

Despite Kracauer's objections, however, the effects he described were likely the intended ones. Containment and comprehensibility were the goals of early film, and its music participated in the attempt to fulfill them.²² One of the negative results when this occurs is an equation—the music is equal to what you are seeing—that ignores, or is even unaware of the traces and remainders that equations almost always leave.

As Kracauer suggests, quotations could have a smothering effect, but musical associations could also have more serious ideological ramifications. Dismissive and even dangerous connections were made. Rapée includes in his *Encyclopedia of Music for Pictures* (1925) a section on "Rube Music," including "A Little Coon's Prayer," "By Heck," and "Hey, Paw!" ("also see 'Schottische'"). For "Mad House" there are two selections, including Richard Strauss's "A Hero's Life."

This musical strategy is emblematic of a general lack of ambition and nuance evident in much early film. Contemporary rejections of the medium were often not much more than elitist tirades, but musical evidence suggests that there was indeed cause for much criticism.²³

Rapée has detailed instructions about portraying villainy, but no thought about withholding that musical label for the sake of suspense or gradual disclosure. More significantly, the result of this strategy is that though many of the pictures themselves may not have allowed for much range or dimension in character, the music, at least in Rapée's influential prescription, goes even further, largely denying the possibility of nuance, ambiguity, humanity.²⁴

This would seem to suggest a perception of audience desires and capabilities: film spectators want and understand black and white. It also suggests how Rapée himself, and presumably many of the musical directors who used his publications, saw film and films as functioning.²⁵ This underconsidered strategy can be seen throughout the silent music lexicons.

Rapée's encyclopedia contains the subject heading, "African, see 'Cannibal.'"²⁶ Chinese and Japanese music, both subsumed within a single category, is written by the well-known Asian composers Puerner, Clerice, Kempinski, and Bartlett. Under