, begin as opening, fade under for beginning narration natural fade, very good	1 min 5 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	8	5" 9	Gay opening, can indicate gay modern traffic on 5th Avenue, segue to traffic sounds	10 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	9	5" 9	Mysterious, tremelo in strings, sinister	15 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	10	5" 9	Opens very dramatically, high tension immediately	10 sec
Tschalkowsky	Symphony No 6, B minor	V-DM 85	10	4" 10	Entire orchestra sweeps up the scale in grand opening, mysterious	15 sec
Tschalkowsky	Aurora's Wedding Ballet Music	V-M 326	1	3" 8	Opening to modern drama, noncommittal, fades	15 sec
Tschalkowsky	Aurora's Wedding Ballet Music	V-M 326	2	5" 9	Opening for great dramatic tragedy, fade under after 15 sec	15 sec
Tschalkowsky	Aurora's Wedding Ballet Music	V-M 326	3	3" 12	Opening for modern play setting in Paris or New York	20 sec

OPENING THEME

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	4	3 ⁿ 13	Opening for modern play setting in Paris or New York, fades out	20 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	6	4 ⁿ 6	Gay peasant dance, sets scene in European country, fade out	15 sec
Wagner	Flying Dutchman Overture	Col-MX 107	1	5 ⁿ 9	Opening for horror show, fade out	17 sec
Wagner	Dawn and Siegfried's Rhine Journey	V-M 308	4	5 ⁿ 8	Low rumble of drums, followed by weird, sinister music, excellent opening for mysterious drama	36 sec
Wagner	Siegfried's Idyll	V-M 308	9	5 ⁿ 8	Music suggests early morning, fade out	30 sec
Wagner	Siegfried's Idyll	V-M 308	10	5 ⁿ 8	Opening for adventure story, builds up, then fades for opening	15 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	1	5 ⁿ 9	Opening, sets the scene in a small town or rural district	22 sec
Weinberger	Under the Spreading Chestnut Tree	Col-X 161	2	4 ⁿ 12	Opening of war drama, trumpets and drums patriotic, excited, (see "Closing Theme" for same motif)	16 sec

OPENING THEME (SINGLE RECORDS)

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Barber	Overture-School for Scandal	V-11-8591 A	1	5" 8	Sinister opening, natural cut off	9 sec
Carpenter	Adventure in a Pre-ambulator	V-8455 B	2	5" 9	Opening for a modern, sophisticated drama, natural fade	13 sec
Dvorak	Carnival Overture	V-12159 A	1	5" 9	Excited, hurried, noisy opening of an exciting scene of a children's drama, fade for opening	14 sec
Gounod	Queen of Sheba	V-35763 B	2	5" 9	Opening fanfare, drop behind for background, indicates introducing big act of circus, then background music for the act as crowds watch and talk	30 sec
Grieg	Triumphant March from "Sigurd Jorsalfar"	V-35763 A	1	5" 10	Regular trumpet fanfare	7 sec
Herbert, V	American Fantasia	V-55093 A	1	5" 9	Opening fanfare especially for patriotic drama, good for any type drama, natural cut off	12 sec
Herbert, V	American Fantasia	V-55093 A	1	5" 7	Same as above	12 sec

OPENING THEME (SINGLE RECORDS)

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Herbert, V	American Fantasia	V-55093 A	1	5" 4	Same as above, holds out ending, fades out and anticipates opening scene	16 sec
Offenbach	Orpheus in Hades-Overture	V-35741 A	1	5" 9	Opening fanfare, quite gay for children's play	16 sec
Orth	In a Clock Store	V-35324	1	5" 9	Opening to introduce old time vaudeville act	25 sec
Saint Saens	Prelude to "The Deluge"	Col-A 6087	2	5" 9	Excellent opening for mystery drama, drop under for opening dialogue after 25 sec, natural fade	55 sec
Shostakovich, Stokowski	Prelude in Eb minor	Col-MM 446-11525 D	6	5" 7	Opening filled with mystery and terror, very good, fades	20 sec
Sibelius	Melisande from "Pelleas and Melisande"	Col-MM 524-6-11893 D	6	5" 7	Sad opening, slow, quiet, natural fade	20 sec
Strauss, R	Salome's Dance	Col-11781 D	2	5" 9	Opening for scene at busy market places of the Orient	11 sec
Voelker	A Hunt in the Black Forest	V-35324 B	2	5" 9	Opening to modern drama, rather lacy, abrupt stop	15 sec

OPENING THEME (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Voelker	A Hunt in the Black Forest	V-35324 B	2	5" 5	Early dawn, birds sing, a cock crows in the distance, all on record	20 sec
Wagner	Die Meistersingers Overture	V-55171 A	1	5" 8	Opening for patriotic or war drama, fade out gradually	10 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 3, Eb major	Col-M 449	3	4" 8	Sudden downward movement, soft at end	3 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	7	3" 11	Sharp, approaching danger	35 sec
Beethoven	Symphony No 5, C major	Col-MM 498	8	5"	One sharp chord followed by mysterious music	4 sec
Beethoven	Symphony No 6, F major	V-DM 417	8	4" 10	Terrifying, builds up tremendous climax, back down, natural fade	20 sec
Beethoven	Symphony No 9, D minor	Col-MM 591	11	4" 3	Distorted chord followed by heavy massive music, suspense	6 sec
Berlioz	Damnation of Faust	Col-MX 94	4	4" 1	One crash, builds up, fades	2 sec
Brahms	Symphony No 1, C minor	V-DM 875	1	3" 14	Sharp chord followed by uprising sweep, fade gradually	10 sec
Brahms	Symphony No 1, C minor	V-DM 875	10	5" 8	Tremendous crash, followed by lessening of tension	10 sec
Copland	Appalachian Spring	V-DM 1046	1	3"	High sharp, pointed, screeching, then downward, abrupt ending	6 sec
Copland	Appalachian Spring	V-DM 1046	1	2" 13	Loud "ping" indicates amazing discovery	4 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Debussy	La Mer	Col-MM 531	4	5"	Two high notes on the trumpet then loud crash	5 sec
Debussy	La Mer	Col-MM 531	5	3" 2	Tremendous crash, fades out	12 sec
D'Indy	Symphony No 1, Bb	V-M 943	7	4" 10	Music builds up to crash, sounds like firecrackers exploding all over, descriptive for children's drama	13 sec
Dukas	Sorcerer's Apprentice	V-M 717	3	3" 3	One final crash	1 sec
Faure	Pelleas et Melisande	V-DM 941	1	4" 6	Sharp sudden crashing chords, dies down suddenly	5 sec
Gershwin	Porgy and Bess	V-DM 999	5	4" 1	Sharp descending passage, puts emphasis on statement, natural fade	3 sec
Glasounov	Overture on Greek Themes	Col-MX 228	2	5" 9	Sharp chord, music builds up into terrific fury, cut immediately on chord before clarinet comes in	8 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Grand Canyon Suite	Col-MM 463	4	5" 9	One horrible crash, very ugly, natural fade	5 sec
Grofé	Grand Canyon Suite	Col-MM 463	8	3" 12	One chord then a glissando on harp, mystical, for special effect	5 sec
Hindemith	Matthias the Painter	V-DM 854	5	5" 9	Horrible crash, fades slightly	8 sec
Moussorgsky	Boris Godounov	Col-M 516	6	4" 4	Sharp chords followed by echo of same, fades	15 sec
Prokofieff	Lieutenant Kije Suite	V-M 459	3	5" 8	One sharp chord followed by pompous music, repeats, natural fade	15 sec
Rachmaninoff	Symphony No 2, E minor	Col-MM 569	12	5" 10	One crashing chord which can be used alone or it is followed by gay music	11 sec
Ravel	Daphnis and Chloe	Col-MX 230	2	2" 15	One "Ping" from plucked strings followed by mysterious music, natural fade	17 sec
Respighi	The Fountains of Rome	V-DM 576	2	5" 7	High pointed brass announcement, followed by odd strings, finally gives sensation of falling, natural fade	15 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rimsky-Korsakow	Scheherazade	V-M 269	4	2" 15	Heavy quick chords, followed by tremolo in strings, followed by sharp retorts in brass	8 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	1	2" 6	One crash, menacing, ugly, enemy army invades unexpectedly, fades down	12 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	2	3" 6	A crash, warning danger, followed by excited music, excellent	10 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	5	2" 5	Music builds up wildly then crashes, stops abruptly	13 sec
Rossini	Semiramide Overture	Col-MX 215	1	5" 2	Three major chords, full orchestra, each separated	3 sec
Rossini	Semiramide Overture	Col-MX 215	1	1" 15	Two chords, each separated, use one at a time for special effect, each complete	2 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	2	1" 14	Three sharp chords, quite final	3 sec
Schonberg	Transfigured Night	V-DM 207	3	2" 14	Music moves upward into definite announcement, fades down	10 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Sibelius	Symphony No 2, D major	Col-M 423	5	5" 5	Sharp ugly chords in brass, fades down	5 sec
Sibelius	Symphony No 4, A minor	V-M 160	1	3" 13	One chord, hesitates, builds up to abrupt stop, suspended mystery	6 sec
Sibelius	The Tempest	V-DM 446	13	5" 9	Poignant bridge, distorted	25 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	1	4" 11	A timid little clarinet plays a few scattered notes, followed by two poignant chords in brass, good for humorous effect	5 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	2	4" 15	Indicates person trying to do something over and over (climbing) but falls with crash, for humorous effect, very good, natural fade	10 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	4	5" 9	Roll of drums, followed by five ugly chords, indicates doomed person is about to die, slow, natural cut off	12 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	4	5" 4	Same as above, only without drum roll, natural fade	10 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Strauss, R	Ein Heldenleben	V-DM 610	5	3" 3	Trumpet fanfare, followed by one poignant chord, then poignant music, natural fade	20 sec
Strauss, R	Death and Transfiguration	V-M 217	2	4" 11	One sharp chord followed by sinister music, low, dark suspense	20 sec
Stravinsky	Firebird Suite	Col-MM 446	1	4" 1	A sharp tremelo chord, followed by sinister music	6 sec
Stravinsky	Firebird Suite	Col-MM 446	3	3" 14	One sharp pointed chord to use for special effect	1 sec
Stravinsky	Rite of Spring	Col-M 417	5	3" 10	One plucked note, as a rubber band being released, use for special effect	1 sec
Stravinsky	Petroushka Ballet	V-M 574	8	2" 9	Distorted chord, sharp, high trumpets, utmost surprise	5 sec
Tschalkowsky	Symphony No 5, E minor	Col-MM 406	6	4" 2	Sharp chords and music, brass instruments, announcing an attack, builds up, stops abruptly, very good	13 sec

POIGNANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Symphony No 6, B minor	V-DM 85	3	5"	One poignant chord, music builds in tension and excitement, very good	10 sec
Wagner	Flying Dutchman Overture	Col-MX 107	2	5" 9	A drum roll followed by a crash	3 sec
Wagner	Die Meistersingers Overture	World's Greatest Music	2	5" 9	One crash followed by gay music, walking along	8 sec

POIGNANT (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Debussy	Fetes (Festivals)	World's Greatest Music-SR-19-A	1	4" 15	Harp arpeggio followed by crash	3 sec
Gounod	Faust-Ballet Music	V-13830 A	1	5" 9	Solo blasts on trombone, then full orchestra plays poignant chords, sudden cut off	8 sec
Moussorgsky	Night on Bare Mountain	V-17900 A	1	5" 3	Sharp, with a "splattering" chord which vibrates	5 sec
Strauss, R	Salome's Dance	Col-11781 D	1	3" 11	Sharp chord, as though discovering a hidden mystery	2 sec
Strauss, R	Salome's Dance	Col-11781 D	2	2" 10	A glissando as though falling, followed by three ugly chords to indicate "thump" of fall	4 sec

SAD

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 2, D major	V-DM 625	3	5" 9	Beautiful sadness, good background	1 min
Beethoven	Symphony No 2, Eb major	Col-M 449	5	5" 9	Sorrowful, natural fade	25 sec
Bizet	Symphony No 1, C major	V-DM 721	3	2" 15	Sad, but hopeful, builds up to climax	1 min 35 sec
Borodin	Symphony No 2	Col-MM 528	4	4" 7	Background for very sad scene	1 min 15 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	3	4" 14	The theme is "Sidewalks of New York", somewhat sad, melody distorted, natural fade	18 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	3	3" 4	Sad passing of time, not tragic but more or less quiet, very good background and bridge, natural fade	55 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	5	2" 7	A sticky sweetness, solo violin almost weeping, good to emphasize sorrow in children's drama, builds slightly to brighter outlook	20 sec
Copland	Appalachian Spring	V-DM 1046	5	3"	Unhappy experience without any brighter outlook, natural fade	20 sec

SAD

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Copland	Music for the Theatre	V-M 744	6	3" 4	Sadness builds up, climaxes, fades into sadness again	14 sec
Copland	Music for the Theatre	V-M 744	6	2" 11	Background for very sad scene, slow	40 sec
Delius	A Walk to the Paradise Garden	Col-MX 31	1	3" 5	Background for sad scene	1 min
Delius	Brigg Fair	Col-MX 30	4	3" 5	Background for scene, sad but hopeful	1 min
Gershwin	Porgy and Bess	V-DM 999	1	4" 2	Background for sad scene, somewhat melodious	55 sec
Gershwin	An American in Paris	Col-MX 246	2	3" 3	Indicates homesickness, for modern play	16 sec
Grofé	Grand Canyon Suite	Col-M 463	1	2" 15	Sad longing, background natural fade	50 sec
Grofé	Grand Canyon Suite	Col-M 463	4	4" 13	Use in children's drama, solo violin just too sad for words	12 sec
Grofé	Grand Canyon Suite	Col-M 463	6	4" 8	Sadness as though homesick, solo muted trumpet, for modern drama, natural fade	16 sec
Grofé	Grand Canyon Suite	Col-M 463	7	5" 9	Sad bridge, almost ethereal, natural fade	25 sec

SAD

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Mississippi Suite	Col-MX 284	2	3" 12	Background for sad scene	2 min
Kern	Mark Twain	Col-MX 227	1	5" 8	Sad, melancholy background, homesickness	45 sec
Kern	Mark Twain	Col-MX 227	1	5" 8	Same as above, background for sad scene	45 sec
Kern	Mark Twain	Col-MX 227	1	2" 3	Picks up sadness of scene and carries to next scene	14 sec
Kern	Mark Twain	Col-MX 227	3	5"	Very lovely melody with tinge of sadness, natural fade	40 sec
McDonald	Symphony No 1	V-DM 754	2	3"	Sad background, dull	1 min
Ravel	Daphnis and Chloe	Col-MX 230	2	3" 9	Sad, foreboding, natural fade	12 sec
Ravel	Mother Goose Suite	V-DM 693	2	3" 2	Slow, monotonous background for sad scene	50 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	1	2" 12	Sad longing, homesickness or meditating on lost love, builds up to climax, fades again	15 sec
Respighi	The Pines of Rome	V-11918 A	3	5" 8	Use as sad motif, played by solo clarinet interwoven with orchestra	15 sec

SAD

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Respighi	The Pines of Rome	V-11918 A	3	5" 4	Same as above with slight variation	15 sec
Rossini	William Tell Overture	Col-MX 60	1	4" 7	Almost funeral, slow, background	25 sec
Rossini	William Tell Overture	Col-MX 60	1	4"	Sad, deepest sorrow, background	50 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	1	3" 11	Humorously sad, it's just too bad, natural fade	14 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	1	3" 8	Same as above with fuller orchestration, very good for children's show	12 sec
Rossini-Respighi	La Boutique Fantasque	V-M 415	5	3" 5	Very sad, too sad to live, for children's play, background	50 sec
Schonberg	Transfigured Night	V-DM 207	5	5" 7	Sadness, as though saying goodbye, background	1½ min
Stravinsky, R	Ein Heldenleber	V-DM 610	5	5" 8	Slow, unanimated music, background	1 min
Stravinsky	Petroushka Ballet	V-M 574	8	3" 10	Very sad, have given up all hope when suddenly out of nowhere appears help, crash, for children's drama	15 sec

SAD

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Romeo and Juliet	V-M 347	5	4" 13	Sad and dirgelike, as though mourning the dead, background	1 min
Tschaikowsky	Swan Lake Ballet	Col-MM 349	2	5" 9	Sad music for children's drama, background	1 min
Tschaikowsky	Swan Lake Ballet	Col-MM 349	2	3"	Sad farewell, for children's drama, background	1 min
Tschaikowsky	Symphony No 5, D minor	Col-MM 406	4	5" 9	Sad, almost like funeral music	30 sec
Tschaikowsky	Symphony No 5, D minor	Col-MM 406	8	3" 13	Death procession of innocent people, sad but proud, (refer to "Triumphant" for location of same theme as triumphant march)	15 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	5	3" 9	Sad background for children's drama	1 min 30 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	10	3" 1	Mysterious sadness, almost a tragedy, natural fade	25 sec
Wagner	Dawn and Siegfried's Rhine Journey	V-M 308	4	4" 5	Bridge to use after person gets news that loved one was killed	10 sec

SAD

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Wagner	Parisfal Prelude	World's Great- est Music- SR-12	1	5" 8	Background to very sad scene, intense feeling, great yearning, solo instrument	45 sec
Wagner	Parisfal Prelude	World's Great- est Music- SR-12	1	4" 14	Same as above, more orchestration	1 min

SAD (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Delibes- Tobani	Coppelia Ballet	V-18379 B	2	4" 4	Background for sad funeral procession of toy or animal in children's drama	45 sec
Dvorak	Carnival Overture	V-12159 A	1	4" 6	Sad passing of time	15 sec
Grieg	The Last Spring	V-M 886-18528	4	5" 8	A beautiful sadness, background	45 sec
Grieg	Triumphant March from "Segurd Jorsalfar"	V-35763 A	1	5" 7	Background as someone tells another person that a loved one was killed, hold up for 20 sec, fade up for a bridge, sad but heroic	32 sec
Herbert, V	American Fantasia	V-55093 A	1	4" 5	Starts out with sad theme of "Old Folks at Home", melody becomes distorted, fades out	12 sec
Herbert, V	American Fantasia	V-55093 A	1	3" 14	Very sad version of "Old Folks at Home"	30 sec
Offenbach	Orpheus in Hades Overture	V-35741 B	2	3" 13	Closing of sad scene	22 sec
Saint Saens	Dance Macabre	V-14162	1	2" 15	Mockingly sad, solo violin crying, rest of orchestra imitates	15 sec

SAD (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Saint Saens	Dance Macabre	V-114162	2	3" 4	Solo violin plays heart rendering song, pulls at heart strings	14 sec
Sibelius	Melisande from "Pelleas and Melisande"	Col-MM 524-611893 D	6	5" 7	Background for a sad scene	55 sec
Sibelius	Melisande from "Pelleas and Melisande"	Col-MM 524-611893 D	6	2" 6	Background for beautiful sadness, natural fade	30 sec
Wagner	Rienzi Overture	V-74603	2	4" 13	Bridge for end of sad scene, solo violin, natural fade	12 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bartók	Quartet No 2, A minor, Opus 17	V-M 320	4	4" 4	Segue to running train, natural fade	6 sec
Beethoven	Symphony No 2, D major	V-DM 625	4	5" 4	Very good, builds up dramatically, segue to shot of gun, fades	5 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	7	3"	Mysterious walking	15 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	9	5" 9	Busy traffic, segue to street sounds, gay	15 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	10	2" 6	Happy, playful, music segues to danger	25 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	11	3" 15	Furious, raging, terrific climax, drops down to peaceful music	25 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	12	3" 11	Tension builds up, cli- maxes, drops down to quiet mood	30 sec
Beethoven	Symphony No 5, C major	Col-MM 498	5	4" 9	Builds up, stormy, down to peace after a storm	23 sec
Beethoven	Symphony No 6, F major	V-DM 417	8	4" 2	Segue from sound of stormy night into this music, takes up storm, back down for next mood	12 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 7, A major	V-DM 17	3	3" 9	Segue from sound of airplane to music which sounds like a motor of plane underneath, music starts slowly, gets faster to triumphant ending	25 sec
Berstein	Jeremiah Symphony	V-DM 1026	4	4" 14	From music to busy street noises	20 sec
Berstein	Jeremiah Symphony	V-DM 1026	4	4" 2	From busy street noises to music, natural fade	25 sec
Beset	Symphony No 1, C major	V-DM 721	4	5" 9	Identifies mysterious character in children's drama	20 sec
Borodin	Symphony No 2	Col-MM 528	1	2" 9	From the sound of horses into dramatic gallop music, ends abruptly	10 sec
Borodin	Symphony No 2	Col-MM 528	2	5" 8	From music sounding like running train into actual train sound	9 sec
Brahms	Symphony No 3, F major	V-M 42	6	4" 3	Music has methodical beat to indicate definite walking, pounding, natural fade	20 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Brahms	Symphony No 4, E minor	Col-MM 335	8	3" 1	Music suggests heavy marching steps of an army fading gradually in the distance	9 sec
Carpenter	Skyscrapers	V-M 130	1	4" 13	Ultra-modern music, music which suggests busy traffic in big city, natural fade	9 sec
Carpenter	Skyscrapers	V-M 130	2	4" 10	Happy gay mood, breaks off abruptly to anticipate next scene	8 sec
Carpenter	Skyscrapers	V-M 130	2	4" 6	Busy modern street scene, segue to traffic noises	15 sec
Carpenter	Skyscrapers	V-M 130	2	2" 10	Segue from folksy music of the deep South to modern big city, natural fade	15 sec
Carpenter	Skyscrapers	V-M 130	3	4" 3	Ends one scene and anticipates the next	5 sec
Carpenter	Skyscrapers	V-M 130	4	4" 13	From highly dramatic scene to definite street noises in the music to street noises recorded	10 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Carpenter	Skyscrapers	V-M 130	5	5" 8	Gay for a second, grows grotesque with one chord	5 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	3	4" 10	Music indicates busy modern traffic jam, humorous, gay	15 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	3	4" 5	Music segues from hurdy-gurdy playing "Oh, Marie" to modern sophisticated music, very good for transition	12 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	4	5" 9	Indicates peaceful lake scene, wash of waves on shore, very good	4 min 15 sec
Carpenter	Adventures in a Pre-ambulator	V-M 238	5	4" 14	Busy street music, confusion, segue to street noises, natural fade	12 sec
Copland	A Lincoln Portrait	Col-MX 266	4	5" 9	Dramatic, dissonant, changes to quiet mood	16 sec
Copland	A Lincoln Portrait	Col-MX 266	4	4" 10	Loud, builds up, moisy, down to quiet mood	19 sec
Cowell	Tales of Our Country-side	Col-X 235	3	4" 15	Music sounds like roaring ocean waves, builds to crescendo, drops down for next scene	30 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
DeFalla	El Amor Brujo	Col-M 108	3	3" 1	Clock strikes 12 in the music itself, each strike is followed by a chord, very good	32 sec
DeFalla	El Amor Brujo	Col-M 108	6	3" 6	From this music segue to sound of running train	10 sec
DeFalla	El Amor Brujo	Col-M 108	6	3" 1	Bells striking 8 at dawn	15 sec
Dukas	Sorcerer's Apprentice	V-M 717	3	5" 3	The wind getting stronger, rising until it crashes through	12 sec
Dukas	Sorcerer's Apprentice	V-M 717	3	4" 2	From the sound of the raging sea into this music, builds up, stops abruptly	10 sec
Franck	Les Eolides	Col-X 145	3	5" 3	Segue from sound of roaring ocean to music, builds up, fades down to calmness	15 sec
Gershwin	Porgy and Bess	V-DM 999	1	5" 9	Uncanny sound of clock striking 4, ends abruptly	9 sec
Gershwin	An American In Paris	Col-MX 246	4	3" 15	Segue from busy street noises in music to recorded street noises, gay confusion	5 sec

SEQUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Glasounov	Overture on Greek Themes	Col-MX 228	1	3" 13	Storm building up into fury	25 sec
Grofé	Grand Canyon Suite	Col-MM 463	5	2" 10	Famous "On the Trail" theme, fast wild horses galloping, segue to sound, humorous	20 sec
Grofé	Grand Canyon Suite	Col-MM 463	7	3" 2	Excellent storm music, especially for a mystery, wind and thunder sounds are right in music, builds to raging storm	1 min 15 sec
Grofé	Grand Canyon Suite	Col-MM 463	8	5" 9	Excellent storm music, wild uncontrollable, use as background or bridge	2 min 10 sec
Grofé	Grand Canyon Suite	Col-MM 463	8	5" 9	Excellent music for fierce battle, wild, noisy, exciting	2 min 10 sec
Grofé	Mississippi Suite	Col-MX 284	1	5"	Great ship sailing along in very peaceful manner, use ripple of waves, background, natural fade	48 sec
Grofé	Mississippi Suite	Col-MX 284	1	3" 12	Same as above, a little more triumphant	40 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Hindemith	Matthias the Painter	V-DM 854	2	3" 9	The music is gay, delightful, gradually changes as though a storm were approaching	18 sec
Kern	Mark Twain	Col-MX 227	1	4" 11	Use as modern busy traffic music, segue to street noises	16 sec
Kern	Mark Twain	Col-MX 227	1	4" 3	Confused music suggests busy New York street, music segues to peacefulness, good to change mood	14 sec
Kern	Mark Twain	Col-MX 227	2	4" 14	Background for great sail ship of 18th century starting for new world, sounds of sail and wash of waves should be used, builds to abrupt stop	40 sec
Kern	Mark Twain	Col-MX 227	2	3" 11	Gay victorious street parade music, use with shouts and confusion of crowd	20 sec
Kern	Mark Twain	Col-MX 227	2	3"	Same as above, then gradually fades and gets slower, indicates parade is over, and person is very weary	30 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Kern	Mark Twain	Col-MX 227	3	4" 5	Segue from leisurely trotting of horse to music, music very melodious, riding on the trail into the sunset	30 sec
Kern	Mark Twain	Col-MX 227	4	5" 3	Same theme as four above (great ship) ship reaches destination, climaxes, segues to peaceful music	20 sec
Kern	Show Boat	Col-M 495	3	5" 9	Impression of a cal-lope playing	11 sec
Kern	Show Boat	Col-M 495	5	5" 9	Rude, barbaric African dance, segue to jungle scene	15 sec
Kern	Show Boat	Col-M 495	5	2" 11	Sound of church bell, religious atmosphere in music	18 sec
Milhaud	Protée	V-DM 1027	4	5" 9	From early morning music into the busy noises of late day	23 sec
Piston	The Incredible Flutist	V-M 621	3	5" 2	Circus parade music and crowd noises all on this record, natural fade	40 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Piston	The Incredible Flutist	V-M 621	3	2" 11	"South of the border" music, gay, alive, fades for next scene	15 sec
Prokofieff	Lieutenant Kije Suite	V-DM 459	3	5" 2	Music indicates German band playing in local drinking place	20 sec
Rachmaninoff	Symphony No 2, E minor	Col-MM 569	5	5" 9	Segue from the recorded sound of galloping horses into this music, high, tension building, natural fade	10 sec
Ravel	La Valse	V-DM 820	2	5" 2	Sounds of war mixed with this music, wild, loud	13 sec
Ravel	Mother Goose Suite	V-DM 693	2	3" 9	Birds chirping along with music, suggests garden scene, gradually music rises, storm is about to break, while music is up segue to sound of rain	20 sec
Ravel	Mother Goose Suite	V-DM 693	3	2" 7	Segue from busy noisy street scene to this music, music adds more confusion, gets faster until it comes to a stop, ends scene	10 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Respighi	The Pines of Rome	V-11917 A	1	4" 2	Music indicates child's train in fairy tale, or toy soldiers marching	1 min
Respighi	The Pines of Rome	V-11917 A	3	2" 11	Sun rising, birds chirping, all this on record, natural fade	30 sec
Respighi	The Pines of Rome	V-11918 B	4	5" 8	Marching men getting closer and closer, segue to manual sound of marching men, menacingly	45 sec
Respighi	The Pines of Rome	V-11918 B	4	2" 8	Segue from manual sound of marching men to music, grows into victorious climax	15 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	6	4" 11	Use as background, an or horses charging into a successful battle, patriotic drama, ends abruptly	14 sec
Rimsky-Korsakow	Scheherazade	V-M 269	1	3"	Ship sets out to sail, calm, builds up slightly, natural fade	25 sec
Rimsky-Korsakow	Scheherazade	V-M 269	12	5" 9	High wind blowing, getting stronger and stronger, natural fade	15 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rimsky-Korsakow	Scheherazade	V-M 269	11	2" 14	Good background for sea story, stormy, builds up, continues on back of record for 15 sec	55 sec
Rossini	Semiramide Overture	Col-I 215	1	5" 8	Starts out with sound of marching men on record, music grows, army gets closer, fade in voices of fighting men, artillery, etc., cut music on first crash	30 sec
Shostakovich	Symphony No 6	V-DM 867	8	5" 9	Sound of horses galloping, for children's drama	20 sec
Sibelius	Symphony No 2, D major	Col-MM 423	5	3" 11	Segue from high tense music to sound of cold wild wind blowing	17 sec
Smetana	The Moldau	V-DM 523	3	4" 13	Excellent background for war scene, music crashing, manual or recorded sound and voices intermingled with music, makes good war scene, natural fade	1 min
Strauss, R	Don Quixote	V-M 720	4	5" 8	Groaning and squeaking of great sails, use with manual sound	15 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Strauss, R	Don Quixote	V-M 720	7	3 rd 5	Background for storm scene, wind blowing, chaotic, natural fade	50 sec
Strauss, R	Ein Heldenleben	V-DM 610	6	4 th 15	Excellent background for war scene, bring in manual sound, head on clash of warriors, swords, etc.	2 min 45 sec
Strauss, R	Ein Heldenleben	V-DM 610	9	2 nd 15	Music segues from putting final ending on one scene to busy traffic scene, after 13 sec segue to manual sound	13 sec
Strauss, R	Till Eulenspiegels	Col-MX 210	3	3 rd 8	Segue from galloping horse to this music, takes up rhythm of galloping, good for cowboy story, fade out	15 sec
Stravinsky	Firebird Suite	Col-MM 446	3	3 rd 5	Music indicates humorous street noises, busy, segue to recorded sound	15 sec
Stravinsky	Rite of Spring	Col-M 417	1	2 nd 14	Segue from this music to sound of train	10 sec
Stravinsky	Scènes de Ballet	Col-MX 245	3	3 rd 12	Segue from this music to sound of train	10 sec

SEGUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Stravinsky	Petroushka Ballet	V-M 574	1	4"	An organ grinder plays, typical New York scene	15 sec
Stravinsky	Petroushka Ballet	V-M 574	1	3" 9	Same as above	15 sec
Stravinsky	Petroushka Ballet	V-M 574	2	5" 8	Busy modern street music, use as background or bridge with recorded street sounds	30 sec
Stravinsky	Petroushka Ballet	V-M 574	3	5" 9	Indicates hero walking out after making an emphatic statement, gay walking, music suggest he leaves building, fade in street noises, for humorous drama	13 sec
Stravinsky	Petroushka Ballet	V-M 574	7	4" 11	Humorous, synchronize with trotting of horse, use as background under scene, occasional blasts of brass instruments, good background for argument as hero and heroine ride along	30 sec
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	9	4" 8	Segue from sound of train to this music, picks up rhythm of train, fades out	10 sec

SEQUE TO MOOD OR SOUND

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Symphony No 6, B minor	V-DM 85	8	3" 10	Segue from busy street noises to music, indicates traffic jam	13 sec
Tschaikowsky	Aurora's Wedding Ballet	V-M 326	5	5" 8	Music suggests busy New York street corner, segue to traffic noises	8 sec
Wagner	Lohengrin-Prelude III	V-M 308	3	3" 15	A toy army marching off to war, brave but sad	22 sec
Wagner	Dawn and Siegfried's Rhine Journey	V-M 308	4	3"	Music itself segues from music indicating a storm or end of war to peaceful dawn	15 sec
Wagner	Dawn and Siegfried's Rhine Journey	V-M 308	10	3" 13	Music ends peaceful scene builds to climax, then mood changes to uneasiness, natural fade	23 sec

SEGUE TO MOOD OR SOUND (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Debussy	Fetes (Festivals)	World's Greatest Music- SR-19-B	2	5" 5	A muted trumpet can be heard in the distance, as though an army were approaching, not hostile	20 sec
Goldmark	In Springtime Overture	V-6576 B	2	4" 6	Music works up in anger and confusion, breaks off and into peaceful mood, good segue of moods	15 sec
Goldmark	In Springtime Overture	V-6576 B	2	4"	Early dawn on the great open plains, horse and rider leisurely riding along, fade under for dialogue	20 sec
Goldmark	In Springtime Overture	V-6576 B	2	3" 4	Twilight time on the great open plains, horse and rider leisurely riding into sunset, cut immediately after natural fade	15 sec
Gounod	Queen of Sheba	V-35763 B	2	3" 8	Gay happy march of toy soldiers, use sound of marching feet with music	30 sec
Gounod	Faust-Ballet Music	V-13830 B	2	4" 13	Suggests birds happily flitting about and chirping, descriptive	20 sec

SEGUE TO MOOD OR SOUND (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Gounod	Faust-Ballet Music	V-13830 B	2	4" 3	Background for wild horses racing across the plains, use sound of horses and shouting	15 sec
Herbert	American Fantasia	V-55093 A	1	4" 15	The tune is "Hail Columbia" use as background for parade, use sound of crowds and confusion, for small scene of a small town	23 sec
Herbert	American Fantasia	V-55093 A	2	5" 9	The cadence of drums, use with sound of marching men	14 sec
Herbert	American Fantasia	V-55093 A	2	5" 9	Opens with drum cadence then whistling and trumpets join in, the popular theme of the "Spirit of '76" is heard, very good for patriotic drama	40 sec
Herbert	American Fantasia	V-55093 A	2	4" 8	The tune is "Columbia, Gem of the Ocean", use as parade music in small town or at circus use sound of crowd and confusion	53 sec
Herbert	Mlle. Modiste	Col-A 6146	1	3" 8	Hurrying off on busy avenue, segue to busy traffic noises	15 sec

SEGUE TO MOOD OR SOUND (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Herbert	Mlle. Modiste	Col-A 6146	1	5" 5	Suggests walking off in a hurry, music then segues to sweet lovely music, anticipates next scene	10 sec
Herbert	Mlle. Modiste	Col-A 6146	1	3" 7	Suggests train traveling at good rate of speed, segue to recorded sound of train	10 sec
Humperdinck	Hansel and Gretel Overture	V-9075 B	2	5" 8	Suggests marching of toy soldiers or animals fade gradually	13 sec
Moussorgsky	Night on Bare Mountain	V-17900	2	5"	A crash is heard, as though storm has finally broken through, segue to sound of heavy rain	7 sec
Moussorgsky	Night on Bare Mountain	V-17900	2	4" 5	Segue from sound of wind to music, music suggests strange sinister wind, mystery hangs in the air	15 sec
Offenbach	Orpheus in Hades Overture	V-35324 A	1	2" 9	Beginning of storm scene fast wild, segue to recorded rain and wind	10 sec
Orth	In a Clock Store	V-35324 A	1	5" 3	Clocks of all sort ticking, ringing, striking	14 sec

SEQUENCE TO MOOD OR SOUND (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Orth	In a Clock Store	V-35324 A	1	4" 6	Sound of clock being wound, followed by chimes, indicates person winding clock before going to bed, chimes suggests sleeps, good for children's drama, fade before last chime	14 sec
Orth	In a Clock Store	V-35324 A	1	2" 15	Clocks, chimes, bells, gongs, cuckoos are ticking and striking, good background for clock store	47 sec
Voelker	A Hunt in the Black Forest	V-35324 B	2	5"	Church bells ringing early Sunday morning, calling people to church	10 sec
Voelker	A Hunt in the Black Forest	V-35324 B	2	4" 14	Gay circus music, sounds as though horses are trotting and performing	40 sec
Voelker	A Hunt in the Black Forest	V-35324 B	2	3" 9	A horn call on a fox hunt	9 sec
Voelker	A Hunt in the Black Forest	V-35324 B	2	3" 5	A fox hunt in all its glory, all sound effect on this record, horses, dogs barking, shots, crowds cheering,	1 min 10 sec

SEGUE TO MOOD OR SOUND (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Voelker	A Hunt in the Black Forest	V-35324 B	2	4" 14	hunting horns, gets faster and faster, music along with all of this, rather humorous, use for children's drama	1 min 10 sec
Wagner	Die Meistersingers Overture	V-55171 B	2	5" 9	Person walking hurried by on busy street, segue to street noises	10 sec
Wagner	Die Meistersingers Overture	V-55171 B	2	5" 4	Transfers mood from hurrying along to slower pace	8 sec

SINISTER

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Bartok	Quartet No 2, A minor Opus 17	V-M 320	2	4 th 2	Solo violin builds up, back down, natural fade	30 sec
Berstein	Jeremiah Symphony	V-DM 1026	1	5 th 6	Cold, eerie	35 sec
Berstein	Jeremiah Symphony	V-DM 1026	1	4 th 2	Cold, eerie, builds up, back down, natural fade	18 sec
Berstein	Jeremiah Symphony	V-DM 1026	1	3 rd 11	Low muttering bassoon, dark, slow, eerie	17 sec
Berstein	Jeremiah Symphony	V-DM 1026	1	2 nd 9	Cold, somber, high, eerie, builds up to confusion, dead stop	30 sec
Borodin	Symphony No 2	Col-MM 528	4	3 rd 3	Sinister, empty, moody, tremolo, approaching danger	15 sec
Brahms	Symphony No 2	V-M 82	5	3 rd 10	Wailing, moody	30 sec
Chavez	Music of Chavez	V-DM 503	4	3 rd 8	Weird, cold, gruesome, builds to dissonant chords, grotesque, horrible	17 sec
Chavez	Music of Chavez	V-DM 503	4	3 rd 4	Continuation of above	20 sec
Debussy	La Mer	Col-MM 531	6	5 th 9	Cold, mysterious, wind blowing, natural fade	20 sec
Dvorak	Symphony No 2, D minor	V-DM 663	4	4 th 1	Unforeseen danger ap- proaching, fade out	25 sec

SINISTER

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Fr��ck	Symphony in D minor	Columbia	1	4" 4	Tremelo in strings, use as background	45 sec
Gili��re	Symphony No 3, B minor	V-DM 841	4	4" 3	Cold, chilly music, weird	20 sec
Gili��re	Symphony No 3, B minor	V-DM 841	4	3" 10	Impending danger too horrible for words, background	1 min
Gili��re	Symphony No 3, B minor	V-DM 841	5	5" 9	Weird, crazy, building tension, down to natural fade	25 sec
Gro��fe	Mississippi Suite	Col-MX 284	2	4" 14	Chilly, cold, menacing, danger all around, excellent background	30 sec
McDonald	My Country at War	Col-MM 592	1	3" 3	Cold dreary music, good for background	40 sec
Moussorgsky	Boris Godounov	Col-M 516	4	3" 2	Violins sweeping up, repulsively sweet, menacing, natural fade	15 sec
Rachmaninoff	Symphony No 3, A minor	V-DM 712	2	3" 1	Cold, sinister music for background, tension builder	1 min
Rachmaninoff	Symphony No 3, A minor	V-DM 712	4	4" 11	Sweet, but cold, strings in unison build up, then climaxes	25 sec

SINISTER

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	1	5" 1	Weird, mysterious, unreal, far away, menacing	20 sec
Schonberg	Transfigured Night	V-DM 207	1	2" 8	One heavy thud, followed by sad low music	15 sec
Scriabin	Poem of Ecstasy	V-M 125	1	3" 3	Weird, sinister, growing gradually, background	50 sec
Sibelius	The Tempest	V-DM 449	13	5" 9	Poignant bridge, gruesome, distorted, excellent for psychological drama	25 sec
Stravinsky	Firebird Suite	Col-MM 446	1	3" 12	Cold, eerie, weird	1 min
Tschaikowsky	Symphony No 6, B minor	V-DM 85	1	5" 9	Very low dark bassoons, something creeping up from behind, natural fade	25 sec
Tschaikowsky	Symphony No 6, B minor	V-DM 85	9	4" 5	Very low, dark, muttering background	25 sec
Wagner	Siegfried's Rhine Journey	V-M 308	6	3" 11	Cold, menacing, quiet, utmost mystery	25 sec

SINISTER (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Goldmark	In Springtime Overture	V-6576 A	1	5" 9	One ugly chord, very mysterious, menacing, have volume all the way up, good for suspense	2 sec
Liadow	The Enchanted Lake	V-14078 A	1	3" 11	Excellent background, occasional rise and fall in music, chilly cold, tremelo	30 sec
Wagner	Siegfried's Funeral March	V-9049	1	5" 8	Cold, sinister, danger all around, low, monotonous music, followed by quiet "thuds" on bass drum	15 sec
Weber	Freischutz	V-35733	1	3" 12	Tremelo in strings, slow, deadly background	40 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 5, C major	Col-MM 498	3	3" 15	Dreamy, going into a dream, builds up to scene	23 sec
Bizet	Symphony No 1, C major	V-DM 721	8	5" 9	Mystical effect, strange, far away	30 sec
Berlioz	Damnation of Faust	Col-MX 94	2	5" 8	Sweet lovely music, a dreamy dance, dainty, for children's drama, or dream scene, natural fade	25 sec
Borodin	Choral Dance, No 17, (Prince Igor)	Col-MX 54	1	5" 8	Suggests sleeping or dreaming, natural fade	40 sec
Brahms	Symphony No 1, C minor	V-DM 875	4	5" 5	Lovely sweet rising sensation, natural fade	15 sec
Carpenter	Skyscrapers	V-M 130	3	5" 2	Musing, pleasant after thoughts of a pleasant event, natural fade	17 sec
Carpenter	Skyscrapers	V-M 130	3	4" 14	Gradual awakening	10 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	4	5" 9	Through the music indicate peaceful lake scene, occasional wash of waves on shore, dreamy	4 min 15 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	6	5" 9	Very weary, dreamy music, good background	45 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Carpenter	Adventures in a Pre-ambulator	V-M 283	6	4" 15	Excellent background for dream scene	42 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	6	4" 7	Drifting off to sleep, music box effect, background	50 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	6	3" 9	Mystical, weird, indicates the sensation of being taken out of this world to strange palace have dialogue build with music, excellent	40 sec
Carpenter	Adventures in a Pre-ambulator	V-M 283	7	3" 13	Music box music, sweet dreamy background	25 sec
Chavez	Music of Chavez	V-DM 503	1	3" 11	Background for dreaming, soft, low	35 sec
Chavez	Music of Chavez	V-DM 503	6	4" 11	Sensation of rising and falling, and finally a crash	8 sec
Copland	Music of the Theatre	V-M 744	4	5"	Strange, weird, puzzling, used as background	50 sec
Delius	The Walk to the Paradise Garden	Col-MX 31	2	2" 13	Pastoral, dreamy, sleepy time children's story	27 sec
Delius	On Hearing the First Cuckoo in Spring	Col-MX 31	3	5" 8	Once upon a time music for children's show, dreamy	25 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Debussy	Iberia	Col-M 491	3	5" 9	Dreamlike murmuring, quiet	19 sec
Debussy	Iberia	Col-M 491	3	5" 1	Sliding down effect, over and over again	17 sec
Debussy	Iberia	Col-M 491	3	4" 10	Strange, weird, dreamy	12 sec
Debussy	Iberia	Col-M 491	3	3" 13	Strange, weird, dreamy	9 sec
Debussy	Iberia	Col-M 491	3	2" 10	Strange, weird, harp crescendo, back down	8 sec
Debussy	Iberia	Col-M 491	4	3" 10	Unnatural, spiritual, natural fade	25 sec
Debussy	La Mer	Col-MM 531	3	5" 8	Mystical, queer	7 sec
Debussy	La Mer	Col-MM 531	3	4" 11	Mystical, spiritual	15 sec
Debussy	La Mer	Col-MM 531	4	3" 13	Mystical, harp arpeggios	15 sec
Dukas	Sorcerer's Apprentice	V-M 717	1	5" 9	Opening for children's dreamy bedtime story, natural fade	19 sec
Dukas	Sorcerer's Apprentice	V-M 717	3	3" 13	Background for quiet peaceful dreamy scene, cut before last crash	35 sec
Dvorak	Symphony No 1, D major	V-M 874	5	5" 8	Background for a prayer, under 40 sec, builds up to climatic revelation, back down	50 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Dvorak	Symphony No 2, D minor	V-DM 663	4	5" 9	Background for a prayer natural fade	38 sec
Faure	Pelleas et Melisande	V-DM 941	2	5" 9	Dreamy, mystical music, gradual awakening into reality, natural fade	30 sec
Faure	Pelleas et Melisande	V-DM 941	3	2" 10	Dreamy once upon a time music for children's show	42 sec
Gershwin	Porgy and Bess	V-DM 999	5	4" 15	Breezy effect, floating on a cloud	9 sec
Gliere	Symphony No 3, B minor	V-DM 841	5	4" 12	Growing louder and stronger, reaches cli- maxes, goes into dream music	25 sec
Gliere	Symphony No 3, B minor	V-DM 841	5	4" 9	Going from the natural into the mystical	15 sec
Gliere	Symphony No 3, B minor	V-DM 841	6	5" 6	Sweet birdlike quality, quiet, good for child- ren's shows, background	1 min
Gliere	Symphony No 3, B minor	V-DM 841	9	2" 12	Background for thankful prayer	32 sec
Grofé	Mississippi Suite	Col-MX 284	1	5"	Indicates something slowly arising out of the water, fade under as background	45 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & NO.	SIDE	LOCATION	EXPLANATION	APP. TIME
Grofé	Mississippi Suite	Col-MX 284	2	3" 12	Background for children bedtime stories	2 min
McDonald	Suite "From Childhood"	V-DM 839	1	4" 8	Sleep music for children's story, harp	25 sec
McDonald	Suite "From Childhood"	V-DM 839	1	3" 10	Beautiful dreamy harp music	25 sec
Milhaud	Protée	V-DM 1027	3	4" 10	Soaring into the air above the clouds	15 sec
Moussorgsky	Boris Godounov	Col-M 516	1	2" 11	Beautiful pastoral, background	30 sec
Piston	The Incredible Flutist	V-M 621	1	5" 8	Music as though waking from a dream, background	50 sec
Piston	The Incredible Flutist	V-M 621	4	5" 5	Background for a dream, sweet, dreamy	1 min 15 sec
Ravel	Daphnis and Chloe	Col-MX 230	1	5" 2	Music builds up to climax, dawn breaks through and all the world is awoken	30 sec
Ravel	Daphnis and Chloe	Col-MX 230	1	4" 1	Birds singing happily, light, unreal, for children's drama	7 sec
Ravel	Daphnis and Chloe	Col-MX 230	2	4" 15	Start music under dialogue, it builds gradually, indicates	35 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Ravel	Daphnis and Chloe	Col-MX 230	2	4" 15	uprising sensation, soaring higher until a complete climax, very good, natural fade	35 sec
Ravel	Daphnis and Chloe	Col-MX 230	3	5" 7	Special effect, high flute like whistle, good for identification motif, natural fade	20 sec
Ravel	Daphnis and Chloe	Col-MX 230	3	3" 8	Harp arpeggios interwoven with quiet notes use as magic signal when witch changes an object, for children's story	15 sec
Ravel	Daphnis and Chloe	Col-MX 230	3	2" 13	Upward triumphant sweep on harp, meaning success over the witch above, fades down	15 sec
Ravel	Daphnis and Chloe	Col-MX 230	4	5" 5	Gives the sensation of humorous falling	6 sec
Ravel	Mother Goose Suite	V-DM 693	1	5" 5	Suggests that person is going into a trance, natural fade	13 sec
Ravel	Mother Goose Suite	V-DM 693	1	4" 14	Someone just drifting off to sleep	10 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Ravel	Mother Goose Suite	V-DM 693	1	4" 11	Indicates that person is going into trance or entering another world, natural fade	12 sec
Ravel	Mother Goose Suite	V-DM 693	1	3" 8	Dreamy music, especially good for bedtime story, background or bridge	30 sec
Ravel	Mother Goose Suite	V-DM 693	2	5" 8	Background for bedtime story for children, has slight crescendo half way through	2 min
Ravel	Mother Goose Suite	V-DM 693	4	2" 8	Indicates magic of witch changing a person from one thing to another, harp arpeggio	10 sec
Respighi	The Fountains of Rome	V-DM 576	1	3" 3	Mystical, strange, far away, background	50 sec
Respighi	The Fountains of Rome	V-DM 576	3	2" 14	Mystical, strange, far away, background	1 min
Respighi	The Fountains of Rome	V-DM 576	4	3" 3	Pastoral music with church bells in background	30 sec
Respighi	The Pines of Rome	V-11917 A	1	5" 8	Simmering music, starting to go into a dream	17 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Respighi	The Pines of Rome	V-11917 A	1	4" 8	One held chord, then music sounds as though it comes through echo chamber, this is repeated, good for special effect	10 sec
Rimsky-Korsakow	Le Coq D'Or	V-DM 504	2	5" 9	Background for dream or sleep scene, quiet slumber song	2 min
Rossini-Respighi	La Boutique Fantasque	V-D 415	3	4" 2	Children's dream music, background	2½ min
Rossini-Respighi	La Boutique Fantasque	V-D 415	4	5" 8	Religious feeling, bells strike 10 o'clock in the background	30 sec
Scriabin	Poem of Ecstasy	V-M 125	1	5" 9	Mystical background	1½ min
Scriabin	Poem of Ecstasy	V-M 125	2	5" 9	Dreamy, mystical background	1 min
Shostakovich	Symphony No 1	V-M 192	4	3" 4	Quiet background	1½ min
Sibelius	Symphony No 4, A minor	V-M 160	4	3" 4	Dreamy, mystical, sinister, builds up suspense background	1½ min
Sibelius	The Tempest	V-DM 449	13	4" 13	Background for strange weird scene	1½ min

STRANGE, MYSTICAL, DREAMY

143

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Sibelius	Pohjola's Daughter	V-M 474	8	2" 3	Excellent to give the effect of something or someone unreal arising out of nowhere, builds up till thing actually appears	13 sec
Strauss, R	Don Juan	V-M 351	4	2" 15	Music to indicate going to sleep and dreaming, tremelo in strings	20 sec
Strauss	Ein Heldenleben	V-DM 610	7	3" 2	Background for serene, mystical, ethereal scene, natural fade	1 min 15 sec
Stravinsky	Petroushka Ballet	V-M 574	2	3" 6	Strange, mystical arpeggi and glissandi in strings, weird for psychological dreaming very good	30 sec
Stravinsky	Petroushka Ballet	V-M 574	3	2" 5	Strange, weird music, good for psychological drama, can be used as person's thoughts	25 sec
Stravinsky	Petroushka Ballet	V-M 574	6	3" 6	Strange, weird, procession, very deliberate, rather sinister, up to evil	37 sec
Taylor	Through the Looking Glass	Col-M 350	1	2" 12	Background for quiet serene scene	30 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Taylor	Through the Looking Glass	Col-M 350	2	5" 2	Sharp "plunk" of string instruments, then a sensation of falling as in a dream	7 sec
Taylor	Through the Looking Glass	Col-M 350	6	4" 14	Succession of glissandi, given the effect of falling in a dream	10 sec
Taylor	Through the Looking Glass	Col-M 350	6	3" 13	Strange dream music, psychological music, fades down	20 sec
Tschaikowsky	Romeo and Juliet	V-M 347	1	5" 9	Background for sacred church scene	1 min
Tschaikowsky	Manfred	V-DM 940	6	5" 9	Melodious, dream music, background for children's drama	1 min
Tschaikowsky	Manfred	V-DM 940	8	5" 9	Pastoral mood, background for peaceful scene	1 min 20 sec
Tschaikowsky	Manfred	V-DM 940	13	4" 7	Bridge leading into dream sequence, harp and violins	13 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	1	4" 14	A harp arpeggio suggests being carried into another world, followed	28 sec

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	1	4" 14	by music suggesting travelling in a strange place, background	28 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	2	5" 1	Excellent background for children's bedtime story, melodious, quiet	50 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	2	3" 8	Same as above	30 sec
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	5	4" 9	Same as above	1 min
Wagner	Lohengrin-Prelude I	V-M 308	1	5" 8	Mysteriously arising out of nowhere, weird, natural fade	25 sec
Wagner	Lohengrin-Prelude I	V-M 308	1	5" 1	Mysteriously arising out of nowhere, as though a heavenly body comes to earth, while a supernatural is speaking use as background, very effective	2 min 45 sec
Wagner	Lohengrin-Prelude I	V-M 308	2	2" 3	Mysterious, supernatural body floating into nothingness, fades out	20 sec
Wagner	Siegfried's Idyll	V-M 308	7	5" 8	Quiet sweet music, background for children's bedtime story	2 min

STRANGE, MYSTICAL, DREAMY

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Wagner	Siegfried's Idyll	V-M 308	7	3 ⁿ 10	Same as above	1 min
Wagner	Parsifal-Prelude	World's Greatest Music-SR-12	1	3 ⁿ 1	Strange, bewildered, builds, good bridge for psychological drama	17 sec

STRANGE, MYSTICAL, DREAMY (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Dvorak	Carnival Overture	V-12159 A	1	3"	Quiet dreamy music, background for bedtime story	1 min 5 sec
Dvorak	Carnival Overture	V-12159 A	2	5" 9	Peaceful lake scene, natural fade	20 sec
Humperdinck	Hansel and Gretel Overture	V-9075	1	5" 7	Well known "Evening Prayer" use as background for prayer	2 min
Liadow	The Enchanted Lake	V-14078 A	1	5" 9	Mystical, enchanted lake, dreamy, mysterious	1 min
Liadow	The Enchanted Lake	V-14078 A	2	3" 3	Quiet, dreamy music, background for dream scene or bedtime story, excellent	1 min
Offenbach	Orpheus in Hades Overture	V-35741 A	1	4" 3	Simmering background, mystical, transferred from this world to the unknown	45 sec

TRIUMPHANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Beethoven	Symphony No 3, Eb major	Col-M 449	1	4"	Builds up-victory	18 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	6	4" 4	Stately procession	13 sec
Beethoven	Symphony No 3, Eb major	Col-M 449	12	4" 14	Triumphant procession	45 sec
D'Indy	Symphony No 3, Eb	V-M 943	3	3" 11	Triumphant love, strings soar high, climax, down for next scene	24 sec
Grofé	Grand Canyon Suite	Col-MM 463	7	4" 4	Grand, great swells in beauty and volume, violins soar, natural fade	35 sec
Kern	Mark Twain	Col-MX 227	4	4" 4	Grand glorious triumphant end of war, stops one scene, anticipates next	15 sec
McDonald	My Country at War	Col-MM 592	5	3" 5	Music announcing triumphant war	10 sec
McDonald	My Country at War	Col-MM 592	6	4" 9	Music for triumphant prayer, builds up for climax at end of prayer	38 sec

TRIUMPHANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
McDonald	My Country at War	Col-MM 592	6	2" 10	"Battle Hymn of the Republic", very good triumphant ending	20 sec
Moussorgsky	Boris Godounov	Col-M 516	3	4" 14	Trumpet fanfare	8 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	3" 15	Gay march, musical, for children's show	15 sec
Offenbach	Gaite Parisienne Ballet	Col-MX 115	1	3" 15	Same as above, use for marching of toys, etc.	1 min
Offenbach	Gaite Parisienne Ballet	Col-MX 115	2	2" 13	Gay triumphant march, children's drama	15 sec
Rachmaninoff	Symphony No 3, A minor	V-DM 712	7	2" 11	Triumphant attack on enemy, charging ahead on horses, natural fade	9 sec
Rossini	Semiramide Overture	Col-X 215	2	4"	Gay happy march music, for children's show, as bridge or background	30 sec
Smetana	From Bohemia's Meadows and Forests	V-DM 523	5	3" 15	Triumphant music builds good background for triumphant speech, reaches climax, patriotic	1 min 10 sec
Strauss, R	Don Quixote	V-M 720	1	4" 1	Sound of toy trumpets grows into climax, for children's show	15 sec

TRIUMPHANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Strauss, R	Till Eulenspiegels	Col-MX 210	2	5" 9	Rather triumphant procession, for children's drama only	29 sec
Stravinsky	Petrushka Ballet	V-M 574	5	5" 8	Suggests toy parade as it passes in the distance, gay, happy	30 sec
Tschaikowsky	Nutcracker Suite	V-DM 1020	1	5" 8	March of tin soldiers, familiar theme, for children's drama	20 sec
Tschaikowsky	Nutcracker Suite	V-DM 1020	2	5" 8	March of tin soldiers, bright brasses intone pompous phases, for children's drama	23 sec
Tschaikowsky	Symphony No 4, F minor	V-DM 327	1	5" 5	Triumphant, brilliant fanfare, natural cut off	16 sec
Tschaikowsky	Symphony No 4, F minor	V-DM 327	10	3" 11	Same theme as death procession in "Sad", now triumphant, justice has won, fades	10 sec
Tschaikowsky	Overture to 1812	Col-X 205	1	2" 10	Fanfare of trumpets for 10 sec, after this fade under dialogue of encouragement to people, suggests Napoleonic war, natural fade, very good	40 sec

TRIUMPHANT

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Tschaikowsky	Overture to 1812	Col-I 205	4	4 th 6	Glorious victory of war, bells ringing, loud crashing, fade after 15 sec	15 sec

TRIUMPHANT (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Delibes- Tobani	Coppelia Ballet	V-18379 A	1	4" 8	Big build up for circus parade, after introduction fade under and out	1 min 15 sec
Delibes- Tobani	Coppelia Ballet	V-18379 A	2	4" 6	Use as build up for introduction of spectacular circus act, just before Barker says "Ladies and Gentlemen"!	5 sec
Grieg	Triumphant March from "Sigurd Jorsalfar"	V-35763 A	1	4" 8	Background for victorious march, fade up for natural cadence, cut on last note of cadence before next melody comes in	40 sec
Grieg	Triumphant March from "Sigurd Jorsalfar"	V-35763 A	1	2" 13	Background for stately march, opens with fanfare, drop behind after fanfare, fade out as though procession has passed in the distance	30 sec
Herbert	American Fantasia	V-55093 A	1	3" 2	Triumphant arrangement of "Old Folks at Home" in march style	30 sec

TRIUMPHANT (SINGLE RECORDS)

COMPOSER	TITLE	CO. & No.	SIDE	LOCATION	EXPLANATION	APP. TIME
Herbert	American Fantasia	V-55093 A	2	3" 9	Patriotic arrangement of "Star Spangled Banner"	1 min 20 sec
Wagner	Rienzi Overture	V-74603	2	3" 12	Brass instruments build up, indicate successful battle	6 sec

CHAPTER V

CONCLUSION

The author has prepared this thesis with the hope that it will serve as a valuable aid to the director of radio dramatic shows.

The chapter discussing the types and uses of music in a radio dramatic show acquaints the reader with music as an actual part of a radio production. Music definitely has an established place in dramatic presentation; it serves as scenery, curtain, and mood of an entire show.

If a director desires to choose his own music, reference to Chapter III, "Analysis of the Psychological Effects of Music in Radio" will guide him in his judgment of mood music. Knowing how tone, pitch, instrumentation, mode, interval, tempo and rhythm of music can affect listeners, the director will make his choice of music more accurately. Combined effects of the different musical characteristics will result in a professional presentation of a dramatic show.

The "Handbook of Musical Bridges, Transitions, and Backgrounds" is the author's main contribution. If the directions to the Handbook are followed, the music problem of any dramatic show should be practically solved. One thousand musical bridges, transitions, and backgrounds have been analyzed so that the user of the Handbook will have a large selection from which to choose. This number of musical interludes should eliminate the repeated use of the same

bridges until they become familiar. All music analyzed has the names of composers, thus enabling the user of the Handbook to determine immediately whether or not he has a particular record available. The author's main objective was to compile a practical Handbook of musical interludes which will help to eliminate the time and effort consumed in searching for recorded mood music for radio dramatic shows.

To assist those people who have never used recorded mood music, Appendix A has been written. The use of the Handbook and the manual use and care of the records are explained. Sometimes the first experience of using recorded mood music is not satisfactory because too many directors or engineers are not familiar with the technique of using records. To get the best results, they should experiment with the different suggestions in Appendix A or any other ideas which will insure the most effective use of the music.

Because copyright laws, licensing agencies and transcription companies play such an important part in radio music, a brief discussion of each subject is treated in Appendix B.

It is hoped that this paper will be of service to all directors of radio dramatic shows; that it will encourage readers to undertake the presentation of more local dramatic shows.

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ALBUMS

COMPOSER	TITLE	CO. & NO.	ARTIST
Bartok	Quartet No 2, A min, Op 17	V-M 320	Budapest String Quartet
Beethoven	Symphony No 1, C major	Col-MM 535	Boston Symphony
Beethoven	Symphony No.2, D major	V-DM 625	Boston Symphony
Beethoven	Symphony No 3, E ^b major	Col-M 449	N.Y. Philharmonic
Beethoven	Symphony No 4, B ^b major	V-DM 676	BBC Symphony Orchestra
Beethoven	Symphony No 5, C major	Col-MM 498	N.Y. Philharmonic
Beethoven	Symphony No 6, F major	V-DM 417	BBC Symphony Orchestra
Beethoven	Symphony No 7, a Major	V-DM 17	Philadelphia
Beethoven	Symphony No 8, F major	World's Greatest	Philharmonic Transcription
Beethoven	Symphony No 9, D minor	Col-MM 591	Philadelphia Orchestra
Berlioz	Damnation of Faust	Col-MX 94	London Phil- harmonic
Berstein	Jeremiah Symphony	V-DM 1026	St. Louis Symphony
Bizet	Symphony No 1, C minor	V-DM 721	London Phil- harmonic
Borodin	Symphony No 2	Col-MM 528	Minneapolis Symphony

COMPOSER	TITLE	CO. & NO.	ARTIST
Borodin	Choral Dance, No 17, Prince Igor	Col-LX 54	London Philharmonic
Brahms	Symphony No 1, C minor	V-DM 875	NBC Symphony
Brahms	Symphony No 2, D major	V-M 82	Philadelphia Orchestra
Brahms	Symphony No 3, F major	V-M 42	Philadelphia Orchestra
Brahms	Symphony No 4, E minor	Col-MM 335	London Symphony
Carpenter	Skyscrapers	V-M 130	Victor Symphony
Carpenter	Adventures in a Preambulator	V-M 238	Minneapolis Symphony
Charvez, C	Music of Chavez	V-DM 503	Symphony Orchestra of Mexico
Copland	Appalachian Spring Suite	V-DM 1046	Boston Symphony
Copland	A Lincoln Portrait	Col-MX 266	N.Y. Philharmonic
Copland	Music for the Theatre	V-M 744	Eastern Rochester Symphony
Cowell	Tales of Our Country	Col-X 235	All American Orchestra
Debussy	Iberia	Col-M 491	Pittsburg Symphony
Debussy	La Mer	Col-MM 531	Cleveland Orchestra
De Falla	El Amor Brujo	Col-M 108	Pedro Morales-Symphony Orchestra
Delius	The Walk to the Paradise Garden On Hearing the First Cookoo in Spring	Col-LX 31	Royal Philharmonic

COMPOSER	TITLE	CO. & NO.	ARTIST
Delius	Brigg Fair	Col-MX 30	Sir T. Beecham- Symphony Orches- tra
D'Indy	Symphony No 1, B ^b	V-M 943	San Francisco Symphony
Dukas	Sorcerer's Apprentice	V-M 717	Philadelphia Orchestra
Dvorak	Symphony No 1, D major	V-M 874	Czech Phil- harmonic
Dvorak	Symphony No 2, D minor	V-DM 663	Czech Phil- harmonic
Faure, G	Pelleas et Melisande	V-DM 941	Boston Symphony
Franck	Les Eolides	Col-X 145	Columbia Broad- casting Symphony
Franck	Symphony in D minor	Col	Paris Conserva- tory Symphony
Gershwin	Porgy and Bess, Symphonic Poem	V-DM 999	Indianapolis Symphony
Gershwin	An American in Paris	Col-MX 246	N.Y. Philharmonic
Glazounov	Overture on Greek Theme No 1	Col-MX 228	Minneapolis Symphony
Gliere	Symphony No 3, B minor	V-DM 841	Philadelphia Orchestra
Grofe	Grand Canyon Suite	Col-MM 463	Andre Kostelanez
Grofe	Mississippi Suite	Col-MX 284	Andre Kostelanez
Handel	Water Music Suite	Col-MX 279	Philadelphia Orchestra
Hanson	Merry Mount Suite	V-DM 781	Eastman Rochester Symphony
Hanson	Symphony No 1, E minor	V-DM 973	Eastman Rochester Symphony

COMPOSER	TITLE	CO. & NO.	ARTIST
Harris	Roy Harris Symphony	Col- 191	Boston Symphony
Hindemith	Matthias the Painter	V-DM 857	Philadelphia Orchestra
Kern	Show Boat	Col-M 227	Andre Kostelanez
Kern	Mark Twain	Col-MX 495	Andre Kostelanez
MacDowell	Suite No 2, (Indian)	Col-M	CBS Orchestra
McDonald	Suite "From Childhood	V-DM 839	Philadelphia Orchestra
McDonald	My Country At War Suite	Col-MM 592	Philadelphia Orchestra
McDonald	Symphony No 1,	V-DM 754	Philadelphia Orchestra
Milhaud	La Creation Du Monde	Col-S 18	Milhaud & Sym- phony Orchestra
Milhaud	Protée Symphonie Poem	V-DM 1027	San Francisco Symphony
Moussorgsky	Boris Godounov	Col-M 516	All American Orchestra
Offenbach	Gaite Parisienne Ballet	Col-MX	London Symphony
Piston	The Incredible Flutist Suite	V-M 621	Boston "Pops" Orchestra
Prokofieff	Lieutenant Kije Suite	V-DM 459	Boston Symphony
Rachmaninoff	Symphony No 2, E♭ minor	Col-MM 569	Philharmonic Sym- phony Orchestra of New York
Rachmaninoff	Symphony No 3, A minor	Col-M 712	Philadelphia Orchestra
Ravel	Daphnia & Chloe	Col-MX 230	Cleveland Orchestra

COMPOSER	TITLE	CO. & NO.	ARTIST
Ravel	La Valse	V-DM 820	San Francisco Symphony
Ravel	Ma Mere L'Oye, Mother Goose	V-DM 693	Paris Conserva- tory Orchestra
Respighi	The Fountains of Rome	V-DM 576	Philharmonic Or- chestra of New York
Respighi	The Pines of Rome	V- 11917-18	Paris Conserva- tory Orchestra
Rimsky- Korsakow	Scheherazade	V-M 269	Philadelphia Orchestra
Rimsky- Korsakow	Le Coq D'Or	V-DM 504	London Symphony
Rossini- Respighi	La Boutique Fan- tasque Ballet	V-M 415	London Philhar- monic
Rossini	William Tell Overture	Col-MX 60	London Philhar- monic
Rossini	Semiramide Over- ture	Col-X 215	London Philhar- monic
Saint-Saens	Carnival of the Animals	V-M 785	Philadelphia Orchestra
Schonberg	Transfigured Night	V-DM 207	Minneapolis Symphony
Schumann	Symphony No 1, B^b major	V-M 655	Boston Symphony Orchestra
Scriabin	Poem of Ecstasy, Poem of Fire	V-M 125	Philadelphia Orchestra
Shostakovich	Symphony No I	V-M 192	Philadelphia Orchestra
Shostakovich	Symphony No 6	V-D 7867	Philadelphia Orchestra
Sibelius	Symphony No 1, E minor	V-DM 881	Philadelphia Orchestra

COMPOSER	TITLE	CO. & NO.	ARTIST
Sibelius	Symphony No 2, D major	Col-M 423	Philharmonic Orch- estra of New York
Sibelius	Symphony No 4, A minor	V-M 160	Philadelphia Orchestra
Sibelius	Symphony No 5, E ^b major	Col-MM 514	Cleveland Orchestra
Sibelius	Lemminkainen's Homeward Journey	V-DM 446	London Philhar- monic
Sibelius	The Tempest-Inci- dental Music	V-DM 446	London Philhar- monic
Sibelius	Pohjola's Daugh- ter	V-M 474	Boston Symphony
Smetana	My Country Suite	V-DM 523	Czech Philharmonic
Strauss, R.	Don Juan	V-M 351	London Philhar- monic
Strauss, R.	Don Quixote	V- 720	Philadelphia Orchestra
Strauss, R.	Ein Heldenleben (A Hero's Life)	V-DM 610	Philadelphia Orchestra
Strauss, R.	Death and Trans- figuration	V- 217	Philadelphia Orchestra
Strauss, R.	Till Eulenspiegels	Col-MX 210	Cleveland Orchestra
Stravinsky	Firebird Suite	Col-MM 446	All American Orchestra
Stravinsky	The Rite of Spring	Col-M 417	Philharmonic Symphony Of New York
Stravinsky	Scenes De Ballet	Col-MX 245	Philharmonic Symphony
Stravinsky	Petrouchka Suite	V-M 564	Philharmonic Orchestra
Taylor, D	Through the Look- ing Glass	Col-M	CBS Orchestra

COMPOSER	TITLE	CO. & NO.	ARTIST
Tschaikowsky	Romeo and Juliet Overture	V-M 347	Boston Symphony Orchestra
Tschaikowsky	Nutcracker Suite	V-DM 1020	Philadelphia Orchestra
Tschaikowsky	Swan Lake Ballet	Col-MM 349	London Philharmonic
Tschaikowsky	Symphony No 2, C minor	V-DM 790	Cincinnati Symphony
Tschaikowsky	Symphony No 3, D major	V-DM 747	National Symphony
Tschaikowsky	Symphony No 4, F minor	V-DM 327	Boston Symphony Orchestra
Tschaikowsky	Symphony No 5, E minor	Col-MM 406	Cleveland Orchestra
Tschaikowsky	Symphony No 6, B minor	V-DM 85	Boston Symphony Orchestra
Tschaikowsky	Manfred	V-DM 940	Indianapolis Symphony
Tschaikowsky	Overture to 1812	Col-X 205	Cleveland Orchestra
Tschaikowsky	Aurora's Wedding Ballet Music	V-M 326	London Philharmonic
Wagner	Flying Dutchman Overture	Col-MX 107	London Philharmonic
Wagner	Lohengrin-Prelude I-III, Siegfried's Idyll	V-M 308	Philharmonic Orchestra of New York
Wagner	Preludes to "Die Meistersinger"	World's Greatest Music	Philharmonic Transcription
Weinberger	Under the Spreading Chestnut Tree	Col-MX 161	Cleveland Orchestra

COMPOSER	TITLE	CO. & NO.	ARTIST
Barber	Essay for Orchestra	V-18062	Philadelphia Orchestra
Barber	School for Scandal Overture	V-11-8591	Janassen Symphony of Los Angeles
Carpenter	Adventure in a Perambulator	V-8455 B	Minneapolis Symphony
Debussy	Fetes and Festivals	WGM-SR 19 A	Philharmonic Transcription
Delibes-Tobani	Coppelia Ballet	V-18379	Victor Concert Orchestra
Dett	Juba Dance	V-21750 A	Victor Symphony Orchestra
Gardner	From the Canebrake	V-21750 B	Victor Symphony
Goldmark	In Springtime Overture	V-6576	Chicago Symphony Orchestra
Gounod	Queen of Sheba Cortage	V-35763 B	Victor Symphony
Gounod	Faust Ballet Music	V-13830 A-B	Boston "Pops" Orchestra
Grieg	The Last Spring	V-M 886 18528	Boston Symphony
Grieg	Triumphant March from "Sigurd Jorsalfar"	V-35763 A	Victor Symphony
Herbert	American Fantasie	V-5593 A-B	Herbert's Orchestra
Herbert	Mille Modiste Overture	Col-A 6146	Herbert's Orchestra
Humperdinck	Hansel and Gretel Overture	V-9075	Symphony Orchestra
Liadow	Enchanted Lake	V-14078	Boston Symphony
MacDonald	Dance of the Workers	V-8919 B	Philadelphia Orchestra

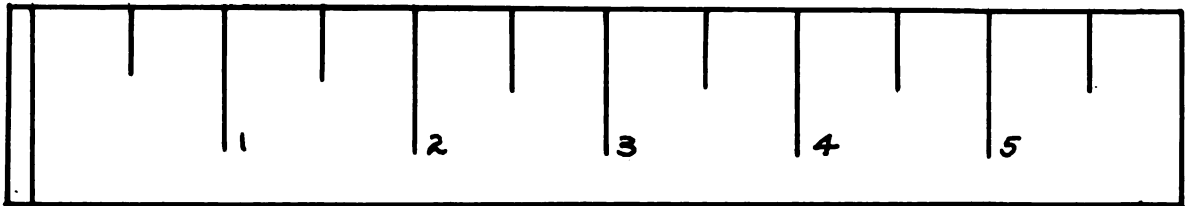
COMPOSER	TITLE	CO. & NO.	ARTIST
Meyerbeer	Huguerots Overture	Opera Disc 65460	Streich Overture Orchestra
Morae	The Lizard and the Frog	Col-A 2501-77420	Prince's Orchestra
Moussorgsky	A Night on Bald Mountain	V-17900 A-B	Philadelphia Orchestra
Offenbach	Orpheus in Hades	V-35741 A	Victor Symphony
Orth	In a Clock Store	V-35324	Victor Symphony
Rabikov	March of the Gnomes	Col-A 3105	Columbia Orchestra
Saint-Saens	Prelude to "The Deluge"	Col-A	French Symphony
Saint-Saens	Dance Macabre	V-14162 A-B	Philadelphia Orchestra
Shostakovich Stokowski	Prelude in E ^b minor	Col-MM 446 11525 D	All American Orchestra
Sibelius	Melisande from "Pelleas et Melisande"	Col-MM 524-6-11893 D	Philharmonic Orchestra of New York
Strauss	Salome's Dance	Col- 11781 D	Cleveland Orchestra
Thomas	Raymond Overture	Col-A 5984-49091	Philharmonic Orchestra
Voelker	A Hunt in the Black Forest	V-35324	Victor Orchestra
Wagner	Die Meistersinger Overture	V-55171	Symphony Orchestra-A. Coates
Wagner	Rienzi Overture	V-74603	Philadelphia Orchestra

APPENDICES

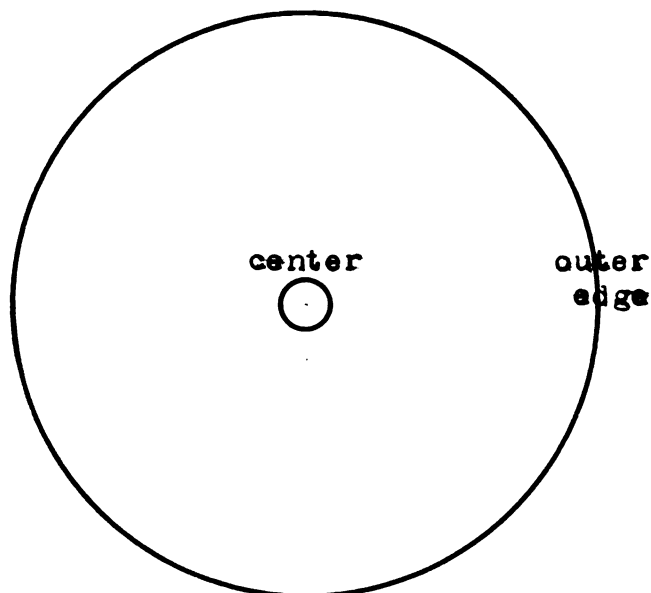
APPENDIX A

A. GUIDE TO THE HANDBOOK AND THE USE AND CARE OF PHONOGRAPH RECORDS

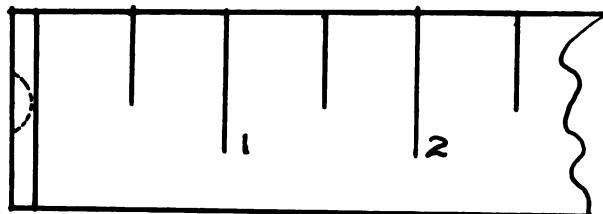
To make the handbook as practical and effective as possible, a simple method of locating the spot on the record has been used. In the analysis of the records, a standard six inch flexible ruler was used:



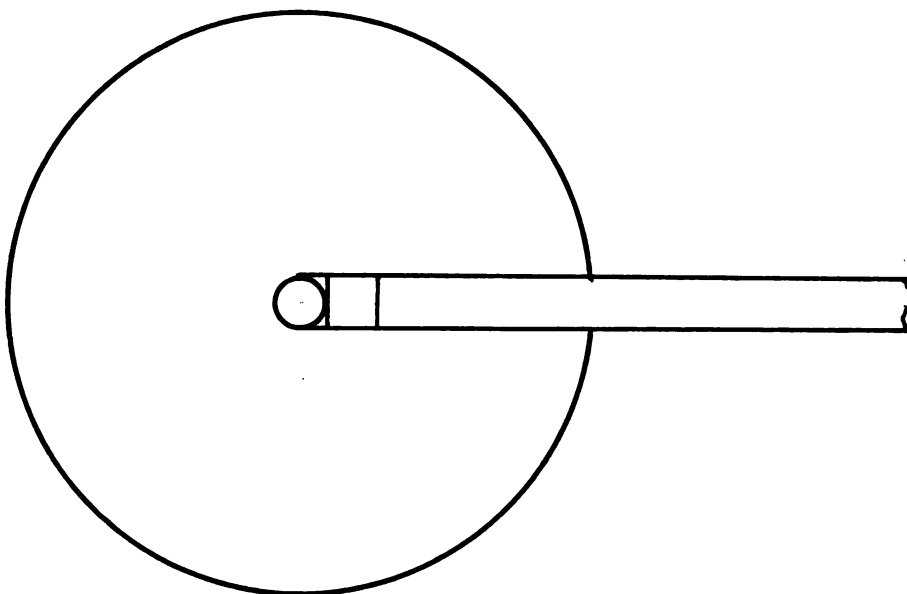
The measuring was done from the center hole of the record to the outer edge:



At each end of the ruler is a fraction of an inch over the six inches. The extra fraction of the ruler should be notched as shown:

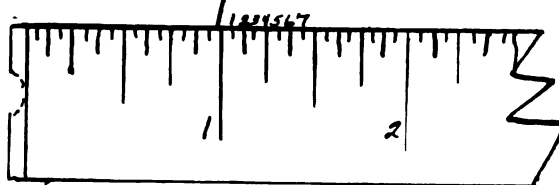


The ruler should then fit right against the center point of the record:



The measuring is then done from the center hole of the record to the outer edge. For instance, if the bridge is one and seven-sixteenths inches from the center of the record, it will be indicated in this manner: 1" 7, and this information will be found in the "Location" column.

"One" should be counted from the first small line after the "inch" line; thus;



Any fraction of an inch over any complete inch will be measured to the sixteenth, thus making the spotting more accurate.

After measuring the correct distance from the center of the record, marking the record comes next. The use of a soft yellow or white china marking pencil is an efficient marker. The point should be marked where the bridge begins. Marking may be done either by using a heavy line "—", or by using a triangular sign "▲". The author prefers the triangular sign because putting the needle on the exact spot is then easier. The needle should be placed at the point of the sign:

Needle placed here--▲

A turn or two is usually necessary before the turntable is at its correct speed. If the needle is placed a groove or two on the record before the desired bridge, the operator can start the turntable on the last line of the dialogue before the music cue, and at the time of the cue fade up the volume.

Another procedure for spotting records is the mechanical spotters. These are attached to the turntable so that an arm projects over and across the record. There is a tabular

stop on the mechanical spotter which registers specific locations on the record. These stops are numbered; when the operator uses the mechanical spotter, he sets it at the right number, then pushes a button which releases the arm, thus allowing it to drop on the desired spot.

The following method is used in some stations. The engineer starts the turntable rotating. As it rotates, he holds one side of the record up with the tips of his fingers. He then places the needle on the specific spot. At this point the turntable should be at the correct speed, but the record is not moving. On cue, the engineer releases the record and the bridge begins without a "whirring" sound.

To make all these methods most effective, it is advisable to have the volume down, as as the record is released bring the volume up gradually. When doing this the needle should be placed about one groove before the desired bridge.

Sometimes it is necessary to cross-fade from one mood of music to another, or from music to transcribed sound or vice versa. Both records should be placed on adjacent turntables with needles placed on each. On cue, the engineer should bring up the volume of the first record. When the time comes to cross-fade, the volume of the first record should be faded gradually as the volume of the second record is slowly brought up until it completely

drowns the first. The first record should be cut completely and the second one should be allowed to ride until cued out.

All "natural fades" of the bridges indicated in the handbook have been notated. When a bridge does not have a natural fade, the engineer should gradually bring down the volume a second or two before the final cut off signal. If the bridge has a natural fade, the volume may be cut immediately after the fade to avoid having the next part of the record play.

Although Petrillo bans the transcribing of any transcriptions on commercial stations, this does not pertain to educational stations. The final and one of the most efficient ways to use mood music from a phonograph record, is to record all music for a single show on a sixteen inch disc. All bridges, transitions and backgrounds would be recorded on a single disc, and each would be numbered according to its place in the script. This method eliminates any confusion which may arise from the use of a great many records.

A china Marking pencil will not harm the record. However, one should not try to remove the markings from the record by rubbing them with fingers or cloth. The mark of a china Marking pencil will come off minutely by playing the record. Chalk is harmful to records and should not be used. If more than one spot is used on a single side of a record different colored markings will insure greater efficiency and indicate on the script which color comes

first , second etc.

Records can be used satisfactorily for bridges, transitions and backgrounds. With a little practice, the engineer can become quite efficient at this operation. Although the marking pencil will not harm the record, constant playing of a certain spot will wear out the record unevenly. Do not play the designated spot unless it is for marking, rehearsing, or airing.

APPENDIX B
MUSIC COPYRIGHT LAWS, LICENSING AGENCIES
AND TRANSCRIPTION COMPANIES

Large network key stations are fortunate to have copyright specialists in their employment. These specialists are familiar with the copyright laws of the United States and other countries, with all types of music, with the catalogues of music publisher, both foreign and domestic, and with the repertories of American licensing agencies and their foreign affiliates. However, these specialists are few and most small stations rely on general information pertaining to music copyright laws. Some of the pertinent information will be discussed in this chapter.

Music Copyright Laws

Music used for radio broadcasting can be classified into three general groups:

1. Music in the public domain
2. Music protected by statutory copyright
3. Unpublished works protected by common law

Public Domain:

The works in the public domain are those which (1) have had their copyright expire; (2) have never been copyrighted; (3) have been improperly copyrighted. The original publications of some of the great--Bach, Beethoven, Mozart are in the public domain. There are two difficulties in using original manuscripts: (1) they are not easy to obtain; (2) any changes made of the original may be

copyrighted.

"That compilations or abridgements, adaptations, arrangements, dramatizations, translations, or other versions of works in the public domain, or of copyrighted works when produced with the consent of the proprietor of the copyright in such works, or works republished with new matter, shall be regarded as new works subject to copyright under the provisions of this Act....."¹

Statutory Copyright:

The two classifications in which music is protected by statutory copyright are:

1. Musical compositions--songs, instrumental compositions, separately published vocal numbers from operas, operettas, and arrangements.
2. Dramatico-musical compositions--productions which are to be acted as well as sung; operas, operettas, musical comedies and similar works.

Copyright owners may compose new arrangements or versions of their own works. Changed lyrics and parodies of copyrighted works may not be used without permission of the owner.

"That if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable:

- a. To an injunction restraining such infringement.
- b. To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the infringement...."²

¹Copyright Law of the United States of America, Bulletin 14, Section 6, p.m 4.

²Ibid., Section 25, p 12.

A work protected by the common law should not be broadcast without a license from the owner. Common-law rights remain in force until the work is published:

"That nothing in this Act shall be construed to annul or limit the right of the author or proprietor of an unpublished work, at common law or in equity, to prevent the copying, publication, or use of such unpublished work without his consent, and to obtain damages therefor."³

A copyright endures for twenty-eight years. At the end of this period, it may be renewed for another twenty-eight years. At the termination of fifty-six years, the work will automatically fall into the public domain.

Licensing Organizations

Licensing organizations, independent agents, publishers, and composers determine who shall have public performing rights of radio music. Some of the principal licensing organizations in the United States are (1) American Society of Composers, Authors, and Publishers (ASCAP); (2) Broadcast Music, Inc. (BMI); (3) SESAC, Inc; (4) Music Publishers Protective Association (MPPA).

ASCAP: The individual member of Ascap agrees to assign the performing rights of all his compositions to the society. The society negotiates for the sale of licenses to use the music and also collects the fees. Ascap offers three types of licenses: (1) blanket license--grants full use of the

³Ibid. Section 2, p. 3.

entire catalogues of the Society and the catalogues of its 20 foreign affiliate societies; (2) per program license--the radio station obtains the right to ASCAP music on one individual program; (3) perpiece license--grants the right to use single compositions. The ASCAP repertoire includes symphonies; choral works; oratorios; operas; chamber music; piano music; artistic, popular, college, religious and folk songs.

BMI: Broadcast Music, Inc. duties are threefold: licensing agent, publishing house, and rental library. It is a licensing agency for several performance rights societies in Latin American countries. BMI offers blanket licenses and per-program licenses; and its repertoire includes a wide variety of music, both North and Latin American compositions.

SESAC: Sesac, Inc. is a licensing agent for more than a hundred American and foreign publishers. It offers licenses on a blanket basis, and its repertoire numbers approximately 50,000 protected works including western, cowboy, hillbilly songs, religious music, college songs and marches, and serious works by American composers.

In accordance with the Copyright Law, a fee has to be paid only if the performance is given on a commercial basis and receives a profit.

"Under the interpretation of the Law it was decided by the Supreme Court that any performance broadcast over a commercial radio station is a performance for profit, regardless of whether the composition is broadcast on a sustaining or a commercial program."⁴

Educational stations, as a rule, do not sell time; therefore, they could not be considered commercial radio stations. However, this point has never been clearly established, and Performing Rights Licensing Societies have licensed these educational stations on a dollar-a-year basis.

ASCAP grants free licenses to non-profit institutions:

"ASCAP grants a free license to a non-profit institution which desires to have music performed in a non-commercial setting. A church, school, grange hall or a Veteran's organization, as long as it does not use the music for commercial purposes, will be given a free blanket license. The Society also has given free licenses to the Army, Navy, Marine Corps and Coast Guard, making available without charge all compositions in the ASCAP repertoire for every entertainment program. Free licenses are given state-owned, city-owned, and college-owned radio stations which are operated on a non-commercial basis."⁵

The problems involved in clearing rights for radio music are so great that it is well to check even the smallest piece of music which is to be aired.

⁴Jadassohn, K. A., General Manager, SESAC, Inc., New York, in a letter to writer on October 2, 1947.

⁵The Story of ASCAP, No. 7, "Free Licenses", pp. 6-7.

The following is a list of transcription companies containing mood music in their libraries.

C.P. MacGregor
Electrical Transcriptions
729 South Western Avenue
Hollywood, California

The C.P. MacGregor Company claims to be the largest transcribed program library in the world. Their transcribed mood music is catalogued in this manner: (1) excerpt from, (2) time, (3) classification, (4) composer.

NBC Thesaurus
National Broadcasting Company
30 Rockefeller Plaza
New York 20, New York

NBC Thesaurus has a small amount of mood music to offer. It lists a vast catalogue of sound effects. All the music listed under mood music was composed by Thomas Belviso and is catalogued in this manner: (1) record number, (2) description, (3) timing.

Standard Radio
Transcription Services, Inc.
1 East 54th Street
New York 22, New York

Standard Radio has two albums of mood music, each containing five 21-inch records; 78 r-p.m. There are 153 different cuts, averaging from 10 seconds to 20 seconds.

Thomas J. Valentino, Inc.
1600 Broadway
New York 19, New York

Thomas J. Valentino, Inc., specializes in sound effects. However, it does have some recorded music

classified as title music, neutral music, and end title or finale music. Along with these, there are harp runs, openings and closings, and bridge type.

World Broadcasting System, Inc.
711 Fifth Avenue
New York 22, New York

The production aids of World Broadcasting System, Inc., are divided into these categories: (1) bridge and mood music--orchestra; (2) bridge and mood--organ; (3) fanfares--orchestra; (4) Harp interludes and modulations; (5) piano interludes; (6) special occasions music; (7) theme--orchestra; (8) theme songs of dance bands.

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MY 26 '55

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