

# MUSIC

By HENRIETTA M. REES.

**T**HE plan for accrediting outside music study, recently adopted in the Omaha High schools, coincides well with the plan outlined in the government bulletin which was reviewed in these columns last week. Accrediting outside music study in the high schools does more than merely afford the opportunity to the music student of applying his musical education toward graduation. It contains the greatest step for the advancement of genuine musical progress which has ever been made in our city. "By their works ye shall know them," and this means the elimination of the inefficient music teacher. No competent teacher need fear the comparison, and publicity of his work which the examinations offer, in fact, he will welcome it, and perhaps he will find something new to add to his work because of it, but unless a teacher does his work well, he will soon be discovered.

The Omaha plan was worked out by different committees of musicians from the Clef club, in co-operation with the superintendent and the music department of the Omaha public schools. In asking for it at the present time we were able to obtain it from Miss Juliet McCune just before it went to the printer, and thus to follow up the general outline of the bulletin with the specific form which will go into effect in our own school system beginning with the opening of the next school year in September. In fact the Omaha system has been so carefully worked out that it may well serve as a model for other schools who are ready to recognize the educational value of outside musical work. The Omaha committees investigated every accredited plan which had ever been adopted in other cities, accepted certain ideas, developed some, added new ones and enlarged or eliminated others before the final result was obtained. Perhaps, after a few years, other ideas may enter in, and certain changes be found necessary in the practical working out. Perhaps the board may discover that only a half credit year is not enough for the excellent educational and cultural value of musical training, and decide to give it full credit after awhile. The plan outlined forms an excellent basis for a beginning and shows the interest and willingness of the educational forces to afford the students musical opportunities.

It will rest for a large part upon the enthusiasm and cooperation of the parents, the students and the teachers to determine its exact measurement of success, for success it will undoubtedly have.

A pupil of any Omaha High school who is taking regular instruction in music, i. e., voice, piano, organ or any instrument of the modern symphonic orchestra, by complying with the following conditions may secure credit from the school for the work done. Such credit will be entered upon the school records and will be counted regularly toward graduation.

There must be an application from the parent or legal guardian on forms provided by the Board of Education, requesting the recognition of such instruction and agreeing to the condition stated below. He must also agree to make one report each semester to the number of hours spent by the student in practice and in study.

2. There must accompany this application a recommendation from the private teacher, giving such details as to the present musical status of pupils as are called for, and agreeing to furnish such information regarding the proficiency of the pupil and the character of the work done as shall be necessary for the purpose of examination and record.

3. The pupil must present himself before a competent examiner, to be selected by the Board of Education. This examiner will hear the applicants and report the resulting of hearings on blanks provided for that purpose.

**THE STUDENT.**

Upon fulfillment of the following conditions (music to be credited as a major study in the high school course):

1. To be accepted, a student must take not less than two hour lessons or one full hour lesson a week.
2. He must practice six full hours each week.
3. Study for which credits are allowed must begin with the opening of the semester, continuing through it. No pupil may receive more than one-half credit for each semester of the high school course nor more than four credits to be counted towards graduation, except for additional credits granted for music offered in the school course.
4. If lessons or practice are lost they must be made up before the end of the semester, for which credit is desired.
5. In furtherance of work in musical appreciation in the high schools pupils may be called upon from time to time for ensemble or solo performance as approved by the private teacher.

**THE PRIVATE TEACHER.**

The teacher's recommendation must be made on forms provided by the Board of Education and must include details as to the pupil's previous study (amount of time spent in study, compositions studied, etc.), and as to his attainments in technical work and sight reading.

The teacher's reports are to be made to the principal of the high school when called for, upon blank forms provided by the school. The reports must cover the following points:

1. Number of lessons taken.
2. Average number of hours' practice a week.
3. Technical progress made by the pupil during the semester. A detailed statement is desirable.
4. List of compositions studied by the pupil, with remarks concerning the scope and quality of the work done on each composition; or any other information that may aid in determining the musical scholarship of the student.
5. A mark on the plan used in the Omaha schools, showing the teacher's estimate of the standing to date of the pupil. The mark must be entered upon the pupil's advisory report. (The marks are, A, excellent; B, good; C, fair; D, probable failure. The semester mark will be entered after and as a result of the examination.)
6. The teacher's reports are to be delivered in duplicate, one signed, the other unsigned.
7. It will be necessary for each teacher who has high school pupils to familiarize himself with the rules and regulations of the Board of Education in accrediting pupils for extension work in music.
8. No plea of unfamiliarity with the rules will be considered as a valid excuse for not complying with such rules.

**EXAMINATIONS.**

1. A semi-annual examination will be held. The aim of such examination is the development of musical knowledge and a feeling that shall eventuate in artistic singing and

playing, and sympathetic hearing; not the development alone of technical dexterity that may be unartistic and insipid. The regulations are based on this premise.

2. The examiners will plan the examination requirements of each pupil on the basis of the teacher's advisory reports (unsigned).

3. The examiners will mark the pupils on the plan used in the Omaha High schools. These marks will be entered upon the pupil's report.

4. The sponsor of the examination, if any is incurred, is to be borne by the parents or guardians. The amount will depend on the number of students examined and will in no case exceed \$5 per student.

This is the outlined scheme under which any music student may apply for credit toward graduation.

There are also suggested courses of study for the examination requirements in each of the departments, piano, organ and violin, and a brief outline of points to be considered in the examinations for students of vocal music.

The piano outline is divided into seven grades, in each of which technique, musicianship, sight reading and memory work are given a place, according to the advancement. Studies and compositions are suggested for each grade giving an idea of the approximate difficulties to be overcome and development expected.

The violin outline is by far the fullest in its suggestions of material, and the most specific in its demands. This branch is also graded in seven grades, including a systematic study of the different positions, bowing technique, musical development, concerted playing and sight reading.

The outline for organ work presupposes at least work up to the third grade in piano study, and calls for hand and pedal technique, trio playing, church hymns, and supplementary work in harmony. Technical studies, trios, and other organ compositions are suggested. The organ course is divided into but two grades.

The voice teachers did not attempt to enter into a grading of material or requirements of voice students for different periods of study. They present a list of general points to be considered in the examinations of any and all students, and left the grading, and technical and musical demands of the grades and the selection of material for the most part with the different instructors.

Every report card issued by the school authorities reflects the characteristic thoroughness, which is evident in all thorough preparation for this course. It provides for a record of the lessons, music, texts, theoretical instruction, and students' rating at each lesson kept by the teacher. Also an estimate of the grade he is classed in, the graded catalogues of the Oliver Ditson company and G. Schirmer publishing houses being generally accepted standards. They may also be aided in this by the above mentioned lists of requirements in the examination of each grade. There is also a place on this card for a daily record of the amount of the number of hours of practice. It is the unsigned duplicate of this which aids the examiner in his judgment. Upon the back of the report card are definite instructions for the teacher in order that he may thoroughly understand the grading. In looking it over, I thought everything was arranged for except the knowledge and work. It only remains for the teachers and pupils to supply these.

**Musical Notes.**

An interesting musical program was given Friday afternoon at the social meeting of the Scottish Rite Cathedral, when Mrs. M. G. Smith, pianist; Mrs. Florence Basler Palmer, soprano; Miss Ruth Flynn, accompanist, furnished several delightful groups of musical numbers.

Miss Lela Lee Melton, a pupil of Florence Basler Palmer, will assist in a recital Thursday evening at the Ben Hur lodge rooms in the Lyric building.

Kountze Memorial church people are fortunate in securing the services of Florence Basler Palmer as soprano soloist during the absence of Mrs. Nelson, who has gone to spend a few weeks with her husband in a camp in Ohio.

Mr. J. Edward Carnal will sing the bass solos in a rendition of the oratorio "Messiah," which will be given as one of the numbers of the commencement exercises of the Lutheran school at Wahoo on Monday evening, April 29th.

Among the interesting numbers upon the regular program of Christmas's Fontanelle orchestra at the hotel this evening, will be a flute and duet for flute and clarinet by Herbert, played by Mr. Christman and Mr. Fetter. The usual program under the direction of Robert Cusaden will be given.

The pupils of Miss Ida M. Morse will give an piano recital Tuesday evening, April 29th, at 8 o'clock, at the Schnollner, Mueller Piano Co. building 1813 Farnam street. Pupils taking part are Misses Miriam Eggelston, Ruth Wisock, Mildred Herbolom, Mary Styerthal, Esther Holsten, Alverda Triem, Anna Koenig, Ruth Jacobson, Vera Anderson, Anna Pienler, Jeannette Levinson, Eunice Nelson, Hazel Mitakoff, Helen Levinson, Beulah Phillips, Lillian Pellican, Fern McCoy, May Larson, Emma Elizabeth Snelid, Mr. McFarlane, pupil of Mrs. Lee G. Kratz, will assist with a vocal selection. The public is cordially invited.

Mrs. E. R. Zabriskie, organist at the First Presbyterian church, will give the fourth of a series of organ recitals Sunday afternoon, May 5th, at 4 o'clock. She will be assisted by Robert Cusaden, violinist, and A. L. Hoyer, bassist. No admission will be charged and the public are cordially invited. An offering will be taken which will be given to the Red Cross.

**Efficiency in Full Blast.**

They were discussing efficiency—a college professor and a New York banker. The former was willing to concede, being a broad-minded man, that the Germans were the real masters of the science, when all was said and done. Their grasp on the world's commerce before the war proved that. The banker smiled romantically and recalled the fact that previous to 1914 he had been visited by a German efficiency engineer who was going to make suggestions relative to the more efficient administration of the bank's organization. "Show me a picture," said the banker, "which was, according to my idea, the epitome of efficiency. It represented an exceedingly stout woman, engaged in rocking a cradle with one foot, operating a fanning device to keep the baby cool, with the other foot; she was reading a book held in a rack, while she lilted, and at the same time sang a lullaby. That, I said, is 100 per cent efficiency!"—Judge.

**Artistic Salesmanship.**

"I have just sold that picture for \$2,000!" said the jubilant artist.

"I congratulate you on your ability," replied the critic.

"Thank you. It makes a difference, doesn't it?"

"Makes a difference? I don't understand you."

"That is what makes a difference when a man succeeds. Up to this time you have never uttered a word of praise or encouragement to me. Two or three times you have congratulated me on my ability as a painter. Now that I have sold a picture for a good price, you begin to see what you could not see before—That I have artistic talent."

"Oh, I'm not congratulating you on your talent," but on your ability as a salesman."—Chicago Item.

# At the Theaters



**No Chance**  
*Blanche Dayne Says an Author's Wife Must Take What Comes Her Way When Hubby Deals*

**B**LANCHE DAYNE of Cressy and Dayne says the life of an author's wife is not a happy one. Said author always writes just such a part as suits him the best. But wife has to take any and every kind of a part that seems to the author to be the best fitted to show off his part.

Miss Dayne made her first appearance on the stage at the age of 5 in support of her cousin, who, in addition to being the proprietor of a stock company, was also an author. For the next 10 years she played everything from "Little Willie," in "East Lynne," to "Lady Macbeth," in addition to all the freak characters which Cousin could think of in his own plays. Then she married Will M. Cressy and continued to be the awful victim of an author's vengeance.

"But even that was not the worst of it," said Miss Dayne. "In searching for engagements Mr. Cressy would secure a good part for himself. But for that poor victim of a misplaced affection, wife, he would take anything, firm in the belief that she could get away with it."

One of these engagements called for her services as "America's Greatest Jig, Reel and Sand Dancer." And all that summer, while the rest of the family were riding, driving and boating, she spent the long, sweltering days out on the back piazza of the Cressy home up in New Hampshire practicing dance steps. Another time Cressy signed a contract whereby Miss Dayne was engaged as a cornet soloist. And another summer was devoted to finding out the why and wherefore of a cornet. Blondes, brunettes and red-heads, Swedes, Siberians and Indians, young women, old women and babies, singer, dancer, musician, pretidigator, or acrobat, it made no difference.

"My wife can do anything!" promised Cressy. And she did.

**English Actor Must Have Service Button Where Audience Can See It**

**I**T ISN'T safe for an English actor to go upon the stage without his "exemption button" in plain sight, according to Lew Kelly, the American comedian, who has just returned from a successful season at the Empire theater in London.

"The only men working in the London theaters," says Mr. Kelly, "are foreigners or Englishmen who have been excused from service at the front. Some 'do their bit' by driving an ambulance on some sort of duty a part of the day, and then appear in the theater in uniform, but the majority are men who have been excused for 'heart trouble,' after trying to serve their country. They all wear the button which shows they have been honorably discharged and no matter how many changes of costume they make they must be mindful of the button."

"Reginald North was a young Englishman in our revue who had been excused after serving for a time. One night he forgot his badge as he appeared on the stage and as soon as its absence was noticed the hiss broke forth from all parts of the house began to float on the air,

asserts it, he emphatically avows it. And if he isn't beautiful, he at least has a command of facial expressions quite unusual. Harry and Emma Sharrock offer their novel comedy, "Behind the Grand Stand." They appear as fair ground fakirs, and do many things besides furnish laughable comedy. William DeMarest and Estelle Collette appear in "A mirthful rhapsody of vaudeville tid bits." A posing act called "Color Gems," consists of two men and five women, who present what they call a study in color, light and form. Of all the slack wire performers of the stage the most humorous of them is Claude M. Rodee. With him appears the graceful athlete, Estelle France. How hemp is prepared in the Philippines and some picturesque spots in Tunis will be shown in the motion pictures of the Orpheum Travel Weekly.

Orpheumites will see the musical comedy star, Cecil Lean, and Cleo Mayfield, noted stage beauty, next week, starting Sunday, May 5. Mr. Lean has appeared in vaudeville on former occasions, but this will be his first appearance in the two-day in Omaha. Mr. Lean has been starred in a number of musical comedies, including "The Blue Paradise," "Bright Eyes" and "The Three Wives." Miss Mayfield's beauty is of the slight, willowy, graceful type which Harrison Fisher and Henry Hutt have made famous.

**A Sure Cure.**

Dr. Brutus Bullard was a rough and ready country physician who did not always rely on drugs for a cure. He was recently called to the bedside of a patient who had been suffering from incessant attacks of hiccoughs for several days and was near death from exhaustion. He tried the usual remedies, determined to try the old-time remedy of "throwing a scare" and causing a shock that sometimes halts the hiccoughs. Arriving at the farmhouse, he amazed the grieving relatives by calling for a bed-sheet. Wrapping it around him, he tipped the patient's head through the semidarkness to the patient's bed. Suddenly springing forward he shrieked: "You snorer, I want you!" Just as he surmised the hiccoughs immediately ceased, and the patient was never troubled with them again. The fact that the patient had immediately succumbed to an attack of heart disease does not detract from the wondrous merits of Dr. Bullard's clever cure. It was commented on throughout the countryside, especially when the grand jury met at the county seat.—Cincinnati Enquirer.

Of all comedians seen at the Orpheum the one best remembered is Will M. Cressy, and he, with Blanche Dayne, will be seen there this week as one of the stellar attractions. Paul Morton, with Naomi Glass, will share the headline honors, offering a singing and talking skit called "1918-1950." For three performances Mr. Cressy played Judge Hodges, editor of The Whooop, as a typical westerner; then he changes the editor into a Yankee. For the character comedian is a Yankee and talks Yankee, and he saw that there was no way out but to make his westerner a Yankee. Paul Morton, with Miss Glass, appeared last season in the skit, "My Lady of the Bungalow." Now they have another musical satire, this one being quite as entertaining and original as their former vehicle. Al Shayne wants it understood that he's a beauty. He

# Enemies in Despair at Secret Of Great Gun, Declare Germans

New York, April 27.—The German people are persuaded that the long-ranged guns now bombarding Paris mark "the greatest progress in the development of firearms since the invention of powder," in a eulogistic article sent out by the semi-official Wolff bureau and published in the German newspapers under a Berlin date on March 28. The Wolff dispatch follows:

"In vain our enemies are racking their brains to solve the secret of our giant cannon with which we are bombarding Paris. They believe they have found the solution in an Austrian long barrel cannon.

"In view of these reports it must be stated that for this latest war weapon, which, with its long range and accuracy of aim, represents the greatest progress in the development of firearms since the invention of powder, we have to thank solely German science, German technic and German industry."

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**WEEK STARTING SUNDAY, APRIL 28**

Will M. Cressy & Blanche Dayne In Mr. Cressy's Satire on Newspaper "THE WYOMING WHOOOP" Illustrating the Fact that "Once a Yankee Always a Yankee" Even When Transplanted to the Wild and Woolly	Paul Naomi Morton & Naomi Glass Presenting a Musical Satire Entitled "1918-1950"
Mrs. De Marest & Estelle Collette A Mirthful Rhapsody of Vaudeville Tid Bits	"COLOR GEMS" A Study in Color, Light and Form
Al Shayne The Singing Beauty Assisted by Joe Sully	ORPHEUM TRAVEL WEEKLY Around the World With the Orpheum Circuit's Motion Picture Photographers
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