

Film appropriations of program music were conscious, though the use of Liszt's language might not have been. Regardless, the following echo is dramatic.

Charles Berg observes that "as discontent with *inappropriate accompaniments* mounted, the central question asked by film musicians was how to realize an *appropriate, dramatically relevant score*."²¹ Liszt spoke similarly; film music's parallelism directly descends from programmatic ideals of appropriateness and relevance.²² And as the following quotation suggests, the film narrative as it relates to musical accompaniment is very similar to negative takes on musical programs.

In seeking to have the music cleave as closely as possible to the pictures, to action, expressions, sentiments, etc., the aim, long before the introduction of the optical track, was already the mechanistic subordination of sound to picture . . . [A] sound should never be anything but the consequence of the movement of a picture.²³

In both musical and cinematic settings, looking at it from a certain perspective, the result was a kind of crippling correlation, a shotgun accompaniment by music of things external to it. This is the double context of parallelism. Giuseppe Becce's 1919 *Kinothek*, which Kurt London identifies as the first illustrative compilation, is full of programmatic selections which are used to correspond with narrative moods and emotions. Becce's collection

contained, if we follow the romantic conception of programme music, all the moods of men and the elements, every kind of reaction to human destiny, musical drawings of nature and animals, of peoples and countries: in short every sphere of life, well and clearly arranged under headings.²⁴

A few years earlier W. Tyacke George had described this very range.

We may have alarm, abhorrence, ardour, curiosity, dreaming, distrust, fear, faith, happiness, danger, death, doubt, hope, hatred, excitement, grief, sorrow, pain, foreboding, joy, jealousy, humour, suffering, sorrow, resignation, ridicule, listening, laughter, tears, salvation, resentment, reserve, meditation, prayer, surprise, longing, pining, wishing, triumph, and all the various phases that go to