

THE EVOLUTION OF RAGTIME & BLUES TO JAZZ

The gradual development from pure negro music to the type that became popularly known as Ragtime can be traced in a line from the influence and diffusion of African styles and techniques to American Negro style, to a diffused Negro/American style. An African dance like the Juba was transformed into the Cakewalk, which lead directly to the Ragtime melodies, taking the form from the Western European military march. Ragtime is a predecessor of jazz, not a style of jazz. Both Ragtime and Jazz have their roots in the Negro style of performance and characteristics, and the diffusion of Western musical elements. Many threads of early Western Hemisphere music came together to form Ragtime; Afro-Caribbean dance rhythms, Negro plantation music, including the practice of 'patting Juba' and the military march, among others. A letter written to Edgar Allen Poe by a correspondent in 1835 describes this Negro performance technique of patting:

"There is no attempt to keep time to all the notes, but then it comes so pat and so distinct that the cadence is never lost. Such irregularities are like rests and grace notes. They must be so managed as neither to hasten or retard the beat. The time of the bar must be the same, no matter how many notes are in it."

Sidney Lanier (1842-1881), a flutist as well as a major American poet, describes Negro Patting':

"Everyone who has noticed a Southern Negro's 'patting' will have been apt to hear an effect, produced by omitting the stroke, of foot or of hand, which the hearer expects to fall on the accented note at the first of the bar."

This patting style was transferred to the banjo and 'jog' style, then from the banjo to the piano, taking the name of Ragtime. The formal design, basic meter and tempo of Ragtime as it was first published in the 1890's came from European/American dances; quadrilles, polkas, schottisches and post-Civil War marches. It was suggested that the printed rags tended to be a simplified form of the music as performed. A fact that seems to go with the Negro's past interpretation of all his music. Ragtime became a popular art form with the affluent white populace as it was notated music which they (the whites) were able to play. Ragtime and its ancestor, the Cakewalk, began the craze for Negro music.

An art form is developed by its performers and performance techniques, not from a written page of music. It is developed by individuals not from schools. The adaptation of Negro songs by Whites in the minstrels and re-done by Blacks prior to the Ragtime era was one direction. This diffusion by both White and Blacks brought about the interest in Negro music that allowed Jazz to develop from its early predecessors.

Ragtime was the result of the direction taken from the roots of Negro slave music through the white development into an art form. It was born from the grouping of two or three short Cakewalks, the Spirituals, the Coon songs, Quadrilles, some other types of dance music and the military march, as it was played by the many brass bands in the era of the 1880's and 1890's. This can be seen in the closeness of style and form between Ragtime

and the Western Military March. (Ed: See Thesis "History of the March") One only has to compare a Sousa March with a Joplin Rag to see the close similarity in form between the two. The playful music of the tribal dance of Africa brought to the southern plantations by the slaves also was continued in the developing into the style of the White minstrels, also diffusing into the art form called Ragtime. In form and style, one can see the influence of the Buck-dances, the Cakewalks, the Breakdowns, Jigs, Polkas, Schottisches, Two-step, Marches - all resemble Ragtime form and beat. The golden age of brass band music, the cakewalk style of music and Ragtime occurred nearly simultaneously in America - 1880-1890. One can also see the use of the banjo style that was used for the cakewalk transferred to the piano, the piano becoming the main instrument of the Ragtime art. Rag was really the first black music that was commercially popular and successful, leading the way for authentic Negro music that developed into jazz. Ragtime didn't influence jazz as much as jazz took ragtime and used its form and harmonic structure as a vehicle for improvising in the Negro style. This style of performance was the main bond in all Negro music and it is the only ingredient of jazz that can be traced to the African musical technique of spontaneous performance. The main effect of Rag was to bring Negro music into the main stream of American popular music. Rag brought to the public the real thing, the real Negro music, not a mime or imitation of it. In turn this helped other types of black music, and jazz. Popular music always reveals the feelings of the times, much like the Coon and Minstrel songs after the Civil War showed the feelings of the white public. Black music now began to be a direct influence on American popular and classical music. No less a composer than J. Brahms stated his feelings for the Ragtime rhythm. In a conversation with an American girl Brahms stated:

"At Klengel's, I met an American girl who played for me, on that curious instrument (sic: banjo) a sort of music which she called Ragtime. Do you know this? (Brahms hummed a well-known tune which goes to the words, "If you refuse me, Honey, you'll lose me") (Ed; the song is entitled "Hello Ma Baby") Well I thought I would use, not the stupid tune, but the interesting rhythm of this ragtime."

Other classical composers saw new, fresh ideas from Negro music. Dvorak, Debussy, and later American composers such as MacDowell, Gilbert, Gershwin, and many others, used Negro music as a basis for compositional ideas.

In the 'pop' music market of the 1890's which included: Ethiopian oddities, darky songs, coon songs, plantation songs, etc. the American public became interested in Negro music and Ragtime's arrival on the scene was timed just right.

Ragtime originally meant a short folk tune. These short songs were collected together in groups of 3 or 4 to form one big rag. Titles like "A Bunch of Rags" in 1898 shows this collective arrangements of these short songs. Original melodies substituted for these songs began to appear from musicians such as Scott Joplin. Ragtime music brought the cross-cultural meeting of Black and White musicians. Black music, for the first time, was speaking for itself, through the piano, regardless of the color of its composer or performer. The name of the first actual cakewalk published in 1897 was "At a Georgia Camp Meeting" and was written by a White man, Kerry Mills.

Around 1900, the American public had a warped perspective on what black music was really like. Black music was almost solely conceived as rudimentary and quaint folk songs, spirituals, work songs, plantation songs, interesting mainly as remnants of the old slave culture showing the Black man's heritage of suffering. From the beginning, Negro music absorbed all kinds of music just as jazz was to do. The term "ragging" meant to jazz up a tune much as Jelly Roll Morton did. Rudy Blesh writes on this transition to Ragtime from early Negro music:

"Rag developed by Negroes from folk melodies and from syncopation of plantation banjos. A new sort of music produced from steady rhythm under off-beat rhythms in the right hand of piano players. Negroes produced a music complex in rhythmic structure and powerful in its emotional effect."

Negro music can be either melancholy or mournful as in the Blues, or happy and joyful as in the jubilant rags. In writing a Ragtime or a march composition, it has been said that the first theme must be very imaginative and capture the ear, with each succeeding theme forming an episode in a musical story. The final theme can be a restatement of the first idea and has the last word in the character of the piece. The same musical techniques that are employed to write a march would also fit when writing a piece of ragtime. The rhythmic style would be the main difference between the two pieces. If one looks at the cover of some of the sheet music of the early 1900's, there is, printed on the cover, a small statement that this piece can be played as a rag, cakewalk polka, two-step or march. The rhythm of each of these styles is very similar and only the placement of the accent and the use of syncopation being the difference. The march did not develop further stylistically as Ragtime continued to develop. This development (or exploitation) was its downfall. As it became popular and Tin Pan Alley exploited it, the tempo of Ragtime was increased and its use of more sensational passage work developed, i.e., 'Kitten on the Keys', 'Dizzy Fingers' type pieces - the school of Zez Confrey and friends. This development took Ragtime with the old formula of simple themes to complex themes which included fast passage work, this appealing to the buying public. This same thing happened to jazz when the Original Dixieland Jazz Band did its first recording - the tempo was increased to fit the song on one side of a record. Jazz piano was becoming popular, with its more extensive use of syncopation and a more flexible harmonic formula. Ragtime, after being on the scene and popular first, began to fade with the use of improvised music. Jazz began to take over. Jazz piano style had room to grow. Ragtime was too limited as a medium for any future stylistic growth past the technical passage work that had taken over. Ragtime's importance lies in the fact that it was the first Negro music that was accepted by the American public as worthy of being played in the parlors and homes of White America, opening the way for the art form we now know as jazz. Ragtime thus became a form used by jazz musicians as a vehicle in which to improvise on - as it was to use other types of music for the same purpose. Another important element was the use of syncopation in ragtime; not just its appearance but the frequency in which it appears. It appeared in the complete composition. Prior to this introduction as a total element there were very few compositions that used it no more than in a few phrases and an element to break the steady rhythm of a song and give it variety. Ragtime and syncopated music became a synonym for each other.

Ragtime's popularity was helped by its use by the many brass and wind bands of the time. Being an instrumental music, it adapted to the brass band nicely and was played by the many bands of the early 20th Century in all the small towns of America.

It was John Philip Sousa who brought Ragtime to Europe with his famous band. This attempt to bring the music of Ragtime America to Europe was extremely well received and caused a great stir in musical circles of Europe. The French composer Claude Debussy caustically acknowledged Ragtime and had some choice words on Sousa and his conducting:

"At last! The King of American music is here, Monsieur Sousa will reveal to us its beauties and how it is to be used in the best society. One must have a special gift to conduct this music, Ragtime. Thus Monsieur Sousa beats time in circular motions, mixes an imaginary salad, sweeps away invisible just, and snatches a butterfly from the bell of a contrabass tuba."

Sousa had the last laugh however, for it was his influence of which the result can be seen in the master's (Debussy) "Golliwog's Cake Walk", written in 1903. It is noted that while Ragtime is distinctly American, it had its counterpart in many countries in their music of marked rhythm and with the use of syncopation. So often people think that Ragtime and Jazz are the only kinds of music that use syncopation. With the previous statement of Brahms about Ragtime we see in most of his previously written music, a great use of syncopation.

With Sousa's influence on the musical world and his introduction of Ragtime to Europe, he still continued to champion good new music. He once said he would program what his public wanted to hear. Another of his contributions to music was in the field of jazz acceptance. Having programmed Ragtime, he next began to program jazz with his band. He first played just small amounts of Ragtime during the late 1890's and found his public loved it. One can find, in his early recordings, his inclusion in the repertoire of the band a number of Ragtime numbers. There is no doubt that it was Sousa's Band that was initially responsible for the popularity of both Ragtime and Jazz in Europe. During the first tour abroad in 1900, in Paris, the people were unexpectedly enthusiastic over the Ragtime he played and in practically no time at all, Ragtime was the rage of Europe. This acceptance, when put in its proper light, becomes important, for during this time there was really no acceptance of any music or any composer from America by the European musical circle. Edward MacDowell and M. Gottschalk were the only composers that were somewhat accepted at this time.

Sousa had a dislike for early jazz, not because of the music but mainly because the early jazz bands did not contain polished musicians. He expressed an opinion that jazz would die a quick death. (The same could have been said about early rock musicians.) When high caliber musicians joined the ranks of jazz, Sousa was quick to realize that jazz would take on new meaning and popularity. He began to program jazz music, acquired musicians with jazz experience and presented jazz to his audiences. This acceptance and innovative programming at this early time in the history of jazz caused quite a bit of comment among the music critics, but the public reacted as Sousa had expected. They thought that if the highly regarded Sousa Band was playing jazz, jazz must be acceptable. Thereby lies the contribution to jazz by Sousa. Jazz was lying between Tin Pan Alley and

the concert stage. By playing jazz, Sousa showed that it could be accepted as a popular style of music for the vast American public. Jazz style did not really influence Sousa's composition style but one can see his use of syncopation in some of the Suites and Marches for band. By the mid 1920's the program of the Sousa concerts included nearly a half-hour of jazz music. (Ed: See article on "Sousa and Jazz" Appendix - page 112)

Ragtime was the first Negro music in which instruments were not used as accompaniment to either dancing or singing. The early jazz bands were called Ragtime bands and just as the Negro plantation songs were performed in the Negro style of interpretation, thus were performed the early Ragtime band's music, be it rags or polkas, etc. Their instrumental performances and techniques could be looked upon as an extension of vocal performance. When a spiritual was played instead of sung, the interpretation was no different. It was still the Negro's way of performance. Jazz was developed from the Negroes interpretation of any song he choose to perform.

For the first time, with the popularity of Ragtime, Negro music was heard outside of its place of origin and one could, with the publishing of the sheet music, study the style and perform it. Ragtime brought to the popular music scene for the first time the real style of Negro music. Ragtime concreted the Negro's style and by doing this, permitted jazz to use Ragtime as a vehicle for interpretation. It brought to the public, in its style, relatively independent musical lines with the rhythmic displacements of accents in syncopated rhythms that resulted in polyrhythms. It takes a good pianist to play ragtime correctly. Ragtime required a new ability level of performance by the amateur pianist of the early 1900's. Everyone wanted to play ragtime but it took serious studying for a polished performance. The American piano playing public was use to the European style of music that stressed synchronization and regularity of rhythmic and melodic elements with accents falling on the strong beats. Ragtime became the most popular home entertainment of the era, with the gathering around the piano in the parlor to listen and sing. Ragtime sheet music fitted well into this popular entertainment activity and Tin Pan Alley saw a good thing in Ragtime for commercial possibilities. As with jazz, Ragtime was not accepted by the elite in the musical world of America. Leading music publications described Ragtime as: "A wave of vulgar, filthy and suggestive music has inundated the land", and, "To suppress and discourage the playing and publishing of such musical trash.:" (This last quote by the American Federation of Musicians, in 1901)

But the trend could not be stopped. With the arrival of the "Maple Leaf Rag" in 1899, Ragtime was propelled into national prominence. Ragtime, with its use of 7th and 9th chords, outlining the chord structure with the bass, combining with syncopation and a very haunting melodic line, pointed the way to instrumental jazz. It might be pointed out also that Ragtime, being a happy music brought to the American public hope and optimism during a period of great depression in America, 1893-1900. It was also suited well for the mechanical sound reproduction systems developing at the time. Ragtime used this player piano mechanism to a great advantage.

Ragtime popularity seemed to be a turning point in the Negro's attempt at becoming a part of American society. With Ragtime music's acceptance, the American public began to accept the ability of the Negro in other fields and a new social status was emerging. The Negro, in many places, was accepted for more than an ignorant slave.

Ragtime seems to be the result of Negro rhythms on steady American rhythm. Ragtime was influenced by 19th Century concepts of quadrilles, marches and other solo pieces such as Coon songs, Jigs, Banjo pieces and Cakewalks.

Since the abolition of slavery, and with the new privileges and responsibilities coming from this changed condition, the characteristics of the Negro race were rapidly changing. They were making the freed Negro a totally different person than the slave of former years. New ideas of self-dependence and self-confidence long forgotten or ignored, came to the surface and became new ideals for the vast Negro population. They began to demand recognition, and in their arts, especially music, they were receiving it. It is ironic that the first rag that was published was by a White musician, (Mississippi Rag by Krell), due to the attitude of popular music publishers in America. Race prejudice was still very much present after the Negro was a free man. This prejudice is vividly seen in the covers of the popular sheet music of the era. One only has to look at the way the Negro is caricatured to realize this.

With these changes the Negro became more reflective, more cautious and shrewd. A new set of qualities had to be developed because his place in American society was a paradox in social standing. This double standard, with a more serious complex way of life and sobriety of thought, becomes very apparent. No way is this mental change more unmistakably shown than in the changing use of music that was so long popular with Negro slaves and illustrative of their habits and thoughts. The sound of sacred and secular songs that for many years were so familiar to every ear thought out the Southern States were fading from use. It was being replaced with different forms and moods of expression. These plantation songs were giving way to a totally different system of words and melody. The point being that it was not the songs themselves but the way they were performed was of paramount importance to the development of Jazz. This adaptation of the Negro style to the Western disciplined musical style gives us the early forms of jazz. The use of quasi-Negro like style of the White man's minstrels and in the songs of Stephen Foster gives early Negro/White/American music the crystallization needed to help a style/form develop on its way to maturity. This borrowing from one style was like a tennis ball being hit back and forth over the net until a point is made.

Negro music's development after emancipation is seen also in the Negro's use of the words of the old 'freedom' songs that they wisely refrained from singing in the presence of Whites. They were now brought out into the open. The subject and text began to change (we know music reflects society) now that they no longer had to put double meanings on the text. The Negroes established their own churches and no longer went to the White man's church or hear the White man's music and hear White clergymen preach. The freedom of the slave did change Negro music as the African's music changed when they came to America. Much of the text of slave music after emancipation was now not applicable. This change of emphasis from vocal ensemble to more individual vocal and instrumental ensemble is seen in the new styles and forms being developed and emerging into influential circles of the American public. By the adaptation of Negro music by the White minstrels and their use of Negro songs in sheet music by Tin Pan Alley, Negro music was becoming one of the main influences of American popular music. The Negro, in his new position in American society brought him face to face with the White race. The Negro was no longer an ignorant slave working day after day at hard labor. Many Americans had never really talked to a Negro and did not know how to or what behavior was expected, as they too had

a double standard, with some circles accepting blacks while others did not. This double standard and segregation was not ended with emancipation. The Negro's new found freedom was a very difficult stage in the road to his total acceptance as equals in American society.

What did not change was the way the Negro performed his music. Surely some Negro musicians such as Joplin and his co-horts were well-trained musicians but the spirit of the African heritage of musical performance was kept alive by the many freed slaves that worked the small farms or others who earned their living by playing dance music and in the more intense church services where they were free to perform their spirituals and release their true feelings.

Thus this change of emphasis from work song, of group singing in the fields, branched off into many different forms but kept the distinctive style of performance. To accommodate the leader, the early slave music was repetitious and the words were suited to the situation, with the use of call and response technique a stylistic factor. New musical groups appeared playing for the dances and the church services. In a manner of speaking, Negro slave music came inside and became more concrete and defined, a style suited best for instrumental music.

This change taking place in the middle of the 19th century might be fully realized by thinking of a Negro holler as it was described by architect Frederick Olmsted during one of his trips through the South by rail. Olmsted was awakened by the singing of a Negro loading gang just outside his railroad car:

"Suddenly, one raised such a shout as I had never heard before; a long, loud, musical shout, rising and falling, and breaking into a falsetto, his voice ringing through the world in the clear, frosty night air, like a bugle call. As he finished, the melody was caught up by another, and then by several in chorus."

We might think of this scene and wonder if it could take place on a farm worked by a free Negro. This holler was characteristic of slave music with its call and response, but, it is not at all in the character of Negro music as presented by Ragtime and other published Negro sheet music. It is also not characteristic of the newly freed Negro, working his own little farm alone. This fragmentary example of singing, half-sung and half-yelled - a spontaneous cry of joy or loneliness or oppression was idiomatic among the Southern slaves as it was among their African relatives. The White man heard this and in his interpretation we get early minstrel music. From this early music, i.e., shouts, holler, work songs, the negro gradually developed them into spirituals, the Blues and early dance music which led to Jazz.

THE BLUES

This new found change from group call-and-response singing to more of an individual solo song can be seen in the development of the group holler to the solo style of singing that we now call the Blues. It was in the groups of the Negro choruses that the voices of the Negroes are heard to best advantage. It was rare to hear any attempt at regular

harmony. It is doubtful whether the American Negro ever attempted more than a crude bass or tenor part in their singing and the most effective spirituals were sung in a quasi-unison sounding like cacophony. Unlike the Baroque style, in Negro music, the outer voices were not the important ones and the importance of the bass line in Baroque music was never carried over to American Negro music. The limited knowledge of chordal harmony at this step in the slave's musical development was seen in the simple progression of the blues.

At first, we know that the spirituals were not intended to be a harmonic music. But, we have seen how the Negro slave imitated and used the music he heard around him. Organized groups like the Fisk University Singers adapted a more 'cultured' use of their melodic material. From the development of the New England School of deaconing into a more schooled harmonic music, the Negro's musical direction had a similar development, the Negro still retaining some of his early techniques. The New England and Southern Hymns did not.

The freed Negro slaves, after emancipation, were unbelievably poor and under-privileged and in many ways their life was harder than in the days of slavery. It could be likened to a domestic animal being sent to live on his own in the forest. As slaves they worked together. The Negro as free men tended to work alone, each man for himself, or in smaller groups. Their work songs returned to more melodic individualistic hollers, part sung and part cried seemingly to return to their primitive roots of Africa.

The major population of Negroes at the time of emancipation lived in the South. In his new found social position the tendency was to lose the superficial forms borrowed from the White man. With the change of environment, and a different change of mood and new meanings of life and of his music, the words no longer being influenced by forced labor, the hollers became individualistic and personal. He now could run his life as he saw fit, but within unknown boundaries within a new strange social structure that he didn't quite understand. With the heritage of the call and response and his individual technique, the holler became one of the Negro styles that developed into the form we now know as the Blues. The Blues then must have developed after slavery. With the end of the exclusive hold of the Christian Church on the Black man's leisure time, this freedom resulted in a great many changes in the emphasis of his music. Social emphasis became much more personal and this leisure, and the ability of movement of the Negro, standardized the form of the Blues. It can be seen that each phase of the Negro's music come directly from and is dictated by, this social and psychological environment. The Blues were an adoption to his peculiar position in American society. The Negro could sing as an individual person within the super-structure of the society he found himself in.

The Blues can be thought of as a secular spiritual containing the deep emotional feelings of the spiritual and the style of singing the Negro possessed. There is one slave song "Rain Fall and Wet Becca Lawton" that surprisingly one could super-impose the traditional 12 bar blues progression on. I am not saying that it is the first Blues because the Blues are more of a style of singing than a definite form.

Progress and History of Ragtime as Covered by Magazines and Newspapers of the Era.

One can follow the acceptance and popularity of ragtime in the many national magazines and in the newspapers of the day. One of the earliest mentioning of ragtime

in the newspaper is found in the May 4th, 1899 Shreveport, La. Sunday Judge. We read:

"RAGTIME. A popular Negro Phrase of the Day that had its Origin in Spanish Music. "What is 'ragtime?' " the enthusiastic artist was asked, according to the Baltimore Sun. Well, the extensive literature on this subject will explain it best. Now here's a rag-time primer." At this juncture he produced a big piece of sheet music with the picture of a young man looking very unhappy in a dress suit. "This young fellow," pointing to the picture and reading, "claims to be the 'original instructor to the stage of the now popular rag time in Ethiopian song.' The author guarantees to teach anybody who can play the piano a bit how to play in rag time, the preface says 'rag time (or Negro dance time) originally takes its imitation steps from Spanish music, or rather, from Mexico, where it is known under the head and names of Habanera Sequidilla, etc., being nothing but consecutive music, either in treble or bass, followed by regular time in one hand. In common and two-four time the quarter note of the bass preceded the melody. In other words, it is what the musicians call syncopation, and this syncopation, and this change of accent in the accompaniment, is kept up continually in the same way as the beat of a snare drum. This method shows the pupil how to play a rag-time accompaniment to any piece. There is even an arrangement of 'Old Hundred,' 'Annie Laurie,' and the hymn 'Come Thou Fount of Every Blessing,' Wonderful, isn't it?"

The phenomenon of ragtime brought about the question of its origin. As we have read in the previous article which stated that it took its imitation steps from Spanish music. In the next article a leading musicologist traces its origin back to Gregorian Chant and continued in the music of Bach, Mozart and other classical composers (A bit of over-analyzing I think). But I give the article and give the reader a chance to draw his own conclusion from the article and the other articles that I will present. This next article appeared in the Autumn, 1899 issue of Brainard's Musical Journal. It States:

"MISCELLANEOUS. ORIGIN OF RAG-TIME. The labor devoted by a music student to ascertaining which tone-masters has used rag-time most felicitously, effectively, would not be wasted. If his effort took him from the works of those composers whose names are on every student-lip into the less beaten tone paths, he might benefit both himself and the music world by bringing into deserved publicity neglected merit, as, for example, the fugues of the German composer, Buxtehude, which rank, in excellence, with some of Bach's or those of his worthy brother composers, Frohberger, Wider, Merkel and others, whose names are not extensively biographed.

If curious to know rag-time's notational beginning, he will try to ascertain, doubtless, when notes, all of which originally were of one equal length, were made to vary in length, in ascertaining which he will find that then it was when notational syncopation was first effected, and that it then was effected in a way that caused the application of this term to the notational and musical result - a term which signifies cutting. Doubtless his research in this regard will lead him to accept the generally accredited historic statements that notes were thus equal prior to A. D. 1330, and that Dr. J. de Muris, of Paris, then

invented notes of unequal lengths, to which information the inference that equal-lengthened notes must be cut to prolong the vibration of a sound is a natural sequence.

Notational and nomenclature variety followed this invention in such a way as to give to music driving-notes an English term early used as a synonym for syncopated notes - a term which is more elegant and musically significant than rag-time, for it directly indicates the character of this tonal movement, which is a driving of one note into another. The Italian term for it - *Alla Zoppa*, derived from the Italian *Zoppa*, lame, savors, more than rag-time, of this tonal movement's artistic complexion, and the following Italian example of it is quite like passages in to-day's rag-time pieces:

Here is a grand one from Mozart's "Figaro!"

How this dramatic exclamation would have thrilled the heart of the old Dionsius of Halicarnassus, who founded his opinion, that accent is the source of all music, upon music which was old to him!

So popular is rag-time now that the academically technical accentual divisions - grammatical, oratorical, pathetic - will have to be broadened in their scope, or added to by musical grammarians, thereby to so adjust them to its present public status as to satisfy its exacting devotees. That it, like any other fad, is the victim of numberless abuses is a patent fact. Among the present numberless rag-time pieces, many are as forcibly so and as unentertaining as were those *wooden* mechano-musical canons, with the construction of which conceited ancient musicians amused themselves and wearied their patient friends.

Rag-time having, as has all music, its therapeutic element, its present popularity, in this neurotic country and age of man, surely has a felicitous timeliness which the music student should note because of its general anthropologic value; note it with applause.

Rag-time music is now resorted to by overworked minds quite as novel-reading is by the tired statesman, diplomat, Its rollicking fa-la-sol-la may be accredited with keeping many a harried worker from *fe lo de se*. Fondness for it, as a cure, is less traceable to mental or moral degeneracy than to physical dyspepsia. Our song-shops are wisely dispensing helpful rag-time cures for the morbid conditions of the nation's neurotic trouble' cures which are of more practical, human and humane value than Nietzsche's call for men who are more than men.

When the music student has reached a conclusive opinion, by research, concerning the compositional employment of rag-time, in a comparative regard, and one as to its general, musical, moral and medicinal value, he doubtless will be ready to confess that his time has been profitably spent; for his research must have shown him what an important and far-reaching musical departure its first notational appearance in tone-art indicates, and what a great tonal evolution its birth inaugurated."

Syncopated Music

Syncopated music is no new movement; it has been known and recognized as an inspiring rhythm since music has been known. It has been used with fine effect by almost every composer of note. It has a bright, pleasing effect, and gives variety when introduced sparingly.

In many measures in the works of Mozart and Mendelssohn we find genuine syncopation (or "rag-time"), but so hidden by its surroundings as to be hardly discernible. There are a number of examples in the writings of that master of harmony and technique, Johann Sebastian Bach.

From "Prelude and fugue in A-Minor," by Bach

"Love is a Wild Bird" from "Carmen." (Genuine Rag-time)

Overture to "Don Juan," by Mozart (a Syncopation)

The same unknown author pens an article that expresses the same as the above article but elaborates on his premise that the origins of ragtime are far in the past history of music. In the essay on improvising and syncopation we have seen how these two elements have been used in early music history but of course not to the extent as they are used in ragtime. It is an interesting article and gives us some insight into the previous use of some of the elements of ragtime:

"RAG-TIME - RAGTIME music has a respectable genesis; an old, venerable one indeed. We need not go farther back than to the music of the god-like Beethoven to find examples of ragtime music, though formerly known under a more respectable technical name, that of syncopation.

So rag-time music is simply syncopated rhythm maddened in to a desperate iterativeness; a rhythm overdone, to please the present public music taste. Because of the present public fondness for it, that philosopher who contends that all music is popular, just so far as its rhythmic movement-not its melodic, or harmonic is popular, is happy in his putting of a time point to it. "Ah!" he knowingly exclaims; ragtime, in a word."

Here is another notational illustration of the early genesis and perennial usefulness of rag-time music, from the great tone master, Haydn. It is a section of one of his variations on the Austrian National Hymn, which he composed. It constitutes that step-from a sublime hymn to the ridiculous tonal halt which the cynic critic loves to roll under his tongue.

From this grand Austrian Hymn let us turn to one of the sanctified Gregorian tones, which opens with a favorite rag-time phrase, thus:

This Gregorian notational excerpt shows that, even in church music, the people of all countries and times demand that tonal variety of which the great classic authority on the fugue, Anton Recha says, "Variety is the very soul of music, and is, with respect to that art, what proportions are to the mathematics," And this is Gregorian rag-time.

The following selections from the wild music of the wild Fantees show that rag-time is not a creation of musical culture, but an adoption of a very old, very wild, yet very human rhythmic form.

This Fantee dirge music is especially interesting for its illustration of the funeral use of rag-time by the Fantees, in marked contrast to its modern, mirthful use.

Numberless are the rag-time instances in the fugues and other compositions of Beethoven's distinguished teacher, Albert Albrechtsberger, who says, practically, in them, "No rag-time, no fugue." Numberless are they, too, in the fugues and other works of all the composers since the morning stars were created and sang together. They are born of that soul of music, variety, they are an integral part of tonal mathematics, the essence of human song. Call them "coon time," "rag-time," syncopated time, or what not time; they unquestionably meet the musical exigencies of man's present mundane environment. If you were to ask me if rag-time will obtain among glorified souls when time is no more, I naturally, would hesitate as to uttering an opinion, to be taken as an indisputable dictum, though inclined to agree with the philosopher already quoted herein that so far as man remains, in the great hereafter, as he now is, so far will he desire and demand rhythmic music "ragtime," "coon music," Syncopated music, rub a dub music. In proof of this opinion, I would refer the skeptic reader to the material images in the Revelation of St. John:

"The tone philosopher, of all times, declares that music is only rhythm."

He "knowingly exclaims" thus; yet the profoundest present student of music must feel, as have felt the tone masters, from Beethoven to Wagner, and would exclaim, as did St. Paul before the noble Felix, "Except these (rhythmic) bonds!" The more one studies, and the deeper one delves into the tone wealth of the masters, the more does he realize their soul chafing at these bonds.

That rag-time is musically effective, nobody denies. Watch its effect on any audience, if you happen to think differently about it from everybody. Nevertheless is rag-time of the earth, earthy; rubadub, of the lower, lowest earth, earthy; though Beethoven employed it; and, with a questionable artistic taste in the foregoing example, be it said, even touching that god like master. The more one studies, and the higher one gets, with Beethoven, Wagner, and Dante, into the empyrean, the more will be chafe at rhythmic cabining and cribbing. Heaven surely has no baton wielder, time counter, for time, of all kinds, is, or will be, no more there!

Present rag-time is a ligno-musical stimulant. The ordinary music listener wants to hear something musical that sets the head to nodding and the foot to stamping; something which he can grasp and comprehend with his present rhythmic sense, somewhat as he does a cane, because of his Simian descent. The ordinary music listener is blasé. as the French say. Music to be enjoyed by him must be of the most pronounced, accentuated rhythm, tonal caviar. Not the Sousa music, in this regard; each strain of it is of a different, yet public attractive, rhythm; a rhythm adroitly chosen so as to preserve a certain general, artistic unanimity of movement; one which shall not antagonize, to the extent of an open protest, the highly critical listener. Note too, the openly confessed, nude rag-time, "coon time" pieces, without any nonsense of affectation about them. They might offend the high church sense of open mouthed, professed respecters of the proprieties of classic music; notwithstanding, when judged by the criterion of pure, general popularity-the popularity

which obtains at our summer-gardens-they seem to be at one with the present demand of the present general public. When we have said thus much, let us not forget the quotation from one of the great Beethoven's most popular overtures which heads this paper.

The present American music age has in it a noisy element which exalts rhythm, pure and simple, above tone. America, generally, is not yet educated deeply, thoroughly enough in a musical regard, to be able to exercise a well disciplined, discriminative judgment touching the matter of music. hence it wants rag-time in its music just now, not as Beethoven, Haydn, and the other old masters sparingly used it, as the gormant does pepper in his food, it wants its music to be all pepper, so to speak. The masters have made rag-time classic, as the music antiquary must admit; and that old masters who first used it doubtless did so in order to relieve that early rhythmic current whose accents had uniform intervals. Music students ever find the analysis of music accents a very interesting manner, one to which they may profitably attend. Therefore, the present phase of American musical feeling well may be noted by them; it doubtless will be cited and communicated upon by the musical historians of the future, who may find that some class-music collector of today has, not unwisely, gathered together and had bound in volumes, and deposited them in some public library, all the rag-time tunes that now delight the public ear. Judging our musical future by the past of music in the Old World, the belief is fair that rag-time-by some other name, perhaps-will be much in evidence to that historian, in the music of his day.

The same author publishes a similar article that begins the same as the previous one cited:

The labor devoted by a music student to ascertaining which tone-master has used rag-time most felicitously, effectively, would not be wasted. If his effort took him from the works of those composers whose names are on every student-lip into the less beaten tone paths, he might benefit both himself and the music world by bringing into deserved publicity neglected merit, as, for example, the figures of the German Composer, Buxtehude, which rank, in excellence, with some of Bach's or those of his worthy brother composers, Froberger, Widor, Merkel, and others, whose names are not extensively biographed. if curious to know rag-time's notational beginning, he will try to ascertain, doubtless, when notes, all of which originally were of one equal length, were made to vary in length, in ascertaining which he will find that then it was when notational syncopation was first effected, and that it then was affected in a way that caused the application of this term to the notational and musical result-a term which signifies cutting. Doubtless his research in this regard will lead him to accept the generally accredited historic statements that notes were thus equal prior to A. D. 1330, and that Doctor J. de Muris, of Paris, then invented notes of unequal lengths, to which information the inference that equal lengthened notes must be cut to prolong the vibration of a sound is a natural sequence. Examples of this note-cutting he may find, too, such as this:

Notational and nomenclature variety followed this invention in such a way as to give to music driving-notes an English term early used as a synonym for syncopated notes-a term which is more elegant and musically significant than rag-time, for it directly indicates the character of this tonal movement, which is a driving of one note into another.

The Italian term for it *Alla Zoppa*, derived from the Italian *Zoppo*, lame-savors, more than ragtime, of this tonal movement's artistic completion, and the following Italian example of it is quite like passages in to-day's rag-time pieces.

The *Acciacatura*, a term derived from the Italian *Acciavare*, to crush, to jam, as understood by the Italian author, Manfredi - is, in tonal effect, a rag-time variety of present popularity a thing that is crushed or jammed usually finds itself ragged. This crusher is sometimes intended to be so much of a transient note of animation as to necessitate its performance to be, as Dr. Burney, the musical historian, says, "as if the key were red hot." Example:

Rag-time is nothing, musically, if not a driver, crusher, and of the most aggressive kind. Its raging desire for appropriate materials for its techno-compositional make up causes it to be so. Hence, it syncopates passing notes, apporiaturas, suspensions-whatever it can subtly make subservient to its purpose; whatever perturbs being fish to its net, its highest art aim being perturbation, so far as perturbation does not work serious violence to the natural feeling for euphony. Its earliest notational users restricted it to music for keyed instruments, but its appressiveness soon sent it among the voices.

Here is a right neat little token of musical learning, on the line of qualifying or preparing for a vocal syncopation, taken from the old Irish melody of "Hush, the Cat":

Here is a grand one from Mozart's "Figaro."

How this dramatic exclamation would have thrilled the heart of the old Dionysius of Halicarnassus, who founded his opinion, that accent is the source of all music, upon which was old to him!

So popular is rag-time now that the academically technical accentual divisions-grammatical, oratorical, pathetic-will have to be broadened in their scope, or added to by the musical grammarians, thereby to so adjust them to its present public status as to satisfy its exacting devotees. Addition seems to be their easier way, making these divisions to be grammatical, oratorical, pathetic, altogether crushing. Doubtless Dionysius would not protest if this fourth division were sweetened into esthetic, and he might now quote copiously from Mozart's and Beethoven's works in its favor. Kant's conception that everything may be regarded esthetically would fortify this sweetening, apparently. Technically speaking, the esthetic accent being an irregular one, it fits-as a descriptive definition-rag-time very well; a kind of time which is part and parcel enough of music's fiber to be worthy of this dignity. The music student, when comparing the use of rag-time

by one tone-master with that by another, will notice the different degrees of refinement it can be made to assume by the hand of genius. The music critic's (Jahn) remark, "Haydn's minuets are the product of a laughter-loving notional life, Mozart's give the tone of good society," is in harmony with the rag-time idea, for, of all musical materials, syncopation can be so inspired as, in Horace's words, grandly to "strike the stars" or meanly descent to the depths of banality-hiccoughing bacchanality. That is, like any other fad, is the victim of numberless abuses is a patent fact. Among the present numberless rag-time pieces, many are as forcibly so and so unentertaining as were those wooden mechano-musical canons, with the construction of which conceited ancient musicians amused themselves and wearied their patient friends.

A rag-time piece, to be clever, witty, piquant, amusing, must have thoughts which find appropriate, best expression through syncopation. The art-canons, of universal application, which should govern the musician when he is composing rag-time pieces are that, 1) he should know what his music is to express, 2) he should believe that what his music is to express can be best expressed by the use of rag-time. If he is governed by these canons, his rag-time music will be truly esthetic, if not, his screeds may be, as some present rag-time effusions are, instances of what might be classified under the head of musical cretinism, tonal idiocy with deformity; or be ethically considered as tonal viciousness-the attempt to render music attractive at the expense of truth.

Rag-time having, as has all music, its therapeutic element, its present popularity, in this neurotic country and age of man, surely has a felicitous timeliness which the music student should not because of its general anthropologic value; not it with applause.

Rag-time music is now resorted to by overworked minds quite as novel-reading is by the tired statesman, diplomat. Its rollicking fa-la-sol-la may be accredited with keeping many a harried worker from *fe lo do se*. Fondness for it, as a cure, is less traceable to mental or moral degeneracy than to physical dyspepsia. Our song-shops are wisely dispensing helpful rag-time cures for the morbid conditions of the nation's neurotic trouble; cures which are of more practical, human, and humane value than Nietzsche's call for men who are more than men-over men-a call which fittingly lands him in bedlam.

When the music student has reached a conclusive opinion, by research, concerning the compositional employment of rag-time, in a comparative regard, and as to its general, musical, moral, and medicinal, he doubtless will be ready to confess that his time has been profitably spend, for his research must have for him what an important and far-reaching musical departure its first notational appearance in tone-art indicates, and what a great tonal evolution is birth in rated"

F. W. Root in an article in the March, 1900 issue of the Musician somewhat compares rag-time with Mother Goose stories and he mentions they should be judged along with these classic children stories. He also makes the statement that: "Ragtime is simply having its day. It will be forgotten as a craze in a few years." While ragtime was forgotten for a number of years today we appreciate and understand its value to American music, especially jazz. The article is entitled "Ragtime":

"Rag-time, according to F. W. Root, bears the same relation to the great things of the musical world that Mother Goose's melodies do to the masterpieces of the world's literature. Criticizing this lowly but extremely popular sort of music, he says it came from

the great maestros of the earth. Wagner lapsed into it much after the manner of statesmen who sometimes get tired and drop into versification. Mozart also had moments of fatigue or exuberance, when he dashed off a new notes in the measure of the cakewalk melody. Some of the great literatures have written along the mental attitude of Mother Goose, and so have Bach and Beethoven yielded to the impulse to put their lofty thoughts into sharps and flats that would be appreciated in music hall circles.

"I would not do away with rag-time music," said Mr. Root. "If some one should ask me if I would blot out Mother Goose's rhymes I would say unhesitatingly I would not do it. Mother Goose is a good thing in its way. So is rag-time.

"To make the matter plain, rag-time is syncopation. All of the great masters have enjoyed syncopated notes. That is all right, or the masters would not have done it. But they did not write all of their works in syncopation. That shows that syncopation is good for a while, but we do not want too much of it. Now. Mother Goose's literature is a good thing, but suppose you had nothing else to read you would get tired of it after a while."

"What would you suggest to be done about it?" he was asked.

"Let it alone. The people who like it may learn after a while to like something else better."

"What objection lies against rag-time music?"

"It is a repetition of the same thing, that's all. There is nothing else in the world the matter with it. As I said, if it were not a good thing, the masters would not have used it."

Among many oddities of rag-time an example of its effect may be seen in the setting of "Old Hundred" to that measure.

"There is no such thing as good music or bad music," said Prof. Emil Liebling. "You may set good music to bad or vicious wordings and the music becomes bad by implication. So with rag-time. It is now lending itself to low vaudeville, in the main, and because of that association the music is denounced.

"The song from "Carmen" "Love is a Wild Bird," is one of the best examples of rag-time in modern music. In the overture to "Don Juan," by Mozart, and in some compositions of Bach we have good examples of syncopation.

"Ragtime is simply having its day. It will be forgotten as a craze in a few years."

Musicologist and music critic continued to analyze ragtime as to its place in music and its origin however far fetched their theories may seem to us they are interesting to read almost 100 years later. The use of Negro music in the Dvorak "New World" Symphony is talked about and the 'true' music of the Negro is briefly discussed. The article, ""Ragtime Communication" is found in the May 30th, 1900 issue of the "Music Courier.":

RAG-TIME COMMUNICATION - On page 20 of the issue of May 23rd 1900, is a quotation from Col. D. Parker upon rag-time music, with a statement "as to the origin of the term rag-time the writer confesses his ignorance, and he has not even a theory."

It seems, in my opinion, to be a desirable thing, if some hymnologist will assist us in this. If a bit that I have gleaned in the study of Hindoostani music, theory and practice, be of any assistance, I cheerfully quote the matter that seems in any way to refer to the subject.

Szl or rag is a mode in music, "six in number music, song, tune, anger, passion, love.

Rag chana, to be in concert.

Rag-rang, music

Rag sagnar, a song composed of many rags or musical modes.

Rag-mata, the name of a treatise on music.

Surely the above must have some even remote relation to the title we hear so much of to-day, yet whose modes and science the present day compositions are degrading.

A word as to pronunciation. The dash over the 'a' gives it the sound of "ah" instead of the long 'a,' as we understand the sign.

This is but one link in the chain of musical matter, but it all will give of their knowledge in any way related to this word, there may at sometime come conclusions based upon thorough understanding of the misuse of a perfected thing. "Rag-time," as used to-day, appeals only to the baser instincts. Such ends often come from originally high standards when abased.

Trusting this will be of some little use, very truly, Miss Myrta L. Mason. Assistant Music Dept. - Library of Congress. (May 24, 1900)

The above attempt to give the hymology of the rhythmic device known as rag-time is interesting and quite as conclusive as any other attempt of the sort. In speaking of Negro music, a writer in last Sunday's Sun gives a death dealing blow to the notion that the music we call African is really so. He says:

"No Negro could have composed 'Massa's in de Col', Col' Groun'.' fine and melancholy as it is, and no Negro could have ever dreamed of the melody of 'Suwanee River,' which is also melancholy, but is distinctly white man's music. It is not the ornateness, or correctness, of these which puts them beyond making by the black. It is their inner quality, which is not Negro at all. On the other hand, "Ah Been wukkin' on de Levee,' a well-known Mississippi chorus, while it is more ornate than either of the Foster songs, is, in the main, of African creation. Again, 'Climb Up, Climb Up to de Sky,' a camp meeting hallelujah hymn, in its wildness and savage exultation reeks of the forests of equatorial Africa."

This is precisely what The Musical Courier has maintained for years, and despite the assertions that Dvorak had used genuine African-American these critics flatteringly called it-in his E minor symphony. The writer in the Sun further declares that Germans, Italians and French write the so-called "coon music," the very title is a rank insult to worthy, self-respecting colored men and women, and that even the syncopation is not necessarily Negroid. This shatters a popular fallacy to smithereens. In Memphis, in New Orleans, on the levees, along the Mississippi River, may the real type of Negro music be heard. It is unlike any of the counterfeit stuff made by white men, indeed, it is doubtful if our system of notation could represent it, and the text accompanying it is alternately religious, blasphemously so, and obscene. Dvorak's Fifth Symphony is more Gaelic, more Slavic, than it is anything else, despite its Suwanee reminiscence in the slow movement, a very beautiful movement, by the way. As for rag-time proper-or improper-it is to be hoped that it will die a natural or unnatural death after this summer. The very violence of the rage suggests its sudden cessation."

One of the most interesting and imaginative stories on the origin of ragtime is found in the 1901 in Metronome. How important the information contained in the article might be up to each individual's discretion but nevertheless it is somewhat amusing to read it:

"THE ORIGIN OF RAG TIME - Al Wilson, the singing star of the "Watch On The Rhine," gives the following account of the origin of rag time:

"Rag time comes from St. Louis in the latter forties and early fifties there came down from the hills on the west bank of the Mississippi a creek which was called Rocky Branch. At its junction with the "father of waters" was a shipyard owned and worked for many years by the father of 'Burt' Clark, who gave me this story. A little further to the north of Rocky Branch a slough known as Horse Creek made an inroad into the land and formed an island which was known as Buzzard's Roost, while the territory adjacent of the branch was called Shake Ragtown. Clark tells the story as follows: The shake Raggars and Buzzard Roosters were always at war with each other, and for the protection of those living on our side of the creek (the shake Raggars) had planted a flag pole made from one of the spars taken from father's shipyard right in the centre of the settlement, so that when wanted we could call the clans together by hoisting a red flag, if for a fight, and a white rag, usually stolen from a clothes line, if for a dance.

"When a dance was flagged then all the families from Whooping Schneider to Drunken Schneider, with big George Schneider to Little Fatty Schneider with all their cohorts, and they nearly filled the settlement, would attend for music we called in a left-handed fiddler, a Frenchman named Tebeau, whose musical proficiency was limited to three tunes, "Arkansas Traveler," "Money Musk" and the old fashioned plain square quadrille, to make up for his lack of music and its give variety to his performance he would also sing the tune and keep time by pounding on the floor with his heavy boots. His playing went as near as I can recollect:

Diddle De De-pound, pound, pound, Diddle De Dum, pound, pound, pound.

Diddle De De Dum De Dum, pound, pound, pound.

and so on; and instead of calling the figures he would sing them. There were but five known to him and we used to dance them over and over again till Tebeau got tired of fiddling, pounding and singing them.

"It was not long before the Shake Raggars' dances became known all over St. Louis, and the left-handed fiddler Tebeau was called to preside at more pretentious affairs. Musicians soon imitated him, and it was not long before the concert saloons and free and easy places along the levee, where river men and roustabouts congregated, picked it up, and naturally, as the Mississippi was then the main artery of travel, Tebeau's ragtime extended along its length and spread up and down its tributaries until it became known all over the country. Clark also tells me that ragtime was first heard on any stage at Ester's Bowery, where Tommy Peal and Alex. Ross first danced step to it. J. C. (Fatty) Stewart, was stage manager there at that time, and Harry Fisher, so long known as Harrigan and Hart's Dutchman, and this season playing an Irish comedy part with his East Side New York Dutch Dialect, was one of the company. Archie Boyd, myself (Clark), Joe Emmett, a sign painter then, and later on Gus Thomas, the playwright, used to loaf there, "And so," concluded Wilson, "you have now heard the true origin of ragtime."

Rag-time, especially its popularity, was steeped in controversy as to its worth in musical circles. Opposing views are given in this next article: "War on Rag-Time," in the July 1901 American Musician:

"WAR ON RAG-TIME - Rag-time has passed the zenith of his popularity, musicians say, and they are now anxious to lay out the corpse. The edict has gone forth from the convention hall of the American Federation of Musicians, Rag-time must go.

"That does not mean," said the emergency (?)President of the A. F. of M., "that we are to play nothing but Beethoven's symphonies to park Sunday crowds, but it does mean that, we will substitute music of some real merit for rag-time trash, and show the people the difference. We don't have to play classics to play good music. We intend to play popular airs instead of a senseless jumble of words and notes. The musicians know what is good, and if the people don't, we will have to teach them.

"Why, some bands have almost forgotten how to play real music, and publishers won't think of taking any compositions that are really meritorious. But just see how they snatch at 'rag-time Skedalle,' and other ridiculous and, in some cases, obscure songs.

"The rag-time craze has lowered the standard of American music as compared with other countries. We have duty as well as business to look after, and we will not give way to a popular demand that is degrading."

John C. Weber, the popular and well known leader, has ideas of his own on the subject. At the Eden Park concert Sunday he played a rag-time medley. "It's like this," said he, "suppose you are a grocer. You don't like Limburger cheese. But some other people do. When they ask for it, you sell it to them, although you can't see how they can eat it. That's the way with us about ragtime. if the people want it, why not let them have it. One thing is certain when rag-time is called for I'll have it played and won't worry about whims or dislikes from any of my performers. I shall always endeavor to please those who pay the fiddler."

The article continues with opinions of the worth of ragtime and whether or not it should be suppressed:

"SUPPRESSION OF "RAG-TIME - A resolution, adopted by the members of the American Federation of Musicians, to do everything in their power to suppress "rag-time" tunes, is the subject of much discussion. A writer in the New York Sun has grown sarcastic about it. He says:

"It is possible to be too high and mighty in regard to music as in regard to literature. It is your duty, many essayists and lecturers say to read only the best books and the greatest. We have a theory that these excellent advisers read "Ouida's' novels. We have heard a great purist in music-one of those fellows who order you to stick to Bach and Handel and the other immortals-such a faultless being have we heard whistling 'coon songs.' So difficult it is to be on stilts all the time. The safe rule is to like what you please, and if you like 'ragtime' music, like it, and bid those who would interfere with you go hang. It is better to be tolerant than to be learned. But rag-time strains are delightful all the same. We doubt if the man who haughtily turns his ears upon them can really appreciate either Bach or Handel. The great composers had their moments of rag-time. Shall not the little composers have leave to frolic, too?"

The Cincinnati Post adds:
leave us our "Coal Black Lady."

"If you hear music and like it, be sure that somebody will explain to you that it was popular and therefore immoral; that it lacked soul and technique and verve, and some more temmyrot that has very little to do with the music lovers, who do not want to be uplifted, and who do want to enjoy themselves.

Last week a national association of musicians, in convention at Denver solemnly swore to play no rag-time, and to do all in their power to counteract the pernicious influence exerted by "Mr. Johnson," "My Rag-Time Lady" and others of the negro school.

To most people music is not a serious matter. It is amusement and relaxation. It drives away the blues, and makes happy thrills run all over our system. It is refining and has a natural tendency to elevate mankind.

But the people do not want to be educated all the time. They have not asked anybody to change their natures. They know what they want. Their great desire with music is to be pleased-to forget for a time that there is anything in this world but sunshine and laughter, and birds and flowers and purling brooks.

And they find all those things in the homely and catchy pieces that quicken the heartbeats and make the nerves tingle with delight, yes, in rag-time, bubbling, frothing, sparkling, as light as a summer breeze and as sweet as woman's kiss.

Rag-time is here to stay. It's the people's music. It's the children's delight. The musicians who play what the people want are wise, and the self-summoned martyrs who would take away a pleasure that is wholly innocent will have themselves to thank when jobs are few."

The importance of ragtime music is that it brought Negro style music to the American public. Its evolution is traced back to the Negro 'breakdown' and its progress to rag-time in an lengthy article entitled "From Breakdown to Rag-Time." While we will not quote the entire article there are a few points that will be of interest in our pursuit of information on ragtime. While the evolution is discussed, the articles first sentence is revealing. Mr. C. R. Sherlock sates that : "The most genuine things that have been done upon the stage in the guise of negro portraiture are as far apart as 1830 and 1895. The attempt began with the breakdown of Thomas d. Rice and George Washington Dixon and ends with the rag-time of May Irwin and Fay Templeton." The article does give credit to the influence of Negro music, especially ragtime. We read: "There are, moreover, but few light operas or plays which can afford to ignore the darkey lullaby or rag-time, and it is safe to say that while the negro may be slighted for a time he has left a lasting impression on the American stage." Finally the article ends depicting and describing the Negro in the correct image and the development of the Negroes music on the American Theatre stage: It states:

"In the back streets of most southern cities the eccentric evolutions of the buck-and-wing dancers have been known for years. Even the rag-time, that decidedly unique development of harmonies, is a child by adoption of the stage. As for the cakewalk, it had been a waiters' diversion in hundreds of hotels long before it was subjected to the glare of the footlights, and introduced into ballrooms to relieve the monotony of the Virginia reel.

Who can say whether rag-time is not the much-vaunted music of the future? Verily it has had a glorious past already, for was it not to the joyous acclaim of "There'll Be a Hot Time in the Old Time Tonight" that the American victors in Spanish Santiago signalized the long-delayed end of tyranny in the West Indies, July 1, 1898 From the uxorious Moor in the first "Othello" to the crap playing "Mr. Nigger" in may Irwin's song is a far cry, but in the end the American negro has come into his own, and that he reads his title clear is proved by his determination to share the rewards of minstrelsy with his white imitators. The Georgia Minstrels were the most notable of the early organizations in which genuine black men replaced the usual white performers, and in these latter days the company of real "coons," and "yaller gals" and "pickaninnies" with its cake-walks and characteristic rag-time songs has almost a monopoly of the negro minstrelsy field. The real negro is on the stage himself in full feather, for the first time in his history the professional disputant of the white actor in the same line."

While many "elite" musicians and writers ignored ragtime there came a time when ever they, because of the popularity of ragtime began writing about it. With their intellect and education they thought they could explain what ragtime really was and how it had been already used by past composers (We read about this use by early classic composers earlier.) Their writings were really a futile attempt at explaining something most lovers of ragtime could care less about. Ragtime was a music to enjoy, not analyze. We read, in the May 19, 1922, issue of the "Musician" a scholarly exercise in research of early use of syncopation in music. Goodrich, the author, ends with the statement that: "None of the so-called ragtime songs or dances is, in any sense, new and original." The ones who listened and liked ragtime really couldn't care if ragtime was new, old, reinvented, etc. They just liked it:

SYNCOATED RHYTHM VS. "RAG-TIME." The subject of "Rag-Time" has never interested me, and in company with other musicians I have, heretofore, ignored it. But now it is my desire to correct an impression which seems to prevail among certain people, to wit: That rag-time is a musical peculiarity invented by the recent makers of coon songs and other variety-hall concoctions. This is not true. Rag-Time is merely a common form of syncopation in which the rhythm is distorted in order to produce a more or less ragged, hysterical effect.

In the Theory of Interpretation I have already demonstrated that syncopated rhythms are used by classic composers for some of the following purposes:

- 1) as a relief and contrast to the monotony of regular rhythms.
- 2) As a means of expression or of bringing forward two opposing principles-dual rhythms being suggestive of strife or contention.
- 3) As local color, by imitating the rhythm of certain national songs or dances in which some form of syncopation is a characteristic feature.

That old Spanish dance, the Zarabanda, illustrates the early use of syncopation. The accented second beat was suggested by the poses of the dancers and therefore the syncopation served a distinct purpose, as it does in the more modern polonaise and bolero.

In the compositions of Bach and Handel we find that syncopated rhythms are an inherent part of the music design. Haydn used them more for the sake of variety. In the

works of Mozart, Beethoven and Schubert syncopation serves both purposes, especially in their symphonies.

Every pianist will recall the leading motive in Beethoven's Sonata in G, beginning like this:

.

The composition of Chopin and Schumann contain innumerable instances of unusual rhythmic arrangement and combination. An interesting example occurs in the second period of the Schumann lied Op. 124, XVI, where the melody is divided thus:

This is much more individual and expressive than the common arrangement,

would have been. A similar effect occurs in the A flat waltz by Chopin, Op. 42. The melody is virtually in 2/4, while the accompaniment remains in triple measure.

Syncopated and dual rhythms occur prominently in many Spanish dances, especially in the bolero and the Cuban dance, Habanera. In the latter this rhythm is of frequent occurrence.

"Souvenir de la Havanna," "El Cocaye," and the famous "O Jos Criollos," by Gottschalk, illustrate this peculiarity very faithfully. But the rag-time "compositionners" have undoubtedly found their most direct source of supply in the Hungarian song-dances. In several works I have, described and illustrated the Czardas, which is always syncopated. The slow movement (lassan) is especially so:

This dates back to the time of the Cythians and owes its origin to the unusual syllabic arrangement of the words sung to the dance. This peculiarity has been observed in the songs of Scotland and English writers call it the "Scotch Snap."

Also the negro melodies contain this Iambic feature. Dvorak, in his s-called "New World Symphony," uses these displaced accents frequently, as thus in the second theme:

This is similar to a once famous Southern plantation song and bears evidence of its Ethiopian origin.

Indeed, it is scarcely possible to mention a standard composer who has not employed some form of syncopation in certain of his compositions.

I have observed that the principal charm of Nevin's popular Serenade ("Good-night, good-night, beloved") is owing to the peculiar form of syncopation in the melody, thus:

But for this genial touch of inspiration the song would be quite commonplace, as the melodic features are not remarkable. This assumes somewhat the character of a free rubato effect. (When I told the late composer of my liking for this serenade, I remember his somewhat incredulous smile as he replied: "Why I composed that when I was a boy.")

In conclusion, it is evident that none of the so-called rag-time songs or dances is, in any sense, new or original, but that they are adaptations and perversions of the czardas, the habanera and the southern plantation song. Also, that unusual rhythmic combinations and syncopations have been used so extensively by high-class composers that it is not possible for coon song composers to invent anything along these lines."

Ragtime and its use of syncopation, in 1902 is still the most popular music. Many predict the decline of ragtime as stated in this next article entitled "Ethiopian Syncopation-The Decline of Ragtime (Oct., 1902, "The Musician")

"The popular craze for "rag-time" music seems to be on the wane, and it is not probable that musicians generally will deplore its gradual departure. This craze was a unique example of an exaggerated use of a musical idiom that in itself is not only a lawful means of musical expression, but one that, used in reasonable moderation and in proper surroundings, is full of beauty and interest, namely, the feature of syncopation.

Every child with any pretensions of a smattering of musical knowledge knows that syncopation is a covering up or passing on of an accent to the next part of the measure. It is a feature of musical writing that is as old as the works of the classic masters, yet all of a sudden it is taken up over here in the New World, carried to an exaggerated degree, attached to words of supposed Ethiopian origin (often called poetry by the misguided authors), and goes the extreme of becoming a musical craze.

A hopper is fit onto the press and into it are poured jerky note groups by the million, "coon poetry" by the ream, colored inks by the ton, and out of the other end of the press comes a flood of "ragtime" abominations that sweeps over the country, not leaving untouched even the isolated little hamlet on the slopes of the remote Sierras, a hundred miles from the nearest railway. On the grand piano surroundings in the New York drawing room, on the cheap little organ in the cottage on the western plains, though all grades of society, culture and financial standing, the Ethiopian syncopations have swept in a tide that is only now beginning to pull on the taste of an over tickled public palate.

And with all this, not a word can be said against the idea of syncopation per se. It is legitimate and beautiful medium of expression. But it has fallen into bad company, been dragged in the mire of the commonplace and inartistic been loaded down with poetical abortions and hauled through degrading associations until it was in danger of losing, for the time being its true significance and artistic power.

Looking at the matter from an artistic standpoint, the fact that the works of Beethoven, Mendelssohn, Wagner and others furnish numerous examples of syncopation does not excuse the extreme use and extreme perversions to inartistic ends that has marked

this craze. True, some good times have been turned out; but they only emphasize the fact that certain of the more talented writers have been drawn into the muddy stream in hopes of bringing up some gold in the handful of mud.

Looking at the matter from the side of the largely unmusical public, I am inclined to think that this delight in the jerky lilt of "rag time" music comes from the fact that it furnishes a musical outlet for the extreme nervousness of American youth. Our prominent characteristic as a nation is that we can not sit down in our homes and our home towns and be content to follow our vocations in quiet and peace. No, we must be up and moving. We must try conditions in other places, we must dispose of our business here and see if we cannot make more money somewhere else. We must move on, even though there be no profit in it. At any rate, we will have the satisfaction of having "seen the country." And all this tends to destroy our steadiness and perseverance. No nation more deserves the name of a nation of roamers, a result largely of our national nervousness.

Another impetus to our rambling, though to speak of this may be slightly off my subject, is the continual urging we are subject to from the transportation companies. Excursions in all directions, home-seeking trips for people that already have comfortable homes and would be happy if allowed to enjoy them in undisturbed peace, tours and travel till the feeling of permanence is destroyed; old associations full of warm friendship and hallowed memories broken off trying something new; moving on from Massachusetts to Illinois, from Illinois to Kansas, from Kansas to California, and for what? Perhaps a little home on a sandy mesa, a rain once in three months is, a slender income, and finally, a despondent trip back to the old home to find the neighbors of former days prosperous and satisfied. This is one side, in many cases there is a brighter one. But I use this illustration, which is not at all a fancy picture, but one I have seen too often in painful colors, simply to exemplify this American spirit of nervousness that has its outlet in so many ways that are peculiar to our people.

This spirit of national unrest shows itself in all features of life, in the home, in the business, in the church, in society, in education, in recreation, and naturally in artistic matters as well, or rather, in those features of art that our too in-artistic lives may touch upon. And, of course, our music has to suffer as well as the rest. Hence this plague of syncopations as penetrating in its sweep as the Egyptian one of flies, and as distasteful to the musical nature as was the buzzing plague to the worshipper of Isis.

But, as I said at first, this craze for "rag-time" seems to be on the wane. It is certainly to be hoped so. For it creates in the minds of the young a distaste for that which is more staid and solid, more dignified and useful. It is an appetite for spices rather than for nutritious foods. So its decline is a matter for congratulation to the teacher.

I saw an illustration of this change in tendency a few days ago that, while somewhat comical, pointed a little to the gradual change in popular taste. But it showed how prevalent the perverted taste was when a man had to advertise for a wife that was not steeped in "rag-time." It read as follows:

"A bachelor of forty, an expatriate from Manhattan by reason of incompatibility of climate, desires the acquaintance of a lady of cultivated musical taste (pianist) who is unencumbered and in the enjoyment of full autonomy. To prevent any misunderstanding of my conception of the term "musical," would say that Ethiopian syncopation is my aversion and Sousa's marches are a weariness. Address, in Confidence, R. Box 34, Times office."

Ragtime music is mostly thought of as instrumental music. An archaeologist on a dig in which was used negro laborers talks about their music as they dug and their other activities. This account is found in the Jan./March 1903 issue of Journal of American Folk-Lore:

"Our men had equal penchants for hymns and "ragtime." The Methodist hymns sung on Sunday were repeated in unhappy strains, often lead by one as Chorus, with a refrain in "tutti," hymns of the most doleful import. Rapid changes were made from these to "ragtime" melodies of which "Molly Brown" and "Goo-Goo Eyes" were great favorites. Undoubtedly picked up from passing theatrical troupes, the "ragtime" sung for us quite inverted the supposed theory of its origin. These syncopated melodies, sung or whistled, generally in strict tempo, kept up hour after hour a not ineffective rhythm, which we decidedly should have missed had it been absent."

An excellent analysis of ragtime and its origins is read in the next article written by a German writer, Dr. Gustav Kuhl, living in New York City. It appeared in the German musical periodical "Die Musik" and reprinted in the Metronome in 1903:

"THE MUSICAL POSSIBILITIES OF RAG-TIME - So much has been said and written against Rag-Time in general, that it may prove interesting to read a discussion in which the better musical possibilities of this much-abused form of music are held forth in both a natural and musically manner. The following article was written by Dr. Gustav Kuhl, New York City, and appeared in a number of a German musical periodical "Die Musik," which commands the highest position amongst present-day publications of this sort, in the German Empire.

Touching as it does upon a most interesting and important question of our own musical prospects, the ideas expressed there-in will do much to dispel the erroneous idea with many people that, as our country is at present over-run with Rag-Time trash of the worst description, everything that savours of the name must be despised and shunned.

That there is a musical possibility in Rag-Time is apparent to every musician interested in the question and the writer will add the hope that the following may contribute towards a better general understanding of what it really is and what possibilities it might unfold if properly developed.

It was during a visit to the little island called Jekyl, on the coast of Georgia, somewhat of a American Riviera, that I first became acquainted with the famous or might I say the ill-famed Rag-Time rhythm of American Folk Music. The servants of the club together with those of the neighboring villas had arranged a masquerade ball in one of the adjoining buildings of the club house and the owners and their families had been invited to witness the merry-making.

The festivity was at its height when I arrived. Even before entering and while pausing for a moment in the corridor, I became aware of the peculiarly jerky and clattering sounds of the dance music, which could be heard most conspicuously above the noise and hustle made by the hilarious dancers.

After reaching the room where the dancing was in progress, I was to turn to the right where the invited guests had been seated along the wall in a double row. But my senses were captivated against my will by the music, which seemed to be produced by a little army of devils to my left. It seemed incredible to me for quite a while, how any person could dance a single step to such an irregular and noisy conglomeration of sounds; and it was even more difficult for me to understand how such complicated and to me unmusical noise was brought about. Singularly enough, when looking over the musicians, I found that there were only two men, who managed to produce all this noise. Before a thoroughly dilapidated Grand Piano, the back of a muscular, short-haired negro, with snow-white collar, which reached well-nigh to his ears, presented itself, with his arms and elbows this fellow belabored the keys in sixteenths with such ease, and dexterity as many a pianist could wish for his wrists. In reality he produced all the music, as his colleague, with a double bass (minus one string) simple supported the bass notes, with vivacious and grunting strokes from his bow. This constituted the entire orchestra and I decided to proceed with my observations from a distance and looked up the seat which had been allotted to me.

It was all very pretty. There were Brother Jonathan from the North and South, Chinese, Indians, Spaniards, here was a ship-wrecked individual who had tied himself up with the Lord knows how many boards and ropes there a sister of mercy with a band in her arm, showing the cross; all clean and thoroughly characteristic costumes in every detail and I again became aware of the cleverness and ingenuity of our common populace.

After greeting my acquaintances as hurriedly as possible, I lost myself in the pleasure of following the masked pairs, the ever-changing positions of their feet, the graceful movements of their bodies, the embracing position of their arms—here a pair, which seems particularly attractive, it loses itself quickly in the mass of glistening dancers, the eyes attempt to follow but the sudden appearance of a gleaming white neck and the outline of a chin are discerned under a protecting mask and in a moment we follow this new picture, till this also loses itself in the encircling crowd—and in this manner the senses are turned topsy turvey, and only the lamps and garlands fastened between the beams of the ceiling seem to maintain their steady position in the general whirling mass.

Suddenly I discovered that my legs were in a condition of great excitement. They twitched as though charged with electricity and betrayed a considerable and rather dangerous desire to jerk me from my seat the rhythm of the music, which had seemed to unnatural at first, was beginning to exert its influence over me. It wasn't that feeling of ease in the joints of the feet and toes, which might be caused by a Strauss waltz, no, much more energetic, material, independent as though one encountered a balking horse, which it is absolutely impossible to master.

Naturally the company I was in, a be-jeweled daughter of a millionaire to either side of me, who every now and then would renew the conversation in their peculiarly dragging southern dialect, together with my own determination finally aided me in gaining a victory over these anarchistic desires of my feet. But the effect remained.

The continuous re-appearance and succession of accentuations on the wrong parts of the bar and unnatural syncopations imparts somewhat of a rhythmic compulsion to the body which is nothing short of irresistible and which makes itself felt even before the ears have discerned the time or rhythmic value of the various parts of the bar. Sometimes it was

really only the last bar of a period with its sharply accent which aided me in ascertaining the real rhythmic relationship.

There can be little doubt that "Rag-time" is a genuine creation of Negro blood it perpetuates and embodies the rhythm of those crude instruments of noise and percussion, which, in their original African bottle awakens the fanatic enthusiasm of the natives for their religious and grotesque dances; the natural inclination for this rhythm is plainly shown among the present day American-born Negroes, who are so very fond of clapping their hands and swaying their bodies back and forth while practicing the many varieties of the clog dance. Two centuries of continued importation of slave naturally checked the spread of civilization among them. In 1619 the first Holandish Slave ship cast its anchor in the James River, Virginia; 1808 trading in slaves was prohibited but not stopped; and only in 1860 the last smuggler in slaves "the Wanderer" was captured, just as its human freight was being landed on this very "Jekyl Island."

Naturally the old rhythm has changed in the course of time, just as the melodies, the instruments and the entire life of the colored people has changed. One idea prevalent is, that Rag-time has been developed out of the Czardas of the Gypsy, the Spanish Sarabande, the Cuban Habanera, and that it was greatly influenced, in singing at least, by that peculiar grace note in the Scotch Folk tunes, known as the "Scotch Snap." But such comparisons can only be applied to the products of the "professional rag-time composers" and to their products known as "raggers."

The original rag-time of the South is something entirely different and proclaims its originality and passion through means of its fascinating effectiveness. Now it has spread over all North America. The resident-negro of our cities, who is either a servant, waiter, driver or musician has carried his songs and original rhythm into every nook and corner. usually he does not play the piano, but rather an instrument of the mandolin class, preferably the Banjo. This instrument is to the negro what the zither is to the Tyrolean; it has somewhat of the tonal quality of the mandolin, only deeper and more resonant, and like the Guitar serves principally for the accompaniment of songs. But each rag-time as we hear in the Variety theatres and Common Music halls has lost considerable of its peculiar originality and just as the Negro songs, has become more vulgar, machine-like and common-place. Small wonder that about a year ago the American Federation of Musicians declared war against Rag-time, owing to the degrading influence it commenced to exert on our public musical taste. If we only had some substitute to put in its place in this country, where we possess no higher class folks music of our own, and where we only boast of a few expressive and beautiful folk-songs! Compared to our local operatic attempts and Sousa marches, Rag-time certainly shows more character.

But on the other hand there is no magic connected with it. As its name implies, Rag-time is no special style of composition, but merely a rhythm. Every melody can be transformed into Rag-time, providing we tear its rhythm to tatters. It is primarily based upon the principle of syncopation. Similar to the Hungarian Gypsy music-of which we find the grandest example in the Allegro Eroico of Liszt's Fourteenth Rhapsody-the principle

beat of the bar is frequently preceded by a grace note or followed by one. Where it would be but natural for us to form a melody for a two-quarter beat in this fashion:

Ragtime transforms it thus:

But the Negro is not content with this. A form of time as the following:

would be treated by him as shown below

But at the same time his left hand, or one of his colleagues may join him on his mandolin in this fashion:

while a third may join them with still another variety of rhythm:

Therefore, to the principle of syncopation must be added another one, which may be designated as that of willfulness. In this way it may be easily understood, what endless varieties and irregularities are brought about in tonal volume and character through the combination of the above mentioned rhythmic variations. A single player may also bring these about, by avoiding the natural beats of a bar as much as possible and accenting in between in an eccentric a manner as he can; somewhat like the small drum in our military marches, but of course not in such a monotonous style. It is more than perusable to me, that our nerves can hardly withstand such music. Involuntarily the body will strive to oppose and balance the weakly accented principal beats of the bar. This may also be observed in German, Hungarian and Franz Schubert, who had a special liking for syncopated notes and who was nearly always in the habit of accenting the second quarter in three-quarter time. Therefore Schubert is really one of the great composers, in the works of whom we may find something similar to Rag-time. let us quote the second movement of his sonata Op. 53

(Con moto) the constant alternation of syncopated eighths and sixteenths, can, if played mechanically and in somewhat accelerated time, make a listener quite as nervous as the bona fide rendition of Rag-time.

Therefore, as already mentioned, there is no magic connected with it, although a European will never succeed to produce anything near to genuine Rag-time. But the above quoted allusion to Schubert proves, that Rag-time is not to be condemned in every particular. Probably an unexpected prince will appear some day who like Liszt and Brahms, in the case of Hungarian music, will transplant this low class of Folk-music from the boards of the Variety stage to those of the Concert podium."

In searching for the origins of American Negro music one author sites Scotch music and the famous "Scotch Snap" and Scotch scales as being an influence on early American Negro Music. While there were other local influences the syncopation of ragtime and early Negro music finds its origins in the Scotch music. In the last paragraph of the article NEGRO MELODIES OF SCOTCH ORIGIN in the October, 1906 Metronome:

"There are, however, many of the finest negro 'spirituals and shouts' constructed upon other scales, the result no doubt of local influences. There is, however, another reason which lends force to the argument. It is in the sudden syncopations, in other words 'Scotch catch or snap,' found in both the Scotch and negro music. This may have suggested the so-called 'rag-time' attributed to the negro, which recently reached so much exaggeration in the 'coon-songs' seems to me a fallacy promulgated by Anton Dvorak and others to designate negro music, the national music of America. Because the music is not national at all, so long as it is restricted to a few less enlightened colored people and they chiefly local."

In the early 20th century American composers were searching for an authentic American school of composing, trying to form a national American musical style. We know today that ragtime and its influence on jazz did become the basis for an American school of composition. In the article entitled "Works of American Composers Reveal Relation of Ragtime to Art-Song," in the Dec. 2nd, 1911 "Musical America" The use of American popular music, notably ragtime, and the ragtime style, was seen by the German audience present at a concert of American songs. We Read that:

"Some time ago the house of G. Schirmer presented in Berlin a concert of American songs. They were well received, but failed to make the impression which their merit warranted. They were applauded enthusiastically, yet the impression on the German audience was not profound. Melodic inspiration was not denied (though one critic found that every melody had a larmoyant tinge), but there was some question as to the musicianship of the songs and their ultimate musical value.

Ragtime and the Art-song! Strange bedfellows, but the two extremes are really related. In America music has developed in a free and untrammled way, each composer writing as he felt and with no previous artistic epoch to guide him. The great European

schools undoubtedly had their influence, but, after all, the American environment, the life in a new world had the great influences coloring the composer's products.

They say that there is no American school of composition. This is manifestly untrue. This Berlin audience immediately recognized that these songs were different, that they all had certain racial characteristics, and if that does not indicate an American school, what does?"

The controversy of the value of American popular music continues to be debated. The American music publisher was publishing both classical and popular music and they were asked if ragtime was on the want? They defend ragtime and consider it "high grade music" We read in the Dec. 23rd, 1911 Variety in an article entitled "Ragtime vs. Classical we read:

"The New York music publishers themselves, on being visited, made some interesting statements on the subject, each one of course speaking from his own viewpoint and drawing his own conclusions.

Jerome H. Remick (Jerome H. Remick & Co) said:

"We are steadily in the class of songs that are in public demand." He was asked:

"Is ragtime on the wane?"

"I should say not - emphatically not," he replied.

"Then how do you reconcile the statement that we are advancing in the quality of popular demand with the fact that 'ragtime' is not on the want?"

"I do not concede that 'ragtime' is not high grade music - in fact, quite the contrary. So-called 'ragtime' is merely a syncopation of melody of almost any kind. The old style 'rag' song like "Back, Back to Baltimore" has given way to such melodies as "The Red Rose Rag," a passage of which bears a close resemblance to Liszt's Rhapsody. Then take, for instance, Irving Berlin's "Mysterious Rag." I mention this one specifically because we do not publish it, and hence are totally unprejudiced in referring to it. The music is as high grade as anything produced in years. The popular composer of America today is turning out more classical music than all the other nations put together.

Then again the nation is rapidly becoming a nation of music lovers from the fact that sheet music is now within reach of all through its sale in the five and ten-cent stores. There are nowadays a hundred times as many places where music can be purchased as there were a few years ago. Don't worry about America's musical advancement. It is taking care of itself."

Harry Von Tilzer, who has had annually for the past fourteen years from two to five nation-wide successes, says of ragtime:

"Ragtime is not a type of song, it is a type of song-treatment, in fact, it is the distinctive American treatment of song in general. It reflects the spirit of the American people, their extraordinary activity, restlessness, initiative, joyousness and capacity for work, and for play. "Ragtime" bears the same relation to European music, that the American commercial spirit bears to the commercial spirit of Europe. "Ragtime" pervades all styles and classes of American music, from the coon song to the parlor love song, and I

think that I am safe in saying that so long as America remains the land of the brave and the free and the busy, particularly the busy, so long shall we have "ragtime."

Edgar Selden, manager for the Shapiro company says:

"Answering your question, "Is the Sale of the Higher Grade of Sheet Music Increasing Proportionally With the Population of This Country," I would say that of my own observation, I am of the opinion that it is, despite the fact that so-called ragtime songs are very much in evidence and in general demand. While the better class of everything may appeal only to the select few, I am of the opinions that everything in general is slowly but surely attaining a higher plane, and that the discriminating public is proportionately increasing. The appeal of symphony recitals, classical concerts, oratorios, and kindred other musical entertainments, are patronized now, greatly in excess over former seasons. The ragtime song is the song of the moment. The former is quickly forgotten, the latter grows stronger and in greater demand as time progresses. "This condition is applicable to the sale of both these style of composition, giving the ballad a shade of the best of the proposition. It is not to be taken for granted that because a ragtime song is hummed or whistled on the streets, that the party so assisting in its popularizing has purchased a copy, but the lover of the ballad is pretty sure to be the possessor of some sort of musical instrument and generally with the price to buy a copy, therefore the sale of the ballad is generally in greater proportion than that of the rag or novelty song."

When J. Fred Helf was asked if ragtime was on the wane he said: "Ten years ago I was asked the same question. I thought then that it was practically through, but it is now more popular than ever. Ten years hence I will probably be asked the same question. Ballads are not over popular just now, but will come back, and the time is not far off. I find that you can place a ballad with vaudeville acts that a year ago would not use anything but a novelty song. There is never any telling what the public will buy in the way of sheet music. They will purchase a production number and a trashy song at the same time. A high class hit lasts for years but a popular one last but six months at the longest."

Henry Stern (Jos. W. Stern & Co.) makes the following commentaries:

"To anyone conversant with the output of the various music publishers, it must be apparent that we have been for the past few years favoring better-class compositions and operatic productions, in preference to the lighter forms of American ballads and ragtime numbers, our reason for this being that we have found the American public is becoming more and more discriminating and educated in music, demanding better material all the time.

"The increased patronage of grand opera and the high-class foreign musical productions, bear witness to this fact. Moreover, the returns from the sales of a popular song success are not commensurate with the enormous amount of plugging and expenditure required to land a hit, a popular hit being an ephemeral proposition, lasting nowadays about six months at the most; and when you couple this fact with the ridiculous price of 6 to 7 cents at which this class of music must be sold to the trade, the point of our argument becomes apparent.

"The public has evidenced a decided preference for musical shows written by eminent composers (mainly foreign), whose scores contain real music of lasting qualities."

Albert Von Tilzer (York Music Co.) said:

"In looking over the popular music field of the present day, I find that the situation has changed somewhat from that of a decade ago. There is no doubt but that the demand for ragtime music is increasing, daily, and at the present time it has not as yet reached its zenith.

"There has also been quite a demand for risqué songs. The demand for the rustic ballad has entirely died out, at the present time, but, like all other popular demands, which usually move in cycles, it is only a question of time before that will come back again."

Ted Snyder said, "Look at our professional rooms. You see they are all filled with performers learning our ragtime songs. That should speak for itself. No, I hardly think that the 'classics' are holding their own with the enormous demand for ragtime.

The United States may be advancing in many directions in the matter of education. So eminent an authority as Professor Charles Eliot, of Harvard University, says that, in the main, it isn't. Judging by the popular demand for the simpler melodies and the increasing craze for ragtime, we are not advancing as lovers of the musical classics. Jolo."

An excellent article on the ethics of ragtime is found in the August, 1912 "Orchestra Monthly," and there is an excellent discussion on the difference between popular music and music, the art.

"THE ETHICS OF RAGTIME - A new "Websterian" dictionary gives as a definition of ragtime, "syncopated music, characteristic of negro melodies," which is about as clearly concise as to define the horse as energized, characteristic of carts that are not pushed. Ragtime, to be sure, is a form of syncopation, and one of the most beautiful of syncopated passages occurs in the solo "With Verdure Clad" from Haydn's Creation, but the latter is never classified as "ragtime" although it may be a sublimated example of it.

Like many another newcomer that is behowled as calamity, ragtime is berated, bethumped and bewailed, but, nevertheless, ragtime is become. It is here, and strongly encamped upon the melodic reservation, where it bids fair to remain for some time to come. Perhaps one of its musical virtues is the rigid adherence to rhythm that is made necessary in order properly to "do" it, for ragtime cannot be ragged and be well "ragged." But to the ultra it is not accredited with even one virtue and is looked upon as a musical tatterdemalion.

It is difficult to imagine ragtime making a musical dent in Teutonic phlegmatism, but such is the fact, and the German music publishers are most gravely considering its deteriorating effects upon German musical taste and culture. But, mind you, only as a sacred "duty" (imagine the average music publisher making obeisance to duty), and not at all blind to the accruing profits from its sales, which is a mild tempering of the ethical with the political. A Berlin correspondent to the New York Times writes:

"The German Music Publishers' Association is out with an official statement to the effect that between American coon songs and Viennese operettas, Germany's traditional and vaunted taste for good music is rapidly being lost."

The association says the situation has become so flagrant that pieces like "Alexander's Rag Time Band" and "By the Light of the Silvery Moon" and waltz melodies from "The Chocolate Soldier" and "The Count of Luxembourg" are making the Fatherland forget that Wagner, Beethoven, Chopin, Brahms, or Liszt ever lived.

"The music publishers say that they have no complaint to make from the standpoint of profits, as the sale of the so-called 'popular music' is rising by leaps and bounds but they feel that it is their duty to call the nation's attention to the fact that the public's artistic taste is deteriorating to a corresponding degree."

Ragtime, as well as other forms of musical composition, unquestionably has its ethical side, and if there were no reasons for its existence, in all probability it would follow the universal law of annihilation. It is, after all, a matter largely to do with the personal equation - what I like may not please you and what pleases you I may not like. The public, as a rule, has very pronounced opinions as to what it likes and will have, as producers and managers are not have many times found out, and much to their financial sorrow. To lead the public into an educating influence is one thing, while to drive it to pedantic learning is quite another.

Under the title, "The ethics of Ragtime," Mr. Arthur Farwell in an article in Musical America, expresses some wholly sane and common sense views of the "ragtime" and the "popular" as musical factors. We are inclined to question, however, Mr. Farwell's statement relative to the composing of Ragtime:

"To begin with, one must realize for and by whom popular music exists. Its beneficiaries, or victims, according to one's point of view, will probably be allowed some consideration in a discussion of the matter. They are scarcely slaves for whom everything is to be decided by their masters. Popular music pertains to the 'people,' which is to say, the mass of the people, rich and poor, ignorant or educated (in other than a musical way), in contradistinction to those who are specially educated in music. Popular music is for the genus man, special musical predilection and knowledge left wholly aside. Its appeal is to the unenlightened instinct for melody and rhythm which every healthy man is supposed to have in some measure.

Thus we must recognize at once that it is outside the jurisdiction of musical culture, that it has nothing in common with the aims of musical culture, and makes no pretensions of being, and does not desire to be, a step toward such a thing. One may have a positive passion for ragtime without evincing the slightest interest in music, i.e., music, the art. Popular music is fixed and complete in its altitude, at least so long as we do not figure in Darwinian cycles of evolution, and can rise no higher than its source, which is the primitive universal sense of rhythm implied in the dance-step, coupled with the primitive universal sense of melody coexistent with such a rhythmic sense. Harmony, a later and slower development, can never, in popular music, be allowed to rise to the point where it interferes with the main elements on which popular song rests."

NOT FOUNDED ON CULTURAL BASIS

"In short, popular song rests not upon an artistic or cultural basis, but upon a universal psychophysical fact, with the physical chiefly in evidence. Popular music is a

matter of the feet rather than of the soul. To make out a case against popular music, as was done by a teacher of singing in the New York Evening journal recently, is something like making out a case against the sense of sight, or of hearing, and to proceed against popular songs because the verses often have 'unsavory meanings,' is about the same as it would be to make a crusade against the senses of sight and hearing because they were often employed for seeing, and hearing 'unsavory things.

The man of 'the people' will no more forego the exercises of his primitive musical sense than he will forego the exercise of his other senses in their primitive capacities. He does not train this primitive musical sense to a higher musical culture, but neither does he train his eye to comprehend the principles of beauty—he merely sees what his eye falls on. In music he merely picks up what his rhythmic, that is his dance sense, and his melodic, or tune sense, can grasp without effort or training. And the broad average of these senses in any race determines and fixes the altitude of its popular music, the level of which is therefore about as definitely determined as the level of the ocean. The same is true of the moral status of the popular song, which has had its Anthony Comstocks since the beginnings of musical history.

"The makers of this popular music are representatives of this same 'people,' but who happen to have the creative or shaping faculty, which enables them to make music which meets sympathetically this inexorable rhythmic-melodic average. They are born to this function as certain bees are born to fulfill certain functions in a hive, or as a Beethoven is born to respond to the highest ideal music demands.

THE MEN WHO COMPOSE POPULAR MUSIC

"This unique ability of the popular music composer implies no musical culture, at least it does not necessarily do so. many composers of popular songs do not even take the trouble to learn harmony, and other cannot even write down a melody, being content to whistle or sing a tune of their own composition, or 'pick it out' with one finger on the piano, leaving others to write it down and put chords to it. "Listen to the Mocking Bird" was composed in that way. If popular music composers learn enough harmony to serve them, it does not alter their fundamental position as identical with 'the people' and outside of what is known as musical culture.

The little garden of musical culture, on the other hand, is almost microscopic in comparison with the great wild of popular music. The devotee of cultivated music considers popular music bad because it is vulgar. Compared with his highly organized and subtle music, responding to thousands of the mind's imaginings and the soul's sensibilities, it is crude and coarse, knowing only a few rough rhythms and a few stereotyped kinds of tunes. Besides, it is always getting in his way. There is so much of it, and it so constantly on parade. It seems as if, its barbaric hordes would sweep down the little shrine of culture which he maintains with such difficulty and so great a devotion to his ideals. And it would, without a thought or a regret.

ART VS. NATURE

"But what right has the man of culture to pass judgment upon the goodness or badness of ragtime, of popular music as a whole-in short, to make out a case against the popular song? One might as well make out a case against the grass! The cultured man's purveyance is that of art, and popular music, while requiring a bit of skill in the handling, is much more closely related to nature. The mere fact of the high refinement of his music does not make it any better than ragtime, it merely makes it more refined. There can be good and bad cultivated music, and there can be good and bad ragtime is no less faithful to the crude realities of the uncultivated mind. As to the truth of both to nature, psychologically considered, they are on a plant of perfect equality and the difference is one of refinement, not of goodness.

"That is good to me which I can do, and if my mind happens to be totally incapable of following a symphony, or getting any pleasure from it, the symphony has no worth to me. But if I can use a popular song as a means of satisfying such sense of rhythm and tune as I have, for me it is good, and a positive means of heightening the sense of life.

"And that is the case in which the millions who enjoy popular music find themselves. They are blind to the truth who suppose that ragtime is usurping a place in the popular mind and soul which would otherwise be occupied by something which is 'good,' or who imagine that popular music is responsible for the deterioration of taste, manners and morals. The masses who are enjoying ragtime, would have no music to enjoy if that were taken away, unless something equally practical and sympathetic were given them, and this is a psychological impossibility in view of the fact that 'the people' have created their popular music precisely to their need and their taste. As to its having a deteriorating effect on them, vulgarities and all, such a claim is absurd in view of the fact that it is not the music which makes the people, but the people who make the music to suit them. Popular music is not forced upon the people, it is created out of their own spirit.

"This is not a study in pessimism." It is only a picture of conditions at the bottom of the pit, musically speaking, and an indication that, even there, that which is creative is good, because thorough it is the heightened consciousness of life. The bottom of the pit stays at the same level, but this is very different from saying that one's music stick at the bottom of the pit. Individuals are constantly rising out of it to a higher level, and greater means are being provided for their doing so today than ever before."

Articles continue to be written about the effects of ragtime good and bad and the position it holds in the total music scene, not only of the United States but the world. We read of this in an article entitled "Dangers That Lie in Ragtime" in the Sept. 21st, 1912 issue of Musical America:

"DANGERS THAT LIE IN RAGTIME - To the editor of Musical America.

From time to time I have read with great interest various articles on the value of ragtime, written by Arthur Farwell. The gist of these articles is:

- 1) That the time of the psychological boundary between popular music and music the art is a very sharp one.
- 2) That popular music, including ragtime, is created by and for the people, and is therefore creative and good.

With the first of these point I do certainly agree. But with the second one I cannot, because it includes ragtime, and to my mind ragtime is not creative and good.

Taking Mr. Farwell's second statement as applied to ragtime: Is ragtime created by and for the public, and is it, therefore, creative and good? Mr. Farwell thinks that, because the composer and publisher manufacture ragtime in order to supply a demand for it, it must be created by and for the public. This is true, but does it necessarily follow that it is creative and good? Because there is a large demand for yellow newspapers, burlesque, shows, saloons, gambling houses and other dens of the underworld, could we with justice say that these things are created by and for the public, and are, therefore, creative and good? There is a desire for them, and that is the reason for their existence; but we cannot give any good arguments in their favor. I will try to prove that ragtime is as bad in its effects in a musical way as these other things are in a moral and social way.

Mr. Farwell says that if there were no reason for the existence of ragtime it would follow the universal law of annihilation. Very true, and there certainly is a reason for its existence - the demand for it. But what if the supply of ragtime were suddenly shut off? Would it not then follow the universal law? How long would the pieces of ragtime that exist at present last? Ragtime is something which does not appeal to the real, primitive sense for music, but, rather, it fascinates the public by sensationalism and 'catchy' rhythm. Because it does not appeal by any real sound worth but merely by sensationalism it is a fad, much like the fads and fashions of dress, changing continually. Ask any publisher how long the average piece of ragtime lasts. Just until something 'newer' appears, with different rhythm and more sensationalism. It is evident that the people quickly tire of it, and only by the continual output does ragtime hold its grip upon them and fascinate them into buying more.

Does the public need ragtime? That it does need some primitive form of music we all agree, but is that need best answered with ragtime? No one need think that if ragtime were abolished-completely obliterated-there would be nothing to take its place, leaving a sort of musical vacuum. No, indeed! What is the condition in other countries? They have no ragtime. Are the masses, therefore, without any music at all? No, they have a higher standard, that is all. That is the real reason why Europe is ahead of American in music-because the popular standard is higher, because the people demand better music. They have the same 'deadline' between popular and artistic music, but the popular music is raised to higher level because there is no non-progressive and non-elevating element like ragtime in it.

Ragtime certainly does not elevate the soul, what good is there in it? It gives enjoyment. How does it give that enjoyment, by which of its musical elements? Principally by the rhythm. Ragtime does 'train the feet.' But are we not aiming continually to have progress in music." This progress cannot come by training the feet but by elevating the soul. Mr. Farwell tells us to 'feed the people the kind of music that trains the soul, by all means' but here we encounter an obstacle. Here is the detrimental part of ragtime.

It positively hinders a musically uncultured person in gaining an appreciation of higher music. Not only with people who, as Mr. Farwell to aptly expresses it, come up to one with a chip on the shoulder, saying, "You can't learn me nothing," but also with persons otherwise broad-minded and open to conviction, ragtime so fascinates them that they cannot even listen to higher music, much less enjoy it-in many cases because of the absence of the syncopated rhythm, the so-called 'rag.'" Ragtime has dulled their taste for pure music just as intoxicants dull a drunkard's taste for pure water. Ragtime becomes a habit, and,

like all other habits, it is very difficult if not impossible for its victim to break away from it.

Especially with young people ragtime takes up so much time and thought that they lose in higher musical cultivation. This is the harm in ragtime. It does not affect the musically cultured in any way. Neither do I claim that ragtime in itself is bad. It is not; but its effect on the musically uncultured mass of people is certainly deteriorating.

Mr. Farwell point to the Central Park concerts as giving examples of musically uncultured people, people who no doubt have a great deal of ragtime in their daily lives, enjoying symphonic music, and this phenomenon is effected, just as Mr. Farwell says, by this wonderful element of 'crowd psychology' which, "Vivifies and sensitizes individual souls to their highest potency, and makes each the possessor of the faculties of all." But Mr. Farwell forgets that this mass-application is really but a small portion of the musical influence in one's life. It is in the home and to the individual taken separately that the greatest part of the musical influence comes. And it is here in the home that ragtime works its mischief. Ragtime is a quagmire for "musical civilization."

For these reasons I believe that ragtime ought to be suppressed. Exactly how to go about doing this and whether we would succeed or not is another question. Since ragtime is so deeply rooted in the people I think it would be as hard if not harder to stamp out than any of the social evils. If Mr. Farwell means to champion the cause of popular music, which is good both in itself and in its effect, therefore excluding ragtime, I am with him heart and hand. But if he includes ragtime I must disagree. Herber Sachs-Hirsch."

Mr. Hirsch is writing in 1912 and does not have the benefit of history to call on. We know that ragtime did go away for awhile but is now respected as 'good' music and is accepted as a musical art form. In present day popular music many of us have the same feeling about 'rap' music as he is expressing about ragtime. Are his arguments valid today? Were they in his time? What would Mr. Hirsch's opinion of the jazz music of the 20's be? The same I think as his of ragtime, perhaps even more against jazz music in the 'jazz age.'

Mr. Hirsch speaks of the European countries not having ragtime and having a higher level of musical appreciation. One year elapses and we read that indeed ragtime has spread throughout the world and his arguments now have to include the world and his theory on European culture is lost in the popularity of ragtime throughout the world and with great composers such as Debussy, Stravinsky, etc.

In the Feb. 4th, 1913 Variety we read of the spreading of ragtime throughout the world:

"RAGTIME SPREADING ALL OVER CONTINENT. Paris shortly due for syncopated wave. Berlin and Vienna reported preparing for it. Orders for American acts abroad increasing. (Paris-Feb.) The advances indications are that American ragtime will spread all over the continent, following its present big wave of popularity in England.

Parisian music hall managers are said to be going into the chances of putting over an American show or revue with plenty of rag in it. One of the halls is about to branch out in that direction very shortly.

The foreign agents are also taking notice. H. B. Marinelli is reported to have decided the fad is due here and is preparing for it by submitting to manager's lists of available American sets that can handle the syncopated songs or dances.

From Berlin and Vienna are coming inquiries to Paris about "ragtime." It is said here that if Berlin takes to rag, she will gather it in more fondly than even London has done. Vienna has been supplying America with music in its comedies for a long while. Now Vienna wants to hear the American music that is so much talked about.

While Paris is going to get into action almost right away, nothing decided will be done at the other Continental capitols before next season, it is expected.

Orders for American acts to be imported over here have increased until now the agents really have standing commissions to secure them."

European critics begin to write about ragtime and its effects both on the people and the music scene. But once ragtime is heard no arguments can stop its acceptance and appreciation. In the March, 1913 English Review we find the following article:

"RAGTIME: THE NEW TARANTISM by Francis Toye. A large number of people, from a well-known musical critic to a writer in *Grove's Dictionary*, have tried to define ragtime. They have agreed that it is a syncopated or broken rhythm and leave it at that, generally adding that examples can be found in the classics. But I do not think that ragtime can be denied as a rhythm at all. True it has a characteristic rhythm and usually a syncopated one. But not invariably. The popular "Hitchy-Koo" and "Dixie," for instance, are hardly syncopated yet it were pure pedantry not to class them as rag-time. For rag-time is essentially a popular term, and to the popular mind these particular tunes are not only 'rags,' but perhaps the best known examples of "rags."

As a matter of fact, in the popular acceptance of the term, rag-time is rather a school than a rhythm. It denotes a species of music almost invariably associated with particular dances of a lascivious or merely ridiculous kind, with a peculiarly hideous lurch of the shoulders like a ship lopping from side to side in a swell, and, usually, with yells or interjections of most revolting sound, in any case, it seems to me as useless to define rag-time as the traditional camel. Everybody knows what it is, and, alas! as one of their own poets have said, "Everybody's doing it now."

To most sane people, doubtless, the existence of rag-time is just a mild bore, a matter of ridicule rather than apprehension, that is not my view. I believe that it is a direct encouragement to hysteria, and that in a society where, as Sir Thomas Clouston writes in his 'Neuroses of Development.' "The social needs and restraints of modern civilized life unite with subtle hereditary nervous defects to make hysteria as common as it is," such encouragement is really dangerous. For be it noted in passing, rag-time, in just that technical sense of the work which I declaimed above, has never taken any hold on the populace. They whistle and sing the tunes, of course, but the rhythm escapes them. They turn it, as a matter of fact, into ordinary two-four, preferring the tunes like "Hitchy-Koo," which are practically in that rhythm already.

Doubtless this is partly due to their inability to reproduce a complex rhythm, but I suggest that it is also due to the fact that, from the nature of their lives, they are not so receptive of hysterical suggestion as the upper-class. In any case, it is an undeniable fact

that among these upper-classes rag-time appeals especially to the more neurotic individuals and cliques. *Ex hoc disce omnia.*

It is too often forgotten nowadays that rhythm has a direct effect on the brain. The Greeks knew it well enough and that is, largely, what Plato meant when he insisted on the kind of music proper to education. "Rhythm and Harmony," he writes in the Republic, "find their way into the inward places of the soul, on which they mightily fasten." And it is amusing to note how much more modern is his point of view than that of his editor Jowett, who is inclined to scoff at him for attaching so much importance to music. For modern educationists and scientists are more and more coming round to the view that a proper rhythmical sense is the basis of character. To any skeptic "Eurhythmics." This gentleman's system of rhythmic training has it is well known, worked little short of wonders in musical education. An Englishman, Dr. Yorks-Trotter, has with methods somewhat similar, achieved no less remarkable results, and it must not be forgotten that in the former case, at any rate, not only musical but general education is aimed at. Could anything be more significant of the influence of sane rhythms? For what is education but the training of the motor-centers of the brain to act in harmony?

And without wishing to betray my ignorance by discussing psycho-therapeutics or psycho-physical polemics, I can assure the curious that an afternoon at the British Museum or the London Library will corroborate this point of view in the most weighty (and often unintelligible) fashion. Edith Somervell, for instance, in her book on "The Rhythmic Approach to Mathematics," says: "Laws of curve-formation do not deal only with happenings among inanimate things and forces, but are a notation of laws of thought-sequence." And if an individual dancing and singing rag-time can be expressed in a curve, as I suppose he can, I am sorry for his thought-sequence! Moreover, it must not be forgotten that all these dynamic associations act and react on one another. Thus Feininger, Musensterg, Chouston, all the authorities I chanced to light upon, agreed, from various points of view, in saying much the same thing, to wit, that there are true rhythms and true movements that are in accordance with nature, which is sanity, and false rhythms and false movements, which are allied with hysteria, neurosis and nervous instability generally."

Of course, it may be objected that rag-time is not rhythmically unhealthy at all, but merely a kind of "free declamation" with the accents falling in unexpected places. This point of view was lately put forward by a very able writer in The Times. He claimed to begin with, that it had at least the merit of having dealt a fatal blow at the sloppy, rhythmless amateur. True, and we are all grateful. Moreover, I would add that it has exterminated that peculiar, slow, sensual waltz which once devastated our ballrooms. But because a very bad man murders a bad man we do not call the very bad man a saint. The Valse Lente might and doubtless did, drive people to conjugal infidelity, but rag-time, I verily believe, drives them to mania, and of the two alternatives I prefer the former-as a bachelor at any rate. Further, this writer assumes that the association of the tunes with the dances, which he admits to be disgusting and depraved, is purely accidental. He has absolutely no right to make such an assumption. Why should the inventors of such dances choose such rhythms or the composers of such rhythms patronize such dances unless they had something in common? Any dance is but the expression of music, imagined or heard. If the sentiments of the dance and the music are not allied the result is inevitably a failure from every point of view, and nobody could deny to rag-time, both in music and dance, at least the quality of success. But the writer of the article finally gives himself away, I think, in saying that

the characteristics of rag-time are absolutely identical with those of the hymns formerly sung by the Negroes in the "white heat of religious fervor during some protracted meeting in the church or camp." Exactly so. They show precisely the kind of "vitality" associated with Revivalism, and especially the type of Revivalism peculiar to the Negro! What need have we of further witnesses? For of all hysteria that particular semi-religious hysteria is nearer to madness than any other.

But, quite apart from all this theorizing, I would ask any person accustomed to analyze his own and other people's emotions whether he thinks that the effects of rag-time are beneficial. I have, personally, taken the trouble to do so in the case of two or three of my more intelligent, though disreputable friends who frequent the haunts where nothing but rag-time is played. All except one are emphatically of the opinion that since the introduction of rag-time people are much more given both to excitement and drink-and that only when they are dancing. The one says that "he doesn't know, but it's certainly more stimulating." Naturally, Absinthe is more stimulating than good claret, and methylated spirit, so I am told, is far more exciting than whisky. Nobody denies the rhythmical power of rag-time, and rhythm is always "stimulating." But in this case the stimulus is that of an irritant. These "crotchet" accents, these deliberate interferences with the natural logic of rhythm, this lengthening of something here and shortening of something else there, must all have some influence on the brain. The behavior of the chorus during the rag-time songs of the Alhambra revue, for instance, is not without significance. Any unsophisticated visitor from Mars, who did not know of their excuse, would judge from their looks, their movements, and their strident but pathetic yells that they were raving lunatics only fit for the Martian equivalent of a strait-jacket. Besides I can speak from personal experience. During the three weeks round Christmas I happened to hear no music but rag-time. I could not get them out of my head, I could not concentrate, and I could hardly think. Indeed, till the advent of a respectable concert I suffered all the mental ills one is accustomed to associate with the advertisements of patent medicines. What, then, must be the effect on those who never hear anything else? Doubtless they are not so sensitive, because they are not accustomed to musical and rhythmical receptivity as is a musical critic. But, in a greater or lesser degree, the effects are there all the same, working, unnoticed, to the general detriment of efficiency and even sanity. If it were not obvious that six months at the most would see this new Tarantism in its coffin. I might be tempted to approach the member for one of my two constituencies-there are, mark you, advantages in plural voting-and beg him to persuade parliament to deport Messrs. Hirsch and Melville Gideon and their various satellites, both male and female, as highly undesirable aliens, before this unhappy country should be converted into an even larger lunatic asylum than it is at present."

The above statements about ragtime are answered in the next article, both pro and con. I cannot resist the comparison that the criticism of ragtime to that of today's popular music. I feel today that there is a lack of morals and that 'cop-rap' is not healthy to American society. Let us present the following arguments in the article in the May 28th, 1913 issue of Musical Courier to about ragtime and its values:

"REMARKS ON RAGTIME - Two letters which appeared recently in the Paris edition of the New York Herald are not without interest to musical readers on this side of

the salty pond. The first of the communications, headed "Demoralizing Rag Time music," was this.

To the Editor of the Herald:

Sirs-Can it be said that America is falling prey to the collective soul of the Negro thorough the influence of what is popularly known as "rag time" music? Some sociological writers of prominence believe so, all psychologists are of the opinion. One thing is infallibly certain. if there is any tendency toward such a psychological amalgamation, toward such a national disaster, it should be definitely pointed out and extreme measures taken to inhibit the influence and avert the increasing danger-if it has not already gone too far.

There is nothing more vital in the expression of the life of any race than its music. Its music is the symbolism for the summary of its emotional attainment and possibility. There is no need saying that the "rag time" music has its visible source in the ancestry of negro music. It is negro music more modernly adapted. it was "typically" Negroid in the years prior to the Civil War. It bears radical resemblance to the fantastic waywardness of Creole songs. It is a modulated derivation. Now, the most significant fact about this music is that it has become typically American. It has outgrown its Negroid limitations and has achieved national importance. There is a popular "demand" for it.

There is a certain sway and swing, a certain indescribable, sensuous something appealing and suggestive, about the ring and melody, of rhythm and versification of this music. Scrutinizingly criticized, every one of the songs is insidiously perverting. They are indicative of relaxative morality, of disparagement of the martial tie, of triviality in relationship of sex, etc., and the entire moral code might be included. There is not even an attempt made at concealment of the thought conveyed in the song. It is out and out vulgarity.

It has been implied that the music of a nation or a race is symbolic of its collective character and the discrepancies of its individual character. Accordingly, the American "rag time" or "rag time" music is symbolic of the primitive orality and the perceptible moral limitations of the negro type. With the latter sexual restraint is almost unknown, and the widest latitude of moral uncertainty is conceded. Be that as it may, it is of relative importance isolatedly considered. Its significance lies in whatever influence it may exercise over the average American mind.

I hope you will find space to give publicity to a dance that is threatening the morals and the very life of America. Walter Winston Kenilworth.

From picturesque Nice, on the sunny Riviera, came a quick answer to the Kenilworth effusion, and the writer of the reply was no less a person than Alma Gluck, the operatic soprano. her letter, captioned "America and Good Music," read as follows:

To the Editor of the Herald:

Sirs-I read with indignation the jejune apprehensions of Walter Winston Kenilworth in your issue of April 23. I say indignation-because while to a certain number his remarks are jejune, there are unfortunately a great many more who would take these remarks seriously.

During the past season America has been visited by the greatest living musical artists.

We all know that, while these artists are lovers of natural scenery, it is not that brought them to America. In other words, I mean to say that it is the great demand for them

and the consequent remuneration (this is the best proof of their popularity) that attracts them to America. I must, in justice to Americans and in defense of their musical tastes, call attention to the fact that a country that spends millions of dollars annually for good music is not in imminent danger of being influenced by rag time, Rag time music, as your worthy correspondent informs us, has existed in America since before the Civil War. Classical music was only introduced at that time. From its colossal growth in popularity it is evident what a role it plays in the present life of the American.

Rag time music is to us Americans what Mayor is to the French. I leave it to the mind of the public to determine which is the more injurious morality. Alma Gluck

Alma Gluck makes Mr. Kenilworth a good answer, but it is not sweeping enough, nor does it exactly take hold of the point of his letter. His claim appears to be that rag time is the cause, or will be the cause, of degeneracy. he says that this danger "is threatening the morals and the very life of America." That, of course, is not true. For, even if we acknowledge the degeneracy of rag time, it is evident that it cannot be the cause of America's degeneracy but can only be the effect of that degeneracy. Music, of whatever kind it may be, is the expression only of a certain mental attitude. Mr. Kenilworth's argument may be that this music is spreading among the many the mental attitude of the few. But that cannot be the case either, for it requires a very strong natural leaning towards a certain form of musical expression on the part of a very great majority of the people to bring about the enormous popularity of that particular form of musical expression. In other words, although most of us cannot write rag time we find our innermost sentiments and feelings exactly expressed by that particular rhythm. There are even many among us who have been brought up in the strictly classical school and yet find pleasure in good rag time, and to say that, because of this, we all have a tendency towards degeneracy is hardly correct. Rag time is the expression of a strong, vigorous, healthy nature, and for this very reason it is making its way all over Europe, where the healthy, normal portion of the population are welcoming this expression of their own natural feelings which their native, effete musicians are unable to give them. Rag time is the expression of boisterous good humor. "It is to laugh," and that's all there is to it. Of course, some of the texts allied with rag time music are-but that is not the subject under discussion."

Nowhere in musical literature does there seem to be such a controversy as to the origins of a musical type, its effect on the populace of the world, its meaning and significance, and its value. Almost all the musical writers of the era voice their opinion and their knowledge as to ragtime and its related effect on the musical scene. There are attempts at explaining it, bringing out that its use of syncopation is not new and that it is founded on past musical examples. Earlier we have presented opinions as to its origin and the magazines of the day continue to print other attempts at findings its roots. We read, in the Feb. 1913 Musical Opinion & Musical Trade Review another view of its origins and relationship to music of the past:

""RAG-TIME" on PARNASSUS - "there is nothing new under the sun," said the wise man of old, and the present craze for eccentric rhythm is but one more reminder of the fact. it is also a proof that there is something in a name, despite the Shakespearean dictum. Syncopation is of course one of the oldest of musical devices, yet under its proper name and used artistically it has so far left the public cold. Vulgarized however and called

"rag-time," it has sent nine-tenths of English and American people agog. While all public crazes are of interest to the student of human nature, this particular one is specially so to the musician, since it is surely the first time that the public has gone mad over a mere musical artifice, though, as I shall show later, something of the kind happened in the eighteenth century, and then curiously enough the craze was caused by a kindred rhythm. Still, the vogue was not to be compared to the present rage for stuttering and hiccoughing measures.

One is never surprised at the public showing a strong preference for any particular musical forms, but to lose one's head over a mere matter of accent! It is on a par with some of the ridiculous catchwords that from time to time take the town by storm—those apparently meaningless questions that make the boy in the street a terror and reduce the most ready-witted of his victims to impotent rage. Just now, rag-time fills such a place in our corporate life. All, face such sober sides as you and I, are bitten. Why it has so suddenly captured us who shall say? It has been a familiar feature in the strains of the music halls for some years without attracting very much attention. Indeed, it has quite a respectable past history, as we shall see. There is no denying its appeal, though like other good things one may have too much of it. The present boom will have served a good purpose, however, if it drives home to our composers and performers—and especially our singers—the importance of rhythm.

To begin with, what is it? My Grove tells me that it is "a modern term of American origin signifying in the first instance broken rhythm in melody, especially a sort of continuous syncopation. 'Rag-time tunes' is the name given in the States to those airs which are usually associated with the so-called 'coon' songs or lyrics, which are supposed to depict negro life in modern America." It may be added that the peculiar rhythm is to be found not only in 'coon' songs but in practically all religious songs popular among Negroes in the southern states before the abolition of slavery. Oliver Ditson's publish several collections of these under the title of "Jubilee songs." One of the most interesting of the works of Coleridge-Taylor is a collection of "Twenty-four negro melodies." Of the twenty-four melodies, sixteen are religious plantation songs or "spirituals" as they were called. In almost every case, rag-time rhythm is a prominent feature. I have just been comparing them with an album claiming to contain "the latest rag-time successes," and a mob never lays an appreciative hand on art without leaving traces of its grimy paw comparison supplies yet another proof—if such were needed—that there is the widest of distances between these pathetic songs of slavery (which were sung with swaying bodies and with religious fervor at camp revival meetings) and the vulgar tunes with their ugly titles that are just now a public obsession. As an instance of a melody with great emotional and harmonic possibilities and as a good example of sustained syncopation, take "Oh He Raise a Poor Lazarus."

Here is a phrase from "Wade in the Water," the first bar of which is by no means easy to sing:

while I have not so far discovered any piece of music hall rag-time with a lilt to beat the song commencing.

Further examples of such religious songs may be found in Grove's Dictionary. "Negro music of the United States."

How far these songs owe their origin to Africa is a debatable point. Probably the rhythmical peculiarities only hail from thence, as many of the melodies show decided traces of civilized influence. Some are curiously Scotch in idiom. The rhythms are often very difficult, but these dusky singers are credited with a very highly developed feeling for rhythm, due probably to their accompaniments consisting mainly of such primitive percussive effects as the clapping of hands, stamping of feet and the clacking of bones or pieces of wood. **The banjo seems to have been very little used.** (Sic: bold letters added).

As I said above, it is not easy to see why the public should go suddenly mad over a rhythmical peculiarity that was well known in England even before the day of the nigger minstrel. It must be nearly-if not quite-a half century ago that the Jubilee Singers were touring Europe, singing genuine plantation songs and hymns. What is still more odd is the apparently sudden discovery of the fascination of rag-time. The power and width of its appeal are shown by the fact of its existing in almost all folk music. The form most familiar to us Britishers is of course that known as the "**Scotch Snap**." It is not without interest at the present time to recall the fact that in the time of Burney the musical world was suffering from it in pretty much the same way as we are now from its American cousin. The historian, writing of the Italian opera in 1748, complains that there was too much of the "Scots catch or cutting short of the first of two notes in a melody," blaming especially Cocchi, Perez, and Jomelli for being lavish with the "snap." Later popular song writers such as Hook made liberal use of the trick and probably not a few songs since called Scotch were produced in this way. For example, "Within a mile of Edinburgh Town," for all Caledonian flavor imparted to it by the "sea," was born on the wrong side of the Tweed, having been composed by this same Hook and sung by Mrs. Wriqthen at Vauxhall Gardens in 1780. Even Handel could not escape the infection, as the most cursory examination of his instrumental music will show.

While there is considerable difference between rag-time and the "snap," they are both alike in being manifestations of the popular love of spicy rhythm. No folk music is without it. European examples are now so well known that quotation is unnecessary. Plenty of examples of real rag-time are to be found in the Hungarian Rhapsodies of Liszt, in the dances of Brahms and in Grieg's arrangements of Norwegian melodies. Here is a "Scotch Snap" from a less familiar source.

This liking for disturbed accent is by no means confined to the worldly-minded. There are plenty of examples to be found in church music of all periods. Even plainsong had some dalliance with it, as in such passages as:

which is a commonplace of plainchant. Here is one from the old German tune "Es ist ein' Ros' entsprungen"

while the ancient English carol tune, "This endris nyght," has for its last line:

A rhythm often found in the early versions of some old psalm tunes. Indeed, the original forms of many of our most popular early hymn tunes present us with some interesting rhythms. The wholesale simplification to which they have been subjected is a loss. They looked difficult, and for that reason they were ruthlessly made to fit the Victorian church musician's idea of what a hymn tune should be. But the difficulty is more apparent than real; and I have heard some rhythmical curiosities taken up quite quickly by congregations and enjoyed on fuller acquaintance. After all, why should people who can pick up the latest catchy popular song find any difficulty with such a passage as this line from the Generan psalter, 1551:

But you may be sure that the average hymn book editor would feel it incumbent on him to turn the eighth and ninth notes into crotchets.

Nor should it be forgotten that to this feature in popular music we musicians owe much. This displaced accent, taken in hand by the great composers, has been the basis of some of their finest effects. One can scarcely imagine classical music without cross rhythm and syncopation, or curtailing, extension and overlapping of phrases, all being developments of this germ. Its charm lies almost entirely in its capacity for surprising; and

it is this quality of the unexpected and even incongruous that makes it especially suitable for humorous purposes, though it can be sinister enough on occasion. It is not easy to explain the difference; but it may be said that, while rag-time is syncopation, syncopation is not always rag-time. Still, many pages of the great composers contain music that is as pure rag-time as any so labeled. For example, the opening of the main theme of the second and third "Leonora" Overture would surely answer to this description:

But would your music hall habitu , be excited when later on Beethoven uses the rhythm of the first bar of twenty-three bars in succession? Not a whit. he would know that he was listening to classical music and his frame of mind would be appropriately chastened. Call the same figure rag-time and let it be banged and screamed out by some American comedians and he will be duly roused. So, as I said before, there is something in a name after all.

Apropos the difference between rag-time and syncopation, I should say that this figure, also from "Leonora" No. 3:

is better described by the latter than the former term, though I should be sorry to be suddenly asked why, I can only say that I feel in my bones that it is so; just as surely as I feel that this, from "Die Meistersinger" Overture:

Is rag-time, albeit very expressive, thanks largely to the bebung in the first bar. Here, however, are two extraordinary rhythms of Wagner that are just as certainly not ragtime:

Here is a teaser from "Gotterdammerung:"

One wonders how often at rehearsal the weary players have found themselves drawing on the title for a due expression of their feelings!

Perhaps no one composer's works give us the germ and the fully developed result more completely than those of Bach. In his numerous little dances are to be found examples of just the little catch in the rhythm that belongs to folk music, while his mastery of

complexity needs no mention. I may be allowed however to call your attention to the Fifth Partita, the Sarabande and Minuetto of which are specially interesting examples of rhythm. Surely the scheme of the latter must have caused astonishment. I can recall nothing similar in Bach or in any other composer of that period:

And so on for fifty bars.

The whole subject of rhythm is so interesting that volumes could be written on it. I must pull up, lest I find myself in the toils of a most fascinating theme. My object in these desultory remarks is to remind some of my brother musicians who may feel inclined to curse rag-time and all its works, that the thing itself is a pleasing device which has existed from the early days of music and is moreover one to which composers have been indebted for many fine effects. I will give you one last strain and ask you to guess the composers:

There! a piece of pure rag-time, if ever there was-naked and not ashamed. The composer? No, he is not American or English. French, did you say? You are getting warm now. It is so unlike the composer that you are hardly likely to guess, Debussy! It is the opening of the last number in his "Children's Corner"-a piece called "Golliwog's Cake Walk"-wherein you will find plenty of piquant rhythm and abundant humor. surely, after these examples, rag-time may be allowed to peg out a claim in some humble corner of the Parnassian slopes?"

The controversy continue. In our next article - "The Ragtime Menace" in the April 1913 Musical progress the author discusses the lyrics and the lack of a deep feeling in the heart for ragtime like the sentiment ballad that preceded ragtime. Did the lyricists write to move the heart as a ballad writer did? I think ragtime songs were for fun and profit, not trying to move the listener with deep emotions:

"THE RAGTIME MENACE - A word of warning against the present day ragtime revelry and sigh for the good old ballad days (by Charles H. Scoggins)

First you get a lady, Bo go grab your kid:
Then you start to prancing like you're off your lid.
Do the honey shuffle, Babe, right on your toes,
Cuddle, cuddle next to me, everybody knows.
See that fiddle, fiddle man, he's havin' a fit.
Hear that red-faced trombone man, say, kid, he's it!
Wheel it! Reel it! Lordy can't you feel it?
Howl! Growl! Honey, don't you scowl (Bow-wow, wow)
That's the Bull-Dog Rag.

Meaningless doggerel, a jumble of illiterate, senseless words set by some clever note juggler, an air that hypnotizes your better self and sets the devil in you to doing the cakewalk, and another twentieth century ragtime success in being screeched, howled and howled into a jaded public's ears.

Someone has said "Let me write the song and I care not who make their.....," the man who said that never had today ragtime contortions in mind nor understood the powerful influence that theof a people have on their lives and morals.

The songs that are sung by wanderers from their motherland represent the loves, the joys and hopes of the dwellers in their native land and these songs blend so well with their native characteristics that we know them by the songs they sing.

Americans, too, are great travelers and wander over the face of the earth and sing of their native land. Did you ever see or hear tell of a native American when homesick and far from his native land, singing "The Dippy Rag," "The kangaroo Hop" or "The Ragtime doughnut Man?" Oh, no! When a man is homesick his better nature is to the fore and he thinks of sacred things. He thinks of home, of children, and of wife. Perhaps he is thinking of his mother and tears roll down his cheeks in a hot stream as he softly hums "My Old Kentucky Home," or perhaps he is thinking of his wife as he so feelingly whistles to himself "Silver Threads among the Gold," or perchance he dreams as a lover as he sings "My Rosary."

There is no ragtime in that man now, he is in his right senses and if some one near him should be so indiscreet as to start to whistling "The Honky Donky Rag" I very much fear that he would lack for applause from our homesick wanderer.

I merely cite the foregoing in order to make the point that ragtime music never stirs any feelings in a man's breast, but ragtime feelings. The words of this kind of songs, which of late years have occupied the place of honor on the music counters, to the detriment of the love songs and ballads of other days, are debasing and nonsensical and oftentimes carries a double meaning cleverly hidden, that is degrading to the thousands of young girls and boys who unthinkingly shout these lewd, suggestive words as they gracefully glide to the alluring strains of the music over the waxed surface of the ballroom floor.

I do not mean to say that this class of rag-time songs is not popular, because you and I both know that it is. I do not mean to say that there is no money in this class of songs for the writer and the publisher, because everyone knows that a ragtime "hit" is a profitable production for both the author and the publisher. But I ask you to fancy your daughter, the idol of your dreams, exhaling the very essence of girlish innocence, swaying in abandon over the floor of a ballroom encased in the arms of an undeveloped youth who suggestively comforts his thin shoulders as he breathes these words into your daughter's ear:

Snuggle closer, pigeon Face,
To cuddle up is no disgrace.
Honey, honey, ain't this heaven?
make each minute seem like seven.
Hug me tight, my brain is reeling:
Lordy, Lordy, what a feeling.
Honey, I'm your slave, I just can't behave
While we're doin' the monkey glide.

Overdrawn, you say; not at all. Thousands of ballrooms are echoing to words that are even worse. No one can calmly analyze one of the present day ragtime successes without feeling a blush of shame creep over him.

The modern music publishers laugh and wink as their busy presses click off the thousands of copies of the latest hit. They like to handle ragtime songs because they are less trouble and expense to popularize, the air is generally one that sticks on the first singing. It is quickly taken up by the muck and riff-raff of society, and is whistled, squawked and bawled into a weary public's ears; in a week's time it is a back number and no one can listen to it without a shudder.

This state of affairs does not hold good with one of the old style songs of home-ballads we used to call them. The lyrics of these former day successes were always written with the object of touching the heart strings, and the air always blended with the words. It took longer to popularize one of these songs, but they sold steadily for years after.

The writer has in mind his first effort of the ballad class, for a year it wavered between success and oblivion, then a lucky incident happened that started it on its way with a whoop. It sold into the hundreds of thousands of copies in a year's time—that was twelve years ago. Passing by a local music store a few weeks ago I noted a window full of my old ballad on display. I stepped inside and asked the salesman if he was trying to get rid of some of his old stock. He was surprised at my question. "Oh, no," he assured me, "that song sells as good now as it ever did," and every six-day ragtime hit on that man's music shelves turned fairly green with envy.

So I say that the publishers are making a mistake who exploit nothing but such miserable excuses for songs. The vicious-minded, the unthinking riff-raff, make more noise in their musical choice than the lovers of ballads and home songs, but the quiet, home-loving millions are not swayed by the discordant barking of these ragtime degenerates, but are quietly buying the old songs, the love songs of other days.

No ragtime song, no matter how popular it becomes, ever lives in the public mind (it never reaches the heart), more than a few months, but songs of worth, heart songs like "Ben Bolt," "My Rosary" and "Oh, Promise Me," are reprinted and again become popular after long years of apparent forgetfulness, and the writers of ragtime in their effort to trade on the hold that these old airs have on the public, have been going so far as to set the most sacred of our old-time songs to ragtime gyrations.

It almost seems that you can't kill a good ballad, and we have to-day a most striking example of this truth in "Silver Threads among the Gold," published for the first time about 1880. This song enjoyed a good steady sale for a number of years and then publisher of to-day realized that this song was ready to be born again. He took the chance and yielded its place to other songs equally as good. Just two or three years ago a big song probably sold half a million copies of a song which many would have said was dead twenty years ago. But go over in your mind the titles of some of the most popular ragtime songs of to-day and see if you think that thirty years from now our children will be playing and enjoying these same songs.

Nearly twenty years ago an impecunious space writer on a Denver daily in an idle moment sat at his desk and penned a couple of verses to his absent sweetheart. The verses caught the Editor's fancy and he ran them in that evening's issue of his paper. The paper was picked up and read by a minstrel in a distant city. The verses attracted his attention and he corresponded with the author and asked the privilege of setting the verses to music.

The permission was given and the great love-ballad hit, "Sweet Marie" was the result. The minstrel's name was Ray Moore, the writer of the verses was Cy Warman. Mr. Moore was possessed of a beautiful voice and inspired by the sweet words of the poem, he wrote such a musical setting to them that they both reaped more in royalties from the sale of the song, than either one had ever dreamed of possessing before. That song is twenty years old now, but still sounds as sweet to me as it ever did.

Compare its sentiment to one of the rag-time nightmares of the present day:

SWEET MARIE

There's a secret in my heart, Sweet Marie,
A tale I would impart, Love to thee;
Every daisy in the dell knows my secret, knows it well,
And yet I dare not tell Sweet Marie.

When I hold your hand in mine Sweet Marie,
A feeling most divine comes to me,
E'en the stars that deck the sky
Seem to stop and wonder why
They're no brighter than your eye, Sweet Marie.

The inspiration for almost all of the rag-time successes on the market comes from sources that never attempt to elevate the mind, they invariably appeal to the passions. The home songs, the love songs and the winning march songs always tend to uplift the listener and often times leave a powerful impression for good. The inspiration for the better grades of ballads spring from any incident that has a touch of human nature or human sympathy in it.

The writer can recall very vividly how he, while making his daily rounds as a letter carrier happened to glance at the head lines of an article in a newspaper on his arm. The article arrested his attention and he paused to read it thorough. The story was pathetic. It told of the death of an old mountaineer far up in the wildest portion of the Rocky mountains. he had come to his wild mountain home many years ago with his young bride, who soon sickened and died and had been buried on the mountain side near his cabin. The husband refused to leave and maintained his lonely vigil until death relieved him.

The incident suggested a song and the natural title "Where the Silvery Colorado Winds its Way," came without effort. The words to the refrain almost wrote themselves:

"There's a sob on every breeze
And a sigh comes from the trees
The meadow larks now croon a sadder lay,
For the sunlight plays no more
'Round my cheerless cabin door
Where the silvery Colorado wends its way."

The song, after patient and persistent efforts, made an international hit and is today the State song of Colorado. A handsome two-story brick and stone residence stands in

the author's name today proof that the public always loves and always buys a song that touches the heart.

There is money still to be made by writing songs and the public cares not the least whose name is signed to the song so long as it hits the spot. not everyone can turn the trick, but patience and persistence go a long ways in helping new recruits in this most fascinating field. In my mind's eye I can see a fireside-the flickering light from the blazing logs within casts an almost sacred spell over the old man and wife who sit silently watching the shadows come and go. I look closer and recognize the snowy-haired old man the author of many of the most popular ragtime songs of near half a century ago. Even he has forgotten the names of them. The old man leans closer and touches his wife's hand. "Sing for me my lady" his voice is soft and pleading."

Still in the vain of ragtime criticism is our next article. The author tries to compare ragtime with folk music. He states that its birth and growth is in the city and is the product of an individual whose ideas is to make money. He gives the opinions of people in other countries about their like or dislike of ragtime: It was written on March 29, 1913 and entitled "The Birth Processes of Ragtime."':

"A product of the noise and rush of the city - Public school music teaching not calculated to discourage it - the "Tired business man" and the commercial aspect of the problem - Action and thrills without art or soul - What other nations think of it, by Ivan Narodny:

Having watched the birth processes of a folksong in the cradle of a nation's emotions in Russia, it was natural that I should become deeply interested to find out how ragtime melody has become such a dominating factor in the mind of the average American. In analyzing the public mind concerning the folksong, I was led into the rural districts. A folksong, is and remains the product of idyllic village atmosphere. It mirrors the joy and sorrows, hopes and passions of the country people. it is molded under the blue sky, in sunshine and storm. The songs of birds and the voices of nature form its phonetic background. A village troubadour or poet is usually its individual father, and simplicity is its fundamental trait. Like a fairy tale it exalts sincerity, poetry and an idea. The ethnographic characteristics of a race are translated phonetically with a few symbolist strokes. The folksong contains all the essential elements of a racial psychology.

Taking a ragtime melody under the searchlight of scientific analyses, we find that the place of its birth and growth is the city. It is the product of an individual whose idea is to make money with his composition. It exalts the notes, rush and vulgarity of the street. It suggests repulsive dance-halls and restaurants. There is no trace of any racial idiom in a ragtime composition. It leaves rather images of artificiality in the mind. (Sic: quoted verbatim)

Distrusting my personal judgment in the matter, I mailed four copies of the most popular ragtime compositions to critical friends in Russia and Germany, requesting them to experiment as to whether America's popular musical novelties would appeal to the people over there. I indicated that they should make their experiments not only in musical circles, but in average public circles. About two months thereafter I received replies from Mr. Ostrovsky, a music critic in St. Petersburg, and Dr. Frey, of Berlin. Mr. Ostrovsky wrote:

A ST. PETERSBURG EXPERIMENT

"My experiment with your American ragtime compositions, of which two were songs and two piano pieces, proved that the circle of musicians-mostly people of established musical convictions-found them interesting as studies of aesthetic sentiment in the new world. They all agreed-there were about fifty of them that this American music expresses distinctly, in its peculiar affected vigor and rhythm, the purposeless energy of never tiring and always alert minds, but with our best will we could find no traces of any art, new or old, in it. As a whole, all were interested in the strange tunes that seemed to us imitations of Negro melodies.

"Following your advice, I arranged the compositions for performance in a couple of regular cabaret restaurants, places where mostly students and artists gather, and then at public concert halls for the working people and soldiers. There the effect was far more unfavorable than we had expected and than that produced in intelligent musical circles. The managers of all the places told me that such 'novelties' would soon rid them of their regular customers. The audiences expressed utter indifference or disgust."

Dr. Frey wrote from Berlin"

WHAT BERLIN THOUGHT

"After playing over your successful American popular compositions, I could already see that they would not make a success here, no matter how hard I might try to advance them. I would not have been able to convince my listeners even with the argument that these were the American cubist compositions. Their whole melodic construction was too obvious to fool the Germans. Well, complying with your wish, I gave a special musical evening at the house of a friend and the American novelties were the leading numbers of the program. The unanimous opinion was that the American 'best sellers' would be utter failures in Germany, simply because the numbers sounded as debased imitations of our boulevard songs. Almost the same effect was produced at the two beer halls where they were given thereafter," Backed by this foreign judgment, I was encouraged to go ahead with further investigations. Having witnessed a couple of music lessons in the New York public and private schools, I got the impression that the foundation they laid musically was rather unfavorable for developing ragtime sentiment. I found the methods used in New York public school music lessons superficial and primitive as compared with those of any country of Europe. First of all, the method is too mechanical, and kills musical feeling in the bud. On the other hand, it does not inspire the child to disclose individual qualities in any way. The few patriotic songs, hymns and whatever else the child learns to sing in school convey no intimate meaning, especially when the singing is in one roaring voice, as is usually the case. Out of school the youth finds at home no occasion to hear anything musically that would have a refining influence. At restaurants, in vaudeville and popular music stores, he hears ragtime, and it is quite natural that this becomes the foundation of musical conception for him. This is the sociological side of the case, but I am more anxious to devote a few lines to the psychological explanation.

HOT BED OF RAGTIME

I found that a restaurant is the real hot bed of ragtime music, especially in New York, and that it is, at the same time, the best place to observe the peculiar tastes of those who affect it. For several evenings I made tours of New York entertainment places, where I had arranged with the manager or artists to have both ragtime numbers and classic compositions played. The results were astonishing. The ragtime had twice as extensive appeal as the other compositions. However when, on two occasions, I explained the meaning of a Schubert number and on another occasion that of a composer whose name I do not recall, the effect was electrifying, simply because the aesthetic attention was focused upon something definite.

I found that ragtime is music meant for the tired and materially bored mind. It shows the same stirring qualities as a sensational newspaper story does. It is essentially obvious, vulgar and yet strong, for the reason that it ends usually fortissimo. Like a criminal novel, it is full of bands and explosions devised in order to shake up the overworked mind. Often there is a strain of affected sentimentality and what may be termed as the melo-dramatic element. But I have found no genuine emotion in a ragtime composition.

To get the opinion of a regular ragtime artist, who told me that he had been playing this class of music for the last five years, I asked him why the public liked it.

"IT PAYS"

"Ragtime is the real thing for America," he explained, "because it pays. And as long as money is the ideal of the country, ragtime will be its national music. The public likes it because it has plenty of noise and thrills. If I played classics or serious 'stuff' by the modern composers they would all go to sleep. Ragtime represents a clever way to amuse the masses. The people don't like to listen and think at the same time, as they would have to if you played serious music to them."

My further investigation of the matter revealed the fact that ragtime melodies are a natural product of a cosmopolitan atmosphere in a country where races of the old world are melting into one—a nature reaction against everything ethnographic. It has a slight tendency to an adventurous character, but in its conception it is rude and void of art and thought. A product of rush and noise, it betrays the same qualities in its message. There is always action, always hurry. Like an American short story, drama or news article, it is altogether artificial, and without life and soul. It has no value in itself as a foundation of any future American music, but it gives at least one good suggestion, that there may possibly be art in action and rush which idea has so far been absolutely absent from the art of the old world."

Not at all a faltering piece on the value of ragtime. Ragtime's value must be put into the perspective that it is popular music written for popular consumption. It was not intended to be art music but music to make you feel good with no ulterior motive. The writer of the next article points this out and that the term 'ragtime' should only apply to the syncopated early use of the word. This article appears in the Sept., 1913 Cadenza:

SOMETHING ABOUT RAGTIME - by Myron A. Bickford - "Ragtime," like the term "mandolin duo," has become a most comprehensive word in recent years, and, at least with a certain class of musicians who should know better, it means pretty nearly anything and everything not included under the heard of serious or classical music.

If the rhythmic predominates or is at all prominent, it is "ragtime," no matter whether a single instance of syncopation occurs in the music or not. This, as well as the stigma attached to all syncopated and "popular" music in the eyes of many musicians, is to be deplored, for it puts matters in a false position. Light, and so-called "popular" music, has its place in the musical life of a people, and in this American nation of ours, the place it occupies is a very important one. For musicians who have made a deep study of the subject in its higher phases, and who find their enjoyment solely in music which appeals to the intellect and higher emotions, to decry everything that appeals to the *senses* and which can therefore be understood, appreciated and enjoyed by the great mass of people who have not made a deep study of the language of music, is foolish and senseless-to say the least.

Today there are probably a hundred persons who know something about music-to the extent of singing, playing some instrument or operating a player-piano or phonograph, to every one of twenty years ago. And what has brought about this musical growth? What single factor is most responsible for this condition?

Beyond all doubt it is due to the extreme popularity of the "ragtime," light and "popular" melodies that have had such a vogue during the last decade. It is not the writer's purpose to champion all the light and trashy music that has been, and is being put upon the market every day, for much of it does not even deserve a first reading. But it is his wish to protest against the almost wholesale condemnation of everything not bearing the stamp of so-called legitimacy, for light music certainly serves a purpose when it gives pleasure to a multitude of people.

The writer, for one, is in favor of restricting the word *ragtime* to its original definition, as meaning that time or rhythm in which the dominating and characteristic feature is *syncopation*.

Syncopation is almost as old as musical composition, and was frequently used by Bach, Mozart, Beethoven, Schubert and many other great composers. It appears in their compositions, however, only to produce certain occasional effects, never as a feature. It was reserved for America and the enlightened twentieth century to give it predominant importance! In commenting on this subject some fifteen years ago, the *Chicago Inter-Ocean* said: "Ragtime is not new-it was written by southern musicians, and whistled, sung and danced by the southern Negro fifty years ago. In what shape the jerky, peculiar rhythm called 'ragtime' first appeared in this country is not known, but from the testimony of musical experts it was a wildly savage affair until harmonized and made melodious by French and Spanish-Creole influences."

Probably the first published composition in which syncopation was the characteristic feature was, "The Pasquinade," by Louis Moreau Gottschalk, the famous American pianist who lived in New Orleans. This was written in the early fifties, and was such a novelty and of such high musical value, that it was extensively used by concert pianists, and is seen on programs even at the present day.

The term "ragtime" (probably a contraction of ragged time) was not coined until about twenty years ago, but it has had a very active existence since that time, and shows no immediate signs of being obliterated. "The Mobile Buck," a peculiar "stop time" Negro

dance, popular about two generations ago, was one of the first numbers of this character to become the rage, and in its wake came "The Darkey's Dream" (still well liked) which contains considerable syncopation, though it is not strictly a ragtime composition. Soon after this Kerry Mills' "Rastus on Parade," "Georgia Camp Meeting" and "Whistling Rufus" swept the country (England as well) and American ragtime was thoroughly and irrevocably launched.

These compositions had no sooner been placed upon the market than other composers and publishers, realizing the demand for this sort of music, forthwith undertook to meet and nurture it. To attempt to chronicle the compositions that have made ragtime history would be an interminable and all but impossible task. They seem to have been hurled at the public at the rate of several a day ever since."

I believe this article makes a good point and the remarks of the author seem to explain quite well what ragtime is and should be.

Ragtime is probably best suited for the piano. The piano was the most popular instrument during this year. Most pianist of the day were classical trained and many turned to playing the popular music of the day, which included, of course, ragtime. In an article in the march, 1915 Cadenza we find an explanation of how to play ragtime piano:

"RAGTIME PIANO PLAYING - by Edward R. Winn. Introduction - It is assumed that the pupil is able to read and play compositions of average difficulty for, as the heading implies, this course is not for the beginner in piano playing.

Aside from the tectonic required, ragtime presents two unusual problems to the pianist; namely, the ability to harmonize off-hand or enlarge upon and make additions to the harmony given, and then to syncopate (rag) the tones thus produced. To play a composition as arranged and written for piano is one thing; to convert a melody and accompaniment into effective ragtime is quite another.

To the *natural* pianist, who now is able to play popular music with "straight"-or, as it is sometimes called, "swing" bass-and full harmony (chords) in the treble, this course will prove to him what e already instinctively knows, and will enable him to readily impart his special knowledge to others.

To the student of harmony, who has become discouraged and possibly disgusted with the mass of rules involved, this course will prove a revelation, and enable him to perform automatically what he never has been able to accomplish spontaneously by means of the theoretical knowledge possessed.

It must be borne in mind that ragtime is decidedly a "free" style of music, and that no pianist can be expected to play ragtime until able to play strongly accented "straight" time. To play straight time requires the employment of a substitution for *strict* note reading that will classify the chords off-hand, so as to avoid scattered or difficult forms and to produce full harmony where a "thin" or incomplete chord is given in the notation of the sheet music. This feature of the course, known as "Bass for Piano," will come to students as something distinctly new to them, as it will play a firm and sure foundation in practical keyboard harmony, based upon the principle of classifying all combinations of tones as one of three chords-known in theoretical harmony as tonic, sub-dominant and dominant seventh-by consulting the notation as given in the sheet music."

While the above piece is short we do some idea of what was expected of pianist during this era. The ragtime that is spoken about to be played is the improvised kind, not the well-written pieces of Joplin and others but it imparts the need for the ability to 'rag' a melody as well as harmonize the melody. Ragtime had advanced into 1915 as a style of playing and not just a rhythm that used syncopation.

One of the best known Negro composers was William Marion Cook. In an interview he gives his opinions as to the beginnings of ragtime in the May 1, 1915 Chicago Negro Newspaper the "Defender:

"Beginning of Ragtime

About 1888. The starting and quick growth of so-called "ragtime." As far back as 1875, Negroes in the questionable resorts along the Mississippi had commenced to evolve this musical figure, but at the World's Fair, Chicago, "ragtime" got a running start, swept the Americas, then Europe, and today the craze has not diminished. Cause of Success: The public was tired of the sing song, same, monotonous, mother, sister, father, sentimental, songs. Ragtime offered unique rhythms, curious groupings of words, and melodies that gave the zest of unexpectedness. Many Negroes, Irving Jones, Will Accoe, Bob Cole, Johnson Brothers, Gussie L. Davis, Sid Perrin, Ernest Hogan, Williams and Walker and others wrote some of the most celebrated rag songs of the day. In other instances white actors and song writers would hear in St. Louis such melodies as "New Bully," "Hot Time," etc., would change the words (often unprintable) and publish them as their own creations. At this time came Dvorak. He saw that from this people, even though their material had been debased, must come a great school of music-not necessarily national-but rather new and characteristic. The renaissance in negro music. A few earnest negro music students felt as did Dvorak. They studied the man-so broad, genial, and human-carefully and thoroughly."

Not a very detailed account but interesting. He mentions Ernest Hogan as being black. There is still a controversy as to whether Hogan was white or black.

New Orleans was not usually associated with ragtime. In the August, 1915 Ragtime Review we find an article about a school of ragtime in New Orleans and the administration of the school:

"RAGTIME IN NEW ORLEANS, by Sam L. Rosebaum. A word about the New Orleans School, the largest in the South. When Mr. Wooters opened a school for teaching ragtime, the last of February, just after the conclusion of the famous Mardi Gras Festival, savants in the music line said he was crazy. They said ragtime would never flourish in New Orleans in a hundred years.

Yet it has. And it didn't take but a month for the people to take to it. Mr. Wooters is a young man, must a year out of college-a graduate of the University of Illinois, by the way-and full of ideas for boosting business. He worked in the newspaper business for two years, wrote musical comedy in college and developed a lot of enthusiasm for ragtime in the meantime. But to return to New Orleans. The Christensen School was opened right in the busiest corner in the city. Advertising and plenty of it became the slogan. At the end of

the second month Mr. Wooters put on another teacher. At the end of the third month a music publishing department was opened in connection with the school

The reason for our success? The best way to express it is to adopt the slang expression-"plenty of pep."

We haven't let the grass grow under our feet. We've advertised every day of the week in the two morning papers. We've put out young lady ragtime players on a house to house census to find out just who are interested in ragtime. We've got a circular full of dozens of testimonials from our New Orleans pupils and graduates. We got Grunewalds-the leading music house in the South-as our reference. We've placed handsome framed show-cards in all the sheet music counters in the city. Our "ad" is everywhere people that like music are apt to see it-in cabarets, on excursion steamers, parks, etc.

Our rent is high-but we're maintaining a front. That's part of our advertising theory. Our teachers-and we have three now-are required to be courteous, to constantly study new ways to hold the interest of pupils. If business is a little slack we find out the reason and correct it. Nothing succeeds like success.

In addition to the regular follow up system supplied by the main office, Mr. Wooters writes personal letters to all his prospects. As the last letter after the personal letter and the four follow-ups and the booklet, he mails them a coupon, good for one free lesson. All he wants is a personal interview. I believe he could convince one of the old masters that ragtime is on the calendar.

There are only a few of our methods. Mr. Wooters is constantly figuring out new schemes for building up our school. This fall he's planning to hold a number of ragtime piano playing contests at the different theaters in the city. Next month he's going to furnish the music shops of the city with free ragtime players-who are incidentally going to demonstrate the Christens System in addition to the "hits."

Watch us grow! We're on the map to stay. We'll be tickled to death to hear from other schools and to know their methods and to answer any letters they may wish to write us."

As a follow up article we find one by Alex Christensen, the founder of the school of ragtime that bears his name. It is in the August, 1915 Ragtime Review:

"The teaching of Ragtime versus Classical - by Axel Christensen. It is a fact, that very few piano students of classical music go very far with their studies. Out of the great mass of pupils who go to the conservatories few go far enough with their studies to accomplish any real results.

In most cases they do not realize the magnitude of the task that lies before them. Their idea being simply to learn to play, they go at it in the orthodox way and begin the long "piano fight" with the inevitable five-finger exercises, scales, arpeggios and what not. The teacher is no doubt conscientious and, believing that the pupil is "hungry for punishment," takes particular pains to see that the pupil has to go through exactly the same line of work that the said teacher went through a generation before.

In every case the routine is the same. If the pupil's desire is simply to be able to play such popular pieces as "It's a Long Way to Tipperary" or "In the Hills of Old Kentucky," the pupil gets the inevitable five-finger exercises, scales, arpeggios, etc.

If the pupils aspires to be an organist in the local church, he still gets the five-finger exercises, scales, arpeggios, etc.

If he wants to learn to play for dances or for moving picture shows, he may not feel that he need them, but whether he needs them or not, he is going to get them-the five-finger exercises, scales, arpeggios, etc.

The same if he wants to study for the concert stage.

For the person who loves music with melody and rhythm and who is eager to learn it for the pleasure it will give him or her, its pretty tough to have to go through the same tedious amount of preparatory work that would be necessary for one studying for the profession. For such a person, namely, one who wants to play for home pleasure, all these scales, arpeggios, five-finger exercises, and studies without number, are as unnecessary as the foundation of a sky scraper would be for a cozy little cottage.

Now, if pupils really prefer ragtime and popular music, why not give it to them direct, instead of first making them go through the regular routine prescribed for a classical course? After the classical course they usually have to learn ragtime from a ragtime specialist anyway and are compelled to start almost at the same point with their ragtime lessons as a person who has never studied before.

All you have to do is to give the pupil who loves ragtime a start in the right direction and he learns almost without effort. All ragtime is made up of certain movements, or styles of rhythm, which can be easily distinguished and analyzed and as soon as a few of these movements have been learned, the rest is easy.

Given a few lessons in mastering the principal ragtime movements, which in a course of ragtime takes the place of the usual scales and arpeggios, and the pupil as rhythm at his finger tips-such rhythm and preciseness of touch that is seldom found except in persons who have spent a long time in working out the usual routine. Even a simple major scale played with that ragtime swing is beautiful.

After the short time required to learn to play the principal movements upon which ragtime is based, the pupil's entire time is then devoted to transcribing melodies into that wavy, swaying lilt that makes you want to dance.

I have no criticism to offer on the time honored orthodox method of piano instruction. For those who aspire to great things, who want to investigate the art of piano playing as far as their ability and unceasing labor will permit them to go-for those who want to study for the profession or to those who love classical music-to such as these, the orthodox course, is the thing.

But, if you love ragtime music, study ragtime under a school that makes a specialty of just that one thing, and whose successful pupils are to be found on every hand (we modestly refrain from mentioning the name of such school in this article) and you will have found the quickest road to the goal you desire.

There is nothing in ragtime, properly taught, that can possibly interfere with the study of classical music at a later date. On the contrary, the firm legato touch and the absolute even tempo required in good ragtime will be a great help to the student who later takes up the classical work."

There was a large volume of ragtime music arranged for the concert band, and I have heard even more than was published for piano. The next article speaks of a

well known band conductor and his positive views on ragtime music: (August, 1915, Ragtime Review)

"WHAT ABOUT RAGTIME? In the following story by T. Fred Henry, the celebrated band master of Des Moines, Ia., much will be found of interest to the lover of ragtime. Mr. Henry's remarks are breezy, direct and to the point and coming from a man of his standing are a great boost for the "cause." The article follows:

When you stop to consider that in America and, in fact, all the civilized countries of the world ragtime is the musical craze of the hour, it must be admitted that it has something very fascinating about it.

To begin with, American ragtime is syncopated time and in its original form is therefore not a new-born idea, for you find it embodied in the works of almost all the old masters.

Of course it is then called syncopation, for none of the worshipers of the great Richard Wagner will admit that he ever wrote a bar of ragtime.

Well, maybe he did not, but he certainly missed a great chance to make an awful big hit with a lot of good fellows that cannot see anything else. Still if we are indebted to those great pioneers in the field of music for our waltz movements, barcarolles and other ballet and dance music, we should also give them some credit for the syncopated movement which forms the very foundation of ragtime.

But to the American composer belongs the real glory of having developed modern ragtime and that is something after all, for it is the most popular style of music ever written. When I say it is popular I do not insist that its popularity is entirely due to its merits.

Business methods in publication help and when you stop to consider that at least 90 per cent of the music publishers in the country publish popular music only and spend thousands of dollars annually to have their numbers featured by stars in the big productions and in vaudeville, by the famous bands and orchestras, by the cabaret singers in the fashionable cafes and then have them reproduced on hundreds of records for the phonograph, their numbers are sure to become popular, especially if they have the swing and go to catch the ear.

The words, too, are a great factor, generally corresponding to the melody in character and always humorous. And let me say right here that ragtime is the real comedy in music, for it is absolutely devoid of anything serious.

It makes no difference how bad the weather, how hard times or how cold the audience, you can cheer them up and set them going the instant you start a bit of ragtime. Everybody sits up and takes notice and the chances are that it will bring a burst of applause that will warm things up for that remainder of the program. It is a guaranteed cure for the blues."

Another article defending ragtime is found in the Oct. 18, 1915 New Republic He states that ragtime is over twenty years old and is not on the wane as some have said but continues to grow. He also states that ragtime is more than syncopation as used by the old masters:

"RAGTIME - It has been nearly twenty years, and American ragtime is still officially beyond the pale. As the one original and indigenous type of music of the

American people, as the one type of American popular music that has persisted and undergone constant evolution, one would think it might receive the clammy hand of fellowship from composers and critics. There is very little evidence that these gentlemen have changed their feeling about it in the last ten years. Then they asserted that it was 'fortunately on the wane,' now they sigh that it will be always with us. That is the only difference.

I can't feel satisfied with this. I can't help feeling that a person who doesn't open his heart to ragtime somehow isn't human. Nine out of ten musicians, if caught unawares, will like this music until they remember that they shouldn't. What does this mean? Does it mean that ragtime is "all very well in its place." Rather that these musicians don't consider that place theirs. But that place, remember, is in the affections of some 10,000,000 or more Americans. conservative estimates show that there are at least 50,000,000 copies of popular music sold in this country yearly, and a goodly portion of it is in ragtime.

And these musicians prefer to regard themselves as beings apart. This is a pretty serious accusation for the musician to level against himself. I don't mean that wherever 10,000,000 Americans agree on a thing they are necessarily right. Their sentimental ballads are the mere dregs of Schubert and Franz Abt. But ragtime is a type of music substantially new in musical history. It has persisted, grown, evolved in many directions, without official recognition or aid. You may take it as certain that if many millions of people persist in liking something that has not been recognized by the schools, there is vitality in that thing. The attitude toward folk-music at the beginning of the nineteenth century was very similar. A Russian folk-song was no less scorned in the court of Catherine the Great than a ragtime song in our music studios to-day. Yet Russian folk songs became the basis of some of the most vigorous art-music of the past century, and no musician speaks of it to-day except in terms of respect. The taste of the populace is often enough toward the shoddy and outworn. But when the populace creates its own art without official encouragement, then let the artists listen. I haven't a notion whether ragtime is going to form the basis of an "American school of composition." But I am sure that many a native composer could save his soul if he would open his ears to this folk-music of the American city.

But the schools have their reply. "Ragtime is not new," they say. "It is merely syncopation, which was used by Haydn and Mozart, Beethoven and Brahms, and is good, like any other musical material, when it is used well." But they are wrong. Ragtime is not "merely syncopation." It is a certain sort of syncopation-namely, a persistent syncopation in one part conflicting with exact rhythm in another. But of course this definition is not enough. Ragtime has its flavor that no definition can imprison. no one would take the syncopation of a Haydn symphony to be American ragtime. "Certainly not," replies the indignant musician. Nor the syncopation of any recognized composer. But if this is so, then ragtime is new. You can't tell an American composer's "art-song" from any mediocre art-song the world over. (Permit me to pass over the few notable exceptions.) You can distinguish American ragtime from the popular music of any nation and any age. In the first instance the love of ragtime is a purely human matter. You simply can't resist it. I remember hearing a Negro quartet singing "Waiting for the Robert E. Lee," in a cafe, and I felt my blood thumping in tune, my muscles twitching to the rhythm. I wanted to paraphrase Shakespeare-"The man who hath no ragtime in his soul, Who is not moved by syncopated sounds," and so on. if any musician does not feel in his heart the rhythmic complexities of "The Robert E Lee" I should not trust him to feel in his heart the rhythmic

complexities of Brahms. This ragtime appeals to the primitive love of the dance—a special sort of dance in which the rhythm of the arms and shoulders conflicts with the rhythm of the feet, in which dozens of little needles of energy are deftly controlled in the weaving of the whole. And if musicians refuse to recognize it, as they once refused to recognize Russian folk-music, they criticize not ragtime, but themselves.

But ragtime is also "good" in the more austere sense of the professional critic. I cannot understand how a trained musician can overlook its purely technical elements of interest. It has carried the complexities of the rhythmic subdivision of the measure to a point never before reached in the history of music. It has established subtle conflicting rhythms to a degree never before attempted in any popular or folk-music, and rarely enough in art-music. It has shown a definite and natural evolution—always a proof of vitality in a musical idea. It has gone far beyond most other popular music in the freedom of inner voices (yes, I mean polyphony) and of course harmonic modulation. And it has proved its adaptability to the expression of many distinct moods. Only the trained musician can appreciate the significance of a style which can be turned to many distinct uses. There is the "sentimental manner," and the "emotional manner" and so on: but the style includes all the manners, and there have not been so many styles in musical history that they couldn't be counted on a few people's fingers.

It may be that I am deceived as to the extent of ragtime's adaptability. But I think of the rollicking fun of "The International Rag," the playful delicacy of "Everybody's Doing it," the bustling laziness of "Waiting for the Robert E Lee," the sensual poignancy of "La Seduction" tango, and the tender pathos of "The Memphis Blues." Each of these pieces has its peculiar style—in the narrower sense—deftly carried out. And I know that we are dealing here with a set of musical materials which have no more than commenced their job of expressing a generation.

We must admit that current ragtime is deficient on the melodic side. Some of the tunes are strong, but many of the best ragtime pieces have little beyond their rhythmic energy and ingenuity to distinguish them. If we had a folk-song tradition in America our popular melodies, doubtless, would not be so permeated with vulgarity. The words, also, too often have the chief vice of vulgarity—sluggish conventionality—without its chief virtue, the generous warmth of everydayness. And this latter quality, when it exists, resides not so much in the words themselves, as in the flavor of the songs, the uninspired but tireless high spirits of the American people.

But ragtime words have at least one artist quality of the highest rank. They fit the music like a glove. These songs appeal to the people who expect to sing them, a people who have no oratorio or grand opera tradition behind them, and who come quite naturally to the ideal of wedded music and verse which Wagner had to struggle for against his whole generation. I shouldn't be surprised, in fact, if the origin of the "rag" is to be found in the jerky quality of the English—or shall we say American—language, which found in the Negroes its first naive singers. One of the Negro "spirituals" runs thus:

"An he gave them commishun to flu, Bruddr lqss'rus! An; he gave them commishun to fly."

The tune, as always in negro songs, follows the exact accent of the spoken words. But just imagine what Messrs. Moody and Sankey would have done to them!

As you walk up and down the streets of an American city you feel in its jerk and rattle a personality different from that of any European capital. This is American. It is in our lives, and it helps to form our characters and condition our mode of action. It should have expression in art, simply because any people must express itself it is to know itself. No European music can or possibly could express this American personality. Ragtime I believe does express it. It is to-day the one true American music, Hiram K. Moderwell."

The next article is best summed up with one of its sentences; in talking about the opposition to ragtime as not being American and that those privileged ones (fundamentalist) 'know what is best for Americans is written about in this sentence: "The fundamental idea seems to be that if you can pervert the taste of ten million persons in these United States-no matter how inferior they are as a class-into liking a thing, you may them, with the fervor of a religious zealot, call the thing American and insist that it is necessarily the fullest expression of the life of the people."

The article entitled Anti-Ragtime was found in the 1915 Nov. issue of the New Republic:

"Anti-Ragtime - Sir: Once I asked a rather famous artist to express in music the most immoral feeling possible. He threw up his hand with a quick snap of his finger, and I had his answer forthwith in a whistled snatch of ragtime. In your issue of October 16th, Hiram K. Moderwell attempts to dignify this delectable sister of folly under the disguise, "folk-music." His exact words are, "I am sure that many a native composer could save his soul if he would open up his ears to this folk-music of the American city."

The confusion of thought in this article is exasperating because nowadays one hears so much of its kind. The fundamental idea seems to be that if you can pervert the taste of ten million persons in these United States-no matter how inferior they are as a class-into liking a thing, you may then, with the fervor of a religious zealot, call the thing American and insist that it is necessarily the fullest expression of the life of the people. This sort of reasoning everywhere infests our national life. The editor with his dozen reports of murder and sexual laxity flashing from the front page of his morning paper, the novelist and dramatist with their liberal laxative of fifth and their crass sugaring of sentiment, the minister with his startling vulgarity and his hypnotism, the music-master with his ragtime-all these bow the knee to Baal. These men, however, insist that they are expressing the true American feeling by giving the people what they want. The concrete product of such reasoning is found in men of the type of William R. Hearst, Harold Bell, Billy Sunday, and George M. Cohan.

The harm lies in the delusion that these are the true Americans. If one has heard, "Hark! Hark! the lark at heaven's gate sings," how could he save his soul by opening his ear to "When the frost is on the pumpkin and the fodder's in the shock?" or if one has comprehended "What a piece of work is a man," why should he imagine that he is expressing the real American spirit when he spurts through a quid of tobacco, "Lord! we all know we're as common as sin!" So long as some people remember that America has produced Greeley and Bryant, Emerson and Hawthorne, Phillips Brooks, MacDonald Damrosch, and Muck, shall they find their souls when they "this fair mountain leave to feed, and batten on this moor?" Would it not be better in these perilous times of the movie and the tango to remember what was said a good many centuries ago-by Socrates, I believe:

"A principle which has any soundness should stand firm not only now and then, but always and forever." James Cloyd Dowman"

In the same article there is a ending written by Moderwell in answer to the above article:

"Ragtime is American, exactly as skyscrapers are American-having been invented, developed and chiefly used in America. On that point there can be no dispute. How much you like it is another matter. The correspondent feels that the taste for ragtime is a depraved taste and that the class which entertains it is an inferior class. Of course he is assuming that he is the superior. Now, if I may be allowed the liberties of controversy for a moment, the man who argues in this fashion is technically known as a snob. A snob, of course, may be right. But just suppose in this case that the taste for ragtime were not depraved; the correspondent could never know that fact because, being superior, he could not share the tastes of the inferior. The weakness of the snob is his helpless imprisonment in this vicious circle. If he should happen to be wrong he could never know it.

I certainly do not suppose that "ragtime is the " fullest expression of the life of the people. And I freely admit that bad ragtime is written in about as great proportion as bad lieder and bad symphonies. The important point is that ragtime, whether is be adjudged good or bad, is original with Americans-it is their own creation. And a people must do its own art-creation, for the same reason that an individual must do his own lovemaking. H. K. M."

The controversy over ragtime continues and we find article answering other articles pro and con. A. Walter Kramer, in the August 1916 Ragtime Review writes a short article in agreement with Moderwell:

"EXTOLS RAGTIME ARTICLE - Sir: On reading Mr. Hiram K. Moderwell's excellent article on "ragtime" in your journal a few weeks ago I immediately thought that some person would address you in your columns and attempt to take Mr. Moderwell to task for claiming that ragtime is a typical American expression.

I see that my thought was correct. Mr. James Cloyd Bowman, in your issue of November 6th, finds "confusion of thought" in Mr. Moderwell's article. I should be happy to have him point out just where this "confusion" lies, as I have read the article very carefully and an unable to find it. The fact that Mr. Bowman, at some time in his career, asked "a famous artist to express in music the most immoral feeling possible" and that "the famous artist" in response whistled a bit of ragtime, seems to me to be poor proof that ragtime is not typical of America' bustling life. Mr. Moderwell treated his subject in the article under discussion with veritable mastery and I have heard many person s who are vitally interested in this country's music speak of the article in terms of high praise. Ragtime is American and no one can prove that it is not. It expresses something that we feel; to be sure, it isn't lofty in its theme. It may be, for all I know, "music of the feet." But what of that? It surely has a greater justification for existing than have turgid symphonies by some of our pedantic musicians, symphonies which have in them nothing of the breath of life, but are purely calculated affairs, brought into being to satisfy their perpetrator, who feels that he must write a symphony.

I would also like to correct Mr. Bowman when he says that "so long as some people remember that America has produced men like Greeley and Bryant, Emerson and Hawthorne, Phillips Brooks, MacDonald, Damrosch and Muck. Mr. Damrosch was born in Germany-I take it that he refers to Mr. Walter Damrosch, conductor of the symphony society-so was his brother, Mr. Frank Damrosch, and Dr. Muck, conductor of the Boston Symphony, also first saw the light of day in that land which our especially neutral citizens enjoy calling "Barbaria," the land which in music has given the world Bach, Beethoven, Brahms and Wagner. A Walter Kramer."

There were plentiful articles on ragtime approaching every element of the music. In writing about ragtime, an article in the August, 1916 Ragtime Review speaks of the origin of ragtime and those responsible:

ABOUT RAGTIME -A short time ago the question of "Who originated ragtime?" was brought up again, this time by Ben Harney and McIntyre and Heath, both claiming a prior claim to honor of introducing "ragtime" to American vaudeville.

Some time recently Jim McIntyre stated in an interview he had done a buck dance accompanied by the clapping of hands to the tune of an old "Rabbit" song which he had learned from southern Negroes and brought it into New York at Tony Pastor's theater in 1879.

According to an article in "Variety," Ben Harney, who claims to be the originator of ragtime, came to the fore immediately and offered \$100, besides bowing out of the profession if he can be shown a piece of ragtime music antedating the two songs he first used, "Mr. Johnson Turn me Loose," and "You've Been a Good Old Wagon, But You've Done Broke Down."

Against that Jim McIntyre stated ragtime was never originated by White man and that it was originally taught to him in the South while he was working with Billy Carroll in a circus, and that an old negro was his teacher. He sang an old song taught to him in turn by his grandfather, who had come from Africa, and he sang the song in the form of a real African chant in syncopated time and through this medium Mr. McIntyre learned that ragtime originated in Africa, he says.

On this same subject Drury Underwood in the "Chicago Record Herald" states:

"The origin of ragtime is referred to periodically by my musicians as something probably African, but beyond analysis. Wherein they are partly right and wholly wrong. Ragtime is African-no probably about it-and the analysis is simple, leading facts considered.

"Real ragtime on the piano, played in such a manner that it cannot be put in notes, is the contribution of the graduated negro banjo player who cannot read music."

"On the banjo there is a short string which is not fretted and which, consequently, is played open with the thumb. It is frequently referred to as "the thumb string." The colored performer, strumming in his own cajoling way, like to throw in a note at random and his thumb ranges over for this effect. When he takes up the piano the desire for the same effect dominates him, being almost second nature, and he reached for the open banjo string note with his little finger.

"Meanwhile he is keeping mechanically perfect time with his left hand. The hurdle with the right hand little finger throws the tune off its stride, resulting in syncopation. He is playing two different times at once.

"This explanation, unsupported, is logical. moreover, it was given to the writer by Ben Harney, who was the first to play negro ragtime on the piano before polite audiences. Harney was frankly an expositor of negro themes and acquired them from that part of the country whence came May Irwin's song about "The New Bully." He introduced "Mr. Johnson, Turn me Loose," along with this ragtime and a perfect illustration of flat-footed buck dancing through the medium of a negro named Strap Hill.

All of this can be traced to the New Orleans levee, where it originated, doubtless. It spread up the river and "The New Bully" was acquired by Miss Irwin in St. Louis. Still, the man with the memory will recall the first line of the refrain which ran:

"When I walk dat levee roun', roun', roun'."

"The sentiments of several like songs showed the life on the docks and in the neighboring saloon-dance halls."

By 1916 ragtime was accepted as the music of the general public. Axel Christensen writes another article that speaks of this and the teaching of ragtime in the August, 1916 Ragtime Review:

"RAGTIME OUR STANDARD MUSIC by Axel Christensen - Ragtime is now the accepted music of the general public. Various ragtime songs and pieces may be born in the fall and die an early death the following spring, but this is because we have so many ragtime productions to choose from. The public is every clamoring for new material and as the many ragtime rhythms and styles have opened countless new possibilities of tone combination there is no reason why the supply of ragtime should ever be exhaustible.

There are also the standard a ragtime numbers that are just as popular today as when they were first published years ago-rags that are indeed classics in every sense of the word.

"The secret of success," old Mr. Barnum, the famous circus man, used to say, "is to give the people what they want."

Nearly all people, after they reach the age when they begin to form their own opinions and think for themselves, prefer ragtime and popular music above any other, but most music teachers, were slow to follow Mr. Barnum's advice in giving what was wanted.

At first it was impossible to take a regular course in playing popular music, because no such course existed. Although the demand for just such a course was tremendous, no steps were taken to provide for this demand, because the musical profession catered to the "classic few" and ignored the fact that the people, or most of them, wanted ragtime. Even now, many teachers of classical music make it their business to condemn ragtime and popular music every chance they get.

Thus, however, did not affect the situation in the least. You may as well try to drag a man by the hair to a grand opera performance, when he doesn't want to go, as to try and convince him that ragtime is distasteful when he knows, (and his own ears tells him so) that ragtime is bright, snappy and sparkling with pulsating melody.

The field for teaching ragtime and popular music is practically unlimited. Thousands of music teachers existing today make their living from teaching the "one-tenth" who favor classical music, but the other nine-tenths of the public want ragtime.

Gradually the teaching of ragtime advanced from being an experiment to a flourishing and money making profession and it is safe to say that so far the immense field has barely been touched.

Thousands of openings are waiting for good teachers who will teach ragtime-not narrow-minded persons, hampered by old-time prejudices and worn out ethics, but real, live, wide-awake teachers, who realize that to keep abreast of these advancing times, one must keep abreast and not lay back, content to live and work in the achievements of the past.

We are all too busy making a living and trying to squeeze all the enjoyment we can out of life to spend very much time on anything that does not bring quick and adequate returns, either in the form of profit or pleasure. No one, who has to work for a living can afford to give up his hours of recreation to study music in the old way, step by step, unless he has a passionate love for scales and exercises. It takes too long.

Too many teachers allow their own dislike for ragtime (which, by the way, is an acquired dislike, because it isn't natural) to blind their own business principles. They won't teach ragtime and thereby lose lots of pupils who would patronize them if they would modify their views.

It isn't reasonable to expect a person who merely want music for pleasure and relaxation, to continue very long at the dry, tiresome rudimentary work that is required as the foundation of an education in classical music.

You wouldn't think of building the same foundation for a pleasant little cottage, that would be necessary for a hotel or office building; neither do you have to go through the same amount of rudimentary work in order to play ragtime, that would be necessary for a thorough classical course in music.

"Music hath charms to soothe the savage beast, to soften rocks or bend a knotted oak," said Congreve. While these words doubtless had their origination long before the advent of our popular ragtime, it seems to the writer that they can be as justly applied to ragtime as to any other class of music. Of course, if the statement was applied to some of the ragtime music, which it occasionally is our ill fortune to endure, it might be well to add to the above words when speaking of its 'power,' that it can wreck a freight train or lift a mortgage without any effort. It is, however, only the real, genuine ragtime-artistic syncopation -that is considered here.

One of the most common arguments used by certain individuals against ragtime is that it spoils a person's time in music, or in other words, a person once having played ragtime is incapable of rendering other music in correct and proper time.

On the contrary, the thorough study of the principles and construction of real ragtime is the greatest aid to playing correct time in any class of music that one can find, for in ragtime, correct time is absolutely necessary.

In the theater a ragtime piece is always sure to awaken into life the sleepest kind of an audience and the general appreciation is easily noticed by the universal drumming of fingers and moving of hearts to time with the music."

One of the earliest attempts at blending ragtime with classical music was done by Henry Gilbert the prominent American composer. This blending of ragtime/jazz elements in classical music would be one of the most important steps in the progress

of American and world music. As we know, many world wide classical composers did use ragtime rhythms in their classical works. :

"WHAT HAS "RAGTIME" TO DO WITH "AMERICAN MUSIC?" By Harry Davidson (August, 1916, Ragtime Review)

When Henry F. Gilbert's vigorous and poetic "Comedy Overture on Negro Themes" was performed in New York recently, certain reviewers felt it their duty to warn the immediate public that they must not accept this music as true "national expression." One even lamented bitterly the false impression of the American character, which, he felt, such music, if heard on the other side, would be apt to make on the supercilious European.

Mr. Gilbert is now well known on account of the originality and imagination of music based chiefly on folk tunes of the American soil. Perhaps the public has to a certain extent a wrong impression of his talent, for he has composed other music as far apart from his "ragtime" compositions as the Poles, and a score just completed, a prelude to Synge's "Riders of the Sea," for full modern orchestra, must be mentioned as one of the most interesting which have fallen under the writer's eyes in many months. But we are now concerned with the artistic significance of Mr. Gilbert's resourceful employment of negro themes in those of his compositions which have so far found their way to the public.

The conclusion that negro music is not American music because it is of negro origin is not necessarily a sound one. The characteristic rhythm of negro music, in the first place, has been eagerly adapted by this public as a medium of popular musical expression, and in that light has found favor for about 25 years in America.

Musical history offers many examples of the tonal art of one people superimposed upon that of another, as the music of the Moors became the music of Spain, in the natural course of events. When a musical manner, however exotic it may seem at first, is wholeheartedly adopted by a people, even for the comparatively short space of time as that in which "ragtime" has flourished here, it is something more than a dictate of passing fancy. It is nearer the heart of the people than that, and it may be said that for most of us who listen with unprejudiced ears Mr. Gilbert has not only conducted some entertainingly successful experiments with "ragtime" rhythms, he has caught the note of nervousness of the race and, using a prevalent idiom, has expressed happily and artistically various phases of American atmosphere and American character."

Invariably we find an answer to an opinion written in a published article that takes the opposite view. In the Feb., 1916, Opera Magazine we read this answer to the above article. It is entitled "Ragtime and American Music," by Charles L. Buchanan:

"Art Only Incidentally Concerned With Nationality, and Need Not Represent a Nation's Characteristics - The national music fallacy has been more rife than usual during the last couple of months. It has been proclaimed through the medium of several excellent publications. We are told that the soul of the native composer is to be saved through the invigorating influence of ragtime, "the one true American music" And furthermore, "there are critics who go so far as to say that our future American symphonies and opera will be written in ragtime."

Now let us purge our minds in so far as it is humanly possible of prejudice and preconceived points of view, let us approach this matter in an absolutely unbiased stated

of mind, and see what kind of a case these advocates of ragtime make out for themselves. From a recent article on the subject we quote as follows: "If any musician does not feel in his heart the rhythmic complexities of the 'Robert E. Lee' I should not trust him to feel in his heart the rhythmic complexities of Brahms." The writer here strikes twelve. We credit him with a hit, a palpable hit. It is undeniably true that a discriminating attitude appraises a thing for the inherent perfection of the thing itself. Chevalier success was impeccably in what he sets out to do as one succeeds in what she sets out to do. One is as genuine an artist as the other. The relative importance of the thing accomplished is, of course, an entirely different matter. For the moment, however, let us put this point aside and admit that the rhythmic complexities of the 'Robert E. Lee' are very probably as sincere, as vital, as ingratiating as the rhythmic complexities of a Chopin Mazurka. But come to think of it, who disputes the point? We know of no one. A few dull, impossible academicians might raise an issue, but such people are of no account one way or the other. Let us go even farther than this; we quote as follows: "It (ragtime) has carried the complexities of the rhythmic subdivision of the measure to a point never before reached in the history of music. It has established subtle conflicting rhythms to a degree never before attempted in any popular or folk-music and rarely enough in art-music. It has gone far beyond most other popular music in the freedom of inner voices (yes, I mean polyphony) and of harmonic modulation." Now although we are somewhat taken back by the "harmonic modulation" we are nevertheless willing to admit the writer's point. We admit that ragtime is not only a fascinating phase of music from the standpoint of a mere sensuous enjoyableness, but, as well, a technical influence of inestimable significance.

So far so good. Now if our writers on this rather facile subject of popular music were content to drop the matter here, to tell us what rattling good fun ragtime is and how much inherent, irresistible charm it possesses, we should heartily agree with them. But no, they are not content to allow ragtime to remain one of the influences from which a future American music may find its inspiration; they urge it upon us as the only influence capable of creating a genuine American utterance. In other words, they are prescribing a formula to which so occult, so indefinable a thing as music must adhere if it is to qualify in their estimation as a genuine American utterance. We quote as follows: "The important point is that ragtime whether it is to be judged good or bad is original with Americans-it is their own creation. And a people must do its own art-creation for the same reason that an individual must do his own love-making." Now we can find no particular importance of a constructive nature in the statement that ragtime "is original with Americans-it is their own creation." It seems to us that we may have as good reason to deplore this fact as we have to support it. And furthermore, a "people" does not create its own art; art is created for it by a unique thing called genius. From a poetic standpoint it is all very pretty to think of a people winding their common joys, fears, hopes and sorrows into beautiful verse and song, but, as a matter of cold fact, if art had to depend upon this sort of thing there would be precious little art in the world today. Art is ninety-nine times out of a hundred the record of one man's emotions, nothing more, nothing less Wagner loved. Wagner wrote, "Tristan," and the world is richer for a supreme piece of autobiography.

However, let us follow the advocate of the idiomatic speech to greater length. Take the following for example: "Conservative estimates show that there are at least 50,000,000 copies of popular music sold in this country yearly and a goodly portion of it is in ragtime. You may take it as certain that if many millions of people persist in liking something that

has not been recognized by the schools, there is vitality in that thing." Now what is the inevitable answer to this - an answer that springs automatically into our subconsciousness? As we see it - we may be absolutely wrong; it is not easy to see clearly - the answer is so trite, so shiny at the elbows from much wear and tear that we hesitate to use it. We should say, however, that we cannot accept as significant the tastes of the majority in so far as art has had to contend from time immemorial against precisely this demoralizing and disheartening handicap. Human nature instinctively responds to the tawdy, the fictitious, the cheap and the easily comprehended. It is almost entirely deficient in discrimination. Nine hundred and ninety-nine people out of every thousand will invariably select the very worst picture in an exhibition for their approval. Nine hundred and ninety-nine people out of every thousand will prefer the Winter Garden to Hauptmann's "Weavers." And you musicians who may seek to hobnob with democracy over this matter, do not forget that if we carry the vote of the majority into active service, we must be prepared to acknowledge "Butterfly" a greater work than "Tristan." There is, of course, the interesting possibility that if the 10,000,000 Americans who buy the 50,000,000 copies of ragtime a year had as good an opportunity to hear the "Tannhauser" Overture or the "Ride of the Valkyries" as they have to hear the "Robert E. Lee," they might grow to like it very nearly if not quite as well. Personally we do not think that they would. Personally, we are skeptical on the question of public taste. However, that is another matter. For the present let us consider the following: "The attitude toward folk-music at the beginning of the nineteenth century was very similar. A Russian folk-song was no less scorned in the court of Catherine the Great than a ragtime song in our studios today. Yet Russian folk-song became the basis of some of the most vigorous art-music of the past century, and no musician speaks of it today except in terms of respect." Let us sit down quietly and think this over. First, are we not struck with a sense of the incongruous in this coupling of Russian folk-song with American ragtime? Without for a moment presuming to possess anything other than a merely superficial knowledge of the historical aspects of Russian folk music, we are yet nevertheless tempted to think of it as a thing come down out of the fantastic superstitions, the homely, frugal hopes and fears of a primitive people who had not lost touch with the purifying influences of Earth. It seems to us that there is an irreconcilable difference between a people's song which has grown out of an unsophisticated soil, and a people's song which has grown out of pavements, vaudevilles and cabarets. But let that pass. What we are really interested in is the statement that this Russian folk-song "because the basis of some of the most vigorous art-music amount to? Coming right down to the gist of the matter, in just what does Russia's contribution to the world's music consist of? Glink? Moussorgsky? Borodin? Balakirev? Cui? etc. In other words does it consist of the contributions made to it by those men who, repudiating alien influences, set themselves to the task of exploiting a music of the people for the people? At first glance you may answer affirmatively. You may advance "Boris Godunow" as an instance of a triumphant expression of nationalism in music. Your point may be well taken. Personally, we do not agree with you. We may be absolutely wrong in this matter, but for our part we are skeptical of the present prestige of this interesting work. We believe its appeal is made to one's sense of, to one's temporary interest in the curious and the unique. Quite frankly, it is not rather an interesting spectacle than that thing which an enduring art must be, a valid and a satisfying emotional appeal? It is not, in the last analysis, a work of a potential greatness rather than a work of an actual greatness? We think it is. So far as we can see, Russia has

given the world one musician and one musician only who is, in the last analysis, worthy to be ranked with the great composers of all time - Tchaikovsky; he who was censured his whole life long for his cosmopolitan tendencies; he whose sterling intelligence rebelled at the petty dilettantism exhibited by the dabblers in national color, (the Borodins, Moussorgskys, etc. who could theorize to perfection, but who could not complete unaided ten bars of correct counterpoint); he who is great because his temperament was great and because an impeccable scholarliness allowed him to express that temperament with consummate accuracy; he who - to sum up - is Russia's preeminent composer not because of Russia but because of Self. And when we are told that "you cannot tell an American composer's art-song from any mediocre art-song the world over," it occurs to us to wonder if one of the great songs of all time, Tchaikovsky's "Nur wer die Sehnsucht kennt" is any the less great because it is a mood and a kind of musical language common to the whole world and not peculiar to a locality.

There is another aspect of the matter very little dwelt upon, but, we think, holding a considerable significance. What shall we say is the particular status of the musician who persistently relies upon material other than his? With all the best intentions in the world we cannot count Mr. Percy Grainger, for example, a great creative musician on the strength of his "Irish Tune from County Derry." He is not in this particular instance the creator of a new beauty, he has merely rearranged a beauty that already existed. Nor is it possible to contend that a Chopin mazurka bears the unimpeachable testimony to the genius of Chopin that is borne by a Chopin prelude, etude, or ballade. The mazurka is a clever and often a very beautiful putting together of certain clearly defined national characteristics of a melodic and rhythmic nature; the prelude, the etude, the ballade are a coming into the world of a something that had not been there before, a new loveliness self-conceived, an emanation from that indefinable essence in man we call the spiritual. To compare for a moment the relative merits of a composition such as the D Minor Prelude, the G minor Ballade, the B minor and C sharp minor Scherzos, the F minor, C minor and A minor Etudes from opus 25 (compositions absolutely lacking in the faintest trace of national color) with a Chopin mazurka is sheer, unadulterated nonsense. From the standpoint of a mere loveliness, perhaps you cannot prove the mazurka any the less worthy. But it is fairly obvious that the amount of imagination, concentration, inventive genius, constructive ability, etc. displayed in the D minor Prelude, the G minor Ballade, etc. is incomparably superior to the amount of these qualities that is displayed in the mazurka. After all, the man who conceives his own theme, his own manner, and his own musical architecture, must be credited a more valuable contributor to the progress of his art than the man who, however felicitous his methods, contents himself with a mere co-ordinating and amplifying of what others have suggested.

One other point occurs to us; we jot it down for what it may be worth. Our writer from whom we quote makes the interesting observation that when you walk up and down the street of an American city you feel in its jerk and rattle a personality different from that of any European capital. "This is American. It is in our life and it helps to form our characters and conditions our mode of action. It should have expression in art, simply because any people must express itself if it is to know itself. No European music can or possibly could express this American personality. Ragtime, I believe, does express it. It is today the one true American music." Setting aside the fallacy to which we have previously alluded - the fallacy that a people expresses itself in art - let us ask ourselves when and

where music began to express the personality of people and of cities? Furthermore, is "jerk and rattle" all we have to offer in the way of a national personality? Does ragtime conclusively sum up our American temperament? Take, for example, that chilly, sweet, reticent, grave New England spirit that Mr. Dwight W. Tryon places so consummately upon canvas; take, for example, the bucolic spirit of those benign golden uplands, those broken, forsaken autumn lands that Mr. J. Francis Murphy paints with so exquisite an artistry. Will ragtime express these things? We hardly think so. Nor would we rely exclusively upon ragtime to furnish us with a musical delineation of that man who is, the estimation of most of us, the typical American of all time - Abraham Lincoln. Personally, we can think of a few bars of Beethoven which might not inappropriately convey something to us of the cordial, frank supremacy, the earth-bigness of the man's soul, but somehow we do not hear this personality represented by - let us say the music of Mr. Irving Berlin.

The fundamental error committed by these writers on nationality in art is the assumption that art expresses and must express nationality. Will they never learn that art is a personal not a national matter, that art is only incidentally concerned with nationality, and is in no way, shape or form under obligation to represent the characteristics of a nation? From a psychological standpoint it may be possible to argue that the artist comes into the world with a prenatal accumulation of native influences and reactions back of his work; but to say that the supreme music of the world owes anything to or is representative in the slightest degree of nationality is to say something that is absolutely, ridiculously and demonstrably incorrect. One may - as the writer does, for example - treasure certain instances in music of a national expression. For our part we know no music more wistful, endearing and inexpressibly tenderly sad than certain moments in the second and last movements of Tchaikovsky's fourth symphony. As a matter of fact, there are a few bars in this Symphony which we sometimes think come closer to us than any other music in all Tchaikovsky. But that is not the point. Aside from your preferences or our preferences the indisputable fact remains that you will not find a trace of national color in any music that the world calls pre-eminently great music. Furthermore the claim is made here that if you or ninety-nine people out of a hundred entered a concert hall and heard nine-tenths of the music of the world without a previous knowledge of the identity of the composer, you would be unable to tell whether the music was German, French, Russian or Esquimaux. Take any theme you choose from "Tristan" and say of if you can that it is representatively German or that it owes anything to the influence of German folk-song. "Tristan" is no more representatively German than Shakespeare's "Hamlet" is representatively English. Both are great works of art solely and simply because both are consummate summing up of emotions which the world retains a perpetual curiosity about and a large propensity for feeling. An interest in nationalism in music mostly consist in a perfunctory rising to one's feet when the national anthem is played. The music that is applauded in the concert halls of the world, the music that the world treasures in its memory is music that speaks of and is inspired by those two predominant incentives back of all art-love and grief.

If our symphonies and our opera of the future will be written in ragtime what shall we do for a "Tristan" or a sixth symphony? If our future symphonies and opera are to be written in ragtime, our future poetry and prose will, we presume, be written in the colloquialisms of Mr. George M. Cohen. Is America so deficient emotionally and intellectually that rhythm and slang alone may express it? Or are we, perchance, on the

threshold of a great upheaval in esthetic values? Must we adjure our belief in what we had previously supposed to be an essential characteristic of great art, that it shall represent a universal rather than a local emotion? If we are to heed these advocates of nationalism in art we shall rank Synge's "Playboy of the Western World" a greater conception than "Hamlet" or "Lear," we shall cross Byron, Shelley, Keats and Swinburne from the list of English poets, because they are not characteristically English, and repudiating Poe as a eligible factor in our literature because of his lack of a national expression, we shall enthrone Mr. Ade in his place."

The Ragtime Review magazine was the champion of the ragtime art. In it appears many articles praising ragtime and its writers took a stand against the turmoil of criticism heaped upon ragtime. One of these article defending ragtime and its lyrics appeared in the March, 1917 issue:

"Ragtime is distinguished only by its rhythm. No mere rhythmic formula is capable of creating tradition in music. No technical definition can enclose the ragtime tradition, or even its rhythmic formula. For about this tradition there have grown accretions of formulae, melodic, harmonic and rhythmic, which have made American ragtime distinct from any other popular music in the world. All these, taken together with the animating spirit (how shall we describe that spirit except to call it the Rag?) make ragtime. But the singer may reply that though the music be worth the experiment, the "lyrics" are impossible; to offer songs sung in the slang of the streets would be too much. Here I simply can't agree. Since when has the dialect song been ruled out of the concert hall? What futuristic critic has decreed that nonsense words are improper to folk-song and popular poetry? These lyrics are good just in so far as they are characteristic and eloquent of the people whom they express, and I am sure that the singer need not go far to discover verses that are aglow with the life and imagery of the Mississippi Negro or the Sixth Avenue clerk. He will find characteristic verse of a high order in the Memphis Blues or Roll dem Cotton Bales. But take the poetry of Sixth Avenue at its baldest; than take the poetry of the American "art-song" as it appears in hundreds of forms; and ask yourself which one a supposedly healthy people must prefer. "How many times do I love thee, dear? Tell me how many thoughts there be in the atmosphere of a new-fallen year, whose white and sable hours appear. The latest flake of Eternity, so many times do I love thee, dear." With this lyric in praise of love, contrast the following, in praise of the grand piano. "When a green Tetrazine starts to warble, I grow cold as an old piece of marble, I allude to the crude little party singer who don't know when to pause." Why should the self-respecting singer be ashamed to sing the dialect of Sixth Avenue any more than the dialect of Kipling's English Tommy? Is a dialect "literature" when its home is across the ocean, and "vulgarity" when its home is around the corner? The professional singer might, however, mistrust a ragtime programme on the score of monotony. Ragtime is, after all, but a single rhythm and expresses, in general, but a single mood - that of care-free happiness. But the monotony resides more on the surface, and in the conventional methods of playing ragtime, than in the literature of ragtime as the singer has it spread out before him. From the most furious allegro, down to the gentlest allegretto, its rhythm include all nuances of tempo. Among the various "blues" there are even andante movements, in which the rag is no more than the ripple on the surface of the placid water. The rag of Broadway ranges from boisterous merrymaking to insinuating

sensuality, but the Negro has extended the rhythm to express moods of pathos and homesickness. Musicians have generally failed to recognize how flexible and adaptable the rag rhythm is."

There are fanatics on both sides of the arguments about ragtime. The one side says ragtime is the future influence of all American music. The other says that it is an influence but not the only one. There is controversy as to the use of folk material and whether music is all nationalistic music. These points as well as the controversy on ragtime lyrics is discussed, both pro and con in the two article appearing in the July, 1917 issue of Seven Arts. The authors are familiar to us: Moderwell and Buchanan. There is repetition in these later articles from ones already given:

"TWO VIEWS OF RAGTIME 1 - A Modest Proposal, by Kelly Moderwell.

There is a large professional class in this country devoted to the business of complaining that American music is given no recognition. It has been estimated that the food which this class consumes would support a whole army corps in the trenches and that its hats, if placed end to end, would reach from the Battery to the Bronx. How accurate these estimates are I cannot say, but it is certain that the complaint, which was articulate ten years ago, has diminished not a bit up to the present day.

It is astonishing how little imagination, how little courage, this class can show. They have neither a sense of advertising values nor an appreciation of musical history. They beg a patriotic recognition for works quite lacking in distinction, and ignore all the original music that exists in the country.

Some time ago a singer (she was not of the class mentioned) asked me to suggest some typical American songs for her programmes. She had done valuable service in introducing to American audiences the folk-music and the newer songs of Russia, and was going abroad to perform a reciprocal service for America. She was to appear before audiences quite ignorant of American music and eager for new and vivid impressions. I suggested a group of the best ragtime songs. She thought I was trying to be funny.

To the professional American musicians, ragtime simply does not exist. They give it no more recognition than if it were the beating of tom-toms outside a side-show. Not recognizing its existence they cannot distinguish the better from the worse. Because most of the ragtime pieces they hear are feeble (As Heaven knows most American music is feeble) they lump the whole art in one and call it "vicious" or vulgar." What an argument they use against themselves in that word "vulgar" they never guess. It is an old thought to most of us that the art of the *vulgus*, the people, is the material for national expression. Dante, creating his "Divine Comedy" from the vulgar language, Balakireff creating a national school of music from the vulgar songs, are classic instances. The despised and rejected of today becomes the accepted of another generation. But even this analogy does not tempt the patriotic American musician to open his ears to the vulgar music of his land and age. Such distinguished visitors as Ernest Bloch and Percy Grainger are delighted and impressed by American ragtime, foreign peoples accord it a jolly respect. Only the native-born, foreign-educated musician scorns and deplores it.

Admittedly the greater part of ragtime music is pretty bad. But this is only to say that the greater part of current production in any art is weak and inferior. The prevailing snap judgment concerning ragtime is false not only because it judges the whole from the

average, but also (and more particularly) because it overlooks the peculiar qualities of the thing it judges. Any reviewer of music (commonly called a "critic") knows that not more than one-third of his business is to appraise or "criticize." The other two-thirds is to report and describe. If he hears a concert in which certain new and significant music is badly played, he does not dismiss it by saying that "yesterday's concert was a bad one." His "story" is in the fact that new and important music has had its first performance; the quality of the performance is of secondary importance. If he misses the real "story" he has "fallen down on his assignment." And I charge that the professional American musician has fallen down on his assignment in failing to recognize where the story lies in American popular music. He has failed to recognize that ragtime is a certain sort of music; he has failed to perceive what in ragtime is new, distinctive, expressive, possibly creative. He has judged without knowing what he is judging. Being unable to report, in good newspaper fashion, the elements of news in his story, he is quite unable to separate the better from the worse, the significant from the imitative. There is, of course, plenty of room for difference of opinion as to the musical value of ragtime, it may be as feeble as its enemies charge. But we shall not accept the judgment of one who does not know properly what judging.

To me ragtime brings a type of musical experience which I can find in no other music. I find something Nietzschean in its implicit philosophy that all the world's dance. I love the delicacy of its inner rhythms and the largeness of its rhythmic sweeps. I like to think that it is the perfect expression of the American city, with its restless bustle and motion, its multitude of unrelated details, and its underlying rhythmic progress toward a vague Somewhere. Its technical resourcefulness continually surprises me, and its melodies, at their best, delight me. The whole emotion is one of keen and carefree enjoyment of the present. In ragtime's own language, I find ragtime "simply grand."

This is the feeling of one individual—one who was educated on Haydn, Beethoven and Mendelssohn. It doesn't count for much as a judgment unless a great number of other persons, similarly educated on Haydn, Beethoven and Mendelssohn, agree. But how shall they agree, except they hear? How shall they feel the musical vitality of ragtime unless the musician separates the art from the bluster and noise that surrounds it? If I am at all right in my judgment, ragtime will stand the test of the concert hall. And this is just what I am proposing—a ragtime song recital. It is not enough to admit that ragtime is 'good in its place.' Ragtime should stand being brought out of the cafe just as well as folk-music stands being brought out from "behind the cows." I firmly believe that a ragtime programme, well organized and well sung, would be delightful and stimulating to the best audience the community could muster. But is there enough courage in the whole singing profession to make the experiment? I doubt it.

The very idea strikes terror in the average singer. To face an audience with an evening of trash! The average singer's mind is pigeon-holed more than that of the most rigid theologian. The whole of musical literature is for him divided into classifications, and what is not in them does not exist. The genius to trace music to its lair, to find and reveal, is not taught in the schools. The singer has learned how Mozart should be sung, or Schubert, or Strauss. He knows that ragtime sung this way would be vanity, futility. Therefore he cannot sing ragtime. At the most he supposes that ragtime must be sung with the "vaudeville technique." But no particular technique is needed. There are only two kinds of singing: good and bad. Ragtime must be well sung, that is all. By this I mean merely that the notes must be sung as they are written, with pure tones and natural phrasing. The singer

who has the technique to do this, and the courage to attempt ragtime in public, will hardly fail to catch the special features of the music. But first of all he must treat his music with complete respect. He must accord it at least as much respect as he would give to any of those dreary "art-songs" that proceed by the dozen from the imitative pens of our recognized American composers. With a reasonable amount of technical equipment, courage, and seriousness, I feel that I can guarantee him a success.

The musician will reply, with some justice, that ragtime is distinctive only in its rhythm, and that the melody, where it is not conventional, is banal. Certainly the average ragtime tune is not a thing to be heard a second time, and the best falls short of the rhythm in originality. But exactly the same charge could be leveled at the impressionistic "art-songs" of the last fifteen years. Their originality has resided in the harmony of their accompaniment; as melody they were nearly always undistinguished. This was not essential to the style any more than in the case of ragtime, the voice part might well be better, and preferably would be. But the songs as units were beautiful and distinctive and as such were justified. The same can be said for the best of ragtime. Then, too, by a careful process of selection, the singer can discover many charming melodies. (Personally, I consider Irving Berlin, the most creative melodist in America today.) Moreover, it is not true that ragtime is distinguished only by its rhythm. No mere rhythmic formula is capable of creating a tradition in music. No technical definition can enclose the ragtime tradition, or even its rhythmic formula. For about this tradition there have grown accretions of ragtime tradition, or even its rhythmic formula. For about this tradition there have grown accretions of formulae, melodic, harmonic and rhythmic, which have made American ragtime distinct from any other popular music in the world. All these, taken together with the animating spirit (how shall we describe that spirit except to call it the Rag?) make ragtime.

But the singer may reply that though the music be worth the experiment, the "lyrics" are impossible, to offer songs sung in the slang of the streets would be too much. Here I simply can't agree. Since when has the dialect song been ruled out of the concert Hall? What futuristic critic has decreed that nonsense words are improper to folk-song and popular poetry? these lyrics are good just in so far as they are characteristic and eloquent of the people whom they express, and I am sure that the singer need not go far to discover verses that are aglow with the life and imagery of the Mississippi Negro or the Sixth Avenue clerk. He will find characteristic verse of a high order in *The Memphis Blues* or *Roll dem Cotton Bales*. But take the poetry of Sixth Avenue at its baldest; then take the poetry of the American "art-song" as it appears in hundreds of forms: and ask yourself which one a supposedly healthy people must prefer.

"How many times do I love thee, dear?
Tell me how many thoughts there be
In the atmosphere of a new-fallen year,
Whose white and sable hours appear
The latest flake of Eternity,
So many times do I love thee, dear."

With this lyric in praise of love, contrast the following, in praise of the grand piano

"When a green Tetrazine starts to warble;
I grow cold as an old piece of marble,
I allude to the crude little party singer
Who don't know when to pause."

Why should the self-respecting singer be ashamed to sing the dialect of Sixth Avenue any more than the dialect of Kipling's English Tommy? Is a dialect "literature" when its home is across the ocean, and "vulgarity" when its home is around the corner?

The professional singer might, however, mistrust a ragtime programme on the score of monotony. Ragtime is, after all, but a single rhythm and expresses, in general, but a single mood - that of care-free happiness. But the monotony resides more on the surface, and in the conventional methods of playing ragtime, than in the literature of ragtime as the singer has it spread out before him. From the most furious allegro, down to the gentlest allegretto, its rhythms include all nuances of tempo. Among the various "blues" there are even andante movements, in which the rag is no more than the ripple on the surface of the placid water. The rag of Broadway ranges from boisterous merrymaking to insinuating sensuality, but the Negro has extended the rhythm to express moods of pathos and homesickness. Musicians have generally failed to recognize how flexible and adaptable the rag rhythm is. But if the singer is afraid of a monotonous effect from programs composed solely of the Broadway rags, let him add a group of various "recital songs" in ragtime, and another of Negro spirituals representing the origin of the rhythm, and the American folk-song at its purest. With these groups he would have a programme of the utmost variety of mood and manner, representing in a single evening almost the sole germinal originality in America's contribution to the musical literature of the world.

Here is a specimen programme for such a recital. It has been selected almost at random. Better ones can doubtless be made, and many others equally good could be formed without duplicating a single song. Probably some re-arrangement would be needed in the accompaniment, since our popular songs are invariably designed for a moderate technical ability in the pianist. The piano parts could be amplified, varied and enriched without falsifying the song. Needless to say, the pianist, as well as the singer, would need to be an artist.

This programme I hereby offer to any singer who has the courage to use it.

I

"Roll dem Cotton Bales"	Johnson
"Waiting for the Robert E. Lee"	Muir
"The Tennessee Blues"	Warner
"The Memphis Blues"	Handy

II

"You may Bury Me in the East"	Traditional
"Bendin' Knees a-achin"	Traditional
"These Dead Bones Shall Rise Again"	Traditional
"Play on Your Harp, Little David"	Traditional

III

"Nobody's Lookin' But the

Owl and the Moon"	Johnson
Exhortation	Cook
Rain Song	Cook
IV	
"Everybody's Doing it"	Berlin
"I Love a Piano"	Berlin
"When I Get Back to the U. S. A."	Berlin
"On the Beach at Wa-ki-ki	Kern
"Ragtime Cowboy Joe"	Muir

The first group comprises four characteristic songs of Negro life as picturesque and as beautiful as any group of Kipling Tommy songs that could be devised. It ends with a song which is nothing short of a masterpiece. In sheer melodic beauty, in the vividness of its characterization, in the deftness of its polyphony and structure, this song deserves to rank among the best of our time. In the second group are four songs apparently of purely traditional origin, which are well-nigh equal in beauty and intensity of feeling to any similar group that could be put together from the folk-songs of the third group two are well known on the concert stage and the third must be regarded as one of the most artistic "popular songs" of the last fifteen years. All three offer abundant opportunity to the capable singer. The last group is "pure Broadway." From the strictly musical point of view I should not say a great deal in their favor, though the first and the fourth are certainly better, less "vulgar," in melody than most of the current songs which appear on Aeolian Hall programmes. The third suggests an interesting side-current-ragtime counterpoint. The last is nothing but a trick song, musically quite negligible, but so filled with the energy of the American street that it fully deserves a place on an American programme. All the songs of the last group, I imagine, would be sung with a broad grin on the singer's face. There was a grin in the souls of the city folk who first gave them currency, and there is a grin in the spirit of this one American art which, thank Heaven, does not take itself too seriously.

I feel quite convinced that a European audience would welcome this programme with enthusiasm. Whether Americans would take to it kindly is perhaps a matter for doubt. The Americans are incurable *nouveaux* and are perhaps ashamed to recognize their humble beginnings. But here and nowhere else are the beginnings of American music, if American music is to be anything but a pleasing reflection of Europe. Here is the only original and characteristic music America has produced thus far. Whether it can be made the basis for a national school of composition as great as the Russian. I do not know. But I know that there will be no great American music so long as American musicians despise our ragtime. The very frame of mind which scorns it is sterile. When as Aeolian Hall public applauds this programme of ragtime, then I shall expect to hear of great American symphonies.

II - RAGTIME AND AMERICAN MUSIC by Charles L. Buchanan - Perhaps the greatest obstacle that stands in the way of the development of a fine and equitable art sense is the habit common to much critical comment of attempting to supply us with specific explanations. Today, to a greater extent perhaps than at any time of which we have adequate records, art is concerned less with the significance of the thing said than with the method and manner of the saying. The next step is to impose upon the artist an arbitrary

formula of the reviewer's own making. This or that system is pointed out to him as an infallible means of securing a commendable distinction. The one and only consideration of any importance whatsoever - the question as to whether the artist has genius or not - is obscured and forgotten. Small wonder that there has grown up in the art of our time an overwhelming tendency in the direction of very self-conscious, mechanical and premeditated forms of expression.

The question of nationalism in music is a conspicuous case in point. Certain writers of an excellent integrity have attributed the obvious negligibleness of American music to its failure to accept and to utilize a national musical material. Taking as their premise the totally erroneous assumption that great art finds its inspiration in the soil of a nation and amongst a nation's people, they tell us that our music will never succeed in achieving a commendable salience and significance until it has spoken with a national accent and revealed through an indigenous utterance an unmistakable national character. One of these gentlemen has gone so far as to predict that the future American opera and symphony will be written in ragtime - "the one genuine American music."

I call attention to the protuberant one-sidedness of this remarkable statement. To say that our future operas and symphonies will be written in ragtime is the equivalent of saying that our future poetry and drama will be written in the colloquialisms of Mr. George M. Cohan. No disparagement is intended either to Mr. Cohen or to ragtime. No, Mr. Cohan's gifts are as vivid and vital in their way as Mr. Paderewski's are in his. An equitable judgment does not emphasize the one at the expense of the other. It accepts both for their individual inherent worth. But it does not commit the error of confusing the relative importance of their contribution. Unfortunately, the advocates of ragtime are not content to allow ragtime to remain a valuable component of a problematical future American music. If they were content to tell us what rattling good fun ragtime is and how much unique and irresistible charm it possesses, we should heartily agree with them. But they are not content to allow ragtime to remain *one* of the influences from which a future American music may find its inspiration' they peremptorily urge it upon us as the only influence capable of creating a genuine American utterance. In other words, they prescribe a formula to which so occult and abstract a thing as sound must adhere if it is to qualify in their estimation as an original and necessary musical speech. I think the extremity of this point of view stultifies itself and impairs the validity of its own cause.

I have committed myself elsewhere to the direct and unequivocal statement that there is absolutely no trace of nationalism to be found in that kind of music that the world calls great music. I repeat this statement. I know of no single instance where a composition that is built out of national material has achieved a pre-eminent distinction. Take any composer you please and go over in your mind his accomplishments. Ask yourself what he is best known by, what has brought him his fame and his prestige. You need not tell me that his point of view is national, whatever his music may be, because that is not precisely the point. I merely ask you to take the material of any one of the world's great pieces of music and ask yourself whether, as sheer sound, this material is indicative of any national origin whatsoever. If you had no previous knowledge of the identity of the composer and you were to hear the prelude to *Tristan* or the first and last movement of Tchaikovsky's *Sixth symphony* do you think you could tell that the one was German, the other Russian? Do you think you could detect the nationality of eight-tenths of the great music of the world? Do you find any traces of "folk" in Debussy, Stravinsky, Loeffler, Schoenberg and

Ornstein? Could you tell the nationality of any one of these men from the sound of their music? I am sure you could not; and for my part I should prefer that the question be decided from the statistical concreteness of this demonstration. But aside from this there are two other important aspects of the matter that the advocates of ragtime do not appear to have sufficiently taken into account.

For one thing, we may well ask whether ragtime supplies us with a legitimate equivalent to a Russian or a German or an Irish folk tune. Is it, when we closely inspect the matter, the inevitable reflex of our life and character that its enthusiastic advocates claim it to be? Is it not possible that, for all its dynamic and compelling excellences, it remains, in the last analysis, a mere excrescence on the troubled surface of our national life? One thinks of a Russian folk-song as a thing come down out of the fantastic superstitions, the homely, frank, frugal hopes and fears and desires of a primitive people that had not lost touch with the purifying influences of earth. To me there is an irreconcilable difference between a people's song that has grown out of an unsophisticated soil, and a *patois* of the pavement that has grown out of vaudevilles and cabarets. I should no more like to think that the American temperament was conclusively revealed and summed-up in this musical slang than I should like to think it revealed and summed-up in the vernacular of Broadway. I do not think it is. I would go elsewhere in my search for what I consider the essential gist and pith of this country's emotional and spiritual identity, and I should partially find it in the songs of Stephen Foster, an authentic genius if ever there was one. Here is a melodist who can hold his own in any company, and I like to think that the heart and backbone of this country is more accurately expressed in the rural, wistful lilt of this music than it is in the kind of sound that beats its brazen way into one's ears above the strident glare and clamor of cafes and dance-halls.

However, I lay no particular stress on this point. I am perfectly willing to allow a nation that is founded upon a rather lax immigration law and very little else to seek its musical ancestry in a Mr. Schwartz or a Mr. Berlin. But does it ever occur to the people that are urging upon our musicians the very premeditated procedure of recognizing and utilizing ragtime that the great authentic creator supplies his own material, that, in other words, his worth to us is in proportion to his wealth of individual inspiration? Why, precisely, do we lay any particular stress upon Debussy and Ornstein? Surely the paramount reason is solely and simply because these men have contributed, to a greater extent than any of their contemporaries, to the progress of music; they have, in other words, supplied us with an unmistakably personal and original idiom. Now what shall we say is the particular status of the musician who persistently relies upon material other than his? With all the best intentions in the world we cannot count Mr. Percy Grainger, for example, a great creative musician on the strength of his *Irish Tune from County Derry*. He is not in this particular instance the creator of a new beauty, he has merely rearranged a beauty that already existed. Nor is it possible to contend that a Chopin mazurka bears the unimpeachable testimony to the genius of Chopin that is borne by a Chopin prelude, etude, or ballade. The mazurka is a clever and often a very beautiful putting together of certain clearly defined national characteristics of a melodic and rhythmic nature; the prelude, the etude, the ballade are a coming into the world of a something that had not been there before, a new loveliness self-conceived, an emanation from that indefinable essence in man we call the spiritual. To compare for a moment the relative merits of a composition such as the *D Minor Prelude*, the *G Minor Ballade*, the *B Minor* and *C sharp Scherzos*, the *F Minor*,

C minor and A minor Etudes, opus 25 (compositions absolutely lacking in the faintest trace of national color) with a Chopin mazurka is sheer, unadulterated nonsense. From the standpoint of a mere loveliness perhaps you cannot prove the mazurka any the less worthy. But it is fairly obvious that the amount of imagination, concentration, inventive genius, constructive ability, etc., displayed in the *D minor Prelude, the G minor Ballade, etc.*, is incomparably superior to the amount of these qualities that is displayed in the mazurka. After all, the man who conceives his own theme, his own manner and his own musical architecture must be accredited a more valuable contributor to the progress of his art than the man who, however felicitous his methods, contents himself with a mere co-ordinating and amplifying of what others have suggested.

Personally, I am convinced that there is something inherently deficient in the substance of the appeal made by idiom and vernacular. I think a conclusive proof of this is furnished by the preference that the highest judgments accorded to music that is abstract in its quality and universal in its significance. If I have played Percy Grainger's *Irish Tune from County Derry* for a couple of years' time I have impaired something of the charm that it originally held for me. Its beauty has become think tenuous, I had almost said a little wearisome. But if I play the opening bars of *Tristan* or Tchaikovsky's *Adagio Lamentoso* I experience the full measure of that sensation of ardor mixed with awe that I experienced a score of years ago. I can offer no explanation of this; I merely say it is so in my case, it may not be so in yours. To my view, this kind of music seems a part and parcel of the great, immutable, mysterious balances; I believe this kind of music hints more acutely of and is more closely allied with the spiritual activities of the universe than the music of a dialect, of a given locality, of a people.

Lest I be suspected of prejudice, one word more; I enjoy ragtime as heartily as I enjoy a good laugh. As a matter of fact I have so regretted the prodigality with which it is tossed out by our pied-pipers of the Great White Way and thrown at last into the great cosmical discard that I have for my own satisfaction jotted down records of it for many years back. I believe that ragtime with its subtle, interior rhythms, its slouchy hanging back for the infinitesimal fraction of a second on one note, its propulsive urging forward on another, is the ultimate medium for the expression of a certain kind of action. There should be no argument over the fact that it is an indispensable adjunct to the progress of music. But I should no sooner think of demanding that a composer seek his inspiration exclusively from ragtime than I should think of telling him to pattern himself exclusively upon Ronstein or Debussy. The two extremes are identical in their utter and very injurious fatuity. I would merely ask that he be himself - not ragtime or Russian or Debussy or anything else. For after all it seems to me that Self is what we want in an artist, not racial characteristics. I am for having both, if you will, in their proper proportion. When in response to a rather absurd inquiry, Grainger said that he considered *Swanee River* the most beautiful song ever written, he said something more commendable for its audacity than for its accuracy. How much more equitable Grainger's answer would have been if he had said that *Swanee River* was a beautiful song, but that there were songs of Schuman,, Schubert, Brahms, Grieg, Tchaikovsky, etc., that were equally beautiful in a different way. Standards may be maintained and proclaimed without a resource to arbitrary and artificial distinctions. for example, I would certainly not dismiss Carpenter's *Adventures in a Perambululator*, merely because it does not exploit a national idiom, nor would I accept certain compositions that I have in mind merely because they do exploit a national idiom.

Borrowing from the million and more tunes of the last twenty years will no more infallibly confer distinction upon a man that the use of broken color will insure his becoming as interesting a painter as Monet. Away with these prescribed rules and regulations! The great American composer, if one is vouchsafed us, will be great for the sole and simple reason that he is a genius and not because he uses this, that, or any other material and mode of expression."

There are a number of articles as we have read that deal with the influence and value of ragtime. We read another in the Nov., 1917 Current Opinion. In the article we find quotes from previous articles and find new names introduced as ragtime composers which is becoming synonymous with Broadway music:

THE GREAT AMERICAN COMPOSER - WILL HE SPEAK IN THE ACCENT OF BROADWAY

The great American composer - when he arrives - will not be a spiritual descendant of Edward MacDowell or John Alden Carpenter; he will not be a second or third cousin to Claude Debussy, Richard Strauss or Igor Stravinsky, he will not cast his thoughts in the classic molds of Beethoven and Brahms. If we are to believe our latest musical prophets, he will follow the trail blazed by Irving Berlin, Jerome Kern and Lou Hirsch; he will learn his musical languages not in Paris or Berlin but on Broadway; he will get his inspiration not in the Metropolitan Opera House but in vaudeville shows and cabarets.

This is the amazing conclusion to be drawn from recent articles by Hiram Kelly Moderwell and Carl Van Vechten. These writers assert that our "serious-minded" composers, writing in essentially the same style evolved by the composers of France, Germany, or Italy, using the forms perfected by the masters of those countries, and adding nothing essentially new or distinctive beyond their own limited individuality, are not creating but merely rearranging the thoughts of others. They are therefore not building an American art but weakly imitating a foreign one. The writers' contention is, in substance, that "imitative art can never be great art," that in all nations those composers who have achieved greatness have drawn their inspiration from the soil or from the hearts of the people, and have thus reflected in art as in everything else racial qualities which lend their work distinction. Even our imitative musicians admit that the one distinctive element which America has contributed to music is the so-called "ragtime." Ragtime, therefore, should be the basis, or at least one of the chief ingredients, of our national music. Indeed, ragtime, its champions say, reflects the soul of the American people. The "soil" of America is the pavement of its bustling cities; its "folk" is not the sluggish peasant but the nervous "hustler" of New York, Chicago or San Francisco.

It will be objected by musicians that ragtime is only a rhythm-not music but only one element of music, Technically it is known as "syncopation." You cannot find a school of music on syncopation.

The matter is not so easily dismissed. Mr. Van Vechten points out that Beethoven's Seventh symphony is largely based on a syncopated rhythm, and Schumann wrote hardly a piece without syncopation. He might have added that syncopation is the most distinctive factor in Scotch folk-music, one of the oldest musical traditions in the world. But ragtime is a different syncopation. It is not easily explained. Louis Hirsch tried to describe its peculiarity by saying that its 'melody and harmony are syncopated differently.'" There are

other complications. A writer in the London Times calls attention to the fact that "Waiting for the Robert E. Lee," tho written out in a rhythm of 8, is really a rhythm of 3 followed by a rhythm of 5, proceeding without warning into the normal rhythm of 8.

The fact is that ragtime is more than a mere rhythm. The rhythm is the creation of the American Negro who brought it with him from Africa, but the "ragtime" of to-day is of recent growth and it is not peculiar to the blacks. This "apotheosis of syncopation," as Mr. Van Vechten calls it, is only the crude basis of the thing. The spirit of it, the exuberance, the nervousness, the irresistible urge, are the reflection of a national character. It is irresistible because it is genuine.

Mr. Moderwell, in an article entitled "A Modest Proposal," published in *The Seven Arts*, describes his reaction to it as follows:

"To me ragtime brings a type of musical experience which I can find in no other music. I find something Nietzschean in its implicit philosophy that all the world's a dance. I love the delicacy of its inner rhythms and the largesse of its rhythmic sweeps. I like to think that it is the perfect expression of the American city, with its restless bustle and motion, its multitude of unrelated details, and its underlying rhythmic progress toward a vague Somewhere. Its technical resourcefulness continually surprises me, and its melodies, at their best, delight me. The whole emotion is one of keen and care-free enjoyment of the present. In ragtime's own language I find ragtime simply grand."

This view is substantially supported by Mr. Van Vechten, in his latest book of essays, entitled "Interpreters and Interpretations" (Knopf). Speaking of Irving Berlin, Louis Hirsch, Lewis F. Muir and others of their kind, he says:

"The complicated vigor of American life has expressed itself through the trenchant pens of these new musicians. It is only music produced in America to-day which is worth the paper it is written on. It is the only American music which is enjoyed by the nation (lovers of Mozart and Debussy prefer ragtime to the inert and saponaceous classicism of our more serious-minded composers); it is the only American music which is heard abroad (and it is heard everywhere, in the trenches by way of the Victrola, in the Cafe de Paris at Monte Carlo, in Cairo, in India, and in Australia), and it is the only music on which the musicians of our land can build for the future."

Among the apostles of this "new art" are Irving Berlin, Lewis F. Muir, Jerome Kern, James Hanley, Louis Hirsch, Sigmund Romberg and others. That these men are successful in a commercial sense, it is argued, should not militate against the recognition of their artistic merit - "Many of the greatest artist have made the widest appeal and some few have been able to transform their inspiration into wordy goods," observes Mr. Van Vechten.

Mr. Moderwell's "modest proposal," indeed, is nothing less than a suggestion that the concert singers who are in the habit, of dispensing the classics-Schubert, Schumann, Brahms, etc. - in their song recitals, add ragtime to their repertory, to edify their "highbrow" audiences with such detectable fancies as "Waiting for the Robert E. Lee," "Everybody's Doing it," and "The Memphis Blues," which last he characterizes as 'nothing short of a masterpiece.' "In sheer melodic beauty, in the vividness of it characterization, in the deftness of its polyphony and structure," this enthusiast assures us, "this song deserves to rank among the best of our time."

Most critics will regard this proposal as more arrogant than modest. Serious musicians will be shocked at the very idea of including a single such item in their program, not to speak of giving an entire ragtime-song recital. But according to this champion of

ragtime, the critic has "missed the real story" in reporting the musical development of the day and has therefore "fallen down on his assignment." To the professional musician, ragtime simply does not exist.

But what of the public? Mr. Moderwell is convinced that a European audience would welcome such a program with enthusiasm. Americans, he admits, might not take to it kindly. That they are "incurable nouveaux" and "ashamed to recognize their humble beginnings" may be as true a remark as it is tactless. Mr. Van Vechten's explanation of our reluctance to take our own popular music seriously is more flattering. He says:

"Americans are inclined to look everywhere but under their noses for art. It never occurs to them that any object which has any relation to their everyday life has anything to do with beauty. Probably the Athenians were much the same. When some stranger admired the classic pile on the Acropolis, the Athenians in all probability turned up their noses with the scornful remark, "That! Oh, that's the Parthenon; it's been there for ages!" It will be remembered that Mytyl and Tytyl, in "The Blue Bird," spent considerable time and covered considerable ground in their search for that rare ornithological symbol, only to discover that it existed all the time at home, the last place in the world where they thought of looking for it."

Ernest Bloch and Percy Grainger are, according to Mr. Moderwell, delighted and impressed by American ragtime; and Mr. Van Vechten confides to us that Stravinsky collects examples of it with assiduity."

The famous American musician/teacher/critic Daniel Gregory Mason's long awaited opinion about ragtime is finally realized in an article in the March, 1918 "New Music Review." It is not a flattering one and Mason answers Moderwell and others with his opinion more directed to the fallacy that ragtime cannot be called the music of America anymore than: "France is represented by the Parisian boulevards, or England by the London music halls." We read:

"CONCERNING RAGTIME by Daniel Gregory Mason (1918, New Music Review, March)- In the discussions of "American music" than go on perennially in our newspapers and journals, now waxing in a burst of patriotic enthusiasm, now waning as popular attention is turned to something else, in war time much stimulated by an enhanced consciousness of nationality (unless indeed they are totally elbowed aside to make room for more "practical" subjects), a sharp cleavage will usually be observed between those whose interest is primarily in the music for itself, wherever it comes from, and those in whom artistic considerations give way before patriotic ardor, and propaganda usurp the place of discrimination. One group, in uttering the challenging phrase, "American music," places the stress instinctively on the noun and regards the adjective as only a qualification, the other, in its preoccupation with "America," seems to take "music" rather for granted. Unfortunately the former group constitutes so small a minority, and expresses itself so soberly, that its wholesome insistence on the quality of the article itself is likely to be quite drowned out by the bawling of the advertisers, with their insistent slogan "Made in America." All the advantages of numbers, organization, and easy appeal to the man in the street are theirs. Even if we ignore those venal music journals which make a system of exploiting the patriotism of the indiscriminating for purely pecuniary purposes, there remain enough enthusiasts and propagandists, indisposed or unable to appraise quality for

themselves, to create by their "booming" methods a formidable confusion in our standards of taste. Inasmuch, therefore, as we are condemned, for our sins, to be not only producers but consumers of this "American music," it behooves us to make careful inspection of the claims for it so extravagantly put forth, and to assure ourselves that we are getting something besides labels for our money.

What, then, is the precise value we ought justly to ascribe to that word "American" as applied to music, and wherein have those we may call champions of the adjective been inclined to exaggerate it? If we analyze their attitude, we shall find them the prey of two fallacies which constantly falsify their conclusions, and make them dangerous guides for those who have at heart the real interests of music in America. The first of these fallacies is that which confuses quantity with quality, and supposes that artistic excellence can be decided by vote of the majority. The second is that which identifies racial character with local idioms and tricks of speech rather than with a certain emotional and spiritual temper. Both lead straight to the oft-repeated conclusion that "ragtime" is the necessary basis of our native musical art.

Listen, for example, to one of the most persistent, courageous, and often interesting advocates of ragtime, Mr. H. K. Moderwell. "I can't help feeling," says Mr. Moderwell, "that a person who doesn't open his heart to ragtime somehow isn't human. Nine out of ten musicians, if caught unawares, will like this music until they remember that they shouldn't. What does this mean? Does it mean that ragtime is 'all very well in its place.'" Rather than these musicians don't consider that place theirs. But that place, remember, is in the affections of some 10,000,000 or more Americans. Conservative estimates show that there are at least 50,000,000 copies of popular music sold in this country yearly and a goodly portion of it is in ragtime. You may take it as certain that if many millions of people persist in liking something that has not been recognized by the schools, there is vitality in chewing gum and the comic supplements. The question is, of course, what sort of vitality? Yet if you raise this question of quality, you are immediately charged with being a "highbrow," "a person," in Professor Brander Matthew's already classic definition, "educated beyond his intelligence," - a charge from which any sane man naturally shrinks. Hence the syllogism, "The best American music is that which the greatest number of Americans like, the greatest number of Americans like ragtime, therefore ragtime is the best American music," is a strong one, which you may oppose only at the risk of being thought a highbrow and a snob.

Suppose, for instance, that you really do not happen to care for chewing gum, that just as a matter of fact, of personal taste, and not through any principles or sense of superiority to your fellows you prefer other forms of nutriment or exercise. You confess this peculiarity. Can you not hear the reproachful reply? "I can't help feeling that a person who doesn't open his heart to chewing gum somehow isn't human. Nine out of ten travelers on the subway, if caught unawares (with gum, let us say, disguised as bonbons) will like it until they remember that they shouldn't. What does this mean? Does it mean that chewing gum is 'all very well in its place?'" Rather than these punctilious people don't consider that place theirs. But that place, remember, is in the affections of some 10,000,000 or more Americans. The annual output of the chief chewing gum manufactures" - etc. etc. Thus are you voted down if you happen to be in the minority. It does you no good to protest that you are really quite sincere and without desire to epater le bourgeois; that you can't help preferring Mr. Howell's novels to Mr. Robert W. Tangiers's Mr. Ben Fosters landscapes to

Mr. Christy's magazine girls, Mr. Irwin's "Nautical of a Landsman" to the comic supplements, and MacDowell's "To a Wild Rose" to "Everybody's doing It." If you stray from the herd you must be sick, if you vote for the losers you must be a snob.

Such charges are the more dangerous in that they sometimes contain a half-truth. There is a kind of person, the simon-pure snob, who cast his vote for the loser just because he is a loser, because he is unpopular, who prides himself on his 'exclusiveness,' "excluding himself," as Thoreau penetratively says, "from all that is worth while." His is a sort of inverted numericalism, based on quantity just as essentially as the crude gospel of the "10,000,000 or more Americans," but on quantity negative and vanishing towards the zero of perfect distinction. It is from his kind that are recruited the faddists, those who "dote on Debussy,," the devotees of folk-songs not for their human beauty but as curious specimens, those who invent all sorts of queer connections between music and painting or poetry, and indeed seem to find in it anything and everything but simple human feeling. It is not from them that we shall get any help towards the truth about ragtime. Indeed, they seem because of their unsympathetic attitude toward the spirit of music-its emotional expression-and their preoccupation with the letter of it, to be especially susceptible to the second fallacy of which we spoke-that of identifying racial quality with mere idiom rather than with fundamental temper.

Mr. Moderwell shall be spokesman of this view also. "You can't tell an American composer's 'art song,'" he says, "From any mediocre art-song the world over. You can distinguish American ragtime from the popular music of any nation and any age." Let us agree heartily that the mediocre "art-song" (horrid name for a desolating thing) is probably no better and no worse in our own than in other countries. Does this not seem an insufficient warrant for the excellence of types of art that can be more easily told apart? For purposes of labeling specimens ear-marks are an advantage, but hardly for appraising modes of expression. If the important matter in American music is not its expression of the American temper, but the peculiar technical feature, the special kind of syncopation we call the "rag rhythm," then the important matter in Hungarian music is not its fire but its "sharp fourth step." Beethoven ceases to be Teutonic when he uses Irish cadences in his Seventh Symphony, and Chopin is Polish only in his mazurkas and polonaises. Of course this will not do, and Mr. Moderwell, to do him justice, after remarking that "ragtime is not merely syncopation-it is a certain sort of syncopation," adds "But of course this definition is not enough. Ragtime has its flavor that no definition can imprison." Our ultimate question is, then, not how many people like ragtime, or how few like it, or how easily can its idiom be told from other idioms, but how expressive is it of the American temper, how full an artistic utterance can it give of the best and widest American natures? This is a question not of quantity but of quality: of the quality of ragtime, the quality of America, and the adequacy of the one to the other. Suppose, bearing in mind Mr. Moderwell's warning against snobbery, that "A Russian folk-song was no less scorned in the court of Catherine the Great than a ragtime song in our music studies to-day." We examine in some detail a typical example of ragtime such as "The Memphis Blues," of which he assures us that "In sheer melodic beauty, in the vividness of its characterization, in the deftness of its polyphony and structure, this song deserves to rank among the best of our time." Here are the opening strains of it:

Approaching them with the eager expectation that such praise naturally arouses, can we, as candid lovers of music, find anything but bitter disappointment in their trivial, poverty-stricken, threadbare conventionality? How many thousand times have we heard that speciously cajoling descent of the first three notes, that originally piquant but now indescribably boresome oscillation from the tonic chord in the third measure? These are the common snippets and tag ends of harmony, kicked about the very gutters, ground out by every hurdy-gurdy, familiarity with which breeds not affection but contempt. Their very surface cleverness, as of meaningless ornament, is a part of their offense. Russian folk-song indeed! Compare them with the simple but noble tonic, dominant, and sub-dominant of the "Volga Boat Song" and their shoddiness stands self-revealed. And the Melody? Bits and snippets again, quite without character if it were not for the rhythm, and acquiring no momentum save in the lines "I went out a-dancin'," etc. where they build up well but to a climax in the return of the obvious opening strain.

As for the rag rhythm itself, the sole distinctive feature of this music, it has undoubtedly something of real piquancy. The trick, it will be noted, is a syncopation of half-beats, arranged so as to pull bodily forward certain comparatively strong accents, those at the middle of the measures'-a scheme to which words as well as melody conform. The left hand meanwhile gives the regular metrical division of the measure, and a writer in the *London Times*, defining ragtime as "a strongly syncopated melody superimposed on a strictly regular accompaniment," point out that "it is the combination of these two rhythms that gives 'ragtime' its character." This is perhaps not strictly true, since in some of the most effective bits of ragtime the metrical pulsation may give way momentarily to the syncopation, and everyone remembers those delightful times of complete silence in which the pulse is kept going mentally, to be finally confirmed by a crashing cadence. But it is usually the case that both time schemes, metrical and rhythmical, are maintained together. For this very reason we must question the contention of the champions of ragtime that its type of syncopation is capable of great variety, and even makes possible effects elsewhere unknown, a contention in support of which some of them have even challenged comparison of it with the rhythmic vigors of Beethoven and Schumann."

The subtlety of syncopation as an artistic device results from its simultaneous maintenance of two time-patterns, the rhythmic and the metrical, in such a relation that the second and subordinate one, though never lost sight of, is never obtruded. The quasi-mechanical pulse of the meter is the indispensable background against which only can the freer syncopations of the rhythm outline themselves. The moment the sense of it is lost, as

it is sometimes lost in those over-bold passages of Schumann where a displacement is too emphatically made or too long continued, the charm disappears. In the following from his "Faschingschwant,"

for instance, the interest of the rhythmic accent on beat "three" lasts only so long as we oppose to it mentally a regular metric accent on "one."

In the continuation of the passage, for which the reader is referred to the original, our minds are apt to "slip a stitch," so to speak, letting "three" or "one" coalesce. The moment this happens the passage becomes commonplace. But suppose, on the other hand, in the effort to maintain our sense of the meter, we strike the bass notes on each "one." Now equally, or indeed more than before, the charm is fled, and the passage rendered stale and unprofitable, through the actual presentation to the ear of so mechanical a reiteration. In short, the metrical scheme, has to be mentally maintained but actually so far as possible, eliminated. Looking back, in the light of these considerations, at "The Memphis Blues," we shall realize that whatever the pleasing eccentricity of the rhythm, so relentless a meter as we here find thumped out by the left hand cannot but quickly grow tiresome, as indeed it will be felt to be after a few repetitions.

Reference to another well-known theme of Schumann will reveal a further weakness of ragtime. The second theme of the finale of his concerto for piano runs as follows:

"Here the indescribably delightful effect is evidently due not only to the purely rhythmic syncopation, but also to the fact that on the silent strong beat of every second measure harmony and melody as well as rhythm are so to speak "tied up," or suspended, in such a way that the syncopation is at the very heart of the whole musical conception, and cannot be omitted without annihilating the music. Beside such essential syncopation as this the mere pulling forward of certain notes, as in "The Memphis Blues," is seen to be superficial, an arbitrary dislocation which may disguise but cannot correct the triteness of the real melodic line. In fact, we seem here to have tracked ragtime to its lair and discovered what it really is. It is no creative process, like the syncopation of the masters, by which are struck forth new, vigorous, and self-sufficing forms. It is a rule of thumb for putting a "kink" into a tune that without such specious rehabilitation would be unbearable. It is not a new flavor, but a kind of curry or catsup strong enough to make the stale old dishes palatable to unfastidious appetites. Significant is it that, as the writer in the Times remarks,

"In America slang to 'rag' a melody is to syncopate a normally regular time." The "rag" idiom can thus be put on and off like a mask; and in recent years we have seen thus grotesquely disguised, as the Mendelssohn Wedding March, for instance, is "No Wedding Bells for Me," many familiar melodies. To these it can give no new musical lineaments, but only distorts the old ones as with St. Vitus's dance.

Thus the technical limitations of ragtime which we have tried to analyze are seen to be in the last analysis are seen to be in the last analysis the results and indices of a more fundamental shortcoming—an emotional superficiality and triviality peculiar to it. Ragtime is the musical expression of an attitude toward life only too familiar to us all, an attitude shallow, restless, avid of excitement, incapable of sustained attention, skimming the surface of everything, finding nowhere satisfaction, realization, or repose. It is a meaningless stir about, a commotion without purpose, an epilepsy stimulating controlled muscular action. It is the musical counterpart of the sterile cleverness we find in so much of our contemporary conversation, as well as in our theater and our books. No candid observer could deny the prominence in our American life of this restlessness of which ragtime is one expression. It is undoubtedly what most strikes superficial observation. The question is whether it is really representative of the American temper as a whole, or is prominent only as the froth is prominent on a glass of beer, Mr. Moderwell thinks the former: "I like to think," he says, "that ragtime is the perfect expression of the American city, with its restless bustle and motion, its multitude of unrelated details, and its underlying rhythmic progress toward a vague somewhere. As you walk up and down the streets of an American city you feel in its jerk and rattle a personality different from that of any European capital. This is American Ragtime, I believe, expresses it. It is to-day the one true American music.

To such an idolatry of precisely the most hideous, inhuman, and disheartening features in our national and musical life a lover of music and a lover of America can only reply that, first, it is possible that America lies less on the surface than we think, possible that it is no more adequately represented by Broadway than France is represented by the Parisian boulevards, or England by the London music halls; but that, second, if indeed the land of Lincoln and of Emerson has degenerated until nothing remains of it but "jerk and rattle," then we at least are free to repudiate the false patriotism of "My country, right or wrong," to insist that better than bad music is no music, and to let our beloved art subside finally under the clangor of subway gongs and automobile horns, dead but not dishonored."

Ragtime was an influence on classical music, especially French music. No less a composer that Eric Satie was influenced by this new rhythm In the August 15, 1918, issue of Dial we read of Satie's "Rag tune":

"Satie has composed a typical rag tune, which is (naturally) an unbelievable concentration of reminiscences. I do not think he has used a single phrase which has not been used dozens of times before him by American composers. To this he has fitted an independent, yet characteristic, bass with a vigor all its own. Occasionally these two melodies make strange acquaintance, and often the harmonies between them are curiously twisted. The wrong thing is done at the wrong moment; and when it is time to return to the theme, one seems an impossible distance away. Yet Satie suddenly lets chords and rhythms sing, slide, and - there you are, though you can't quite believe it. In short, what Satie has

done is simple to reproduce the American invention, plus its awkwardness of expression, its ignorance of rules and possibilities. The result more than justifies him.

Ragtime is not usually not thought of as a New Orleans music style and is mentioned as beginning in and around St. Louis. In one article the place of origin is given as New Orleans. We read:

"For years jazz has ruled in the underworld resorts of New Orleans. There is those wonderful refuges of basic folklore and primeval passion wild men and wild women have danced to jazz for gladsome generations. Rag-time and the new dances came from there and long after jazz crept slowly up the Mississippi from resort to resort until it landed in south Chicago at Freilburg's, whence it had been preceded by the various stanzas of "Must I Hesitate," "The Blues," "Frankie and Johnny" and other classics of the levee underworld that stir the savage in us with a pleasant tickle."

The next article finds the origins of ragtime in the rhythms of the American Negro. This Negro influence is written about in the October 1919 Musical Quarterly:

"Through the Negro this country is vocal with a folk-music intimate, complete and beautiful. Not that this is our only folk-lore, for the song of the American Indian is a unique contribution to the music of the word; also our Anglo-Saxon progenitors brought with them the songs and ballads of the British Isles still held in purity in the mountain fastnesses of the Southern States, though strange versions of them crop up in the cow-boy songs of the frontier. But it is the Negro music (with its by-products of "Ragtime") that to-day most widely influences the popular song-life of America, and Negro rhythms have indeed captivated the world at large. (Some have denied that our popular American music of to-day owes its stimulus to the Negro. A most interesting and conclusive account of the evolution of "Ragtime" is contained in the "Autobiography of an Ex-Colored Man" by James Weldon Johnson, published by Brown, Little & Co., Boston. "Rag-time" is not unjustly condemned by many for the vulgarity of its first associations, a vulgarity that cannot be too deeply deplored but which is fortunately fast slipping out of the march and dance songs of to-day. Yet this first association can not annihilate the interest of the Negro rhythmic form from which sprang "Ragtime," for this form has intrinsic character. Though now widely copied and almost mechanically manufactured by commercial white song-writers of cheap and "catchy" music, the extraordinary syncopation of "Rag-time," which makes the rhythm so compelling, is undoubtedly Negro and of real value and interest musically. Nor is this rhythmic peculiarity confined, with the Negro, to popular and secular music only. Lifted into noble breadth of accent, syncopation is found in the old Spirituals, or prayer-songs, for it is the rhythm natural to the negro; intensely racial, its counterpart may be found in the native African songs from the Dark continent-See my foreword to "Negro Folk-Songs," Book II, G. Schirmer, N. Y. and Boston, 1918.) Nor may we foretell the impress that the voice of the slave will leave upon the art of this country-a poetic justice this! For the Negro, everywhere discriminated against, segregated and shunned, mobbed and murdered,-he it is whose melodies are on all our lips, and whose rhythms impel our marching feet in a "war for democracy." The irresistible music that wells up from this sunny and unresentful people is hummed and whistled, danced to and marched to, laughed over

and wept over, by high and low and rich and poor throughout the land. The down-trodden black man, whose patient religious faith has kept his heart still unembittered, is fast becoming the singing voice of all America."

During the early part of the 20th century and well into the 20's one of the most lucrative businesses beside sheet music was the piano roll. A very interesting account of how these piano rolls were made is found in the August 19, 1920, "Musician." The art of making rolls and the talent and creative abilities of those performers has never been given the artistic and creative credit they warranted. This article does give them credit. It brings to light the technique and artistic talent needed to be part of a recording session for piano rolls. These musicians were not only master of the ragtime style the versatility and ability of outstanding pianists.

"A HOPEFUL VIEW OF THE RAGTIME ROLL - Something About the Music Side of Popular Music Roll making, Indicating Where "Jazz" and "Rag" May Hold Stimulating Suggestions to More Serious Musicians, By W. L. Hubbard.

The room was a small one. Or at least it seemed so, for the grand piano and two uprights left little free space in it. The five of us assembled there were not crowded, however, for two of the five were seated, one at the grand and the other at one of the uprights, while the remaining three of us perched near by and listened.

The two at the piano smiled slightly now and again, and occasionally they flung a remark or two at each other, a remark not always wholly complimentary, and yet ever good natured and always taken in the comrade spirit in which it was sent, and when they paused between number or "stunts," they spoke commendation of each other in that half bantering, half deprecating way which the American uses when he feels most genuinely and estimates most highly. The three who listened consisted of one who heard smilingly and wore on his face a certain look of ownership. He knew the pianists well, their work was his daily handling, for he managed the department where the products of their skill were sold. The second listener was no inexperienced auditor. He had done similar work himself and had created along the musical lines there being pursued. But his eyes gleamed with appreciation of what the two players were accomplishing, for he heard with the ears of the fellow worker who knows. The third was a greenhorn who had strayed into a music world comparatively unknown to him, for his business had taken him into other tonal fields. But he heard, marveled, felt guiltily and frankly ignorant, and rejoiced in a new experience.

Paul Reese had just played and sung his "Pickaninny's Slumber song," which is making its way rapidly into popular favor, and the "Charlie" Straight and Roy Barge gradually "got to work." These two names may not mean anything to many of our readers, but to the lover of popular music, as it is made known to the world through record and player roll, the names are as household words, and have place among the biggest and best.

These two men sat at the piano, and for an hour played one popular success after another in the way in which these compositions are played in order to record them on the automatic roll. Shades of Godowsky and Hoffman. It is doubtful if these two master pianists themselves could do what Straight and Barge did during that hour. They surely couldn't without a goodly amount of hard work and long time practice. Both the youngsters are gifted with a technic that fears nothing, and with a musical keenness that acknowledges no obstacle.

During that hour of glorified rag and jazz, I heard harmonies that Debussy, Ornstein, Scriabin, and all moderns have used for their most extreme and daring effects, and they were used here not in mere hit or miss fashion, but with real musical intent and for actual musical purpose. There were rhythms that would puzzle the most gifted theorist to analyze and classify, and yet they were made to skip along in most captivating and seemingly natural manner.

It had ever been a source of wonderment to me as to just how record rolls were made, for the notes that came forth from them could never have been compassed by any one set of ten fingers. Straight and Bargy showed me how it was done. They play the record in four hand fashion, but so cunningly is the arrangement devised that the notes played by the two hands of one are never duplicated by those played by the other. One of the men plays melody and bass on one piano, the other puts in ornamentation and elaboration on the second, but the melody is usually played in the higher octaves of one piano, with the accompaniment well down in the lower, while the ornamental parts are put in by the second player, using only the middle part of his instrument. Of course, the processes vary constantly, but there is ever this skillful avoiding of playing simultaneously on the same sections of the two keyboards. The result is a using of the whole keyboard range, yet seemingly accomplished and compassed by a single pair of hands.

To watch them do it is like watching two deft jugglers whirl, toss, and keep in the air some fragile, shining objects. Only that in this instance these objects are tonal bubbles which, if they touch each other, would burst and crash into nothingness. The strange new harmonies flash and glitter and ting, but only for the instant. The player of good rag does not confine himself by these modern chords. He loves the familiar and the standard, but with a skill that many a "great composer might well copy he sweeps into these ultra harmonic effects only to swing back quickly into the well known and thoroughly established, thus intensifying the effect of the new and the restfulness of the old.

And listening to this master playing of ragtime music, the thought came that by neglecting the studying of this department of our music life and its processes and activities the creator of our more serious forms of music possibly is overlooking something that could be of distinct value and help to him. Say what we may, the fact remains that the only music which is typically American is our so-called ragtime and jazz.

Much of this output is now banal, crude, and hopelessly cheap, but down under all the mass of commonness and worthlessness that the output in its entirety represents, these are worthwhile elements which it is believed the coming American composer will discover and utilize. The melodies of the more extreme example of rag are often as truly and accurately the rhythmic and intervallic out-growth of the words of the texts as are those of a Strauss, a Debussy, or a Rachmaninoff. And the student of melodic creation could find material of profit in examination and analyzation of them, as well as in the skill with which the melodic line is ever kept prominent in the composition, no matter what the harmonic or accompanying foundation and ornamentation may be. The employment of daring harmonies and their skillful speedy resolution into the simpler ones will also supply helpful suggestion to the man who is patient enough to study them and their use in ragtime. And the rhythmic variety and shift, which is the very spirit of good rag, is a field so rich in possibilities, already so far developed and so vitally essential to the discovering of the musical utterance that is to be typically American, that the future creator of the "big" American music cannot afford to overlook it.

There is no reason whatever why all the resources of ragtime and of jazz should not be utilized in symphony, in symphonic poem, in overture, in rhapsody, in opera, and in art song. The composer gifted with fantasy and real creative powers will find in these commoner materials suggestions and helps which will fire his imagination, quicken his inspiration, and can but result in his putting into his music the spirit which is American. For it is the spirit which is American that has made for us our ragtime music, and keeps it so vitally active. And when the man comes who, taking that spirit, can glorify it, ennoble it, and beautify it through his genius, that man will be the first real American composer, and his music will be the first true American art music the world has received. ("I take my good from wherever I find it" is an axiom for the progressive thinker. Thousands of player pianos are making homes ring with popular music rolls, as described above. The good is in them. By the clear-seeing teacher they can be put on the profit side of musical culture, Editor.)"

More and more, critics and musicologist are realizing the importance and the influence of ragtime and jazz as authentic expresses of American composers. We read: "We are to be Americans in music, as in loyalty and patriotism, not Americans trying to be musical echoes of Germans or Frenchmen." Why Americans composers use native American themes as Liszt, Brahms and others had done in the past with their national music? This idea is discussed in the article "Jazz and Ragtime Are the Preludes To A Great American Music," in the August, 1920, issue of Current Opinion:

"JAZZ AND RAGTIME ARE THE PRELUDES TO A GREAT AMERICAN MUSIC.

A transformation of musical opportunity in America is going on before our eyes in a very remarkable fashion. Within a generation the idea of an American's producing works that would be accepted for performance at the Metropolitan Opera House or by the Chicago Opera company would have been ridiculed, yet of late several have been most successfully performed, and their success holds the promise of an original native American music that shall rank with that of any country. Critics are not lacking whose faith in American composers is unbounded. Why? Because, as one of the critics, Rupert Hughes, author, playwright and musical lexicographer, tersely expresses it, "Because we shall combine with Yankee sense our pioneer love of freedom." This, he goes on to say in *The Etude*, does not mean that we shall make incessant attempts to see how freakish music can be made a la Schoenberg, Ornstein et Cie, but "we shall make music do our bidding and make it express real messages from real emotions and convictions." In other words, we are to be Americans in music, as in loyalty and patriotism, not Americans trying to be musical echoes of Germans or Frenchmen. Further, "We shall be conventional only when it suits us to be conventional. The whole idea of saying to the student of Harman, for instance, 'You must not do this under any circumstances!' and replying to the student's 'Well, Beethoven did it!' with 'Yes, the giant Beethoven could do it, but you cannot' - this idea will go out of teaching practice. Suppose you are in a race, and someone says, 'The champion can go without shackles on his ankles, but you are too young and weak not to wear them,' would not this be very discouraging to you? For goodness' sake, if Beethoven, Bach, Brahms or Wagner have done a thing well and proven that it can be done, why

shouldn't any student use the same principle? In no other art than music are there prohibitory text books which say, 'You shall not put this color beside this one.' Mind you, I am not talking about the grammar of the art, for every art has a certain grammatical perspective. If one sets out to write a sonnet he must know the laws of the sonnet; but there should be no one to tell him that if he does not want to write a sonnet he will have to write one anyhow. America, the land of liberty, will one day find a new freedom in music, and then we shall see a new and significant art which will contribute one more impetus to American ideals."

As a matter of fact, we are told, American music at this moment is sweeping the world and its progress is due not to any artificial characteristic but to certain elemental melodic and rhythmic features which have given musical vitality to all who listen to them. John Philip Sousa, the march king, is recorded as a pioneer in finding foreign appreciation for native American music. Later has come the jazz which during and since the war has taken Europe by storm. Challenging those of our native musicians who profess to scorn the jazz as fit only for the musical waste basket. Major Hughes finds behind it "something very wonderful which the composer with ears made in America will build into the master-music of tomorrow." Why applaud the Czardas, he asks pertinently or the dances from the Volga or the Danube, and at the same time seek to repudiate a growing musical art springing fresh and original from our native soil?

"Young men and women—you who would become the symphonic writers of tomorrow—let us suppose that you were born in Budapest instead of Keokuk, San Diego, Tampa, Bangor or Seattle. Being born in Budapest, you would naturally be proud of being a Hungarian. Would you regard the music of the gypsies with scorn just because they strolled through the streets in rags and dirt? Would you say that the music of the gypsies is fit only for the people with low and vulgar taste? If you did, you would never become a Brahms or a Liszt. Here we have in America something really vital in music. It is right before you, yet you pass it by in lofty scorn. This is not a new stand with me. It has been my contention for years that in ragtime the American will find his most distinctive rhythms—his most characteristic music."

This champion of the jazz, which is defined as ragtime raised to the Nth power, is of the opinion that the change in the popular American attitude toward music, in regarding it as a daily spiritual need rather than a mere pastime, has been brought about paradoxically by the astonishing material success of not a few contemporary musicians. Their box-office triumphs have undoubtedly led many so-called captains of industry to realize that "perhaps there is something in music after all."

Possibly, the writer concludes, one of the reasons why music has earned the reputation for being a poorly paid profession (despite an occasional Paderewski, Caruso or McCormick) is that, for the most part, the thousands of teachers of music scattered over the country who do not receive nearly so much for their services as they should are people of education and entitled to social standing and recognition in their communities. If they did not have this social standing by common consent, and only a few stars were observed twinkling, the great fortunes earned by men in the profession would be more conspicuous, as it is.

The average father knows that if the son works as hard in music as he might in business, and if he elects to do the profitable as well as the artistic things, he stands a chance at becoming a man with an income which few financiers would despise. If he is a composer

of successful compositions and receives adequate royalties upon the mechanical rights of his works his annual income under very favorable circumstances need not drop below the five figures of the rich man of fiction. Indeed, there have been cases of musicians whose incomes have not only run into the hundred thousands, but who have been compelled to make income tax returns large enough to irritate a real Croesus! But, you say, there are only a few Carusos, McCormick's and Paderewski. True, but in proportion to the size of every industry there are only a very few men with enormous incomes equal to these men. There are men like Irving Berlin and George M. Cohan, whose incomes from popular successes have been enormous. As in everything else, we must have music to suit the oatmeal taste as well as the pate de foie gras appetit."

Early New Orleans musicians remarked that the early 'jazz' they played they called ragtime. The word jazz seems to have been a produce of the early Chicago days. The words: syncopation, ragtime and jazz seems to have been used by many synonymously. Our next article ("Does Jazz Put the Sin in Syncopation"), August 19, 1921, in the Ladies Home Journal, explains the difference between these descriptions of early popular music called ragtime, jazz and syncopation:

The article contains material about jazz and other popular music. We quote from its mentioning of ragtime and its relation to jazz:

"Many people classify under the title of "jazz" all music in syncopated rhythm, whether it be the ragtime of the American Negro or the czardas of the Slavic people. Yet there is a vast difference between syncopation and jazz. To understand the seriousness of the jazz craze, which, emanating from America, has swept over the world, it is time that the American public should realize what the terms ragtime and jazz mean; for the words are not synonymous, as so many people suppose.

The Elements of Music Out of Tune

Jazz is not defined in the dictionary or encyclopedia. But Groves Dictionary of Music says that "ragtime" is a modern term of American origin, signifying in the first instance broken rhythm and melody, especially a sort of continuous syncopation." The encyclopedia Britannica sums up syncopation as "the rhythmic method of tying two beats of the same note into one tone in such a way as to displace the accent." Syncopation, this curious rhythmic accent on the short beat, is found in its most highly developed forms in the music of the folk who have been held for years in political subjection. It is, therefore, an expression in music of the desire for that freedom which has been denied to its interpreter. It is found in its most intense forms among the folk of all the Slavic countries, especially in certain districts of Poland and Russia, and also among the Hungarian gypsies.

For the same reason it was the natural expression of the American Negroes and was used by them as the accompaniment for their bizarre dances and cakewalks. Negro ragtime, it must be frankly acknowledged, is one of the most important and distinctively characteristic American expressions to be found in our native music. Whether ragtime will be the cornerstone of the American School of Music may be a subject for discussion; but the fact remains that many of the greatest compositions by past and present American

composers have been influenced by ragtime. Like all other phases of syncopation, ragtime quickens the pulse, it excites, it stimulates; but it does not destroy.

What of jazz? It is hard to define jazz, because it is neither a definite form nor a type of rhythm; it is rather a method employed by the interpreter in playing the dance or song. Familiar hymn tunes can be jazzed until their original melodies are hardly recognizable. Jazz does for harmony what the accented syncopation of ragtime does for rhythm. In ragtime the rhythm is thrown out of joint, as it were, thus distorting the melody; in jazz exactly the same thing is done to the harmony. The melodic line is disjointed and disconnected by the accenting of the partial instead of the simple tone, and the same effect is produced on the melody and harmony which is noticed in syncopated rhythm. The combination of syncopation and the use of these enharmonic partial tones produces a strange, weird effect, which has been designated "jazz."

There is no question that the evolution of the "trap drummer" was an important step in the evolution of popular dance music in America. It is truly an American innovation and has been a progressive step to emphasizing rhythm in early ragtime and jazz. The next article examines the role of the trap drummer. Written by Ludwig Drum Co. President William Ludwig, entitled "Jazz the Present-Day Live" in the Development of American Music," appears in the May, 1922, issue of Metronome. Ludwig discusses the origin of jazz and other items but of interest is the portion of the article where he discusses "The Trap Drummer, The First One Who Started Ragtime.":

"It was the trap drummer who first broke loose from the old time practice of holding strictly and religiously to the printed music sheet. He began syncopating on the snare drum instead of holding to the after beats as written. This syncopating was called rag-drumming. The beats were an imitation of clog dancing. Thus the drummers started playing ragtime and for this innovation were called fakers by the more pious. Nevertheless, it was a decided step forward in the progress of music interpretation."

Paul Whiteman, the "King of Jazz" discusses the difference between ragtime and jazz. He emphasizes that syncopation no longer rules American music." He credits Africa as the inheritant place from which syncopation descended to us. (See Essay on the History of Syncopation) He states his views on the difference between ragtime and jazz in this short article that appeared in the May 6, 1922, issue of Literary Digest:

"TO JAZZ" OR "TO RAG" - Ragtime and syncopation are two words that have been grievously misused, says Mr. Paul Whiteman whose orchestral leadership in the playing of popular airs is recognized as among the foremost, "Syncopation sounds important," he tells us in the New York *Tribune*. "To gives a sense to the ignorant of participation in the world's scientific knowledge." But he pulls us up.

"Every community has its own ragtime pets. These are the fellows that are killing American music and standing in the way of your development.

"Syncopation no longer rules American music. Syncopation, of which ragtime is the most familiar form, as we use it in the Untied States, is an African inheritance. It has

descended to us, on one hand, direct from Africa, and on the other, through Spain and Spanish-American civilization.

"Syncopation still exists in American music, in fact, you can not hear more than a very few bars of any popular composition without its cropping up. But to-day it is no longer a necessary thing. It has been retained much as an ornament. It gives to all American music much of its peculiar character. But if you listen close and look sharp you will note that few dances of to-day depend wholly on syncopation. The fox trot is being danced (this is in 1922) to the rhythm 1 and 2, 3 and 4, which is not syncopation. It is the rhythm of the old Greek poetic dactyl, older than Christianity."

The "rag" and the "jazz" are different, and we're glad to be enlightened:

"Strictly speaking, to rag a tune means that you destroy its rhythm and tempo and substitute for the one a 2/4 or 4/4 time and a syncopated rhythm. To do this properly calls for a good ear, a good knowledge of primitive harmony and for quite a little experience with a set of ulterior musical laws as scientific as those which put up a building or write a sonnet. You may not know their science, because only the ear may be called into play. But remember that when you begin to rag a tune you follow some other man's methods - something you have heard some other fellow do. If you don't follow, you are a great and original genius, far too big a man for us in the Whiteman Orchestra. possibly the sculptor is just being born to-day who will make your statue before which future generations will stand bareheaded."

Many people are realizing the genuine artistic possibilities of ragtime. The "Negro Musician (June, 1921) talks of this and the importance of music teacher's ragtime piano playing:

"The Negro musician has no apology to offer for the consideration of popular music in these columns. Despite its restricted forms and transitory appeal, we believe with the Boston Transcript that the time has passed when even learned critics cry out upon ragtime. The time is here when they study it and seriously announce that it demands consideration for its genuine art possibilities. The negro Musician further believes that the teacher who fears the influence of ragtime and thus denies its possession of any merit, encourages a curiosity which does harm to the very ideals he claims to Foster.