Mr. van de Wall has said: "The therapeutic influence of music is separate from the esthetic influence and depends entirely on the cultural status of the individual." While this may be true, it is quite probable that even among the most cultured there is a mental association with some jingly, commonplace tune which, when played, causes them to discard inhibitions which have been cultivated, and to be natural, free and joyous.

Recently I have been asking my friends this question: What is the first popular song that you recall? An eminent musician told me he had always associated a feeling of pleasure with "In the Gloaming." Here he misunderstood the intent of my question. "In the Gloaming" I do not regard as a popular tune. It is a classic or a folk song. The popular tune is one which after being generally played or sung soon disappears from use. Recent examples are "Over There," and "It's a Long way to Tipperary." Of a popular song it may be said, it has a short life but a merry one. The first popular song which we remember, that is, the first which comes to mind, usually has a pleasant association of some sort, and very often serves as a starting point for a series of valuable associations when we are engaged in psychotherapy. Mr. van de Wall has described this most interestingly in a number of cases.

Anything which creates a pleasant, expansive mood in a depressed, reticent patient may be looked upon as a valuable form of therapy, provided of course there are no unfortunate after effects as is the case with some drugs. So these songs may prove of great service in aiding recovery. In group singing it is often possible to aid a large group of individuals by having them sing popular songs of their teens, for it is this period of life, apparently, which registers popular songs most emphatically.
By playing a song which we know was popular during that period of an individual patient's life, we may be able to create in him a better contact with reality.

Popular songs of a few years back are difficult to procure, and still more so of the years beyond. It is not so difficult to secure the words, for we will find that many individuals have them in scrapbooks, to bring them forth when a request is made for them, as through the letter column of a newspaper, but the music is much more difficult to obtain. Unless one knows the name of the publisher, author, and composer of an old song, it practically cannot be procured from a music dealer. Unless one is a professional musician such facts are not held in mind, so that we are driven to our acquisitive friends who have kept music "for old time's sake" and are willing to donate it for our therapeutic purposes. Fortunately, these are fairly numerous as I found by recent experience where a request that old music about to be thrown away be thrown my way brought a number of interesting and valuable pieces, valuable because one patient, whose problem I had been attacking by this means, asked for pieces by Charles K. Harris. Among the music donated were several by this writer which were used with good effect. Charles K. Harris was an outstanding writer of popular songs in his day, comparable to Irving Berlin of the present, yet I doubt if one per cent of the readers of this paper can name three of his pieces. I will go further and say that I do not believe one per cent of the readers can name three pieces by Irving Berlin. I make this statement in proof of my previous assertion that we rarely remember the writers of popular songs.

There are numerous song collections which contain a number of these old pieces, but the natural tendency is to include only those songs which, like "In the Gloaming," partake of the nature of folk songs. The odd and unusual, like "Rosey's Sunday Out," "The Irish Jubilee," which dwell in memory of few, perhaps, are difficult to obtain, and yet it is often by means of such songs that we make the necessary contacts with our patients more quickly than with the usual songs. This question of song
associations is a most interesting one and is apparently well worth the little study which we have given to it and the greater amount which we hope can be given.

Through a number of years of personal collection, and the care given to music which had been given to songs used in minstrel or other shows, we had acquired quite a large number. An attempt was made to classify these by keeping them in folders labelled, "Flower Songs," "Children's Songs," "Negro," "Irish," etc., while a group which had been used for minstrels were kept in a folder labelled with the particular performance. Naturally, this kept some songs from the other folders, such as negro or Irish. Also, the collection grew quite large, too much so to remember that "I Couldn't Stand To See My Baby Lose," was in the Minstrels of 1900 folder, or similar details, so that the librarian was called into consultation and evolved a scheme of classification which was rather revolting to her library training, as it was a concession to my insistent demand that a chronological basis was necessary and would prove most convenient. This she will presently describe. It was also necessary to provide some convenient means of housing our music. Convenient and handsome music cabinets could easily be bought at a prohibitive cost, so after much conferring with the wood craft teacher, Mr. John R. Leigh, it was decided to build a case of 12 drawers, 12 by 15 by 3, with four drawers for 3 by 5 index cards on top, for the sheet music. In order to save space we first made a drawer with a tin bottom, but found these could be bought more cheaply than we could buy the materials. The only disadvantage of these drawers being that the inside measure being 10½ inches instead of 12, it was necessary to trim some of the music which was wider than last dimension. As sheet music usually has broad margins, no harm was done except the extra labor, and as this provided some one with an occupation it was, perhaps, a benefit. A book case was constructed to hold the bound sheet music which came to us and the books of collections. This whole music collection is in charge of the librarian and record is kept of each piece taken out. In those books which
have no index, and a number which have, the individual songs are indexed on cards of a different color to facilitate finding them.

As yet we have not made cards for authors or composers, though this is being considered. The greater part of the type-writing of index cards has been done by patients who were grateful for this occupation. The arrangement has only been in operation for a short time but so far has proved satisfactory.

We have a music collection made up of a few books of songs and a large number of pieces of sheet music—some instrumental but most of them vocal selections. In using the collection in a hospital for nervous and mental cases the majority of calls would be for:

a. Music of certain years—definite or approximate
b. Music of different kinds—instrumental or vocal
c. Music of various types—sentimental, college, operatic, religious, etc.
d. Music for different occasions—religious, patriotic, dance, ministrel.
e. Music for different countries or localities—Irish, French, German, Scotch, Southern, Negro.

From the variety of these demands we have found it necessary to have records, chronological and by subject,—the former answer a above, the latter answer c, d, e above; also to use some letter or symbol on every selection to signify the kind, thus answering b above.

Most library classifications are based on subjects, as the greatest aid in grouping the books and in finding the material. The chronological record, except in a definite subject or with incunabula is not necessary in a general library. Our collection of music is much too popular and limited in quantity and too far from being classical or theoretical to be classified under the very excellent systems worked out and used by the Brookline Public Library and the Library of Congress. It was, therefore, necessary to evolve a system to be of the greatest help to us in our use of the material here—according to the demands listed above.
The plan we have adopted is contrary to all library precedents in that the date of copyright forms its basis—rather than the subject—thus providing for the chronological record without the difficulty of putting that into the catalogue. The letters $I$ and $V$ provide for the two kinds of music—instrumental and vocal. The scheme in detail is as follows:

1. $I$ for an instrumental piece.
   $V$ for a vocal piece.
2. The number representing the copyright date of the piece:
   In pieces dated before 1900, the 18 of the 1800 is dropped; thus for 1873, 73 is used.
   In pieces dated 1900 or since, the 1000 of the date is dropped; thus for 1903, 903 is used.
3. After the date number, the first two letters of the first word of the title (omitting, of course, the or an) are placed in small type.

*Examples:*
Vocal piece, *When I lost you*, dated 1912 is classified V912 wh
Instrumental piece, *The spirit of the ball*, dated 1884, is classified I 84 sp.

The third step is rather an elementary method of differentiating each piece, as many songs, even in the same year, might have the first word or two, identical. In our list we have used two letters for a selection, three letters for the next one having an identical first word, and four letters for the third piece if there is one. This method is open to criticism and could be developed, doubtless, by some better scheme, but the present collection is not now, and will not be so large that this plan, conveniently usable, cannot be followed with little or no difficulty.

The other demands mentioned on the first page—c. d, e—are met by the catalogue only—directly opposite to the usual library method. And here again we differ from the library point of view to the extent of making the title and not the author of primary importance. In the music collection the author's name is mentioned on the card, but the title is the main heading. In addition to this main card—with the title at the top—we have subject cards for each song; thus placing in the title and subject
catalogue under the various subjects the cards of all the pieces which can be grouped thereunder, as well as the titles of all the selections, in the same alphabet. To show in part the scope of our collection and the demands upon it, our subject headings are listed below:

Dance music  Negro songs
Flower songs  Operas. Songs from
French music  Oratorios. Selections
German music  Patriotic songs
Irish songs  (includes war song)
Italian songs  Religious music
Lullabies  Sailor songs
Minstrel songs  Sentimental songs
Musical comedy songs  (includes comic opera songs)

It would appear that the convenience resulting from the usual library method of arranging material by subject would detract from our directly opposite plan, at every turn. For instance, we wish a number of pieces of dance music. Were it altogether the collection is directly at hand. To answer our special needs, however, our own plan is the more convenient in this very demand. Dancing is an ever-changing, developing art and at various periods the steps, time, music, et cetera have been very different. The chronological file, therefore, is an added help to answer this call—as it can provide you with the dance music of 1914 or of 1923, as you prefer, by going to the drawer of the desired date. The same thing in much greater degree applies to school and college songs. In securing contact with a patient by rearousing his interest in some of his old college songs, those appearing ten or fifteen years after he had left school would have no appeal for him, while, on the other hand, other songs—not college songs—appearing at the same time as those he recalls with pleasure, may arouse further interest.