

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.