film is assumed to be unambiguous and readily comprehensible. And whatever the sense of the screen action, whatever the emotional currents, there is music available that is adequate to its representation.

Rapée's model is representative of most contemporary views of film music. The early lexicons all served to shore up the narrative with musical reinforcements. The underpinning principle is that the image is primary, the music is secondary, and to accompany is to strive for correspondence and congruity. The nature of that congruity fascinates, and it demands further interrogation. In addition to the arbitrariness of abstract keys and colors, silent film music also depended on a rather more concrete musical inevitability.

We see this in a host of remarkably literal-minded musical selections, the motivation for which were generally referential and associative. Rapée, who was an influential compiler of music for silent film, suggests to accompanists that "for [films with] prominent people in Indiana use 'On the Banks of the Wabash,'" (a footnote points out that it also serves for natives of Illinois) "for the Mayor of New York—'The Sidewalks of New York' and for California personages—'California, Here I Come.'"[19]

Popular songs were not the only ones used in this way. Charles D. Isaacson, an early film musician, recommended a wide knowledge of the classical repertoire, and of program music in particular, as its inherent associative and illustrative qualities were ideally suited for interaction with image and narrative.[20]

The disadvantages of what was often excessive parallelism were emphasized by Siegfried Kracauer.

> Scores arranged from melodies with fixed meanings are apt to produce a blinding effect. There are popular tunes which we traditionally associate with . . . real-life events whenever these tunes, which long since have become clichés, are synchronized with corresponding images, they automatically call forth stereotyped reactions to them. A few bars of Mendelssohn's *Wedding March* suffice to inform the spectator that he is watching a wedding and to remove from his consciousness all visual data which do not directly bear on that ceremony or conflict with his preconceived notions of it.[21]