

ented hacks,” and exalted names like Beethoven are quite consciously placed next to the ignominious uses to which their music was put (“aeroplane dives and Red-Indian chases”).

Expressions are generally polite, but the fundamental attitude taken is clearly rendered in passages such as the following, which describes the selection of musical cues and their dissemination by the various musical forces. “The silent film thus made millions of people acquainted with classical music, even if in a diluted and degraded form, and certainly created a good deal of lucrative employment for the executive musician.”³¹ Dilution and degradation are defensible descriptions of much musical transformation in film presentation, but they are also ideologically loaded terms, containing much of contempt and condescension.

In the *Grove’s* there are examples of a virtue being made out of what were perceived as film’s inherent limitations. In *The Gold Rush* (1925) Charlie Chaplin is complimented for his musical “apotheosis of the trivial.” As the tramp waits for the dance hall girls,

the shabby music [of the motion picture music guides] reinforces the shabby poetry of the scene. The use of the ‘Star of Eve’ from ‘Tannhauser’ is a case in point; no subtler tune could so intimately relate the little man’s dreams to the banality of the world in which he lives.³²

The *Grove’s* writers suggest that the musical implications of the coming of sound are a simple extension of the old *kinotek* techniques: heavy-handed correspondence, diegetic strum to justify the entrance of the orchestra, mickey-mousing, vulgar leit-motif, and excessive and inappropriate use of nineteenth-century symphonic styles. The functions are simply illustrative, geographical conventions that ensure an absence of depth or poetry.

The discussion of processes used for recording sound ends with an expression of disapproval at the “very regrettable mutilation” which the cuts and additions of cinema practice impose on the music. The music is given over to the mixer, “who proceeds to dilute it with dialogue, commentary, train noises, bird noises, car noises, footsteps, door bangs, and suchlike incidentals.” In this rendering the music has rightful primacy, and it is in the