

MOOD MUSIC

*A compilation of 112
Edison RE-CREATIONS
according to "what
they will do for you."*

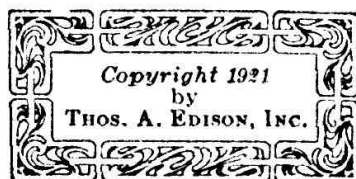
*Based on Psychological
experiments conducted
under the direction of*

DR. W. V. BINGHAM

*Director of the Department of Applied Psychology
Carnegie Institute of Technology*

THOMAS A. EDISON, Inc.
Orange, N. J.

*"Music can noble hints impart,
Engender fury, kindle love,
With unsuspected eloquence can move
And manage all the man with secret art."*
—ADDISON.



*"Music can noble hints impart,
Engender fury, kindle love,
With unsuspected eloquence can move
And manage all the man with secret art."*

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*"By music, minds an equal temper know,
Nor swell too high, nor sink too low;
If in the breast tumultuous joys arise,
Music her soft assuasive voice applies;
Or, when the soul is pressed with cares
Exalts her in enlivening airs."*—

POPE, ONE ON ST. CECILIA'S DAY

FOREWORD

ON the following pages, you will find one hundred thirty-five musical selections, arranged in twelve lists. But do not think, therefore, that this booklet is merely a compilation. You will look in vain for "Operatic Gems" or "Band Music," or any others of the familiar classifications. Instead you will find such helpful, suggestive headings as "To Bring You Peace of Mind," "To Make You Joyous," "To Stimulate and Enrich Your Imagination."

This booklet is an absolute departure in music compendiums, both in contents and in purpose. It is based, not upon arbitrary arrangement or opinion, but upon scientific experiments, instituted by Mr. Thos. A. Edison, and conducted by a corps of noted American Psychologists, headed by Dr. W. V. Bingham, Director of Applied Psychology, Carnegie Institute of Technology. It treats music from an entirely new viewpoint—the viewpoint of *what it will do for you.*





The tense strain of business



Music's pleasant relief

MOOD MUSIC

XOU probably have experienced the effects of music since your earliest childhood. Your heart has known the sway of sentimental songs. Your feet have felt the urge of luring, lilting rhythms. Your blood has tasted the vigor of martial modes and marches. Yet, more than likely, you have always regarded music merely as a means to pleasure.

Has it occurred to you that music might be made to bring more than pleasure?—that its mysterious compelling power might be utilized to do you much practical good?

Countless examples of the benefits which music can perform are found in actual life on every side.

How music can buoy up the depressed spirit is beautifully shown by the experience of George Sand, the famous French novelist. It was a year after the Franco-Prussian War. The tragedy of defeat still hung, like a pall, over France—and over George Sand. She wrote to a friend: "Then Madame herself sang a solo. I forgot everything—my melancholy feelings about conquered France, her desolated population, and dishonored capital, the discords of the present and the intrigues of the enemy for the future. The song of Gluck and Viardot banished my frightful dream. What is this power of the beautiful, which lifts us from an ocean of dismal thoughts and, like some blessed wave, casts us on a promised land?"

How music can stimulate the brain to its keenest, most brilliant work, is strikingly brought home by Henry T. Finck, the esteemed music critic, who tells: "One afternoon, during a concert in Brooklyn, I had such a lucid hour that I mentally sketched the plan for a whole book, the architecture of which had bothered me for a long time. In Berlin, Prof. Stanley Hall often went with me to Bilse's orchestral concerts, because he said they facilitated thinking, and enabled him to do some of his most original work while listening to overtures and symphonies."

All Through the Ages

Wherever you turn, you find records of the power of music. Literature abounds with them. History reveals them at every step. Even the Bible adds its testimony. Doesn't it tell of King Saul, and how he had David play for him on the harp in order to quiet his tumultuous mind?

Music has worked its miracles all through the ages. It has wielded its influence on every civilization. It has shown its usefulness to the great thinkers of every century, and they have recognized in it a vast power to benefit mankind.

More than two thousand years ago, Confucius called music "The sacred tongue of God." Four hundred years ago, Martin Luther said, "Music removes from the heart the weight of sorrow and the fascination of evil thoughts." One hundred and sixteen years ago, Napoleon said, "Music is the art to which law makers ought to give the greatest encouragement."

Emerson's Wish

All this suggests the greater usefulness of music, namely, as a means of escape from unpleasant moods, and as a means of stimulating our best thoughts and efforts. Therefore, why not "take" music every day, for our mental well-being, just as we take food for our physical well-being? Why not employ music in the way which Emerson wished for himself, when he exclaimed "Could I only have, on my own terms, the ablation and inundation of musical waves that are a bath and a medicine."

Surely, there has been need enough for such a ministrations of music.

Think of the millions of women who have been suffering with loneliness, exhausted by house-work, torn with the nerve-racking experiences of modern life. Music would have cheered their loneliness, relieved their fatigue, soothed their raw nerves.

Think of the millions of men who have been worried with business cares, worn out by work, kept at nervous tension by the struggle for a living. Music might have banished their worries, supplied renewed vigor, brought back the contented frame of mind. Think of the millions of young folks, still in their formative stages, filled alternately with nebulous, soaring ambitions and with puzzled, overpowering discouragements. Music would have inspired them with truer ideals and stimulated their finer instincts.

Why, then, has the power of music not been harnessed to the service of man?

The Root Problem

Centuries ago, ingenuity converted literature into your useful tool. When you want to read words of inspiration, you step to your bookshelf and say, "Emerson, come here." Emerson comes—between the bound covers of a book. The invention of printing multiplied him a million-fold—so that you can command Emersonian inspiration whenever you wish.

But when you come home after a wearing day, and your jangled nerves cry out for the refreshing balm of music, do you say, "Patti, come here. Sing to me"? Ah, no! You realize how futile that would be. Patti is gone—and so is all her matchless art.

Good music has been scarce—as scarce as your Patis, your Hempels, your Rachmannoffs. Good music has not been yours to command. If you heard it at all, you heard it at the opera or concert. You were not free to choose the kind of music which fitted your mood. Irrespective of your mental needs, you had to take what came; soothing music and stimulating music, sad music and gay music—all stirred together in a potpourri called a score or a

program. Which is as sensible a way for the average music-lover to listen to music, as it is for a hay-fever victim to rush into a drug-store and empty the first dozen bottles in sight.

For six thousand years, it has seemed the height of improbability that good music would grow more plentiful—that every man would be able to command it in his own home, and thus harness its power to his own needs and happiness.

Mr. Edison

And, then, Mr. Edison came into the field.

Mr. Edison was fascinated by the subject of music—just as were the great thinkers of preceding generations. His keen, analytical mind quickly perceived what music might be made to do for mankind, and what was holding it back.

"Music," he told an interviewer, "is capable of releasing in every mind thoughts which literature evokes in only the most erudite minds. Next to religion it is man's greatest source, and it is also his greatest inspiration. What I want to see in every American home is music, so realistic and so perfect in its rendition, as to be an unending source of benefit and pleasure."

With Edison, to aspire is to do. He quickly turned from philosophical contemplation to practical action. Which is to say, he rolled up his sleeves, blew up the fires in his laboratory, and set about forging the means to make music the servant of mankind.

The First Step

The first step was multiplying good music—taking an immortal performance and striking a million replicas of it—putting it, like a good book, at the command of every man—in the man's own home.

True, there had already been attempts to multiply music. You remember the penny arcades and how you used to wander down the rows of slot machines. Your eye would light on a picture of a fellow in a derby-hat making love to a delighted girl seated on a log. You would hesitate a minute, finally drop your penny in the slot, clap the rubber tube to your ear, and hear, "The Last Rose of Summer." You remember, too, don't you—the old-fashioned music-boxes that tinkled in old-fashioned parlors?

Most successful of these early attempts to multiply music was the talking machine. It brought a new kind of musical entertainment into the home, and thus performed a distinct and useful service. But the talking machine was not fitted for the great and serious work which Mr. Edison had projected. Music on the talking machine did not sound as did that music in actual life. In fact, it was altogether inconceivable that great artists sang or played from the living stage as they did from the talking machine—something was missing—something upon which depended the music's vitality and power. Mr. Edison quickly discovered what this something was. He said later, in discussing the question, "The ordinary phonograph, as we have known it, had rather definite limitations, and fell somewhat short of conferring upon its owner

all the pleasures and benefits which can be derived from good music. The greatest shortcoming of the phonograph was its lack of realism."

Perfect Realism

Mr. Edison's ambitious purpose to utilize the power of music called for a phonograph of perfect realism—no less. A phonograph which gave an artist's performance exactly as that artist himself gave it.

There is no need here to retell the story of how he finally developed such a phonograph; of the exhaustive experiments which cost him three million dollars; of the daring tests by which he proved that his new phonograph had perfect realism. More than fifty celebrated vocalists and instrumentalists sang or played in direct comparison with the New Edison's Re-Creation of their performances. There was no appreciable difference between the living music and the Re-Created music. All this is now a famous and familiar page in music history.

But what *does* matter is the result of Mr. Edison's achievement. The New Edison brought about the fulfillment of the hopes of centuries. It banished forever the scarcity of good music. Muzio, Hempel, Case, Chalmers, and a host of other supreme artists, were, in literal truth, multiplied a million times. The Metropolitan Opera House, Carnegie Hall, Covent Garden, La Scala, and the Paris Opera House, were brought to every fireside. Listening to an artist on the New Edison was the same as listening to him in flesh and blood. Were Emerson alive today he would find that music had indeed become as the water in his faucet. A turn of the spigot and out it bubbled.

The Second Step

Now remained the second problem. How to harness this newly released power of music to the service of man.

Again Mr. Edison enlisted his laboratory. Again he called upon Science to help.

In his mind's eye, he saw what he wanted. A tier of shelves in the living room of your house. On each shelf, a row of neat volumes. On each volume, a label, perhaps like this:

"Ave Maria"

Play when worried and nervous
Brings you peace of mind

You, the mistress of the house, enter. You have been shopping and your nerves are on edge. You step to the shelf. It is as simple to choose the music needed to soothe your spirit, as it is to find the right seasoning ingredients in your well-ordered pantry.

In all musicdom, there was nothing even approaching such an arrangement. What was known about the power of music was only that which came out of speculation and private opinion. What had been proposed for utilizing music in daily life was simply fanciful talk. Mr. Edison had to begin at the very beginning—

and get a thorough scientific ground-work for any proposals he might make.

He therefore determined to institute a comprehensive research into the entire problem of music's effects on the minds and moods of men.

The Psychological Research

In charge of the psychological work, Mr. Edison placed Dr. W. V. Bingham, Director of the Department of Applied Psychology, Carnegie Institute of Technology. Dr. Bingham gathered around him a corps of eminent associates, including: Prof. Charles H. Farnsworth, of Columbia University; Dr. Esther I. Gatewood, of Ohio State University; Dr. L. J. Thurston, of Carnegie Institute of Technology; Mr. Wilson Follett, author and music critic, of New Haven; Prof. Gertrude C. Brainerd, Psychologist, of Los Angeles, and Mr. O. R. Johnson.

These specialists undertook a pioneer scientific research into the mental effects of music. One of the products of their investigation is *Mood Music*—the music in this booklet—the music you can use.

How It Was Done

Dr. Bingham began with 589 Edison Re-CREATIONS chosen from the current Edison catalog. As a result, he had a wide variety of selections, from simple songs to grand opera arias, from classic instrumental solos to orchestra jazz.

The methods pursued in the experiment would make a whole chapter by themselves, and are of absorbing interest. The 589 Re-CREATIONS were tried out on various listeners. Dr. Bingham and his associates carefully regulated the conditions under which the subjects listened, and scientifically recorded all changes of mood and feeling. That is, they recorded which selections made the listener feel gay; which sad; which inspired him; which depressed him, and so on. They also calculated the degree in which each selection produced such effects.

The experiments occupied many months. All manner of data was accumulated, collated, and studied.

It was found that some selections varied extremely in the way they affected various listeners. They gave one listener one mood; they gave another listener a quite different mood. These selections were like April weather; one never knew what to expect from them.

Some selections flagrantly belied their labels. For instance, a few so-called religious selections did not produce a reverent mood at all. They conduced to lightness and gaiety.

And some selections proved to be exactly what Mr. Edison was seeking. That is, they produced marked effects, and these effects were the same for practically all persons. There were 135 of these selections. These 135 are the music that is most valuable to you—set apart at last. These 135 are the selections through which you, in the 20th Century, can turn to your own needs the marvelous power which George Sand felt, which Confucius, Luther and

Napoleon perceived ages ago, but could not apply, which Emerson wanted to use as "a bath and a medicine." These 135 are the true Mood Music.

In this booklet, the 135 selections are presented. You will find them arranged in lists, according to the effects which they produce. These lists constitute a musical medicine chest. They make it easy for you to select the Mood Music to banish your unpleasant moods and summon your pleasant moods.

By no means, however, do these 135 selections represent all the music that is true Mood Music. Nor do the classifications in this booklet include all the things music can do for you. But they are a beginning—a beginning that covers almost every need of the average daily life.

You will probably be interested in the scientific aspects of Mood Music, and in the methods employed in the research. Dr. Bingham's report is therefore printed on the following pages. It will give you a more complete understanding of the painstaking scientific study on which these lists are based.

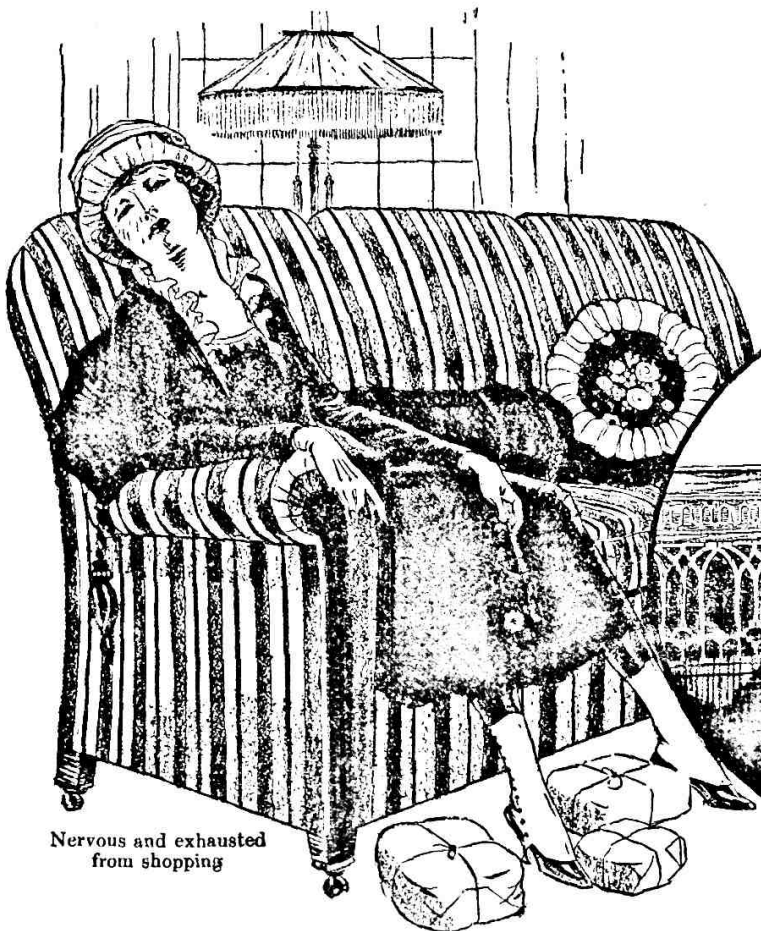
The lists of Mood Music begin on page 11. See what music can be made to do for you. Begin to utilize its power.

To Stimulate and Enrich Your Imagination

Does your work demand creative thought? Are you fond of building castles in Spain? The mood of invention is brought you by these selections. Use them in a practical way,—when you want an idea for your business, a setting for your story, a theme for your poem, a tone for your picture. Use them also when you would set your fancy free,—letting it flit through the land of "might be," weaving fascinating adventures, conjuring up beautiful cities, and planning glorious futures.

"Almost all my plays were sketched in my mind, either in the act of hearing music or a few hours thereafter."—ALBERT.

MISERERE—TROVATORE (<i>Verdi</i>) Agnes Kimball and Charles Harrison, Soprano, Tenor, and Chorus	82516	\$2.25
BY AN' BY (<i>Arr. by Burleigh</i>) Reed Miller, Tenor, and Chorus	80487	1.85
CALM AS THE NIGHT (<i>Bohm</i>) Betsy Lane Shepherd, Soprano	80489	1.85
SERENADE IN B FLAT MINOR (<i>Rachmaninoff</i>) Armand Vecsey and Hungarian Orchestra	80470	1.85
SOUVENIR (<i>Drda</i>) Albert Spalding, Violin	82154	2.25
OH PROMISE ME (<i>De Koven</i>) Anton Weiss, Fluegelhorn	50104	1.35
CARMEN SELECTIONS (<i>Bizet</i>) American Symphony Orchestra	80062	1.85
TRÄUMEREI (<i>Schumann</i>) Paulo Gruppe, Violoncello	80071	1.85
SERENADE (<i>Moszkowski</i>) Venetian Instrumental Quartet	80084	1.85
Gypsy TRAIL (<i>Galloway</i>) Arthur Middleton, Bass-Baritone	82158	2.25
EMER'S LOULAVY (<i>Emmel</i>) Frieda Hempel, Soprano, and Criterion Quartet	82550	2.25
VESTI LA GIUBBA (<i>ON WITH THE PLAY</i>)—PAGLIACCI (<i>Leoncavallo</i>) Guido Ciccolini, Tenor, in Italian	82119	2.25
MIDSUMMER NIGHT'S DREAM—NOCTURNE (<i>Mendelssohn</i>) American Symphony Orchestra	80356	1.85
LIEBESFREUD (<i>Kreisler</i>) Sodero's Band	50235	1.35
SHEPHERD'S DANCE—HENRY VIII DANCES (<i>German</i>) American Symphony Orchestra	80486	1.85



Nervous and exhausted from shopping



Soothed and refreshed by music

To Bring You Peace of Mind

Does your head ever get so awlirl with problems that it seems about to fly in pieces? Do you have nerve-racking days at the office,—or work yourself into a state of exasperation on shopping tours?

Find your peace of mind in this list. Here are selections which lay a cooling, soothing hand upon your brow. Selections which put you into a mood of mental relaxation and ease.

"Such songs have power to quiet
The restless pulse of care
And come like benedictions
That follow after prayer."

—LONGFELLOW.

AVE MARIA (<i>Bach-Gounod</i>) Marie Rappold, Soprano, in Latin, with Albert Spalding, Violin	82536	\$2.25
MEDITATION—THAIS (<i>Massenet</i>) Albert Spalding, Violin	82043	2.25
LE CYGNE (THE SWAN) (<i>Saint-Saëns</i>) Herman Sandby, Violoncello	80241	1.85
MY ISLE OF GOLDEN DREAMS—WALTZ (<i>Blauuss</i>) Tuxedo Dance Orchestra	50649	1.35
HOME, SWEET HOME (<i>Payne</i>) Anna Case, Soprano	83064	2.25
LULLABY—ERMINIE (<i>Jakobowski</i>) Frieda Hempel, Soprano, and Chorus	82174	2.25
NINA (<i>Pergolesi-Popper</i>) Leo Tausig, Violoncello	50125	1.35
PRIZE SONG—DIE MEISTERSINGER (<i>Wagner-Wilhelmj</i>) Albert Spalding, Violin	82117	2.25
ROMANCE FROM 2ND CONCERTO (<i>Wieniawski</i>) Albert Spalding, Violin	82117	2.25
SERENADE (<i>Moszkowski</i>) Venetian Instrumental Quartet	80084	1.65
EVENING STAR—TANNHÄUSER (<i>Wagner</i>) Paulo Gruppe, Violoncello	80084	1.85
LITTLE ALABAMA COON (<i>Star</i>) Frieda Hempel, So- prano, and the Old Home Singers	82662	2.25
AVE MARIA—CAVALLERIA RUSTICANA (<i>Adaptation from the Intermezzo</i>) (<i>Mascagni</i>) Frieda Hempel, Soprano, in Italian, Violin Obligato by Mary Zentay	82549	2.25
FLOWERSONG (<i>Lange</i>) Venetian Instrumental Quartet	50052	1.35

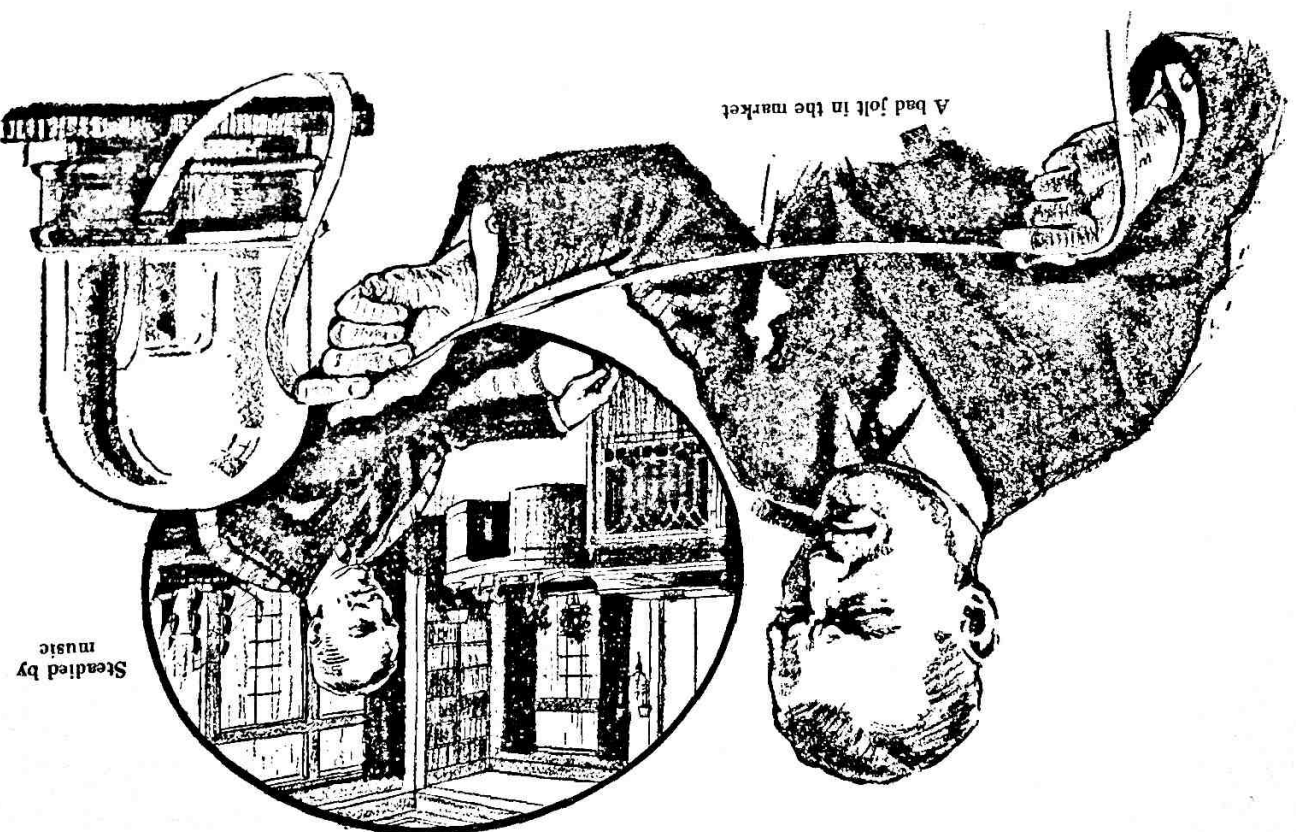
To Make You Joyous

Then there's the day when everything goes wrong. Your face lengthens out to twice its normal appearance. Your mouth droops down at the corners. The world seems a pretty dismal place to live in—and nobody loves you. At such a time, play some of these selections. They are full of joy. They change the gloomy mood into one of cheerfulness.

"Light quips of music, broken and uneven,
Make a soul dance upon a jig to Heaven."

—Pope.

FATHER O'LYNN (<i>Arr. by Stanford</i>) Arthur Middleton, Bass-Baritone	82562	\$2.25
POET AND PEASANT OVERTURE PART II (<i>von Suppé</i>) American Symphony Orchestra	80342	1.85
AT THE BROOK (<i>de Boisleffre</i>); and ANTRA'S DANCE—Percy Gynl Suite, No. 1 (<i>Grieg</i>) Cherniavsky Trio, Violin, Violoncello and Piano	80429	1.85
BUNCH OF ROSES—Spanish March (<i>Chapi</i>) Conway's Band	50557	1.35
HUNGARIAN DANCE No. 7 (<i>Brahms-Joachim</i>) Albert Spalding, Violin	82046	2.25
VALE ARABESQUE (<i>Lack</i>) Reed Orchestra	50099	1.35
PIERROT—SÉRÉNADE (<i>Hodegger Jr.</i>); and GIGUE (<i>Rust</i>) Albert Spalding, Violin	82105	2.25
BUTTERFLY (<i>Grieg</i>) André Benoist, Piano	50200	1.35
WILLIAM TELL—FANTASIE (<i>Rossini</i>) Charles Daab, Nylophone	50072	1.35
MIA PICCIARELLA (<i>My Little Girl</i>)—SALVATOR ROSA (<i>Gomez</i>) Claudia Muzio, Soprano, in Italian	82216	2.25



A bad jolt in the market

Steadied by music

In Moods of Wistfulness

Moments of wistfulness creep into every life. The inner self is troubled with inexpressible longings. The heart wells up with a sadness.

At no time does music minister more beautifully than then. The selections in this list are full of a haunting, poignant sweetness. They seem to express all your pent-up feelings for you—and bring you relief.

*"When gripping grief the heart doth wound,
And doleful damps the mind oppress,
Then Music, with her silver sound,
With speedy help doth lend redress."*

—SHAKESPEARE.

LIFE'S DREAM IS O'ER (<i>Adapted to "Alice Where Art Thou"</i>) Marie Rapold and Carolina Lazzari, Soprano and Contralto	82158	\$2.25
APPLE BLOSSOMS (<i>Robert's</i>) American Symphony Orchestra	50052	1.35
MASSA'S IN DE COLD, COLD GROUND (S. C. Foster) Carolina Lazzari, Contralto	82157	2.25
MY OLD KENTUCKY HOME—VARIATIONS (<i>Foster-Spalding</i>) Albert Spalding, Violin	82105	2.25
SONG OF INDIA (<i>CHANSON INDOUE</i>) (<i>Rimsky-Korsakov</i>) Anna Case, Soprano	82088	2.25
ALOHA OE (<i>FAREWELL TO THEE</i>) (<i>Liliuokalani</i>) Frieda Hempel, Soprano, and Criterion Quartet	82551	2.25
MELODIE (<i>Tschaikowsky</i>) Kathleen Parlow, Violin	80326	1.85
SIMPLE AVEU (<i>Thomé</i>) Fleming Trio	80418	1.85

For More Energy!

After a heavy day's work, every drop of energy seems to drain out of your veins. Even your brain refuses to function. Your limbs become so tired that you "can't go another step."

The music in this list is like a cold-water plunge. It sets your blood a-dancing. It banishes fatigue—it rouses your lagged energies. Use it—when you want to get more action out of yourself.

*"Sonorous metal blaring martial sounds
At which the universal host up sent
A shout that tore Hell's concave, and beyond
Frighted the reign of chaos and old night."*

—MILTON.

AMERICAN PATROL (<i>Meacham</i>) New York Military Band	50145	\$1.35
TANNHÄUSER MARCH (<i>Wagner</i>) Sodero's Band	50150	1.35
VOLUNTEERS MARCH (<i>Sousa</i>) New York Military Band	50486	1.35
SONS OF UNCLE SAM—MARCH MILITAIRE (<i>McCoy</i>) Creatore and his Band	80430	1.85
SPIRIT OF INDEPENDENCE MARCH (<i>Holzmann</i>) Conway's Band	50652	1.35
BLACK MAN—DWELLERS IN THE WESTERN WORLD (<i>Sousa</i>) Edison Concert Band	50086	1.35
LA FORZA DEL DESTINO OVERTURE, Pt. II (<i>V'erdí</i>) Sodero's Band	80439	1.85
MENTRETO ALL'ANTICO (<i>Karganoff</i> ; and HUNGARIAN DANCE No. 5 (<i>Bráms</i>) Fleming Trio	80478	1.85
SYLVIA—PIZZICATI (<i>Debís</i>) Edison Concert Band	50108	1.85

Love—and Its Mood

Love—true love—is the finest and noblest emotion of which a human being is capable.

Music is both the language of love, and its food. It is the spokesman of the youth. The inward voice of the maiden. A potent means of sustaining the perfect companionship which love brings to husband and wife.

In this list are the songs that induce the tenderness of love.

"It is in learning music that many youthful hearts learn to love."
—RICHARD.

BLUE DANUBE WALTZ (Strauss) American Symphony Orchestra	80048	\$1.85
FAREWELL MARGUERITE (Boieldieu) Albert Lindquest, Tenor	80512	1.85
SWEETEST STORY EVER TOLD (Stuls) Carolina Lazari, Contralto	82564	2.25
FROM THE LAND OF THE SKY-BLUE WATER (Cadman) Freda Hempel, Soprano	82174	2.25
A ROSE, A KISS AND YOU (Arthur) Lewis James, Tenor	80532	1.85
MY LADIE (Thayer) Anna Case, Soprano	82081	2.25
I'LL TAKE YOU HOME AGAIN, KATHLEEN (Westendorf) Walter Van Brunt, Tenor, and Chorus	80160	1.85
BONNIE, SWEET BESSIE (Gilbert) Anna Case, Soprano	82099	2.25
LOVE'S OLD SWEET SONG (Molloy) Marie Rappold, Soprano, and Criterion Quartet	82553	2.25
MON COEUR S'OUVRE A TA VOIX (MY HEART AT THY SWEET VOICE)—SAMSON ET DALILA (Saint-Saëns) Carolina Lazari, Contralto, in French	83079	2.25
DRINK TO ME ONLY WITH THINE EYES (Old English Air arr. by Quilter) Albert Spalding, Violin	82184	2.25

Moods of Dignity and Grandeur

How wonderful are those moments when you gaze upon the vast revelations of nature! Standing on a stormy shore, and viewing the tumultuous immensity of the sea; lying on your back atop a hill, and regarding the grandeur of the heavens, emerging from a woodland path, to find yourself unexpectedly in the shadow of a towering mountain—you thrill with your expanding self. Such moods of the dignified, the grand, and the awesome are induced by the music on this list. Play them for the elevation of your emotions.

"Music—a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that."
—CAMILLA.

LARGO—XERXES (Händel); and MENTER IN G (Beethoven) Joel Belov, Violin	80419	\$1.85
OPEN THE GATES OF THE TEMPLE (Knapp) Hardy Williamson, Tenor	80277	1.85
DREAMS OF GALILEE (Morrison) Elizabeth Spencer, John Young and Frederick Wheeler, Soprano, Tenor and Baritone	80074	1.85
RECESSIONAL (DeKoven) Thomas Chalmers, Baritone, and Chorus	82133	2.25
EVEN BRAVEST HEART—PARVET (Gounod) Thomas Chalmers, Baritone	82080	2.25
PRAISE YE—ATTILA (Verdi) Marie Rappold, Karl John and Arthur Middleton, Soprano, Tenor and Bass-Baritone	83046	2.25
FUNERAL MARCH (Chopin) American Symphony Orch. 80073	80073	1.85
SECOND HUNGARIAN Rhapsody (Liszt) Rachmaninoff, Piano	82160	2.25
HALLELUJAH CHORUS—MESSIAH (Händel) Oratorio Chorus	80292	1.85
GLORIA—TWELFTH MASS (Mozart) Gregorian Choir	80292	1.85

The Mood For Tender Memory

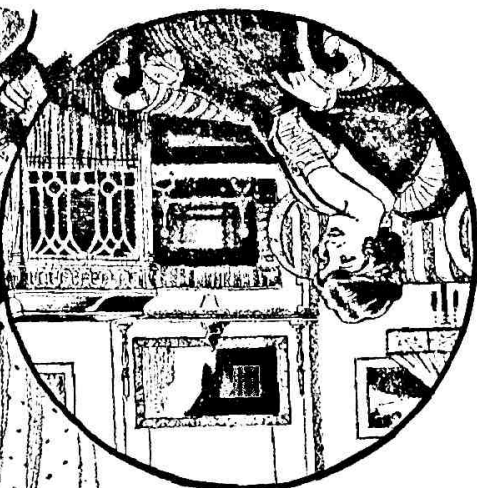
As your mind wanders back over the years, it loves to linger on the kindlier hours. Perhaps on the old home—crowded with fond memories. Perhaps on a wonderful mother and her unselfish devotion. Perhaps on the friends of bygone days and all that they meant.

Such memories are life's "string of pearls" to you. Why let them fade in the onrush of years? At the sound of the music of this list, they come crowding forth again, and you can "count them over, every one apart."

"We love music for the garnered memories it can summon at a touch."
—J. E. LANDON.

UNBEL DI VEDREMO (ONE DAY HE'LL COME)—MADAMA BUTTERFLY (<i>Puccini</i>) Emmy Destinn, Soprano, in Italian	82527	\$2.25
CAN'T YO' HEAR ME CALLIN' CAROLINE? (<i>Roma</i>) Vernon Dalhart, Tenor	80334	1.85
ROMANCE IN A (<i>R. Schumann</i>) Albert Spalding, Violin	82168	2.25
BERCEUSE—JOCelyn (<i>Godard</i>) Herman Sandby, Violoncello	80287	1.85
Épique (<i>Massenet</i>) Guido Ciccolini, Tenor, in French	83074	2.25
KATHLEEN MAVOURNEEN (<i>Crouch</i>) Venetian Instrumental Quartet	82032	2.25
THE ROSARY (<i>Nevin</i>) Carolina Lazzari, Contralto	82554	2.25
MY OLD KENTUCKY HOME (<i>Foster</i>) Thomas Chalmers, Baritone, and Chorus	80321	1.85
MY AIN FOLK (<i>Lemon</i>) Maggie Teyte, Soprano	82163	2.25
BENDEMEER'S STREAM (<i>Moore</i>) Ida Gardner, Contralto	80329	1.85
OLD FOLKS AT HOME (<i>Foster</i>) Anna Case, Soprano	83059	2.25
CHERE NUIT (DEAREST NIGHT) (<i>Bachelet</i>) Claudia Muzio, Soprano, in French	82218	2.25

Comforted by music



Lonesome



Devotion Is Also a Mood

Would you commune with your God? Would you quiet your vague, insistent questionings about the riddle of the hereafter and the mystery of existence?

Then let this music play for you. Let it strengthen you with its inspired assurances. It has the power to put you in the mood for true devotion.

"And it came to pass, when the minstrel played, that the hand of the Lord came upon him."—2 KING 11:12.

O COME, ALL YE FAITHFUL—(Christmas Song (Reading)) Metropolitan Quartet	80183	\$1.85
HARK! THE HERALD ANGELS SING—Christmas Song (Mendelssohn) Metropolitan Quartet	80183	1.85
COME UNTO HIM—MESSIAH (Händel) Marie Tiffany, Soprano	82139	2.25
DREAMS OF GALILEE (Morrison) Elizabeth Spencer, John Young and Frederick Wheeler, Soprano, Tenor and Baritone	80074	1.85
NEARER, MY GOD, TO THEE (Mason) Thomas Chalmers, Baritone, and Chorus	80074	1.85
SWEET SPIRIT, HEAR MY PRAYER (Wallace) Venetian Instrumental Quartet	83032	2.25
THERE'S A BEAUTIFUL LAND ON HIGH (Taylor) Marie Tiffany, Soprano	82139	2.25
AVE MARIA (Schubert-Wilhelmy) Carl Flesch, Violin	83063	2.25
AIR FOR G STRING (Bach-Wilhelmy) Joel Belov, Violin	80419	1.85
HOLY CITY (Adams) Hardy Williamson, Tenor	80286	1.85
WHISPERING HOPE (Hauthorne) Marie Rappold and Christine Miller, Soprano and Contralto	82543	2.25
JUST AS I AM (Broadbury) Arthur Middleton, Bass- Baritone	82153	2.25
BY AN' BY (Arr. by Burleigh) Reed Miller, Tenor, and Chorus	80487	1.85

Stirring

The average course of your spirits is somewhere between the middle and the low ground. It does you good, ever so often, to get stirred up, and vault into higher realms. The songs in this list electrify your soul. They make your inward self expand. Play them when life runs too monotonously in the same old paths.

"Music is like wine, flaming men's mind to new achievements."

—BETHOVEN.

SONG OF THE VIKINGS (Fanning) Orpheus Male Chorus	80298	\$1.85
ANVIL CHORUS—TROVATORE (Verdi) New York Light Opera Company, in English	82516	2.25
HAIL TO THE SPIRIT OF LIBERTY MARCH (Sousa) New York Military Band	50652	1.35
MARSEILLAISE, New York Military Band	50186	1.35
VIGOROSO MARCH (Losey) New York Military Band	50108	1.35
KEEP THE HOME-FIRES BURNING (Novello) Homestead Trio	82149	2.25
TORREADOR SONG—CARMEN (Bizet) Thomas Chalmers, Baritone, and Chorus	83060	2.25
AMERICANS COME! (F. Foster) Arthur Middleton, Bass-Baritone	82151	2.25
DANNY DEEVER (Danzon) Arthur Middleton, Bass-Baritone	82191	2.25

For the Children

Children are never so like elfin sprites, as when the children's music strikes upon the air. How they prance and dance! How radiant their little faces! How fascinatingly their graceful bodies bend with every rhythm.

Here is the children's music—quaint, whimsical, joyous tunes—that catch the childish fancy and make it merry with glee.

"Small feet were patter-
ing,
Hooded shoes clattering,
Little hands clapping
And little tongues chattering."
—BROWNING, "PARD PRERE OF HAMLEIN."

SERENATA (<i>Moszkowski</i>); and NARCISSEUS (<i>Nevin</i>) Sibyl Sanderson Fagan, Whistling	80460	\$1.85
ELEPHANT AND THE FLY (<i>Kling</i>) Weyert A. Moor and Benjamin Kolon, Piccolo and Bassoon	80472	1.85
MENETTO ALL'ANTICO (<i>Kargantoff</i>) Fleming Trio	80478	1.85
IN A BIRD STORE—DESCRIPTIVE FANTASIA (<i>Lake</i>) American Symphony Orchestra	80502	1.85
BLACKSMITH AND THE BIRD (<i>Belmont</i>) Joe Belmont, Whistling	50630	1.35
JOLLY COPPERSMITH (<i>Peter</i>) with Anvil, Singing and Whistling, New York Military Band	50176	1.35
JEST FOR CHRISTMAS (<i>Field</i>) Harry E. Humphrey, Recitation	50576	1.35
SPRING SONG (<i>Mendelssohn-Spalding</i>) Albert Spalding, Violin	82135	2.25
LITTLE WHISTLER (An Idyll) (<i>Ring-Hager</i>) Sibyl San- derson Fagan, Whistling	80457	1.85
BARCAROLLE—TALES OF HOFFMANN (<i>Offenbach</i>) American Symphony Orchestra	80178	1.85
SANDMAN (<i>Protheroe</i>); and THE DREAM (<i>Gibson</i>) Criterion Quartet	80358	1.85
THREE BEARS (<i>Brooke</i>) A Bed Time Story Edna Bailey	50417	1.35
THREE BILLY GOATS "GEEF"—A Bed Time Story Edna Bailey	50417	1.35
MORRIS DANCE and TORCH DANCE—Henry VIII Dances (<i>German</i>) American Symphony Orchestra	80486	1.85
MELODY IN F (<i>Rubinstein</i>) Isidore Moskowitz, Violin	80181	1.85
STUDY IN MINISTRY—Vaudeville, John Otten and Lillian Drew	50485	1.35

Consequently, we have never been able to say precisely what responses are produced by different selections. We have not known how these responses vary with different individuals. We have not been able to specify what selections should be played to get a desired effect.

It was to determine these things—and determine them with scientific precision—that the present studies were undertaken.

We did not employ chronoscopes and kymographs, plethysmographs, sensitive galvanometers, and similar instruments of precision, to be found in the modern psychological laboratory. Scientific method is not limited to the use of physical instruments and objective methods. Introspection, when carefully controlled, also may be made to yield valid information.

Introspection means, literally, "looking into one's self." It is what we do, when we analyze our own feelings or observe our own thought processes. One difference, between scientific knowledge of the effects of music and unscientific statements, or opinion, is, that the evidence for the scientific statements is gathered systematically, under controlled conditions, instead of resting on occasional observation, anecdote, or arm-chair speculation.

Moreover, we wanted to determine not how the subject *acts*, but how he *feels* while listening to various selections. We wanted to know which ones made him sad, and which made him exuberant—and so on.

Three "listeners" were chosen to make the first experiments—two women and one man.

All three are experts in introspection. They have learned to inspect and analyze their own feelings and thoughts, just as if these were so many exhibits in a museum. All three are trained psychologists. Going through an experiment, such as this, was not invading strange lands; it was home ground.

Two of the listeners are musicians and have studied the theory of music. The third lacks technical musical training—but is fond of music, and has a keen ear for what is good; this makes her typical of the great number of American music-lovers.

A great deal of time was consumed in preparatory work. First, we developed a record-form, which facilitated concentration of the listener on the essential aspects of the experience he was asked to report. We adopted a simple method of quantifying his judgments about the effects, which the music produces on his moods and feelings. We also gave much attention to terminology and definitions, since we would have been thrown into error, if different listeners described the same moods with different words.

589 selections were used. Each selection was heard by each of the listeners. These 589 included almost every kind of vocal and instrumental selection, popular and classical, brilliant and subdued, simple and elaborate.

The reports of the listeners were tabulated and collated. The results showed that the 589 selections split into three groups.

One group contained selections, whose effects were marked, but which varied with each listener. The same selection irritated one listener, stimulated another, and mildly pleased the third.

A second group contained selections which produced little or no effect.

The third group not only produced marked effects, but each selection affected each listener in substantially the same way. If it made one listener feel pensive, it made the others feel pensive. If it made one feel gay, it got a similar reaction from the others. These selections could be depended upon to act surely and directly.

It was early found that a selection's title might be completely misleading. Pieces, labeled "patriotic," did not always produce patriotic thrills. Some proved frankly horrid. Pieces usually classed as "devotional," sometimes, brought on a reverent mood—but again they, occasionally, stimulated rather worldly thoughts. Some, so-called, humorous pieces failed utterly to get a laugh or even a smile. As a result, certain selections became listed under entirely different captions than those under which they might be expected to appear. The reader may be astonished when he sees how some of his favorites have been placed—but he must remember that they are where they are because their real character has been established by actual trial.

In studying the reports, we had to allow for certain complicating factors. We found that, next to the music itself, the most potent factor was the temperament of the listener. The gloomy person, who habitually takes the sour, morose view of life, could hardly be expected to be changed into a "Sunshine Mary"—even under treatment with such a happy melody as "Romeo and Juliette." The flint-hearted tyrant is not likely to have his heart softened, by even such a tender melody as Raff's "Cavatina."

The physician does not expect a diet of meats and vegetables to act normally in a dyspeptic's stomach. Yet he knows with certainty what reaction such a diet would produce in a normal, healthy person; and similarly the psychologist can state the normal, typical response which an individual should make to various types of music.

The scope of this report is too limited to permit of an exhaustive statement regarding the numerous other complicating factors, which must be reckoned with in any scientific study of musical effects. The influence of time of day and season of the year; the sophistication of the listener, his personal temperament, education and musical training; how familiar he is with the selection; how well it is rendered; and what the musical, social and physical setting is in which it is heard are partial determiners of response, which will at once occur to the reader, and for which, appropriate allowance must be made before formulating scientific generalizations.

After the three original groups of selections had been further pruned and rearranged, in the light of these various complicating factors, we found we had left in group number three, 135 RE-CREATIONS.

Each one of these selections had proved that it exerted a marked and definite effect. Each had proved that this effect was much the same upon numerous different normal listeners. These were the RE-CREATIONS, which could be depended upon to produce desired Mood Changes, and, as such, they were set aside, classified, and arranged in lists, according to the moods, which they produced.

No effort has been made to carry through an exhaustive classification. Nevertheless, these lists are at once representative and useful. Each, included, selection holds its place, because it has proven to be an excellent example of its type. With these pages, everyone can make an intelligent beginning toward utilizing, in everyday life, the power and benefit of music.

I submit these lists in the hope that they will start the people of America thinking about and using music in this new, practical and helpful way.

(Signed) W. V. BINGHAM.

The Mood Change Chart

Would you like to observe music's effects on yourself?—its effects on your friends?—how potent it is in changing your mood?

These questions are answered by the Mood Change Experiment, outlined on the Mood Change Chart. This chart was originally used for gathering data in Mr. Edison's music research. It has proved so interesting an experiment; however, that hostesses have requested supplies of charts for Mood Change Parties, and families have used them for evening entertainment. If you wish copies, apply to any Edison dealer or to Thos. A. Edison, Inc., Orange, N. J. They are free.

MOOD CHANGE CHART

An Analysis of Your Mental Reactions to Music, as RE-CREATED by the New Edison, "the Phonograph with a Soul."

Date of Test Nov 16th 20

1. Place Edison Shop
(Home or Where)

2. Time (Mark X in square)
Morning ☐ Afternoon ☒
Evening ☐

3. Weather (Mark X in square)
Dull ☐ Cold ☒
Bright ☐ Warm ☐

4. What kind of music did you feel like hearing? (Mark all words which describe such music with X in square).

Tender ☐ Vivacious ☐ Joyous ☐
Solemn ☐ Majestic ☐ Weird ☐
Soothing ☒
Martial ☐ Exciting ☐ Gay ☐
Simple ☐ Dreamy ☐ Sad ☐

5. What was your mood immediately preceding test?

(Mark X in square)

Serious or ☒ Worried or ☐
Gay ☐ Carefree ☐

Depressed or ☐ Nervous or ☐
Exhilarated ☐ Composed ☐

Fatigued or ☐ Sad or ☐
Unfatigued ☐ Joyful ☐

Discouraged ☐
or Optimistic ☐

6. As a result of the test, what were your most noticeable mood changes?

(Serious to gay, gay to serious, worried to carefree, nervous to composed, etc.)

MOOD CHANGE	RE-CREATION CAUSING SUCH CHANGE
Serious to <u>carefree</u>	<u>Tranquetti</u>
<u>carefree</u> to <u>Gay</u>	<u>Alice Blue Gown</u>
to	

7. Please comment on manner in which mood changes occurred:

I came from a very serious conference
and noted the fact that listening to
the music produced on the Edison
governs

Please fill in, sign and hand to Edison dealer.

MUSIC RESEARCH DEPARTMENT
EDISON LABORATORIES
ORANGE, N. J.

Signed W. J. Burns

Address _____