## Evolution of Ragtime & Blues To Jazz

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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 chooses 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 underprivileged 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 ragtime 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:

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, and 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
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 it's 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 empyreau, 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 it 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, appogiaturas, 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 oppressiveness 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, and 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
Nietche'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."
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 note 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 someone 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 farfetched 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 Hindustani 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 sagar, 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 hymnology 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 smihereens. 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 Raggers 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 Raggers) 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:

\[
\text{Diddle De De-pound, pound, pound, Diddle De Dum, pound, pound, pound.}\\
\text{Diddle De De Dum De Dum, pound, pound, pound.}
\]

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 Raggers' 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 a 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 states 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 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:

**SYNCOPATED 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:

![Beethoven Sonata in G motive](image)

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:

![Schumann lied Op. 124, XVI](image)

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.

![Habanera rhythm](image)

"Souvenir de la Havana," "El Cocaye," and the famous "O Jos Criollos," by Gottschalk, illustrates this peculiarity very faithfully. But the rag-time "compositioners" 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 so-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 than 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 cannot 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 Massachussets 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
to the agricultural and industrial poor. But I use this illustration, which is not at all a fancy picture, but one I have seen too
to exemplify this American spirit of nervousness that has
and is more staid and solid, more dignified and useful. It is an appetite for spices rather than
and 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 an 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 clappering 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 looses 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 it's 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:
would be treated by him as shown below

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 bets 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 someday 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. Schemer 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 untrammeled 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 note," 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 want 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 pub, 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 a 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 devotees 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 it, 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.
"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 points 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 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.

Parian 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 inquires 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 was 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 has 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 Clouts 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 in 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, Musensterberg, 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 the 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 "crotchety" 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 it 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 morality 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 the more injurious morality is. 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 them 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 hiccupping 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 races 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."

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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. Wrigthen 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' entsprunger"

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 habitué, 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 especially 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 continues. 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 the ......of 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 checks 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 someone 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 publisher's 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, they 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 and 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 vein 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 placed 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 it 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,
sang 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 pianists 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 Grunewald's—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 aspire 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, it's 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 skyscraper 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, La., 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 is 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 want,' 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 Pranz 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:

"And he gave them commission to fly, Brudda lqss'rus! And he gave them commission 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 an 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 it 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's bustling life. Mr. Moderwell treated his subject in the article under discussion with veritable mastery and I have heard many persons 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 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 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 wants 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 sleepiest 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 worldwide 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 wholeheatedly 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 state 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 some-what 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, and 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 lusciousness? 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 10,00,00 Americans who buy the 50,000,000 copies of ragtime a year had 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 musicians speak 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 dabbler 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 "Nut were die Sensucht 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 coordinating 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 express 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 benigh 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 past 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 Eskimo. Take any theme you choose from "Tristan" and say of it 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 that Shakespeare's "Hamlet" is representatively English. Both are great works of art solely and simply because both are consummate summation of emotions which the world retains a perpetual curiosity about and a large propensity for feeling. An interest in nationalism in music mostly consists 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 enthone 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; 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 doesn'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 "vulgar" 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 includes 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, and 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 in 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
elloquent 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 nouveau 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-coordinating 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 Perambulator*, 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 finds 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," though 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 artists 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 Tyltyl, 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 undiscriminating 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 sings, 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 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. 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 that 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 worthwhile." 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 subdominant 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,"

![Figure III](image)

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, 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 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 cannot 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. Schemer, 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.


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 nearby 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 Bargy 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 Bargy 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 it's entirely 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 Harmon, 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 product of the early Chicago days. The words: syncopation, ragtime and jazz seem 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 produce 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 inherent 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 United 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 cannot 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.

Therefore, embrace study, improve and utilize its values. Teach its source, history and influence, but point to its limitations and instruct of its harm as alone medium of expression."
Mr. William Ludwig of the Ludwig Drum Co., the author of the earlier quoted article again talks about the evolution of American popular music and the progress of it: "should be credited to the dance drummer." He explains that "Jazz, as applied to music, is a form of improvising and added syncopation, a development of ragtime and syncopation." He continues with an account of the influence of the "rag-drummer" and pianist:

"Mr. Ludwig states that he found the sort of jazz which was so frequently and bitterly condemned had been extinct for the last two or three years and that a new and commendable style of jazz music is now filling its place. He also believes that if the drum business was to be affected by the passing of jazz, it would have felt the depression during the last two years. Yet, instead of a decrease in demand during that period, the drum dealers all reported an increase in business and stated that such increase still continues. To the interviewer of Music Trades, relative to jazz itself, Mr. Ludwig further said:

"While prominent men, trained in other lines than music seem to be more or less alarmed, musicians believe that 'jazz' is simply a step in the progress of music and that the present development is a step forward and upward.

"At the very beginning a brief review of the origin of 'jazz' may not be amiss. The word itself means to 'step lively,' and was first used in this country by Negroes working on the docks and levees in the South.

"Jazz, as applied to music is a form of improvising and added syncopation, a development of ragtime and syncopation. Radical 'jazz' is already gone, never to return.

"We cannot jump to perfection with one leap. There must be the intermediate, and there must be the start. Some credit the saxophone as having started this new form of musical interpretation, but that is not the case. There were rag-jazz orchestras before saxophones were used in orchestras.

"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 rag time and for this innovation were called fakers by the more pious. Nevertheless, it was a decided step forward in the progress of music interpretation.

The pianist was next to 'rag it' on the piano, and at one time in the earliest stage of the 'rag time' orchestra the pianist and drummer were the most important. They had to work together in their individual form of syncopation.

"The trombone and cornet soon followed the piano and drum, and they, by the aid of slide and mute, were able to produce new harmony effects. From this developed the 'jazz' orchestra, with clarinets and violins improvising and syncopating. The clarinetist resorted to other instruments of the family to produce the desired effects, first by using C clarinet and then by the saxophone. Finally, the violinist, a little weak on syncopation, took up the banjo."

In our next article, Jazz a Musical Discussion" (Atlantic Monthly, August, 1922) we read that "15 years ago we had progressed to the insipid "Waltz Me Around Again, Willie" to the coon and song and rag-time factories in the back
parlors of the W. 20th streets of New York." In our last few articles we are reading
that what is now called "Jazz" is under discussion and ragtime is now seen as a
predecessor of the new popular music called Jazz. The article has a good description
of the changing and refined style of the evolving popular music scene. From the time
frame of 15 years ago the critics and writers will now begin to write of the evils and
vices of the new popular music culture as we slide into the jazz age from the ragtime
era. This article seems to be saying this quite well. It is summed up in its last
sentence: "Jazz is ragtime, plus 'Blues,' plus orchestral polyphony."

"Between the earlier 'rag' and the 'blues' there was this distinction: the rag had
been mainly a thing of rhythm, of syncopation; the blues were syncopation relished with
spicier harmonics.

In addition to these two elements of music, rhythm and harmony, the people -
who in the beginning had known but one thing, melody, fastened upon a primitive and
weak harmonic structure of 'barbershop' chords - the people, I say, who had stepwise
advanced from melody and rhythm to harmony, lastly discovered counterpoint. And the
result of this last discovery is jazz. In other words, jazz is ragtime, plus 'Blues,' plus
orchestral polyphony. It is the combination, in the popular music current, of melody,
rhythm, harmony, and counterpoint."

"A Defense of Jazz and Ragtime" (Sept., 1922, "Melody Magazine") is our
next publication. There is now the controversy about jazz's value and worth in
music and public appeal. The author gives credit to the ability of the ragtime pianist
who is both "a composer as well as performer:

"Numerous articles have appeared in various American newspapers and
magazines during the past few months, all of them deprecating the growing tendency of
jazz and deploring its consequent results - neglecting the classics and creating musical
taste of a low order. As one speaking from an unprejudiced standpoint and based only
upon that which has come under actual observance and experience, I would like to air my
impressions as to this state of affairs.

We are living today in the most wonderful era of invention and progress known to
the world since time began, and our watchwords are economy and practicability.
Everything is now done in such manner that no lost motions are made. Results at once
must be forthcoming, else the task is put aside as impractical, and no further
consideration given it. Yet anything that meets the taste of the public and warrants its
constant approval must have some good qualities and be worthy of a little consideration,
and such is true of jazz and ragtime. They always have met with public approval because
they are the only forms of real American music so far evolved with which the masses are
broadly acquainted. Our contemporaneous composers of classic forms are doing a noble
work, of course, but the chances of their efforts reaching the populace are so slim that we
do not have to be concerned with them for some time to come - at least not until some
genius, some American Mozart or Beethoven, appears among us.

The works of many of the old masters seem to have had their day as the only
worthy music. Americans prefer something fresh and modern, something more in accord
with the spirit of the age, and jazz is fast supplying this preference. There are still many
among us, however, who claim to abhor jazz and any reference to popular music, this for no other apparent reason (though we will not all admit it) than that we are unable to master its intricacies and so fail to appreciate the efforts of the more fortunate.

It has been demonstrated time and time again that strictly classical pianists are not practical performers. They cannot on the spur of the moment improvise an accompaniment for a singer - something which almost every vaudeville, cabaret and movie pianist can do and do well. Even with the notes before them, classical players often make a dismal failure, especially when their sight-reading ability has to be brought into play. Their accompaniments coincide so badly with the singer or the instrumentalist that their efforts at accompanying are ludicrous even to the unlearned. These classical pianists are well aware of their failing, yet point to it with pride rather than admit it as failure and make no effort to improve.

Most classical players adhere too strictly to traditions and so fail to meet innovations in playing that have been introduced in the present age, but if they would devote more time to ear-training and observe the playing of good motion picture players their own playing might come more into public favor. Our new type of American music and musicians is no something for which to be apologetic. Rather is to an accomplishment of which to be proud as being typical of our swift, alert race that is unequaled by any other nationality.

Then again we have those who claim that ragtime playing is injurious to one's ability to ply classic-music. But where of do they speak and what reasons have they for making such absurd claims? If they answered the question frankly they would say "no reasons." It is simply a false idea they have gained from others, the fallacy of which they never have taken time to investigate. I maintain that real ragtime is rhythmical, harmonious and full of "Pep," the last named quality having become so imperative in all other lines of endeavor that there is no reason why we should not include it in our music.

The real ragtime pianist is a composer as well as performer. That is, he can take a tune and reharmonize it if necessary, judiciously introduce innovations, alter the rhythm, and devise a bass that will make the composition alive and pulsating, and so obtain the public approval. After all, our efforts must be directed towards pleasing the public at large, and even at its best classical music becomes dull, slow-moving and monotonous if heard too frequently, its appeal is only to the minority, and with it only an exceptionally brilliant performer can make an impression."

Henry Gilbert was a well-known classical American composer and a defender of American music (including ragtime). He defends both jazz and ragtime and states "Formerly it was "ragtime" that was blamed for being both morally and musically pernicious." He writes in the Dec., 1922, The New Music Review:

"At present jazz is being honored and given credit for far more diabolic influence than almost anything else. But it is merely the "scapegoat" of the present time. Formerly it was "ragtime" that was blamed for being both morally and musically pernicious. I myself remember (not so very long ago, either) solemn resolutions being passed by Musicians' Unions disapproving of, and forbidding the playing of "ragtime."
The next article ("Putting the Music into Jazz" - Dec. 29, 1922) appears in the "New York Times Book Review and Magazine. It states that: "It was just about twelve years ago that the ragtime began to make itself felt (Sic: that would be 1909) through the strains of the darky cakewalk." (Sic: The cakewalk, an ancestor of ragtime, reached its popularity as early as 1899). The article first uses ragtime evolution to eventually progress to the use of the technique of jazz and its lack of musical refinement:

"It was just about twelve years ago that the ragtime began to make itself felt - that first inspiring influence on staid American dance music - through the strains of the darky cakewalk. To rag a tune meant that you destroyed its rhythm and substituted a two-four or a four-four time. You could rag any tune - from "Greenland's Icy Mountains" to the "Lament" from "Pagliacci." Indeed, three-fourths of the popular songs of the last decade consist of a theme stolen from the realms of good music and then "ragged" but a composer who usually played entirely by ear - as the records of the copyright infringement suits will indicate. And yet the ragtime tune had life, where the dance music that proceeded it lacked life.

Hum them over as you recall them - that first batch of rag tunes - "Camp Meeting Time," "Down in Alabama," "Alexander's Rag-Time Band" a few years later - that the turkey trot should follow on them was as inevitable as that summer should follow on spring. The cakewalk demanded that you raise your feet in the air. "Everybody's Doing It Now" left your shoulders no choice but to be "tossed in the air." Somehow there was something in that first bunch of rags and of turkey trots alike that kept the movement up and down.

Syncopation was still confined to its native haunts - to the demi-monde of New Orleans, to the tango of the Argentine, to the enticing music of old Spain, with its haunting Moorish strain, and - why not be frank? - to Brahms and to Wagner. Not yet had the American ragtime kings learned to let the accent fall on a beat other than the given place for that accent - which, by the way, is about as near as untechnical language can come to saying what syncopation is, just as untechnical language must be content to describe "The Blues" as "slurred syncopation."

Early we have read of Satie's use of ragtime in his music. Roger Ducasse's use of ragtime in his new tone poem is discussed in an article found in the March, 1923 issue of "Musical America."

"DUCASSE USES RAGTIME IN NEW TONE POEM, Paris, March 3.

Among the dozens of new orchestral compositions which have had first performances here in the last three months, none has aroused greater interest than "Epithalame," a new tone poem by Roger-Ducasse, who had been silent for some time. It is the work of a composer who has a sound academic background and who has fearlessly taken ragtime rhythms and put them to his own uses with a sure hand. Not once does a fox-trot or a cakewalk escape from Ducasse and divert the tone of the composition from that of serious music to the jiggy banalities of a music hall. It is evidence of the valuable use to which the European craze for jazz may be put and it leads one to believe that after all jazz may go down in the history of music as a real and lasting phase.
The tone poem opens with a short Adagio indicating a marriage fete, and passes quickly into a stirring cakewalk. Successively the poem includes a fox trot, a tango and then more conventional movements indicating nightfall and the departure of the bridal couple. The composition is dedicated to Mrs. Margaret Damrosch Finletter, daughter of Walter Damrosch. It was conducted in admirable style by Gabriel Pierne."

**Gilbert Seldes, one of the most influential music critics and a champion of ragtime and jazz is our author that has written, in the July/Dec. Dial of 1923, an article entitled "Toujous Jazz."** He states that: "Jazz is a type of music grown out of ragtime and still ragtime in essence." He states that jazz is a new development of the last two years (Sic: 1919-1920), arriving long after jazz had begun to be played. I mean that ragtime is no so specifically written for the jazz band that it is acquiring new characteristics." "

"The word jazz is already so complicated that it ought not to be subjected to any new definitions, and the thing itself so familiar that it is useless to read new meanings into it. Jazz is a type of music grown out of ragtime and still ragtime in essence; it is also a method of production and as such an orchestral development, and finally it is the symbol, or the byword, for a great many elements in the spirit of the time-as far as America is concerned it is actually our characteristic expression. This is recognized by Europeans; with a shudder by the English and with real joy by the French, who cannot however play it.

Strictly speaking jazz music is a new development-something of the last two years, arriving long after jazz had begun to be played. I mean that ragtime is now so specifically written for the jazz band that it is acquiring new characteristics. Zez Confrey, Irving Berlin, Fred Fisher, and Walter Donaldson among others are creating their work as jazz; the accent in each bar, for example is marked in the text-the classic idea of the slight accent on the first note of each bar went out when ragtime came in; then ragtime created its own classic notion-the propulsion of the accent from the first (strong) note to the second (weak). In jazz-ragtime the accent can occur anywhere in the bar and is attractively unpredictable. Rhythmically-essentially-jazz is ragtime since it is based on syncopation and even with jazz orchestration we should have had the full employment of precise and continuous syncopation which we find in jazz now, in Pack up Your Songs, for example. It is syncopation, too, which has so liberated jazz from normal polyphony, from perfect chords, that M. Darius Milhaud is led to expect from jazz a full use of polyphonic and atonic harmonies; he notes that in Kitten on the Keys there exists already a chord of the perfect major and the perfect minor. The reason why syncopation lies behind all this is that it is fundamentally an anticipation or a suspension in one instrument (or in the bass) of what is going to happen in another (the treble); and the moment in which a note occurs prematurely or in retard is, frequently, a moment of discord on the strong beat. A dissonance sets in which may or may not be resolved later. The regular use of syncopation therefore destroyed the fallacy (as I hold It) of the perfect ear; and this is one reason why Americans are often readier to listen to modern music than peoples who haven't got used to dissonance in their folk and popular music.

It is not only syncopation that makes us indebted to Negro music. Another element is the typical chord structure found there, the characteristic variations from the
accustomed. Technically described one of the most familiar is the subdominant seventh chord with the interval of a minor instead of a major seventh—a method of lowering the leading tone which affects so distant a piece as *A Stairway to Paradise* where the accented syllable of "Par'-adise is skillfully lowered. (By extension ragtime also uses the minor third). The succession of dominant sevenths and of ninths is another characteristic, and the intrusion of tones which lie outside of our normal piano scale is common. (1-My indebtedness, and, I suppose, the indebtedness of everyone who cares at all for negro music, is apparent—to Afro-American Folk songs, by Henry Edward Krehbiel (Schemer). Still another attack on the perfect chord comes from the use of the instruments of the jazz band, one for which ragtime had well prepared us. The notorious slide of the trombone, now repeated in the slide of the voice, means inevitably than in its progress to the note which will make a harmonious chord, the instrument passes through discords. "Smears," as they are refreshingly called, are the deadliest enemy of the classic tradition, for the ear becomes so accustomed to discords in transition that it ceases to mind the cacophony. (We hear them, of course, the pedants are wrong to say that we will cease to appreciate the "real value" of a discord if we aren't pained by it and don't leave the hall when one is played without resolution). In contemporary ragtime, it should be noted, the syncopation of the tonality—playing your B-flat in the bass just before it occurs in the voice, let us say—is often purely a method of warning, an indication of the direction the melody is to take.

In Krehbiel's book the whole question of rhythm is comparatively taken for granted, as it should be. Syncopation discovered in classic music, is the Scot's snap of the Strathspey reel, in Hungarian folk music, is characteristic of three-fifths of the Negro songs which Krehbiel analyzed (exactly the same that I have never found a composer to be interested in it. Krehbiel, to be sure, does refer to the "degenerate form" of syncopation which is the basis of our ragtime, and that is hopeful because it indicates that ragtime is a development-intensification, sophistication—of something normal in musical expression. The free use of syncopation has led our good composers of ragtime and jazz to discoveries in rhythm and to a mastery of complications which one finds only in the great masters of serious music.

We are now into the "jazz age' and critics are trying to explain the difference between ragtime and jazz. The criticism of ragtime now is shifting to jazz - sort of like jumping from the frying pan into the fire. But the explanation of the difference between ragtime and jazz gives validity to ragtime: We read this in the Feb. 21, 1924, of the Musical Courier in an article entitled "Jazz and Syncopated Music."

"But there is a distinct difference between jazz music and syncopated music, better known as ragtime music. Jazz music is young in comparison with syncopated music, and syncopated music is as old as, or older than, our Negro melodies. This is proof that jazz and syncopated are not the same. Syncopated music is almost explained in its name. In this kind of music the accent is shifted from a regular strong beat to a weak or unaccented beat making the time seem ragged. But jazz music is syncopated music that has become demoralized by harsh and superfluous embellishments. The more complex the embellishments and the greater the variety of brutish noises, the more perfect the music approaches jazz as a limit. All sustained tones are repugnanty colored. All pauses and rests are substituted for sharp and repulsive additions. Jazz music is saturated and
concentrated to its ultimate capacity. When made by an orchestra the inharmonious, simultaneous jazzing of the cornet, violin, trombone, saxophone, drums and xylophone converges into a tuneless medley; not rhythm, only remains.

We find another interview (printed in the New York Times and reprinted in the Sept., 1924 Etude) with Fred Stone described as the "famous comedian-dancer-President of National Vaudeville Artists. In this interview Stone restates and augments some of his views on the origins of jazz and traces its origins to a ragtime piece known as The Pasmala:

"I can't remember where I first heard The Pasmala. The name is a corruption of the French, 'pas a mele,' which means 'a mixed step.' That is exactly what it was - a step generally done backward, the dancer, with his knees bent, dragging one foot back to the other to broken time, a short, unaccented beat before a long accented one, the same principle now used in jazz and known as syncopation.

"I first heard ragtime in New Orleans about 1895. It was in a cafe, and there was a little Negro at the piano. He would play one of the standard songs of the day, such as 'Mary and John,' and then he would announce: "Here's the new music, the way us plays it," and he would break into ragtime. I'll never forget the way that Negro chased himself up and down the keyboard of that piano. He was doing, or trying to do, everything that the eccentric jazz orchestra did three or four years ago.

"Ben Harney, a white man who had a fine Negro shouting voice, probably did more to popularize ragtime than any other person. Harney, who was playing in Louisville, heard the new music, and he grew so adept at it that he came to New York and appeared in the Weber & Fields Music Hall. Of course, ragtime may have started here before Harney, there were numbers of wandering musicians playing in saloons and cafes in those days, but credit is due him because he played in a first-class theatre before any other ragtime exponent.

"Always the dances were done in the new jiggity time, and they influenced clog, straight jig, Irish reel, Irish jig, soft shoe and the George M. Cohan styles of footwork. Everyone was dancing ragtime, and the motif was to be found in the original buck dancing. The dancers worked close to the ground, and few of them would lift a foot the height of the knee from the floor unless they were doing an acrobatic step - a kinker dance, we called it.

"Whenever the talk turns to American music and American dancing, I always wonder if there is any music or dancing more thoroughly American than syncopation and what we at first called ragtime. I do not pretend to say that this music originally was anything but what it was - the creation of illiterates. But it was spontaneous, and as thoroughly original, though in another mood, as the so-called songs of the South which might have been inspired by Negro chants.

"If jazz develops into a form accepted as music, there will be interest a century hence as to its origin. That means if it is generally accepted that The Pasmala was the first ragtime song, that Ernest Hogan, an almost forgotten minstrel, will be hailed as the founder of the new American music."
We find another article pointing out the difference between ragtime and jazz in the January 14, 1925 Outlook magazine:

"Ragtime and jazz are not, as many seem to think, synonymous. Ragtime is purely a case of syncopation. The time (or, a better name, rhythm) is made to sound ragged or distorted by shifting the accent of a strong beat to a weaker one, whereas jazz is a form of humorous ragtime which calls upon the various instruments to do as much clowning as is consistent with the composition. Sometimes more! here enter the laughing trombone, muted horns that are made to squawk, the soprano saxophone that tries to outdo a prima donna, horns singing through megaphones that closely resemble the human voice, and the unusual combination of instruments having a tonal color all its own."

Still another writer speaks on the difference between ragtime and jazz in the Feb. 1925 issue of Schribner's Magazine in an article entitled "Ragtime, Jazz and High Art, by W. J. Henderson.

"What is ragtime? What is jazz? And whence and whither? Ragtime is no longer mentioned. "Jazz" has lost its original meaning. Paul Whiteman, artist in popular music, protests against calling the prevailing species of dance-songs jazz. But no matter what we choose to call our popular music, is sui generis.

"But what lexicographer can catch and imprison within two lines of agate type the meaning of the word jazz? For the term has become involved in inextricable linguistic confusion. Ragtime was the syncopated music that rested on the basis of the old-time Negro jig. The double-shuffle and the clarion call of the floor manager for everybody to "sift sand" suggested new conjuring tricks to composers. Hardly anything of all that remains. How much ragtime can be found in Irving Berlin's latest gems?"

There are also many articles fostering the theory that jazz evolved from ragtime. In the Feb. 1925 issue of the Christian Science Monitor we read of an example of this evolution:

"Most of us already know by heart everything said for or against jazz by musical critics. What have these cynical syncopators to say for themselves? Apparently it all began with ragtime, which, we are told, "ripped to shreds the sentimentality of the song which preceded it." Next, in order of evolution, came jazz proper, - if that is the right adjective? "Jazz - sheer joy and its expression in music; music which can hardly be whistled and never sung, music which carries you up and gives voice to that love of life which is in everyone, but is so constantly unexpressed. Jazz lets no one stand still. Its melody and its rhythm are infallibly compelling."

There follows another description of the evolution of jazz from ragtime in the March 1, 1925 issue of "The Survey" which states: "The direct predecessor of jazz is ragtime." In the July, 1925 issue of "Music & Letters" still another author states that:
"The history of its (Jazz) evolution is as remarkable as its masterpieces are unique. Jazz, which is slowly losing itself in the halo of its glorified designation "symphonized-syncopation," was the outcome of ragtime, which began in its crudest form some thirty or forty years ago, but it is only thirteen or fourteen years since ragtime became the rage of America and Europe, the lofty strains of "Hitchy-Koo," "Alexander's Ragtime Band," "Ragtime Cowboy Joe," and other pieces, together with the strange bodily contortions necessary to correct interpretations, which endear themselves to the hearts of all.

The music halls were delighted with the innovation, for the songs about mothers-in-law and lasses from Yorkshire and Lancashire had been worn threadbare. What was most important, however, was that the novelty became a craze in the dance halls. A languishing interest in the dying pastime of dancing was immediately revived. Large and sumptuous dance-palaces began to rise side by side with the cinemas. The Lancers and the Quadrilles, the Waltze and the Schottische were promptly cast aside in favour of the Bunny-hug, the Turkey-Trot, The Tango, The Fox-trot, and a host of other strange movements. With the war came a craving among people for unconventional excitement, for novelty and childish entertainment. In ragtime they found an ideal means of forgetting cares and worries. The simplicity and the absurdity of it no doubt formed a very helpful antidote to the horrors of the battlefield.

To trace the early growth of ragtime, one must go back to the slavery days and follow its evolution from burlesque performances of Negro spirituals. The spirituals themselves were Negro conceptions of Christian hymns, and usually sprang into life, ready-made, from the host of religious fervour during some meeting in church or in camp sometimes the inspiration would be picked up by a slave whilst waiting outside the "white" church for his master during service time, at other times they would result from concerted effort. All the authentic specimens have the fourth and seventh tones of the scale omitted, and the most striking peculiarity about them is the rhythm. With a mockery of the actions which accompanied the spirituals, these burlesque imitations were in great demand at Negro "rags" or festivities. Moreover, "orchestras" composed of an assortment of banjos, violins, Jews-harpe, tambourines, tin-whistles, saucepan lid, bones and accordions, soon became very popular among the Negroes and then found favour at lower-class white entertainments, being known as "Crackerjack" bands. The term "jazz" in its relation to music dates from about this time."This band is certainly some jazz,' was a fairly common expression at the time, and two dollars a night and unlimited quantities of beer always proved a strong attraction to the musicians.

In a short space of time an entirely new form of entertainment was evolved. The performers, naturally, had no knowledge of music, and played from ear, improvising where their memories failed them the spirituals were soon distorted out of all recognition, and no doubt popular ballads and comic songs were "ragged" in a similar manner."

With the acceptance of jazz and ragtime as legitimate, American jazz music and its use in classical music continued to present itself as a style that was an important step in American music's progress. There are still some that feel the weight of opinion was that "jazz had not yet stormed the citadel." In the "Concerto in F" we see jazz elements have been used in a most artistic way. This use by
Gershwin and others pointed the way. Ragtime is now accepted as the ancestor of jazz. We read of this in the Dec. 23, 1925 issue of the New Republic:

"But the weight of opinion was that jazz had not yet stormed the citadel. Rather than combat that conclusion, let us consider in the light of these performances just what chance what citadel stands of being stormed, by what.

Stormed by what? Not only by jazz, which is merely (1) a way of playing any music, or (2) music written to be played that way (viz: with weird figures or raucous sounds, see parts of Richard Strauss's Till Eulenspiegel and compare parts of Gershwin's Rhapsody in Blue), but by ragtime, a species of ballroom dance-music which excludes the waltz and exhibits a syncopated melody, usually over a steady beat in the bass. Stormed by ragtime, then, jazzed or not.

What Citadel? That of good music would seem to be the supposition. But this world render all talk of "storming" absurd: if any popular song is musically good it is good music, and a stone of the citadel. No, read between the lines, and remember where you are. When we, as Americans, fight about Good Music, we naturally refer to the larger forms. They are the citadel: What chance have ragtime and jazz to storm them?

There are loud complaints of Mr. Gershwin's episodic treatment of his material. He jumps, it is said, from theme to theme and back to theme again, without pause for development. Mr. Chiaffarelli reproduces (with honorable acknowledgments), entire, W. C. Handy's strange and delightful blues, Saint Louis Blues and Beale Street, and Philip Brahms justly famous (though not "blue") Limehouse Blues; these themes are imperfectly assimilated; they float about, substantially intact, in the soupy liquid of transitional passage-work, among the vermicelli of old-time "variations."

This may be due, less to any supposed deficiencies of the composers, than to the nature of the material. Suggestion: Ragtime particularly benefits by a simple, well-rounded and brief form - eight or sixteen bars to the strain (in the case of the blues, twelve), two or three strains, and then finis - or change of subject. Any figure so striking as syncopation, or on the other hand, so regular as the beat in the bass which throws it into relief, is likely to become monotonous with long repetition if there be not frequent introductions of new themes. The Floradora Sextette music was popular only in spite of its length, and because of its countervailing merits. Most composers have not taken such a chance, so that concise form has become part of what we think of when we think of ragtime. If the composer presses on into "development," does he not risk taking his subject out of the category of ragtime as well as robbing it of one of the very virtues which made it popular, and so started all this talk of storming citadels? Take another tack: may it be said that a deft piece of ragtime or of jazz is to music as wit is to literature? If so, what was that remark about wit and brevity? What would be the reaction to a proposal that the Great American Novel should be built up from the 100 Best Jokes (or, at least, should be as continuously witty as possible - like Michael Arlen?) Would Arthur (Bugs) Bear, when he had done the things, be reproached for having strung his anecdotes loosely? Symphonic development of the wheeze has been counted a characteristic riot of Americans, but of stage Englishmen. Isn't it just possible that Messrs. Gershwin and Chiaffarelli knew what they were up against, and that the grumbling would have been louder had they done as they were told? It has, indeed, been noted in some quarters that neither composition stuck to ragtime throughout. The passages calling forth this outcry
were those in which the conscientious composers tried a little development. It's a hard
life.

You'll always know where it is; you're young and times are improving, meanwhile
here's floating opportunity if you' just - be - reasonable. 'Lady Jazz was right, she wasn't
herself without her tools; she passed for her mother, plain Ragtime since another
definition of good music is music played by the symphony orchestra, then if those
orchestras won't equip themselves, or the composer won't equip them, what chance has
Lady Jazz of storming the citadel? If Harry Yerkes as well is going to desert her when he
thinks it's a case of Good Music, then is she indeed forlorn.

Worse, the playing of ragtime unjazzed takes a certain amount of boning up, be
the performers never so eminent in respectable circles. Imagine the predicament of
almost any virtuoso from the citadel, attempting in public the alien and terrific piano
score through which Gershwin swept with such consummate grace and ease. The
orchestra was in a less difficult, but similar predicament. It did nobly, for a novice, but it
was the piano only that crackled and pulsed with life and color. The score furnished it
may well have been partly to blame, but where will it fine time to learn what Whiteman's
knows? Or vice-versa? One wonders whether, when the great work is written that shall
combine and fuse ragtime, jazz and Good Music, it will not be found necessary (if its full
greatness is to be made manifest) to let Messrs. Damrosch and Whiteman, side by side,
conduct their combined organizations. Abbe Miles."

**Syncopation plays an important part in ragtime and jazz. Other cultures
have use syncopation and in "The Anatomy of Jazz" (March, 1926 Harper's
Magazine) Don Knowlton. We have read the words of musicologist Krehbiel and his
thoughts on syncopation. They are used with added material by Knowlton:*

"Krehbiel, to be sure - does refer to the "degenerate form" of syncopation which is
the basis of our ragtime, and that is hopeful because it indicates that ragtime is a
development-intensification, sophistication - of something normal in musical expression.
The free use of syncopation has led our good composers of ragtime and jazz to
discoveries in rhythm and to a mastery of complications which one finds elsewhere only
in the great composers of serious music.

Krehbiel caught the thing - a simple superimposition of one rhythm upon another.
Yet it is doubtful whether Seldes realized the significance of the very paragraph he
quoted. Seldes' chapter, "Tojours Jazz," (Sic: quoted earlier in this essay) is delightful in
comment, criticism, reference, and deference to the jazzicists of the higher order, but he
does not analyze generic jazz structure, nor does he recognize that it is the rhythmic
principle (of savage origin) referred to by Krehbiel which has built jazz, much more than
the ingenuity, dexterity, or even genius of the individual composer.

The principle I am inclined to regard as rather new to civilized musical thought.
Brahms and others have superimposed 1, 2, 3,4,5,6, upon 1,2,3,4 it is true, and pianists
with classical educations, who have slipped back into the more profitable lap of jazz, use
to-day that device with considerable effect. But never, outside of American ragtime, have
I heard the particular 1,2,3,1,2,3,1,2, upon 1,2,3,4 in dotted eighths and sixteenths, which
is so characteristic of jazz.
The piano player at the sheet-music counter never plays song as written. She add
(as do all good jazz pianists) "anticipation" and "secondary rag" - she inserts "breaks" and
dissonances - she plays three times as many notes as appear upon the printed copy from
which she purports to read.

But it is in the dance orchestra that the most complete transformation of a popular
song is effected. Have you ever heard a rousing good "rag" at a dance, bought the number
at a music counter the next day, taken it home and played it - and wondered why your
interest had been caught by such an empty and meaningless succession of Noises? The
fact is that the thing you bought at the counter and the thing you heard at the dance were
alike in name and skeleton only. The sheet-music edition of the piece bore the same
relationship to the orchestration as the framework of a house bears to the completed
dwelling.

The arranger, while adhering to the formal limitations of jazz, employs in its
decoration all of the devices which he can steal from classical music. He opposes
progressions with the dexterity of Bach; he snatches a frenzy from Liszt; he borrows a bit
of the lyrical purity of Mozart, and inserts Wagnerian crashes in the brass. I recall one
orchestration of "Spain," in which the saxophones carry a pure lead, the piano pounds
through the old Spanish rhythm of "L'Amour" in Bizet's "Carmen," the drum maintains
the fundamental one, two, three, four of all ragtime, and the banjo superimposes the
"secondary Rag." The ingenuity of the arranger is amazing. For the orchestra the simplest
piece is built up with the utmost care, and jazz orchestrations are as correctly done, as
well balanced and as effective in rendition as are those produced for our symphony
orchestras.

Finally we find an article in the Nov./Dec., 1926 issue of Modern Music
entitled "Jazz Structure and Influence." The article speaks of the origin of jazz is
ragtime:

"It began, I suppose, on some Negro's dull tomtom in Africa, it descended through
the spirituals, some of which are as much jazz as Gershwin's newest song. Its nearer
ancestor is, of course, ragtime. The rhythmic foundation of ragtime is an unchanging 1-2-
3-4 bass in quick tempo (stressing the most obvious beats the first and third - just as 1-2-3
is the rhythmic foundation of the waltz. Over the ragtime bass is carried invariably one of
two rhythms, sometimes both, either the dotted eighth followed by a sixteenth oooo or
this most ordinary syncopation ooooo. The former of these produced the characteristic
ragtime jerk which is perhaps remembered from Everybody's Doin' it. Ragtime is much
inferior to jazz and musically uninteresting; it consists of old formulas familiar in the
classics which were rediscovered one day and overworked."

Finally I include an article I wrote for the New Orleans Jazz club's magazine
"The Second Line." Important in the popular scene of the latter 19th century,
Sousa, by programming cakewalks, rags and jazz gave it the legitimacy needed for
acceptance by the public.

JOHN PHILIP SOUSA'S IMPACT ON JAZZ. New Orleans and John Philip
Sousa have more in common than just the popularity of their band music. Both bands
played marches, cakewalks, ragtime and jazz. Sousa is thought of as one of the most famous American musicians, especially in the field of band music and for the large number of original marches he wrote. But, often times, either overlooked or not known, was Sousa's impact on the history of ragtime and jazz:

"Sousa introduced the cakewalk to Europe in 1900 at the Paris exposition."

"It was Sousa who brought ragtime to Europe and this caused no small stir in music circles."

Sousa's contribution then was not because of his use of jazz/ragtime styles in his original compositions but in his willingness to program the cakewalks/ragtime and jazz tunes of his era to the audiences of the United States and the world. His use of these in concerts made them acceptable to the music audiences that came to his concerts.

"This innovation (performance of ragtime/jazz) in the programming of a highly respected concert band caused quite a bit of comment among music reviewers and critics. The public reacted as Sousa had expected; they thought that if the highly regarded Sousa Band was playing jazz, jazz must be acceptable."

Therein lies Sousa's contribution to jazz! When it was an undecided art and it couldn't be decided whether ragtime should be music from Tin Pan Alley or the classical concert stage. Sousa's performance of jazz added prestige to it and contributed much to its acceptance.

More than 25 years before Paul Whiteman introduced Jazz to the concert audiences in the Famous Gershwin New York Concert. Sousa played jazz/ragtime to audiences throughout the world. Reading the public acceptance of jazz, Sousa incorporated jazz tunes into some of his Fantasies, most notably in "Jazz America" in 1925, and "Dwellers of the Western World" in 1910. He included syncopation movements in a number of his Suite for Band. One selection "Showing Off Before Company," written in 1919 became a trademark of the Sousa Band. Sousa, in the mind 1920's was presenting nearly a half hour of jazz on his programs. In this composition certain of his players with jazz experience were instructed by Sousa to perform in the jazz style for the audiences.

When Sousa introduced ragtime/cakewalks to Europe, Claude Debussy, while criticizing Sousa's conducting of ragtime, was influenced by ragtime's rhythm and proceeded to compose, "Golliwog's Cake Walk." Also composers such as Copland, Stravinsky and Ravel used jazz within their compositions. No less a prominent composer than Jonah's Brahms was interested in this ragtime rhythm:

"A year before Brahms died he said, I met an American girl who played ragtime for me. (He hummed - If you refuse me, Honey, you'll loose me) I thought I would use, not the stupid tune, but the interesting rhythm of this ragtime."

Sousa was forever trying to please his audience and play what they wanted. He capitalized on the increased popularity of jazz. Whatever his public liked was performed for them. His program when on tour consisted usually of about 9 or 10 selections (not including encores) and were always updated, incorporating the newest trends in music. Although personally Sousa was not fond of ragtime, he programmed it and did acknowledge its strong rhythmic nature. He also was cautious about endorsing jazz and divided jazz into "what was good was good, what was bad was very bad." He usually
Sousa's interest in jazz began, of course, with his interest in the Negro style of rhythm as exemplified in the cakewalk and ragtime. The cakewalk began as a monothematic song on the plantations by Negroes, characterized by the rhythmic figure o o, using the form of the march, composers began to write a number of cakewalks into one composition using transitions between each melody and thus was born the ragtime for almost exact in form to the Sousa March. Ragtime pianists knew and played Sousa marches:

"Ragtime pianist Louis Chauvin - When he would first sit down he always played the same Sousa March to limber up his fingers, but it was his own arrangement with double-time contrary motion in octaves, like trombones and trumpets all up and down the keyboard."

Percy Wenrich the "Joplin Kid" of the 1890's said:
"Oh, I thought I was a hot shot playing Sousa's Liberty Bell March."

It was Sousa who was mostly responsible for the popularity of what is called the first published cakewalk "At a Georgia Camp Meeting" and of its composer Kerry Mills.

"Sousa was among the first of the band leaders to feature cakewalks syncopation. He made a huge success with the cakewalks of two New York composers. Abe Holzmann and Kerry Mills, particularly the former's "Smokey Mokes" and "Junky Dory," and the latter's "At a Georgia Camp Meeting." J. Bodewalt Maple's "Creole Belles" was another cakewalk that received a big response. The Kerry Mills number owed its vogue, following its publication in 1897 in no small measure to Sousa, and its popularity has lasted through the years. The bearded, bespectacled bandmaster was responsible through his sensationally successful tours, for the spread of cakewalk syncopation to Europe."

Sousa's audiences acceptance of his ragtime program was both in the United States and overseas.

"Sousa's cakewalk playing nevertheless scored another sensation at St. Louis in 1904 at the World's Fair." "An enthusiastic reception was experienced in France, where outdoor audiences sometimes danced to the ragtime tunes."

There is no audience that ragtime publisher John Stark and Sousa ever met they didn't like ragtime. Sousa did advertise for new cakewalks and Stark was one of the largest publishers of ragtime music in America.

"There is no record of John Stark approaching Sousa to play any of his publications at this or any other time, and there is cause for wonder in this, for the band leader was advertising for new cakewalks and Swipsy or Sunflower Slow Rag would have been ideal for this purpose."

Sousa's impact on what was bought (sheet music) by the American music public can be seen in the music of Abe Holzmann:

"When J. P. Sousa raised his baton to the opening measures of composer Holzmann's "Smokey Mokes" last season the noted bandmaster's audience was coniferous applause. Persons in the audience consulting their programs discovered a new genius in their midst. From that tour the name of Holzmann was a byword for American cakewalks and "Smokey Mokes" re-echoed the pianos of a million music lovers."
While Sousa programmed ragtime sparingly in the 1890's he found the audiences loved it. He did record some ragtime at this time but it was sheet music sales that was the popular media for music participation and there is no doubt as to Sousa's influence in their sales.

While he did accept jazz he firsts viewed it with disgust. This can be seen in the articles he wrote about jazz: "Jazz will never replace great American Marches." (Wire Service article, April 27-28, 1928), "What Ragtime Means" (New York World, April 7, 19091) and "Where is Jazz leading America?" (Etude, August, 1924)

Sousa expected jazz to die a quick death, believing that the public would not stand to see its youth corrupted by what he erringly construed as lack of talent. Sousa, would, if alive today, retract some of his early statements on jazz. One criticism of his was the borrowing of classical melodies by jazz bands, considering it blasphemies.

It was a young trombonist from Missouri, Arthur Pryor, who was responsible for most of the Sousa band arrangements of cakewalk/ragtime played by the band. The Sousa Band lacked the truly Negroid phrasing and use of syncopation and suspended beats needed to perform in the "jazz" style. This failure of Sousa's Band is explained by Arthur Pryor:

"The regulation bands" he said, "Never got over being a little embarrassed at syncopating. This stiff-backed old fellows felt it was beneath their dignity and they couldn't or wouldn't give in to it."

Arthur Pryor, Sousa's great trombone soloist mentioned above, after leaving Sousa, formed his own band and became an important figure in the general folk picture that was the background of ragtime. Soon most every town band in America was playing ragtime. The importance of ragtime lies in the fact that it became accepted in the main stream of American popular music thereby opening the road for acceptance of other Negro music such as jazz. Thereby also lies the importance of men like Sousa and Pryor. Perhaps, their contribution to American jazz can be seen in the poem by Paul L. Dunbar, the great Negro poet:

"Oh, de white ban' hits music, an' hit's mighty good to hyeah,
An' it sometimes leaves a ticklin' in yo' feet;
But de hea't goes into bus'ness fu' to he'p erlong de eah,
W'en de colo'ed ban' goes marchin' down de street
But hit's Sousa played in rag'time an' hit's Rastus on Parade,
W'en de colo'ed ban' comes ma'chin' down de street."
(From the Complete Poems of Paul Lawrence Dunbar, Copyright, 1896-1913 by Dodd, Mead and company.)

CONCLUSION
Ragtime

We have read many accounts of the origins and the substance of the music called ragtime. The ragtime era was a very valuable and important era in American popular music, in the future it would become American's 'Classic' music.

There was Negro minstrel music that the American public heard. It emphasized rhythm and built up a caricature and stereotype of the American Negro. Ragtime exposed the general American public to Negro rhythm and above all the rhythm of syncopation. It used the musical form of the march but was the first music to use syncopation throughout a complete composition. Once the American public was exposed to ragtime it became the most popular music of the land. The compiling of the melodies of the Negro Cakewalk into a full sectioned ragtime composition was similar to the compiling of Ricercar into the Fugue.

Ragtime was both a piano music and music for the most popular ensemble of the era the brass band. It has been written that there were more arrangements of ragtime for the brass band than the piano. But the commercial success of the era was piano sheet music. Once the commercial aspects of ragtime were discovered it was well on its way to being the music of the land, much as jazz would become America's music a decade later.

Ragtime is called the ancestor of jazz. Indeed it was related and pianist did "rag" a Sousa March and other composition such as Foster's Swanee River, but while both jazz and ragtime had steady rhythms jazz gradually developed a freer form and allowed musicians to add more of themselves into their performance. Both were used as dance music. Both had a steady beat and syncopation. While jazz didn't invent improvising, the art of adding notes beyond embellishing did gradually became one of its outstanding elements. Ragtime was played by excellent and usually well trained musicians. Jazz while not played by bad, untalented musicians. It was executed from a weaker musical background. The early jazz musicians, many who could not read music but could 'spell' (Sic: 'spell': having a knowledge of the techniques of written melody but not capable of sight writing with any speed. They could pick out the notes on a page and translate them slowly to their instrument. The rest, passages too difficult to understand were 'faked.') Thus the beginning of the self expression in early jazz which developed into one of the most important elements in jazz. One that has been stressed since the Chicago era with Armstrong. Early jazz did not contain solos but it gradually became collective improvising and each instrument had its role and style to play. The musicians worked together in this new developing technique of collective improvising. Jazz since its evolution from ragtime, was more of a performer's art than a composer's art. Once jazz became the popular way to play dance music, ragtime was pushed into a dormant state, lying still for years until it was recognized as an art form. Many early jazzmen in their oral interviews, remarked that "We were playing jazz but we called it ragtime." It was shortly after jazz became popular in Chicago that we find the name jazz used in connection with the music the bands were playing during that era. It was used in vaudeville as a way to describe putting life and excitement into a situation as used in an adv. in Variety on Feb. 27, 1915
"Little bits of HOKUM
Little grains of JAZZ,
Sometimes cause a Gallery
To give an act the RAZZ."

Walter Weems
Progress and History of Blues as Covered by
Magazines and Newspapers of the Era.

As with most 'folk' songs, their origin is seldom discovered. No one can really put a date on the origin and beginning of 'Blues.' In our first article W. C. Handy, often called the 'father of the blues,' discusses the blues. He states that: "Every one of my blues is based on some old Negro song of the South. Blues are not new musical inventions, but they have been publicity developed and exploited in the last few years. Blues are a state of mind."

1916 - FOLK LORE SOCIETY OF TEXAS

THE "BLUES" AS FOLK-SONGS by Dorothy Scarborough - There are fashions in music as in anything else, and folk-song presents no exception to the rule. For the last several years the most popular type of Negro song has been that peculiar, barbaric sort of melody called "blues," with its irregular rhythm, its lagging briskness, its mournful liveliness of tone. It has a jerky tempo, as of a cripple dancing because of some irresistible impulse. A "blues" (or does one say a "blue"? - What is the grammar of the thing?) Likes to end its stanza abruptly, leaving the listener expectant for more, though, of course, there is no fixed law about it. One could scarcely imagine a convention of any kind in connection with the Negroid free music. It is partial to the three line stanza instead of the customary one of four or more, and it ends with a high note that has the effect of incompleteness. The close of a stanza comes with a shock like the whip-crack surprise at the end of an O. Henry story, for instance-a cheap trick, but effective as a novelty. Blues sing of themes remote from those of the old spirituals, and their incompleteness of stanza makes the listener gasp, and perhaps fancy that the censor has deleted the other line.

Blues, being widely published as sheet music in the North as well as the South, and sung in vaudeville everywhere, would seem to have little relation to authentic folk-music of the Negroes. But in studying the question, I had a feeling that it was more or less connected with Negro folk-song, and I tried to trace it back to its origin.

Negroes and White people in the South referred me to W. C. Handy as the man who had put the bluing in the blues. But how to locate him was a problem. He had started this indigo music in Memphis, it appeared, but was there no longer. I heard of him as facing been in Chicago, and in Philadelphia, and at last as being in New York. Inquiries from musicians brought out the fact that Handy is now manager of a music publishing company, of which he is part owner, Page and Handy, and so my collaborator, Al Gulledge, and I went to see him at his place.

To my question, "Have blues any relation to Negro folk-song?" Handy replied instantly, "Yes, they are folk-music."

"Do you mean in the sense that a song is taken up by many singers who change and adapt it and add to it in accordance with their own mood?" I asked. "That constitutes communal singing in part, at least."

"I mean that and more," he responded. "That is true, of course, of the blues, as I'll illustrate a little later. But blues are folk-songs in more ways than that. They are essentially racial-the ones that are genuine (though since they became the fashion many
blues have been written that are not Negro in character), and they have a basis in older folk-song."

"A general or a specific basis?" I wished to know.

"Specific," he answered. "Each one of my blues is based on some old Negro song of the South, some folk-song that I heard from my mammy when I was a child. Something that sticks in my mind that I hum to myself when I'm thinking about it. Some old song that is a part of the memories of my childhood and of my race. I can tell you the exact song I used as a basis for any one of my blues. Yes, the blues that are genuine are really folk-songs."

I expressed an interest to know of some definite instance of what he meant, and for answer he picked up a sheaf of music from his desk.

"Here's a thing called Joe Turner Blues," he said. "That is written around an old Negro song I used to hear and play thirty or more years ago. In some sections it was called Going Down the River for Long, but in Tennessee it was always Joe Turner. Joe Turner, the inspiration of the song, was a brother of Pete Turner, once governor of Tennessee. He was an officer and he used to come to Memphis and get prisoners to carry them to Nashville after a kangaroo court. When the Negroes said of any one, 'Joe Turner's been to town', they meant that the person in question had been carried off hand-cuffed to be gone no telling how long."

I recalled a fragment of folk-song from the South which I had never before understood, but the meaning of which was now clear enough:

"Dey tell me Joe Turner's come to town.
He's brought along one thousand links of chain,
He's gwine to have one nigger for each link.
He's gwine to have dis nigger for one link!"

Handy said that in writing the Joe Turner Blues he did away with the prison theme and played up a love element, for in the song Joe Turner became not the dreaded sheriff but the absent lover.

Loveless Love, a blues which Handy calls a blues ballad, was, he said, based on an old song called Careless Love, which narrated the death of the son of a governor of Kentucky. It had the mythical "hundred stanzas" and was widely current in the South, especially in Kentucky, a number of years ago. Handy in his composition gives a general philosophy of love instead of telling a tragic story as the old song did.

Long Gone has its foundation in another old Kentucky song, which tells of the efforts a certain Negro made to escape a Joe Turner who was pursuing him. Bloodhounds were on his trail and were coming perilously close, while he was dodging and doubling on his tracks in a desperate effort to elude them. At last he ran into an empty barrel that chanced to be lying on its side in his path. He sprang out and away again. When the blood-hounds a few seconds later trailed him into the barrel, they were nonplused for a while, and by the time they had picked up the scent again, the darkey had escaped.

The song was printed as broadside. I reproduce by permission the words. It is interesting to note that the chorus varies with some verses, while it remains the same for others.
"LONG GONE"

Another "Casey Jones' or "Steamboat Bill"
Everybody is singing
"Long Gone"
With These Seven Years
Eventually you will sing "Long Gone" with a hundred verses First Verse:
Did you ever hear the story of Long John Dean,
A bold bank robber from Bowling Green,
Sent to the jailhouse yesterday,
Late last night he made his getaway.

CHORUS

He's long gone from Kentucky,
Long gone, ain't he lucky,
Long gone and what I mean,
He's long gone from bowling Green.
Etc.

Handy said that his blues were folk-songs also in that they are based on folk-sayings and express the racial life of the Negroes. "For example," he said, "the Yellow Dog Blues takes its name from the term the Negroes give the Yazoo Delta Railroad. Clarksville colored people speak of the Yellow Dog because one day when someone asked a darkey what the initials Y. D. on a freight train stood for, he scratched his head reflectively and answered: 'I dunno, less'n it's for Yellow Dog.'" Another one of his blues came from an old mammy's mournful complaint, "I wonder whar my good ole used to be is!"

He says that presently he will write a blues on the idea contained in a monologue he overheard a Negro address to his mule on a Southern street not long ago. The animal was balky, and the driver expostulated with him after this fashion:

"G'wan dere, you mule! You ack lack you ain' want to wuck. Wel, you is a mule, an' you got to wuck. Dat's whut you git fo' bein' a mule. Ef you was a 'oman, now, I'd be wuckin' fo' you!"

The St. Louis Blues, according to its author, is a composite, made up of racial sayings in dialect. For instance, the second stanza has its origin in a Negro's saying, "I've got to go to see Aunt Ca'line Dye," meaning to get his fortune told, for at Newport there was a well-known fortune teller by that name. "Got to go to Newport to see aunt Ca'line Dye" means to consult the colored oracle.

Been to de Gypsy to get mah fortune tole,
To de Gypsy done got mah fortune tole,
"Cause I'se wile about mah Jelly Roll.
Gypsy done tole me, 'Don't you wear no black'
Yas, she done tole me, 'Don't you wear no black.
Go to St. Louis, you can win him back.'
I asked Handy if the blues were a new musical invention, and he said, "No. They are essentially of our race and our people have been singing like that for many years. But they have been publicly developed and exploited in the last few years. I was the first to publish any of them or to develop this special type by name," He brought out his *Memphis Blues*, his first "blues" song, in 1910, he said.

The fact that the blues were a form of folk-singing before Handy published his, is corroborated by various persons who have discussed the matter with me, and in Texas the Negroes have been fond of them for a long time. Early Busby, now a musician in New York, says that the shifts of Negroes working at his father's brickyard in East Texas years ago, used to sing constantly at their tasks and were particularly fond of the blues.

Handy commented on several points in connection with the blues—for instance, the fact that they are, he says, all in one tone, but with different movements according to the time in which they are written. The theme of this modern folk-music is, according to Handy, the Negro's emotional feeling apart from the religious. As is well recognized, the Negro normally is a person of strong religious moods,—but they do not reveal all his nature. The Negro has longings, regrets, despondencies and hopes that affect him strongly, but are not connected with religion. The blues, therefore, may be said to voice his secular interests and emotions as sincerely as the spirituals do the religious. Handy said that the blues express the Negro's two-fold nature, the grave and the gay, reveal his ability to appear the opposite of what he is.

"Most White people think that the Negro is always cheerful and lively," he explained. "But he isn't, though he can be that way sometimes when he is most troubled in mind. The Negro knows the blues as a state of mind, and that's why this music has that name,"

Handy said that the blues were unlike conventional, composed music, but like primitive folk-music in that they have only five tones, like the folk-songs of slavery times, using the pentatonic scale, omitting the fourth and seventh tones. He added that while most blues are racial expressions of Negro life, the form has been imitated nowadays in songs that are not racial.

The blues, Handy pointed out, represent a certain stage in Negro music. "About forty years ago such songs as *Golden Slippers* were sung. That was written by a colored man but is not a real folk-song. At about that time all the songs of the Negro liked to speak of golden streets and give bright pictures of heaven. Then about twenty years ago the desire was all for coon songs. Now the tendency is toward blues. They are not, as I have said, a new thing among the Negroes, for they were sung in the south before the piano was accessible to the Negroes, though they were not so well known as now."

It is not often that a student of folk-songs can have such authentic information given as to the music in the making, for most of the songs are studied and their value and interest realized only long after the ones who started them have died or been forgotten. Rarely can one trace a movement in folk-song so clearly, and so I am grateful for the chance of talking with the man most responsible for the blues.

Even though specific blues may start indeed as sheet music, composed by identifiable authors, they are quickly caught up by popular fancy and so changed by oral transmission that one would scarcely recognize the relation between the originals and the final results—if any results ever could be considered final. Each singer adds something of
his own mood or emotion or philosophy, till the composite is truly a communal composition. It will be noted in this connection that the song called "Long Gone" announces of itself that while it is first published in seven verses, people will soon be singing it "with one hundred verses." (Negroes ordinarily speak of a stanza as a verse.) The colored man appropriates his music as the White person rarely does.

Blues also may spring up spontaneously, with no known origin in print, so far as an investigator can tell. They are found everywhere in the South, expressing Negro reactions to every concept of elemental life. Each town has its local blues, no aspect of life being without its expression in song. Here, as in much of the Negro's folk-song, there is sometimes little connection between the stanzas. The colored mind is not essentially logical, and the folk-song shows considerable lack of coherence in thought. Unrelated ideas are likely to be brought together, and stanzas from one song or from several may be put in with what the singer starts with, if they chance to have approximately the same number of syllables to the line. Even that requirement isn't held to, for a Negro in his singing can crowd several syllables into one note, or expand one syllable to cover half a dozen notes. The exigencies of scansion worry him but slightly.

The Texas Negroes are especially fond of blues, and, as I have said, were singing them for years before handy made them popular in print. W. P. Webb published, in an article in the *Journal of American Folk-Lore*, some years ago what he called a sort of epic of the Negro, which the singer called *Railroad Blues*, which didn't stick to one subject, even so popular a one as a railroad, but left the track to discuss many phases of life. Fragments of blues float in from every side, expressive of all conceivable aspects of the Negro's existence, economic, social, domestic, romantic, and so forth.

Morton Adams Marshall sends an admirable specimen from Little Rock, Arkansas, which, however, was taken down in southern Louisiana, reflecting one black man's bewilderment over the problems of love.

**DON'CHER LOOK AT ME, CA'LINE!**

Don'cher look at me, Ca'line, Don 'cher look at me.
You done busted up many a po' niggah's heart,
But you ain't a-goin' to bust up mine!
Oh, it's hahd to love, an' it's might hahd to leave,
But it's hahder to make up yo' mind!

**Ah got de blues, Ah got de blues,**
**Ah got de blues so doggoned bad,**
**But Ah'm too damn mean-I can't cry!**

A fragment sent by Mrs. Cammilla Breazeale, of Louisiana, expresses an extreme case of depression, without assigning any cause for it.

A good many of these fugitive songs have to do with love, always excuse enough for metrical melancholy when it is unrequited or misplaced. Mrs. Tom K. Bartlett, of Marlin, Texas, sends two specimens having to do with romance of a perilous nature. The first one is brief, expressing the unhappiness felt by a "creeper," as the colored man who intrudes into another's home is called.
Baby, I can't sleep, neither can I eat.
Round your bedside I'm goin' to creep.
Four o'clock, baby, four o'clock.
I'll make it in about four o'clock.

Mrs. Bartlett says of the next: "You will brand me as a shameless woman when you read this. I wrote it without a blush, however, and say that I have read as bad or worse is classic verse and fiction."

Late last night when the moon shone bright,
Felt dizzy about my head, Rapped on my door
Heard my baby roar, "Honey, I'se gone to bed!"
"Get up and let me in, 'case you know it is a sin.
Honey, you haven't treated me right.
I paid your big house-rent
When you didn't have a cent."
"Got to hunt a new home tonight!"

CHORUS
"Baby, if you 'low me one more chance!
I've always treated you right. Baby, if you 'low me
One more change! I' goin' to stay with you tonight!
Baby, if you 'low me one more chance
I'll take you to a ball in France. One kind favor I ask of you,
'Low me one more chance!" Then this coon begin to grin,
hand in his pocket, pulls out a ten
The her eyes begin to dance, "Baby, I'll 'low you one more chance!"

The central character in a ditty sent by Louise Garwood, of Houston, advocates adoption of more bellicose methods in dealing with the fair dark sex. No wheedling or bribing on his part!

Ef yore gal gits mad an' tries to bully you-u-u,
Ef yore gal gits mad an' tries to bully you,
Jes' take yore automatic an' shoot her through an' through, Jes' take yore automatic an' shoot her through an' through!

A similar situation of a domestic nature is expressed in a song given by Gladys Torregano, of Straight College, New Orleans, through the courtesy of Worth Tuttle Hedden.

A burly coon you know who took his clothes an' go,
Come back las' night But his wife said, "Honey,
I's done wid coon. I'se gwine to pass for white."
This coon he look sad, He was afraid to look mad,
but his wife said, "Honey, I can't take you back.
You wouldn't work, so now you lost your home."

CHORUS
Oh, my little baby, Do you make me go!
I'll try an' get me a job, ef you'll 'low me a show.
All crap-shooters I will shun. When you buy chicken,
all I want is the bone; When you buy beer
I'll be satisfy with the foam. I work both night and day,
I'll be careful of what I say, Oh,
Baby, let me bring my clothes back home!
"Oh, Baby, 'low me a chance! You can even wear my pants.
Don't you give me the sack. I'll be quiet as a mouse.
All round the house. If you'll take me back,
Tell the world I ain't shook, I'll even be the cook
I won't refuse to go out in the snow," "Don't you tell, my little ink-stand,
Life's dreaming is over. So there's the door, and don't you come back no more!"

Mrs. Bartlett contributes another that describes the woes of unrequited love,
which she says was sung by a colored maid she had some years ago.

Ships in de oceans, Rocks in de sea,- Blond-headed woman made a fool out of me!
Oh, tell me how long I'll have to wait! Oh, tell me, honey, Don't hesitate!
I ain't no doctor, nor no doctor's son, but I can cool your fever till the doctor comes.
Oh, tell me how long I'll have to wait! Oh, tell me, honey, Don't hesitate!
I got a woman, She's long and tall, sits in her kitchen with her feet in the hall!
Oh, tell me how long I'll have to wait! Oh, tell me honey, don't hesitate!

A brief song from Texas uses rather vigorous metaphors in addressing someone.

You keep a-talkin' till you make me think. Your daddy was a bull-dog,
your mammy was amink. Oh, ho, Baby, take a one on me!

You keep a-talkin' till you make me mad, I talk about yore mammy mighty scandalous bad.
Oh, ho, Baby, take a one on me!

A Negro lover does not sonnet his sweetheart's eyebrows, but he addresses other hymns to her charms, as in the blues reported by Professor W. H. Thomas, of College Station.

A brown-skinned woman and she's chocolate to the bone
A brown-skinned woman and she smells like a toilet soap.
A black-skinned woman and she smells like a billy-goat.
A brown-skinned woman makes a freight train slip and slide.
A brown-skinned woman makes an engine stop and blow.
A brown-skinned woman makes a bull-dog break his chain.
A brown-skinned woman makes a preacher lay his Bible down.
I married a woman; she was even tailor-made.

The colored man in a song sent by Mrs. Buie, of Marlin, obviously had reason for his lowness of spirits. Po' Li'l Ella is a favorite in East Texas saw-mill districts.

I'll tell you something that bothers my mind,
Po' Li'l Ella laid down and died. (twice)
I wouldn't 'a' minded little Ella dyin'
but she left three chillun.(twice)
Judge, you done me wrong,-
ninety-nine years is sho' too long!(twice)

Howard Snyder heard one of the workers on his plantation in Mississippi singing the following song, which could not be called entirely a paean of praise for life.

I WISH I HAD SOME ONE TO CALL MY OWN

I'm tired of workin', but I can't fly. I wish I had some one to take my care
I wish I had someone to call my own, I'm tired of livin' an' I don't want to die;
I'm tired of coffee and I'm tired of tea, I'm tired of you, an' you're tired of me.
I'm so tired of livin', I don't know what to do;
You're tired of me an' I'm tired of you.
I'm tired of eatin' an' I'm tired of sleepin'"; I,
tired of yore beatin' an' I'm tired of yore creepin'.
I'm so tired of livin' I don't know what to do;
I'm so tired of givin' an' I've done done my do.
I done done my do, an' I can't do no mo';
I've got no money an' I've got no hoe.
I'm so tired of livin' I don't know what to do;
You're tired of mean' I'm tired of you.

Other interests of the colored man's life beside love are shown in another song from Professor Thomas' monograph. Note the naive confusion of figures in the first stanza, "a hard card to roll."

JACK O' DIAMONDS

Jack o' Diamonds, Jack o' Diamonds, Jack o' Diamonds is a hard card to roll.
Says, whenever I get in jail, Jack o' Diamonds goes my bail;
And I never, Lord, I never, Lord, I never was so hard up before. (Three additional verses)
The music for "A Brown-skinned Woman," "Baby, I Can't Sleep," and "Jack o' Diamonds" is here reproduced.

And so the blues go on, singing of all conceivable interests of the Negro, apart from his religion, which is adequately taken care of in his spirituals and other religious songs. These fleeting informal stanzas, rhymed or in free verse that might fit in with the most liberate of verse-libertine schools of poetry, these tunes that are haunting and yet elusive within bars, have a robust vitality lacking in more sophisticated metrical movements. One specimen of blues speaks of its own tune, saying "the devil brought it but the Lord sent it." At least, it is here and has its own interest, both as music and as a sociological manifestation. Politicians and statesmen and students of political economy who discuss the Negro problems in perplexed, authoritative fashion, would do well to study the folk-music of the colored race as expressing its feelings and desires, not revealed in direct message to the whites. Folk-poetry and folk-song express the heart of any people, and the friends of the Negro see in his various types of racial song both the best and the worst of his life."

The first recorded jazz number was a blues - "The Livery Stable Blues," recorded by the Original Dixieland Jazz Band. There was doubt as to the real composer of the song. In answer to the question: "What are Blues?" the answer was:

"Blues are blues."

1917 - VARIETY - OCT. 19

"BLUES ARE BLUES, THEY ARE" SAYS EXPERT IN "BLUES" CASE - Chicago Judge Dismisses Feist's Application for Injunction Against Roger Graham, Music Publisher. "Livery Stable Blues" under discussion. Testimony Causes Merriment. Graham's Victory Complete. Chicago, Oct. 17. Roger Graham, Chicago music publisher,
and Leo Feist, New York ditto, went to the judicial mat here last week. Graham won. The decision and the case itself, while of considerable importance in the profession, occasioned a lot of horse-play during the proceedings, and was made much of by the daily papers as a comic feature story.

Feist attempted to get a permanent injunction to restrain Graham from publishing "Livery Stable Blues," by Ray Lopez and Alcide Nunez. The temporary injunction was issued against Graham.

The supplementary suit, fought out in Judge Carpenter's courtroom in the Federal building, brought large crowds. The testimony of a number of "experts," who admitted on the stand they could not read notes, was utilized. After a full hearing of the facts the bill of complaint was dismissed for want of equity and the injunction automatically dismissed.

Unless Leo Feist, Inc., remove from the front cover of their "Barnyard Blues" the reference to Graham's number, which states that the Feist blues are identical with the "Livery Stable Blues," as played on phonographs under the latter title, Graham will institute a counter action to compel Feist to do this.

Aside from the legal victory the case is in the nature of amoral triumph for Graham's number over the Feist blues. "Livery Stable Blues" has been the better seller of the two. This was demonstrated when, after the case had been dismissed, Harry Munns, Graham's lawyer, was approached by Feist's attorney with a proposition to publish "Livery Stable Blues."

A most colorful trial it was from the point of view of the lay audience. Among the experts called was one Professor "Slaps" White. Professor White, a black man, testified, in backing up his claim as an expert, that he had written blues for Brown's band, which played in a red cafe. It was Professor White who established the origin of the "blues" melody. Judge Carpenter, a musician himself went into the spirit of the trial, and interpolated dry rejoinders and permitted the various witnesses to tell their stories in their own way.

The most interesting testimony was the story of how the various cries and calls, imitative of various fowls and animals, came to be used in the number. It appeared that at the Schiller cafe, where the Dixieland band was playing (ed. the ODJB), a young woman who had imbibed generously began to cut indiscreet capers on the dance floor. One of the members of the band ripped out the shrill neigh of a horse on his clarinet. It encouraged the young woman, and the cornet came through with the call of a rooster.

All the instruments followed with various animal cries. It had such an effect on the people in the cafe that Nunez suggested their use in the "blues" number.

Professor White accomplished during his testimony what numberless others have failed to do. He defined "blues." The answer came when White told the judge he was the author of several hundred compositions, including several "blues."

"Just what are blues?" Asked Judge Carpenter

"Blues are blues, that's what blues are," replied the professor. The answer was written into the records and will stand as the statement of an expert."

The Blues reached Broadway in the talents of Gilda Gray. This began an interest in the blues and their origin. In the following article we read some information as to the lyrics of blues and their beginnings:
ENIGMATIC FOLKSONGS OF THE SOUTHERN UNDERWORLD. Young woman appeared for no more than five minutes in a Broadway revue and crooned a ditty in a minor key. Few of the words of the text were comprehensible. The singer made no effort to point their meaning, but mechanically kept on staring ahead of her. A reference to the graveyard, writes the critic of the N. Y. Sun, added to the decadent, macabre impression of as much of the song as the audience could hear. "High cheek-bones, short, rather kinky hair of an ashy blond, and her unaccustomed rich attire gave her the look of a Nubian page in a Veronese drawing. Then she suggested a Beardsley drawing for Salome's head. She drawled out her song. Looking straight into the audience without the least expression in her odd face." The young woman was Gilda Gray, the song was "The Beale Street Blues." Her sensational triumph in the "Gaieties of 1919" led to a lawsuit between claimants for her services, and aroused widespread discussion of the origin of the "blues," a type of folksong of the underworld, upon which Miss Gray bases her singing and dancing. The archeology of these communal chants is worthy of as serious study as Cecil Sharp and others have given to the ballads of the Appalachians. The N. Y. Herald declares:

"It is a form of art new to Broadway, that which Miss Gray has introduced, for as the carvings of Dahomey and the totem poles of Alaska are art, crude, even repulsive though it is at times, so the 'blues' are a form of art, an expression of the moods of a certain class of individuals. Indigenous to sections of Southern cities which men frequent only after night has cast her pall over their doings-ask anyone who knows Memphis what Beal Street is-they have been transplanted on the stage in New York. And Miss Gray's art is that she treats the illegitimate so deftly that her success is legitimate."

In an interview in the Herald, Miss Gray, who might be described as a sort of Yvette Guilbert of the "blues" confessed familiarity with no less than 200 of these anonymous, nameless and yet often strangely expressive songs:

"There's 'The Yellow Dog Rag,' 'The Dirty Dozen,' 'The Regretful Blues,' 'The Memphis Blues,' 'The Beal Street,' which I am now doing: 'The St. Louis,' 'The Doggone.'

"'The Dirty Dozen' has a wayward sound. I don't suppose there'd be room enough to give all twelve verses.

"The chorus runs like this: 'Oh, the old dirty dozen, the old dirty dozen; Brothers and cousins, Livin' like a hive of bees. They keep a buzzin', fussin' and muzzin'. There wasn't a good one in the bunch. (Believe me, boy, that ain't no bluff.) Ah-h, daddy, that's enough. Git over dirty!"

"The lyrics were incomprehensible enough, yet the singer fairly froze in atmosphere of red lights. While her minor notes tore at the auditory nerves she had a peculiar quality of impassiveness which showed her complete control over the swaying muscles in what now is called 'the shimmy.'"
It would require no less a person than Nicholas Vachel Lindsay to explain the composition of the song which has created such widespread discussion. As reprinted by the dramatic editor of the Sun, it runs as follows:

I have seen all the lights of gay Broadway, Of Market Street down to 'Frisco Bay.
I have strolled the Prado, I have gambled on the Bourse.
I have seen pretty browns, beautiful gowns, tailor-made and hand me downs.
I have seen honest men, pickpockets skilled,
The place never closes until somebody gets killed.
I'd rather be here than any place I know,
For it's going to take a sergeant to make me go.
I have been in jail with my face to the wall,
And a great big tall man is the cause of it all.
The graveyard is a nasty old place.
They lay you on your back and throw dirt in you face,
   (Get over, dirty)
Ashes to ashes and dust to dust,
If my singing don't get you, my shimmy must.
   (Step on it, boys.)

The writer on the Sun offers this explanation of the origin of the "blues":

MISS GILDA GRAY'S "BLUES" AROUSE A DISCUSSION CONCERNING THEIR QUESTIONABLE ORIGIN. "Listeners have sometimes thought that a blue must be founded on a negro spiritual. It has the musical character as well as the reflective nature of some of the negro hymns. Walter Kingsley says the missionaries did sing these hymns to the inhabitants of Beale and similar streets in the South in their efforts to change the ways of life that maintained there. Perhaps this was not accomplished so often as the good men and women hoped. But the hymn made its effect. It remained in the knowledge of the Negroes who had heard it shot at their ears in the attempt to make them better.

"So the 'blue' is the song of their aspirations and desires, good or evil, and it assumes the form and sometimes the tune of the hymn, since that appears to Beale Street the only spiritual form of expression that ever came into its knowledge. The blue may be about an altogether unmentionable aspiration. It may on the other hand be expressive of a temporary piety. Sometimes the words of the missionaries and the desires of the singer become most incongruously blended, as in Miss Gray's song. As the 'blue,' which must inevitably be syncopated in tune and more or less affected by the rubato of jazz, comes to the public now, it mingles the voice of the dweller in the depths of Beale Street with the hoarse calls of the missionary to higher things."

Mr. Walter Kingsley, who has taken the time to investigate the origins of most of our distinctly popular American forms and methods in music, writes with some authority to the Sun on the origin of the songs of the underworld:

"Blues' are not for the expression of religious aspiration or the normalities of home and wife and mother." 'Blues' are not written to relieve the soul of church wardens, commuters, disciples of Dr. Crane, and the pure in heart of the theater. They are the little
songs of the wayward, the impenitent sinners, of the men and women who have lost their way in the world. 'Blues' are for the outlaws of society; they are little plaintive or humorous stanzas of irregular rhythm set to music not of the conservatories. When one laments a season in prison one sings 'The Jail House Blues.' For the girl whose 'sweetheart' of the dark alleys has gone other where there are many blues, such as 'He Left Me Flat Blues,' 'Kidded Again Blues,' and 'A Rat at Heart Blues.' The forsaken male has his own repertoire, which includes 'Lying Skirt Blues,' 'She Done Him Dirt Blues,' and 'He's Sore on the Dames Blues.' The loser at craps, the luckless sport ruined by slow horses and fast women, the mourner for rum, the profiteer in things forbidden whom the law has evicted, the sick and lonely woman—all these have their appropriate blues. On the other side there are blues for luck at cards and women and horses, for big nights in the restricted districts, for pungent pleasures in the sectors of society that have no thought of the morrow; and again there are blues with just a laugh for their object—low comedy fun in subterranean experiences. Just as Henley and Farmer's seven volumes of slang and naughty words covers the outlaw vocabulary of the English language, so do the blues embrace the outlaw emotions. They are right down on the ground in the matter of expression and packed with human nature and always interesting. As Wellington said, "There's no damned talk about merit' in them. They are gruff and sincere and as authentic as a ballad by Francois Villon."

We begin to find articles in the leading magazines as to the history and origin of "blues." To me the following account is rather 'bizarre,' but I give it for your information:

JANUARY 6, 1922 - VARIETY

ORIGIN OF "BLUES" (OR JAZZ) - By the Leightons (Frank and Burt). In Butte, Montana, when life was harsh, spectacular, percussive, uncertain, two boys climbed to the cinders from the rods beneath a freight car. They were explorers. The equipment they packed consisted of a guitar and a banjo. They were pushing deep into the forbidden regions of the underworld, then flourishing in every American city and, while making a flighty living as troubadours from bar to bar, from dive to dive, were collecting material which gives the clue to the original sources of the jazz wave now rippling over the world.

Butte received the wanders well. The silver pieces that flew into the caps of the strollers between numbers were of generous proportions. For the songs the boys gave were songs native to the surroundings; songs of the Mississippi river traffic, of the railroad, of the mines and the cattle ranges. Not one could have been printed. Their most pungent verses were marred, according to accepted standards, by phrases of medieval frankness. What our old ballads have lost in passing into print, these songs retained.

In a stuffy room, reeking and rattling with crude revelry, the singers found an accompanist on the piano, a mulatto girl, hollow-eyed, who turned her back on the throng at intervals to manipulate a hypodermic syringe that flashed against the brown of her lean arm. With her, the two singers hushed the racket with such choice outpouring of sentiment as"

Listen now, white folks, while I tell to you,
Coons without a habit are mighty few;
Some have a habit of dressing near,  
But my bad habit is to sleep and eat.  
I'll tell all you coons you'll soon be dead  
If you don't stop sniffin' coke in your head.  
There's two bad habits that I have barred,  
That's fightin' 'bout the gals an' workin' hard.

Chorus  
Oh, that is a habit I never had,  
That kind of a habit is mighty bad.  
I'm tellin' you, white folks, I'm mighty glad,  
That is a habit I've never had.

"Dell's got a song of her own," said the white proprietor, "Let 'em have it, Dell."  
The mulatto struck a minor chord and, in a husky soprano, wistful and pain-fought, she voiced the lament of the forsaken woman -

"I never loved but one woman's son, Far thee, honey, fare thee well.  
And I hope and trust I never love another one, Far thee, honey, fare thee well.  
I worked out in the rain, I worked out in the snow  
What all I done for that man nobody will ever know.  
He woke up one mornin' and skipped with all my dough.  
an' just said - Fare thee honey, fare thee well."

Chorus  
I done all that a poor ol' gal could do.  
I fed him pork chops, cooked him kidney stew;  
I even knelt down on my knees and blacked his shoe.  
All for that man, that measly man."

That was the first time, or one of the first times, that the Leighton Brothers conceived the idea of commercializing the pathetic lamentation of the unfortunates of the underworld.  
That was an origin of the blues, and the blending of the blues and ragtime created the jazz now prevalent, although the authentic composition, springing from the deeps of Negro woe in haunts of urban vice, is seldom found in music shops.  
The explorers, Frank and Burt Leighton, now standard variety artists, belonged to a group of American minstrels, most of whom died young after going down into strange places to bring up the songs of Negro outcasts, of cowboy, miner and gambler. The Negro was the true singer of that feverish section of America. Before the Civil War, the Negro population was rural. The black man had his sorrows and his 'spirituals" and jubilee songs were chants of barbaric somberness. These are preserved intact. Some of the motives have been ambitiously elaborated, but only a chorus of Negro voices can capture the primitive swing and appeal of them.  
After the war, the Negro quarters of industrial cities began to grow. Black folks and yellow huddled in slums and the child nature of many succumbed to vice. It is only
fair to say that many went up into respectability while the few descended, but it is also
only fair to state that the rag-time melody, which Negro leaders are glad to have credited
to their race, grew in lawless haunts. The Negro lives at his worst with an abandon utterly
lacking in white debaucherie. He never acquired the hard cynicism of the white sinner.
He laughs, loves, fights, gambles with an ardor, the colder race cannot imitate. When the
outburst of hot animalism dies down, and the dicer has lost his last dime, the gunman or
the razor wielder is in a cool cell, the lover and his mistress are torn apart by jealousy or
death, then the black man's soul is overwhelmed with grief which translates itself into
song.

In Memphis, a colored gambler lost his "high-yallow" girl to a rival. He lured the
lady back into his clutches and returned her to the new love, dismembered and packed in
a trunk. The lover, who beheld the handiwork of outraged passion, ran screaming into the
street, stark mad. The vengeful one was caught, and while the gallows were being
prepared for him, composed "The Death House Blues," which he played on the piano in
the sheriff's home, and sang with all his heart a few hours before the trap fell from
beneath his feet. The song consisted of numerous verses on the order of the following:

"I'm sittin' in the jail house behind the stone wall
And a brown-skinned gal was the cause of it all;
In the morning at half-past nine, hacks and hearses will form in line,
Friends and relations will gather 'roud to carry my body to the buryin' ground."

To one who has glimpsed the sources of jazz music, there is always a shock to be
received when some sweet, young thing, tinkling the piano in the sanctity of a good
American Methodist home, sings:

Won't you come home, dear daddy, please, dear, come home
She cries the whole day long.
I'll do the cookin' honey, I'll pay the rent,
I knows I'se done you wrong.
Remember that rainy evein' I drove you out
With nothin' but a fine tooth comb,
I knows I'se to blame, now ain't that a shame,
Dear daddy, won't you please come home!
(Ed: We know this lyric as "Bill Bailey.")

Whosoever name is on the folio, the song came to being in the soul of some dusky
light o' love, dwelling so far beyond the world of the sweet young thing that its existence
is unsuspected by her. Nor does she, or her mother, or her brother, or her chums, know
the real meaning of the words they carol.

Billy Considine, famous in the sport world, sat in Hammerstein's Victoria
Theatre, New York, and heard, for the first time, the Leightons sing their sterilized
version of "Frankie and Johnnie."

"I held by breath," he said afterward; "I thought you boys had gone balmy, and I
knew if you sang the real verses there would be a riot. I laid 'Betsy' (his revolver) on my
lap and figured I'd do my best to save you from being mobbed."
But Mr. Considine had no cause for alarm. The minstrel men who discovered the coon song placed it on the market in strongly censored form. "Frankie and Johnnie," a standard ballad of dance halls and "joints" from coast to coast, remained obscure to the polite world until published by the Leightons. They have recorded more than 100 original stanzas of the ballad. Versions and tunes are varied. How barren and how empty are the words in print when once they have been heard to the mob and twang of guitar, with a mixed company of harmonists to join the refrain:

"He was my man, an' he done me wrong."
Frankie she was a good girl, most everybody here knows,
Went out and spent most a hundred dollars for Johnnie's new suit of clothes.
'Cause he was her man, but he done her wrong.

Some of the conclusions of "Frankie and Johnnie" are as follows:

Frankie she dashed around the corner, peeped through a window so high,
There she saw her lovin' Johnnie makin' love to Nellie Bly
    Oh, Lord, my man he's doin' me wrong.

Frankie came back around the corner, this time it wasn't for fun,
Underneath her silk kimono, she had a great big 44-gun
Lookin' for her man, 'cause he done her wrong.

Johnnie he ran down the hallway, cryin' oh, Frankie, don't shoot!
But Frankie she fired her forty-four gun five times with a rooti-toot toot.
She killed her man 'cause he done her wrong.

The Judge he said unto Frankie, there ain't no use to cry to me,
The jury done brought in the verdict of murder in the first degree.
You killed your man, 'cause he done you wrong.
Send for the rubber-tired hearses, go get the rubber-tired hacks,
Take my lovin' Johnnie to the graveyard and never, never, bring him back.
He was my man, but he done me wrong.

The ballad in its reconstructed shape is popular in Y. W. C. A. parlors. "Frankie and Johnnie" is a specimen of the authentic coon song, and was taken from a true happening. The story of this song's ascent into respectability is the story of the authentic coon song, not the counterfeit produced in tin-pan alley by the commercial exploiters. The first line informs the experienced ear whether the jazz composition is real or faked. Few white men have been able to create the rag-time of the true quality, although many have been skillful in adaptation of the tunes created by nameless Negroes.

The Leightons, young men yet, represent the only active survivors of the pioneers in the discovery of jazz. With them, two decades or less ago, were Hughie Cannon, Gutter Wilson, Johnny Queen and Ben Harney.

By what miracle of self-respect and good sense they avoided the pitfalls which swallowed up many of their comrades, they cannot explain. Hughie Cannon, who wrote,
"Won't You Come Home, Bill Bailey," as a sequel to the Leighton's "Bill Bailey, Ain't Dat a Shame," died in the charity ward of a hospital in Toledo before he was forty. Hughie's songs, which netted publishers tens of thousands, were sold by him in barrooms where he played the piano for a living. A round of drinks for the house and a suit of clothes was the price he received for "Goo-Goo Eyes," the favorite of a season, and is still remembered as the forerunner of the deluge of coon songs.

"Casey Jones" was given out by the Leightons. They frankly admit that their work in connection with this classic consisted of selecting a series of clean verses and standardizing a tune. Many of the Negro ballads require a variation of the melody with each stanza, and change the refrain to fit the unfolding of the story. They sold this song outright for $5,000. No one ever identified the author of "Casey Jones." He was undoubtedly a Negro engine wiper in the railway yards of a Southern city in the United States. A haunting tune and a verse or two start such a song in circulation. Gifted ones add to it; it grows from town to town; it produces off-shoots; it would die in a few years if it were not preserved, expurgated, by a publisher. Two-thirds of its character is lost, of course, when it becomes conventionalized.

Following are some of the songs the Leightons wrote which became popular:

"Ain't Dat a Shame."  "Casey Jones."
"Fare Thee, Honey, Fare Thee Well."  "Steamboat Bill."
"I Got Mine."  "Frankie and Johnnie."
"There's a Dark Man Comin' With a Bundle."  "Lonesome Blues."
"Bill, You Done Me Wrong."

And numerous other songs which did not obtain such wide popularity.

(Frank and Burt Leighton are the earliest singers of "blues" known in vaudeville. That type of song was their dependence almost as an act. They have grown to be so strongly identified with "blues," it is expected of them, especially "Frankie and Johnnie," mentioned by them in the above article. But comparatively in recent vaudeville times were the "blues" a strange song style to an audience. A minute percentage of the audience knew what it was all about. The Leightons had to work harder in those days to get across the "blues" than, now, when almost all popular song-singing turns, even to sister acts, are using one or more. The sister acts found the "blues" songs were easy to harmonize."

The popularity of using the terminology 'blues' becomes the fad of the Jazz Age. When using the term 'blues' it is not as we think of blues but it is used almost as another word for 'jazz.' The majority of songs with the word blues in their title are indeed not the traditional 12 bar blues as we know it today; not in form or feeling but merely songs that might use blue notes and the slurring of pitches (often called 'scooping' the pitch). The term blues was this altering the pitch of a note written. So a blues is not a blues but merely uses some blues technique-just as Alexander's Ragtime Band is not a rag but a popular song.

In the May 11, 1922 Music Courier article "Jazz, Our National Anthem" the following is written:
"These queer harmonies, mostly used in the 'blues,' are either invented by the composer or imitated from the accidental inventions of 'ad lib,' players of 'jazz.' They are often refined by the arrangers, but not entirely abandoned because of their characteristic nature. These 'blues' came direct from the Negro field hand, and were originally long-drawn out wails, not, however, expressive of grief or discouragement, but, generally, of uplift and joy-often religious. But to the white borrowers of the idiom they seemed blue, hence the name. Hence also, in imitation of the strange slurring and gliding of the Negro singer at work (when he is unconscious of any listening ears), toe so-called 'blue note' in the arrangement (a diminished interval or minor note not belonging to the key) and the sliding harmonies with their frequent consecutive fifths, etc. Thus is American music made. The Negro borrows from the whites, puts his own interpretations on things, and then the whites borrow it back again and adapt it to their own uses."

Using a blue note in a popular song seemed to have been instigated by Jerome Kern in his song "The Magic Melody." We read of this evolution of style in the August 10, 1922 article "Jazz a Form of Art."

He makes a plea for good jazz which he dates from 1915 when Jerome Kern introduced into "The Magic Melody" a modulation which has, in popular parlance, become known as "blue" and on this are based the "blues" with which we have been deluged. So far as known the first "blue" chord was used by Wagner in "Tristan and Isolde."

The "blues" were a step in advance of "rag," declares Mr. Engel, for, whereas rag was mainly melody and rhythm, the blues were melody plus rhythm plus harmony, but jazz has gone a step farther and to melody, rhythm and harmony, has added counterpoint."

This use of blue notes and the "Magic Melody" is again discussed in the August, 1922 Atlantic Monthly. The article ("Jazz, a Musical Discussion") discusses the evolution and influence of blues into the main stream of American popular music and the history and role of the 'blue chord.'

"I have not given the subject sufficient study to say definitely at what point the course of popular American music took a new turn, but, unless I am very much mistaken, "The Magic Melody," by Mr. Jerome Kern, was the opening chorus of an epoch. It is not a composition of genius, but it is very ingenious. While it is almost more tuneless than was 'Everybody's Doing It,' - if that be possible, ' and largely adheres to the short, insistent phrase, it stands on a much higher musical plane. Its principal claim to immortality is that it introduces a modulation which, at the time it was first heard by the masses, seized their ears with the power of magic. And the masses, for once, showed excellent judgment.

Mr. Kern subsequently proved to be one of the most fertile, tasteful, and characteristic composers of light music. When he tries to be purely melodic, he is apt to fall back upon cheap sentimentalism, tinged with spurious folksong color. But his little harmonic device had a hue all its own, and popular parlance decided that it was 'blue.'
A veil of mystery covers the first dark deed that went by the name of 'Blue.' Forever hidden, perhaps, is the identity of the melancholic culprit who perpetrated it, although stout hearts are ready to cite the man, the place, and the tune. They are not apt, however, to tell you of an ancestral and bona-fide 'blue chord,' which Richard Wagner deliberately chose in order to make more graphic the word blau when Tristan, in the beginning of Tristan and Isolde, refers to the green, but distant, shore as shimmering still in a blue haze. That is the sublime instance. The ridiculous one is the madudlin glissando on ukulele and steel guitar, the tear-duct of popular music. What stainless ears considered a rather weird turn of the melody, a morbid shifting of harmonies, entered the dictionary of professional jargon as 'blue note,' of 'blue chord.'

I am under the impression that these terms were contemporary with, if they did not precede and foreshadow, the period of our innumerable musical 'blues.' What the uninitiated tried to define by that homely appellation was, perhaps, an indistinct association of the minor mode and dyspeptic intonation with poor digestion, in reality, it is the advent in popular music of something which the textbooks call ambiguous chords, altered notes, extraneous modulation, and deceptive cadence.

The trick had irresistible charm, everybody tried it. It was in the preludes and interludes of the popular songs that the radicals began to break down the old order - that is, in those measures where the voice did not interfere with their freedom. The black-eyed 'Till ready' was mercifully dispatched to limbo, and superseded by some dexterous harmonic tricks that not only stood, but demanded and deserved, rehearing. Instead of the traditional sequence of dominant diminished-seventh, and dominant seventh harmonies - which formed the timeworn tradition into the refrain and accompanied the chanted announcement... "When he to her did say,' - there sprang up a diversity of the freshest, most unexpected modulations, which fell upon the ear like drops of evening rain upon a parched and sun baked soil. The various shades of blue, in which untutored harmonists indulged, ranged all the way from faint cerulean to deep indigo. The last could often be more fittingly compared to mud.

Between the earlier 'rag' and the 'blues,' there was this distinction: the rag had been mainly a thing of rhythm, of syncopation: the blues were syncopation relished with spicier harmonies.

In addition to these two elements of music, rhythm and harmony, the people - who in the beginning had known but one thing: melody, fastened upon a primitive and weak harmonic structure of 'barbershop' chords - the people, I say, who had stepwise advanced from melody and rhythm to harmony, lastly discovered counterpoint. And the result of this last discovery is jazz. In other words, jazz is ragtime, plays 'Blues,' plus orchestral polyphony; it is the combination, in the popular music current, of melody, rhythm, harmony, and counterpoint."

The use of the genre of the blues is discussed in the next article and earlier statements about the redoing of the blues is affirmed in the article entitled "Quality in Blues."

SEPT. 1923 - METRONOME

QUALITY IN "BLUES" - "Blues" are distinctly the creation of the colored people. They live them, they breathe them, and they write them. A white man has about
as much right to compose a "blues" as a man without any knowledge of music would have to write a symphony.

The craze for "blues" is now at its height. The end is not yet. Mechanical companies are tumbling over each other in their eagerness to discover "real blues." There are bushels of inferior compositions on the market labeled "blues," but the genuine article by born writers of "blues" is as scarce as the proverbial "hen's tooth." A "real blues" has a certain "struttin'" rhythm that is irresistible. It sways the hearer almost with every note and underneath it all there is the wail of the aborigine.

Perhaps no other publishing house has taken as much trouble to unearth genuine "blues" as "The House of Hits" (E. B. Marks Music Company). They were pioneers at the game. In the days before "blues" were universally popular, they collected such marvelous type of this style of composition as Tishomingo Blues, Shim-me-Sha-Wabble, Corinne Blues, Graveyard Blues, every one a giant in its class, a standard "blues" and a household word in musical and stage circles. No mechanical company can boast of a complete "blues" catalog without these famous leaders. And now that the call is more acute than ever, those record companies who have not as yet listed these numbers, or who are not satisfied with their former recordings made some years ago, have not only re-made them but are reporting most astounding demand and sales for every one of them. It has been no easy task for "The House of Hits" to find "blues" that will measure up to the standard of Tishomingo, Corinne, Shim-Me-Sha-Wabble and Graveyard, but they have at last succeeded in doing so through a special tour of the south arranged for the purpose.

There they found among others, the African Opera Series of Blues, very popular in Memphis, and the adjacent cities. although this series consisted of nine numbers, the E. B. Marks Company analyzed the situation thoroughly and accepted but two of them, Strut 'Long Papa and Uncle Bud (Bugle Blues). The fame of these numbers (composed by Bob Miller) has already reached the North and they are both being recorded by practically every company of standing. Daisy Martin, well known in recording circles and other recording artists now have these numbers in their permanent repertoire. In this connection, it has become an established fact that the millions of colored folks who are the principal buyers of "blues" prefer them not only by colored artists, mostly girls whose training and natural sympathies enable them to give an interpretation to "blues" with such natural and telling effect that white singers cannot hope to in anywise equal.

While on the trail for "blues" material, the E. B. Marks Company unearthed another bonanza when they discovered four or five unmatchable "blues." They negotiated for these numbers and finally secured them, thus rounding out what is undoubtedly the best catalog of "Strut Blues" winners in the world with such catchy material as Brown Baby, There'll Be Some Changes Made, Memphis Man, 2 A. M. Blues, Log Cabin Blues and Georgia Blues. In such a wealth of "African Blues" material, the one trouble lies in the fact that it is difficult to choose the best. There is no best! Each has in its own way distinctive and novel features, so much so that the large record companies have given up the task of choosing, and list the lot as a whole."

The blues was a 'sorrowful spiritual' at a personal level of one individual. How the use of blue shadings developed, using a faster tempo is mentioned in the next article. In the article appearing in the April 19, 1923 Melody Magazine: "Jazzing Jazz to Death." The author remarked "American popular music is
essentially humorous even the 'blues' are often so funny that everybody laughs."
The article continues:

"From the "laughing trombone" to the "moaning saxophone" everything is performed with an eye for sprightly humor. Negroid tunes and manner of interpretation, featured in many current musical styles, often yield a humorous way of rendering a basically sad subject. The Negroid melody and words coupled with it may emphasize a troubled heart over some unfaithful lady love, but the heaviness of heart is usually interpreted in as funny a way as a Negro camp meeting song..."

We read of the use of the vocal techniques of the blues in using its characteristic intonation variations as singing different pitched notes as a blues third or seventh and of the sliding of the voice from below a pitch to the pitch itself. This technique is taken over by the jazz instrumentalist, especially the violin and trombone, instruments most capable of slides between notes, but also reed and brass instruments. (Example: the slur of the clarinet in the beginning of Rhapsody in Blue.) This subject is discussed in "The Jazz Fiddler" from the June, 1923 issue of Etude:

"The present vogue of jazz will surely do a great deal of injury to the musical taste of the rising generation, and to the development of our young violinists. In addition to the outlandish noises produced by the jazzers, the style of compositions produced by the composers of 'jazz' of the present day is banal and demoralizing to the last degree. How can a young violinist or other music student listen to this stuff constantly, without having his taste corrupted: We have this 'blues' and the blues,' and all sorts of demoralizing rubbish, written in the worst possible taste and examples of the lowest type of music."

In "A Brief History of Jazz" in the June, 1923, Vanity Fair, the contributions of the blues is given credit for being 'the musical speech of this country (America):

"That large body of songs known as "The Blues," of infinite variety, is an interesting by-products: they reflect the various reactions of the unsophisticated Negro soul to a not altogether perfect Universe. They have here an emotional, as well as the rhythmic, kinship with the old Negro spiritual. The rhythm is distinct, though languid; the 'blue' state is indicated by an appropriate monotony of melody.

The Negro genius has been chiefly responsible for whatever musical development. American can boast. It is that genius which has produced the American jazz, the only distinct and original idiom we have. It, and not the music of MacDowell and Foster and a host of imitators of the German and French, is the musical speech of this country."

Clarence Williams was the other major figure in popularizing the blues and jazz music. While not getting the notoriety of Handy, he was an important figure in the popular music publishing scene.

SEPT. - METRONOME
CLARENCE WILLIAMS A SPECIALIST ON "BLUES" - Clarence Williams, recognized as one of the most famous "Blues" writers of the day, and head of the largest colored music publishing firm in this country, started out in life to be a tailor. He tells this little story of the cause of his changing his life's work.

"Twelve years ago, on the strength of the fact that I could play two songs fairly well. I took a job in a New Orleans wine room, playing a piano. When a patron would request any number except the two which I knew, Some of These Days and Lovey Joe, I always excused myself by saying I did not have the music with me, but that night I would purchase that number and have a girl play it over and over until I could play it by ear."

Each time the girl played a song it cost Mr. Williams $1. He finally decided it would be much cheaper to take piano lessons at 25 cents per lesson. He started out, but at the end of his eighth lesson was satisfied he had learned all there was to be learned about piano playing. Those who have heard his phonograph recordings will realize that today he is a pianist par excellence.

Mr. Williams has written a number of Blues hits. Among them might be mentioned: Brown skin, Who You For?, Ain't Giving Nobody None of This Jelly Roll, You're Some Pretty Doll and Royal Garden Blues. He collaborated with A. J. Piron on all these numbers. Since entering the publishing business, he has sponsored such hits as Got to Cool My Doggies Now, Sister Kate, If You Don't Believe I Love You, Look What a Fool I've Been and Sugar blues. The latest and what looks like one of the biggest hits to come out of this "hit" factory is Gulf Coast Blues. "If you know what the people want, and what they like and you give it to them when they want it, they are going to be satisfied, and the satisfied public spells success to any publisher," said Clarence, and I guess he is right.

When the articles begin to discuss blues it is not necessarily the 12 bar 'sad' blues we think of. The name blues was used in titles because it would help sell sheet music. While the melody did use blue notes these songs were actually just regular popular songs given a blues name for sales. They were related more closely to ragtime and popular jazz songs than the traditional blues. The article discusses the origin of the blues and is a good account of past blues that really had not much to do with the current blues song.

OCTOBER - SHEET MUSIC NEWS

ORIGIN OF "BLUES" NUMBERS - Some Interesting Facts concerning the History of Their Origin and Growth. Reports from dealers, publishers and recording companies in various parts of the country indicate that there is to-day a great demand for "blues" numbers, which is likely to continue unabated during the coming winter season at least. Such numbers are by no means new-for several of them have been among the big sellers of quite a few years ago-but during the past year or so they have achieved popularity greater than ever before.

So important are "blues" numbers regarded to-day that there are several publishers who are specializing in them, and such well known popular publishers as Irving Berlin, Inc., Jack Mills, Inc., and the Edward B. Marks Music Co., have special departments devoted to "blues" numbers. The recording companies are also giving special attention to
"blues" songs, and such firms as the General Phonograph Corporation (Okeh Records), Columbia, Victor, Vocalion, etc., have special colored "blues" artists for this type of songs.

In view of these facts, it is interesting to trace back the history or origin of "blues" songs, and their growth in popularity. Everybody, of course, knows that "blues" numbers originated with the colored folks in the South. If we trace back into the music of the colored race we find that there are two general types of music popular among them, viz., spiritual (as sung or chanted at revival meetings) and plantation songs. Roughly speaking, these might be considered as corresponding to the white man's sacred and secular music.

Old Darkey melodies

It was from this old music-practically all of which was never written on paper, but like Topsy "jes' grew"-that the modern "blues" numbers really originated. Back in the days before the Civil War these tunes originated, and it is peculiarly interesting how they really did "jes' grow," without apparently having either lyricist or composer.

Here are now many of them originated: A colored person, presiding at a camp meeting or revival meeting, would begin a spirited prayer, in which he would start a sort of chant, repeating over and over again various religious thoughts. The colored person, presiding at a camp meeting or revival meeting, would begin a spirited prayer, in which he would start a sort of chant, repeating over and over again various religious thoughts. The colored folks present would join in with a vim, and together they would chant the words over and over again, creating a wild sort of combination between discord and harmony. From this chanting originated some of the spiritual music among the colored race.

These tunes would be carried to the colored boys working in the fields, who, not so much interested in matters spiritual, would proceed to change the tempo somewhat and use words of their own, describing perhaps some event that took place. For example, if a colored acquaintance was whipped by his master for some reason or other, they would evolve an extemporaneous set of words around the incident and sing them in the fields. Not infrequently they would compose their own tunes as they worked. Although they knew absolutely nothing about music, they had a native instinct for harmony, which gave some of these melodies some tributes of music.

The Coming of "Blues."

These old melodies with their quaint words kept increasing in number as the years rolled on, but still only here and there did one find its way on paper. However, with the coming of the cabaret and the dance craze ten or so years ago, some of these melodies were taken in hand by colored composers, arranged to meet more modern demands and sung widely in the cabarets of the South catering exclusively to colored people. Their popularity continued to spread until it reached all parts of the country but still it was confined to colored people. It was only a comparatively few years ago that white people became interested in these numbers too.

The first popular publisher of the modern school to actually appreciate the latest possibilities of these old strains was W. C. Handy, of the firm of Handy Bros., New York,
formerly known as Pace & Handy. Mr. Handy was born in the vicinity of Muscles Shoals and was brought up in an atmosphere that made him capable of appreciating this type of music. Possessing a musical education, he began composing music based on these old strains and writing suitable lyrics to go with them. Music dealers all over will remember the "Memphis Blues," written and published by W. C. Handy. This is generally conceded to have been the first big hit among "blues" numbers, and it has since been followed by numerous others, both from the pen of Mr. Handy and others.

Care in Lyric and Melody

To the unthinking person who labors under the impression that "blues" numbers are just dashed off in a haphazard sort of way, without thought as to melody or lyric, it is a revelation to get the views of the people who write and publish such numbers. Charles Handy, brother of William C. Handy, and his partner in the publishing business, in recently discussing this subject, said:

"There is as much thought and care given to the writing of 'blues' numbers as to any other kind of music. In the lyric an attempt is always made to actually tell a story or convey a message, while harmony and the various other musical attributes are invariably taken into consideration by the high class 'blues' composer.

"It might interest you to know that a good blues number could very easily be arranged for a symphony orchestra. As a matter of fact, my brother is right now making symphonic arrangements of some of his most popular blues numbers."

Theme of a "Blues" Number

An interesting example of the type of old southern folk-lore that eventually found its way as the theme of a popular 'blues' number, is the following story of John Henry, a southern character:

"John Henry, so the legend runs, was the king of the riveters and rillers. Black but comely, he possessed a physical contour that would bring joy to the heart of a sculptor. He could do more work than any four ordinary men, consume prodigies quantities of grog and was the center of a myriad of maidenly sighs from the hearts of dusky belles. He was Grand Mentor of the lodge, official umpire at the baseball games and the Supreme Court and last word in all community disputes. It was thus he reigned for many years with due dignity and decorum, seemingly unconscious of his power, yet with his royalty unquestioned and unsullied.

"Like other dynasties whose tenure is not zealously guarded. John Henry's throne of physical prowess tottered when one morning a usurper appeared in the form of a pneumatic punch and riveter. The new invention was installed with the guarantee to perform the work of ten men. John's heart becomes heavy beneath the dense clouds of gloomy foreboding. He felt his throne sinking beneath him and foresaw the passing of his fame.

"Then, as falling monarchs usually do, he evinced the human side and resolved to make one last stand against the mechanical pretender for his dynasty. His powerful, elastic muscles, potent in all previous emergencies, would serve him in this crisis and he would yet show his subjects that he was supreme. He issued a ukase that he, John Henry,
King of All Drolleries and riveters and Defender of the Faith in Physical Strength, would drive more rivets than any machine made by the hand of man. Over a brimming glass of sparkling beverage, long since extinct by the ruthless hand of Volstead, he placed a generous wager as an earnest of his confidence.

"All the world loves a fighter and his votaries rallied to him and bets were freely made upon the result of this peculiar contest.

"In the finale of this tragedy, tradition comes to the parting of the ways. One version, the one which Mr. Handy has epitomized and painted in "blue" has it that on the day of the vital test. John Henry's hammer fell in tripper blows to the song he sang: while the mechanical riveter hit a tap-tap-tap, from the compressed air behind it, and it was truly Taps, the funeral dirge of the dethroned John Henry that our hero, feeling all was lost and his fame departing, gathered his energies for a last stand, strained his muscles for one supreme effort, with his hammer suspended, he then fell dead beneath it.

"Another and more romantic version is still given in the legends and songs of the quarries and among the section hands is that John Henry met and acknowledged defeat at the hands of the new mechanism, and with bowed head faded away passed out from the haunts of his erstwhile glory and was never seen nor heard of again."

Definition of Term "Blues."

Two interesting questions have often been raised regarding "blues" numbers. The first of these is, whence comes the term "blues"-and why? The other is what is the definition of a "blues" number. Mr. Haynes of the Clarence Williams Publishing Co., New York another well known publisher of "blues" songs- offered the following thoughts:

"In my opinion they are called "blues" because of the fact that there are certain strains in them which are really "blue"-that is, they have a 'blue' reaction.

"Regarding the definition, the following one from a prominent orchestra leader may or may not be worth something. A blues number, he said, is one that has a tendency toward discord, but just before it became discord, it recovers."

Reflects Sadness of Slavery Days

The people who manufacture records also have some interesting information to offer on the subject of "blues." A. Glander, publicity representative of the General Phonograph Co., New York, the first recording company to appreciate the commercial possibilities of "blues" numbers, and whose "blues" catalogue is famous, had the following to say:

"The first real big 'blues' number was "Memphis Blues," by W.C. Handy. This was followed shortly afterward by 'St. Louis Blues,' another hit by the same writer. Both of these numbers are still selling on the records. We went into the 'race' or 'blues' field about three years ago, and they are now a very important branch of our business. Our first artist to sing 'blues' numbers exclusively was Mamie Smith.

"Blues' numbers invariably contain a sad strain, reflecting, in all probability the condition of the colored race before the Civil War days. A peculiar characteristic of blues numbers is that some of the lines and strains are repeated over and over again. This is
explained, in all probability, by the fact that they were originally written for poor colored laborers, who lacked education and consequently required this repetition in order that they could comprehend.

"There are two distinct kinds of 'blues' numbers—'white blues' and 'low down blues.' The former are popular numbers with a ballad strain and jazz tempo, while 'low down blues' are the typical numbers of the southern colored folks. No white man can write 'low down blues'-nor can a colored man, for that matter, unless he was born and brought up in the South. For this reason, 'blues' numbers are frequently purchased from uneducated, untrained colored writers down South.

"Blues" singers.

W. G. Monroe, manager of the record department of the Columbia Phonograph Co., emphasized the fact that colored singers from the South only can properly render 'blues' numbers. Concerning this he said:

"One of our most popular 'blues' singers is Bessie Smith, who was unknown and practically broke when our Mr. Walker discovered her. She was brought up north and given a tryout. Her first few recordings were terrible, for her voice was absolutely uncultured. However, she had a deep, powerful voice, particularly suitable for 'blues' songs, and Mr. Walker, realizing that she possessed latent talent, put her through a course of training. She finally came through in splendid style and her rendition of 'Gulf Coast Blues,' 'Downhearted Blues' and several other numbers helped to make them big sellers on the Columbia records."

Just how long "blues" numbers will be in vogue is purely a matter of speculation, but there is little doubt but that they will prove good sellers over the counter for the current season, at least, and dealers will find it to their interest to keep a supply of such sheet music in stock during the coming months.

In defending jazz as an important American music we read that the blues use in jazz is one of the elements denoting character of jazz music:

"But there is good reason to suppose that jazz, although it had its birth in the most popular of popular music, and although the tunes which it accompanied were of the most nauseating triviality, is not inherently wedded to these elements but is, in fact, nothing more or less than a particular orchestra color and treatment, used in conjunction with peculiar altered chords, a simultaneous use of minor and major modes (known as 'blues')."

The use of blues harmony and melodic characteristics is talked about spoken of in "Jazz" in the August, 1924 issue of Mercury:

"In the current jazz one hears piano figures that are ingenious, counter-melodies that are far from timid, and experiments in instrumental balance that are of interest to any composer. The harmony itself is at times varied and delicate. The blues formula - subdominant modulation with alternations of tonic major and minor - is simple and
effective. The chromatic (or diatonic) succession of dominant ninths so dear to Franck and Chabrier has become popular, and the mediant or sub-mediant tonality offers a pleasing relief from the more obvious dominant. The Neapolitan sixth is quite common and even the "barbershop" chord, the augmented six-five three, or German sixth, is sometimes used in a manner that is not at all crude."

An interesting statement is given in the next article in the March 1, 1925 Survey: "Jazz was the Negro's explosive attempt to cast off the blues and be happy." It states the true spirit of jazz:

"The true spirit of jazz is a joyous revolt from convention, custom, authority, boredom, even sorrow - from everything that would confine the soul of man and hinder its riding free on the air. The Negroes who invented it called their songs the "blues," and they weren't capable of satire or deception. Jazz was their explosive attempt to cast off the blues and be happy, carefree happy even in the midst of sordidness and sorrow. And that is why it has been such a balm for modern ennui, and has become a safety valve for modern machine-ridden and convention-bound society. It is the revolt of the emotions against repression."

The technique of sliding becomes one of the main elements in jazz. We read of the 'scooping' in the article "Jazz and the Dance" in August, 1925 Pictorial Review"

"The blues is, to our idea of thinking, a truly melancholy form of jazz; it is a result of the scooping on trombone and wail of the saxophone that drag out the comic tragedy of the unmelodious-syncopated-tempoed delirium.....Do you realize that the scooping of the strings in our jazz and in the blues, the pulling out of the roaring trombone, and the droning of the saxophone are distinct holdovers from our savage brethren and the Oriental race?

Carl Van Vechten was one of the most authentic and accurate writers and the following article is an excellent essay on the 'Black Blues.'

AUGUST - VANITY FAIR

THE BLACK BLUES - NEGRO SONGS OF DISAPPOINTMENT IN LOVE: - THEIR PATHOS HARDENED WITH LAUGHTER by Carl Van Vechten

The Negro, always prone to express his deepest feeling in song, naturally experiences other more secular emotions than those sensations of religion published in the Spirituals. Perhaps the most poignant of all his feelings are those related to his disappointments in love, out of which have sprung the songs known as the blues. These mournful plaints occasioned by the premature departure of "papa," these nostalgic longings to join the loved one in a climate of sunlight and colour - although in at least one instance the singer indicates a desire to go back to Michigan - are more tragic to me than the Spirituals, for the Spirituals are often informed with resignation, or even a joyous evangelism, while the Blues are consistently imbued with a passionate despair.
Like the Spirituals, the Blues are folksongs and are conceived in the same pentatonic scale, omitting the fourth and seventh tones - although those that have achieved publication or performance under sophisticated auspices have generally passed through a process of transmutation - and at present they are looked down upon, as the Spirituals once were, especially by the Negroes themselves. The humbleness of their origin and occasionally the frank obscenity of their sentiment are probably responsible for this condition. In this connection it may be recalled that it has taken over fifty years for the Negroes to recover from their repugnance to the Spirituals, because of the fact that they were born during slave days. Now, however, the Negroes are proud of the Spirituals, regarding them as one of the race's greatest gifts to the musical pleasure of mankind. I predict that it will not be long before the blues will enjoy a similar resurrection which will make them as respectable, at least in the artistic sense, as the religious songs.

The music of the Blues has a peculiar language of its own, wreathed in melancholy ornament. It wails, this music, and limps languidly; the rhythm is angular, like the sporadic skidding of an automobile on a wet asphalt pavement. The conclusion is abrupt, as if the singer suddenly had become too choked for further utterance. Part of this effect is indubitably achieved through the fact that the typical Blues is created in three-line stanzas. As W. C. Handy, the artistic father of the blues, has pointed out to me, the melodic strain can thereby be set down in twelve bars instead of the regulation sixteen. Not only are the breaks between verses and stanzas frequent, but also there are tantalizing and fascinatingly unaccountable - to anyone familiar with other types of music - gaps between words, even between syllables. These effects are more or less characteristic of other Negro music, but in the case of the blues they are carried several degrees further. When these songs are performed with accompaniment, the players fill in these waits by improvising the weirdest and most heart-rending groans and sobs, whimpers and sighs, emphasizing, at the same time, the stumbling rhythm. Extraordinary combinations of instruments serve to provide these accompaniments; organ and cornet, mouth organ and guitar, saxophone and piano; sometimes a typical Negro jazz-band - and by this I do not mean the Negro Jazz-band of the white cabaret - is utilized by a phonograph company to make a record. Many of these men do not read music at all. Many of these songs have never been written down.

Notwithstanding the fact that the musical interest, the melodic content of these songs is often of an extremely high quality, I would say that in this respect the Blues seldom quite equal the Spirituals. The words, however, in beauty and imaginative significance, far transcend in their crude poetic importance the words of the religious songs. They are eloquent with rich idioms, metaphoric phrases, and striking word combinations. The Blues, for the most part, are the disconsolate wails of deceived lovers and cast-off mistresses, whose desertion arouses the desolate one to tell his sad story in flowery language. Another cause has contributed to the inspiration of symbolic poetry in these numbers. Negroes, especially in the south, indulge in a great deal of what they themselves call "window-dressing," in order to mislead their white employers. This is the reason for the prevalent belief in the South that Negroes are always happy, for they usually make it a point to meet a white man with a smile and often with a joke. It is through this habit of window-dressing that the Negroes have grown accustomed to expressing their most commonplace thoughts in a special tongue of their own. For example, a Negro boy who intends to quit his job surreptitiously sings to his colored
companions: "If you don't believe I'm leavin', count the days I'm gone." A favorite phrase to express complete freedom has it: "I've got the world in a jug, the stopper's in my hand."

The Blues bulge with such happy phrases; "The blacker the berry, the sweeter the juice," referring to the preference yellow-girls frequently bestow on extremely black men, or the contrasting refrain, which recurs in a score of these songs, "I don't want no high yella." Other picturesque locutions are; "I've put ashes in my papa's bed so that he can't slip out." "Hurry sundown, ets tomorrow come," "Blacker than midnight, teeth like flags o' truce."

Certain refrains, for a perfectly logical reason, recur again and again in these songs. For instance, "I went down to the river":

I went down to the river, underneath the willow tree.  
A dew dropped from the willow leaf, and rolled right down on me.  
An' that's the reason I got those weepin' willow blues.

or:

Goin' to the river, take my rockin' chair. goin' to the river, take my rockin' chair.  
If the blues overcome me, I'll rock on away from here.

or:

Goin' to the river, I mean to sit down.(twice)  
If the blue-blues push me, I'll jump over and drown.

So many of the papas and mamas depart on trains that the railroad figures frequently in the blues:

Got the railroad blues; ain't got no railroad fare, (twice)  
I'm gonna pack mah grip an' beat mah way away from here.

or:

Goin' to the railroad, put mah head on the track, (twice)  
If I see the train a-comin', I'll jerk it back.

or:

I went up on the mountain, high as a gal can stan',  
An' looked down on the engine that took away mah lovin' man.  
An' that's the reason I got those weepin' willow blues.

There are many blues which are interesting throughout as specimens of naive poetry, related in a way it would be difficult to define, but which it is not hard to sense, with oriental imagery of the type of *The Song of Songs*. Such a one is that which begins:
A brown-skinned woman an' she's chocolate to the bone.
A brown-skinned woman an' she smells like toilet soap, etc.

A typical example of this class of song is *The Gulf Coast Blues*, which also happens to possess a high degree of musical interest which, unfortunately, I cannot reproduce here. However, as sung by Bessie Smith and played by Clarence Williams, it is perfectly possible to try it on your phonograph.

I been blue all day. My man 's gone away. He went an' left his mama cold For another girl, I'm told.
I tried to treat him fine, I thought he would be mine, that man I hate to lose, That's why mama's got the blues.

The man I love he has done lef' this town, (twice)
An' if he keeps on goin', I will be Gulf coast boun'.

The mailman passed but he didn't leave no news, (twice)
I'll tell the world he lef" me with those Gulf Coast blues.

Som o' yo' men sure do make me tired. (twice)
You got a handful o' gimme an' a mouthful o' much oblige.

In connection with this depressing lament, Langton Hughes, the young Negro poet, has written me; "The blues always impressed me as being very sad, sadder even than the Spirituals, because their sadness is not softened with tears, but hardened with laughter, the absurd, incongruous laughter of sadness without even a God to appeal to. In *The Gulf Coast Blues* one can feel the cold northern snows, the memory of the melancholy mists of the Louisiana lowlands, the shack that is home, the worthless lovers with hands full o' gimme, mouths full o' much oblige, the eternal unsatisfied longings."

"There seems to be a monotonous melancholy, an animal sadness, running through all Negro jazz that is almost terrible at times. I remember hearing a native jazz-band playing in the Kameroon in Africa while two black youths stamped and circled about a dance hall floor, their feet doing exactly the same figures over and over to the monotonous rhythm, their bodies turning and swaying like puppets on strings. While two black boys, half-grinning mouths never closed, went round the room, the horns cried and moaned in monotonous weariness - like the weariness of the world - moving always in the same circle, while the drums kept up a deep-voiced laughter for the dancing feet. The performance put a damper on the evening's fun. It just wasn't enjoyable. The sailors left.

"Did you ever hear this verse of the blues?

I went to the Gipsy's to get mah fortune tol' (twice)
Gipsy done tol' me goddam yore unhard-lucky soul.
"I first heard it from George, a Kentucky colored boy who shipped out to Africa with me - a real vagabond if there ever was one. He came on board five minutes before sailing with no clothes - nothing except the shirt and pants he had on and a pair of silk socks carefully wrapped up in his shirt pocket. He didn't even know where the ship was going. He used to make up his own blues - verses as absurd as Krazy Kat and as funny. But sometimes when he had to do more work than he thought necessary for a happy living, or, when broke, he couldn't make the damsels of the West Coast believe love worth more than money, he used to sing about the Gypsy who couldn't find words strong enough to tell about the troubles in his hard-luck soul."

The first blues to achieve wide popularity was *The Memphis Blues*, by W. C. Handy, who lived at that time in Memphis, and was well-acquainted with life on the celebrated Beale Street. For this song - published in 1912, a year after *Alexander's Ragtime Band* - Mr. Handy received a total of one hundred dollars. Since then he has issued so many of these songs, *The St. Louis Blues*, *Hesitation Blues*, *John Henry Blues*, *Basement Blues*, *Harlem Blues*, *Sundown Blues*, *Atlanta Blues*, *Beale Street Blues*, *Yellow Dog Blues*, etc., that, taking also into account that he was the first to publish a song of this character, he is generally known as the father of the Blues. Nevertheless, Mr. Handy himself has informed me categorically that the blues are folksongs, a statement I have more than fully proved through personal experience. To a greater degree than other folksongs, however, they have gone through several stages of development. Originally, many of these songs are made up by Negroes in the country to suitably commemorate some catastrophe. As one of these improvised songs drifts from cabin to cabin, verses are added, so that not infrequently as many as a hundred different stanzas exist of one song alone. Presently, these ditties are carried into the Negro dives and cabarets of the Southern cities, where they are served up with improvised accompaniments and where a certain obscene piquancy is added to the words. Many of The Blues, as a matter of fact, are causal inventions, never committed to paper, of pianist and singer in some house of pleasure. This does not mean that composers and lyric writers have not occasionally created Blues of their own. For the most part, however, the Blues that are sung by Negro artists in cabarets and for the phonograph are transcribed versions of folksongs. Even with such blues as are definitely composed by recognized writers, it will be found that their success depends upon a careful following of the folk formula both in regard to words and music.

So far as Mr. Handy's own Blues are concerned, he admits frankly that they are based almost without exception on folksongs which he has picked up in the south. Occasionally he has followed the idea of an old blues, more frequently he has retained a title or a melody and altered the words to suit Broadway or Harlem's Lenox Avenue. For example, the tune of *Aunt Hagar's blues* - *Aunt Hagar's Children* is the name the Negroes gave themselves during slave days, - is founded on a melody he once heard a Negro woman sing in the South to the words, "I wonder whar's mah good ol' used to be." The *Joe Turner Blues* are based on the melody of an old Memphis song, "Joe Turner come an' got mah man an' gone." Pete Turney at the time was governor of Tennessee. His brother, Joe, was delegated to take prisoners from Memphis to the penitentiary at Nashville, and the Negroes pronounced his name Turner. Mr. Handy has utilized the old melody and the title, but he has invented the harmonies and substituted words which would have more meaning to casual hearers.
Another of Handy's songs, *Loveless Love*, is based on an old Blues called *Careless Love*, invented by the Negroes to tell the story of the son of a governor of Kentucky, shot in a love affair. Handy's *Long Gone* is based on an old Negro song called *Long John, Long Gone*. The story runs that with the arrival of some new bold-hounds on a plantation it was decided to experiment with them on Long John. Getting wind of this unpleasant prospect, the Negro supplied himself with a trap which he dragged behind him in a barrel. Inviting the bloodhounds into the trap, Long John escaped into the woods and was never caught. Hence the song, *Long John, Long Gone*, which soon spread from shack to shack.

Long familiar with the words and tunes of such songs, the possibility of harmonizing them and treating them instrumentally came to Mr. Handy early in the present century. On tour with his band, he was playing for a white dance at Cleveland, Mississippi, when, during, an intermission, three local Negroes appeared, and asked if they might perform a number. Permission was granted and the men, mandolin, guitar, and viola, began to play a mournful, wailing strain, the strain of the Blues. Nowadays such accompaniments to Blues are improvised in dimly lit cellars while you wait.

So far as I know there has been as yet no effort made - such as has been made with the Spirituals - to set down these songs, verses and music, as they are sung under primitive conditions. To me this is a source of the greatest amazement. Any Negro recently from the south knows at least half a dozen of them. I myself have heard as many as fifty in Lenox Avenue dives and elsewhere that have never been put down in any form. They are not only an essential part of Negro folklore but also they contain a wealth of eerie melody, borne along by a savage, recalcitrant rhythm. They deserve, therefore, from every point of view, the same serious attention that has traditionally been awarded to the Spirituals.

We find another article that discusses the blues, again using W. C. Handy as a source. Handy is given credit for writing the first blues. (There is a blues published in New Orleans entitled "I Got The Blues" in 1908.) Handy did use the blues feeling and incorporated this feeling into songs that were not 'real' blues. Thereby lies his importance as others followed this lead and we have the 'jazz' blues, not a traditional blues but using blues elements.

**FEBRUARY 3, - NEW REPUBLIC**

BLUE NOTES (The author wishes to acknowledge his indebtedness to Mr. W. C. Handy for much historical information included in this article.)

The blues are one of the most interesting and significant examples of Negro folksong, but they wouldn't stay put. They broke through into American popular music; became confused with almost every related type; their origin forgotten, they have generally been passed over by collectors and students.

Say that A was conducting a kitchen courtship of Miss B, who was cool, unsympathetic, and sparing of family eatables. As he sat, disconsolate, on the back of his neck, self-pity might call a thought into his head which would forthwith emerge, *thrice* repeated as a quavering and diffident bit of song:

"Got no more home than a dawg."
Attention being obtained and warming to his idea, there would come a second stanza:

"Ain't got a frien' in this worl".

He might expect desirable results if he could keep this up indefinitely - and he could. It might, therefore, seem well to try it again elsewhere, with improvements; the song might be adopted and further elaborated by others.

In their developed condition the blues would still retain an intensely personal flavor, and the three-line stanza. But the first line, now, would probably voice some grief, longing, or unhopeful "if"; the second either repeat or reinforce the first; while the third would state a causa doloris, some collateral conclusion, or the course which would be taken should the "if" come true:

Goin' to lay my head right on the railroad track, (repeat)
'Cause my baby, she won't take me back.

Goin' to lay my head right on the railroad track, (repeat)
If the train come 'long, I'm goin' to pull it back.

If the river was whisky, and I was a mallard (I said a mallard - I mean a duck)
If the river was whisky, and I was a mallard duck -
I'd dive right down, and I'd never come up.

Improvisations in this form and spirit with the peculiar melodies associated with them, had lacked a distinguishing name, but shortly before 1910 they had acquired the title "blues" from persons unknown, and the term was in use from Kentucky down by that date. The essence of most is found in the traditional common-property line:

Got the blues, but too dam' mean to cry

No one sentence can sum up more completely than this, the philosophy between the lines of most of these little verses. Yet in them the forgotten singers did not always amuse themselves with their troubles: nearer universal was the element of pure self: one sang of one's own feelings, thoughts and interests, and if the subject was generally painful, that was the result, not of convention, but of racial history. This personal and philosophical tinge distinguishes the blues from such three-line ballads as Frankie and Johnny, leaving them a secular counterpart of the spirituals.

The structural peculiarities of the music parallel those of the stanza. As the latter had one less than the four lines normal to simple verse, so the voice would sing (in two-four or common time) four less than the normal sixteen bars to the strain - each line of the stanza being confined to four bars of music. As each line was more or less of a complete thought, so the air with the last syllable of each line would return to and rest on the keynote or another element of the tonic triad, so that the whole presented a period of three almost independent phrases, with successive bizarre effects of internal finality and
of final incompleteness. The line, relatively, was very short, its last syllable usually falling on the first beat of the third bar of its musical phrase, thus leaving a long interim to be filled in somehow; perhaps with a hummed echo; perhaps with vocal or instrumental vagaries which later came to be called "the jazz." Meanwhile, in the mind of the improviser, the next line could be going through its period of gestation.

Unwritten, unharmonized melodies, yet if the singer wished to accompany himself, he could do so with just three chords: The common chords of the dominant and subdominant and the chord of the dominant seventh. The melody would be a four-bar phrase favoring a syncopated jugglery of a very few notes; the second phrase would vary somewhat the first, suggesting to the musical ear an excursion into the subdominant; the third would give a final version. Play between the keynote and its third was particularly frequent, and the tonic third characteristically coincided with the antepenultimate syllable of the line. And in these as in other Negro songs, the singer was apt, in dealing with this particular note, to slur from flat to natural or vice versa in such a way as to furrow the brow of anyone who might attempt to set the tune down on paper. In singing to the banjo - a cheerful instrument - the slur might be expected; if the guitar was in use, the minor would be even more prominent; the melody therefore might seem, like Krazy Kat, uncertain as to its own sex.

The trickle of the blues into the national consciousness was started by W. C. Handy (an Alabama Negro then living in Memphis and now his own publisher), the first of his race not only familiar with these weirds, but able and willing (racial reticence is peculiarly involved here) to set them down and write more in the tradition. Although, the title "blues" being commercially valuable, even with him it is not always an index to what follows, he has preserved some of the original examples in a very pure form, while some entirely his own, such as Beale Street, Saint Louis, Aunt Hagar's Children, meet every test of the folk-product except anonymity of authorship.

In writing down this music he chose to represent the primitive treatment of the tonic third, in some cases by the minor, simple, sometimes by introducing the minor third as a grace-note to the major, or vice versa. The grin of the singers had been sardonic; the songs were as melancholy as their name would imply, but sadness in Negro music is no more dependent upon the minor than is the color of the sea upon pigment, and the blue airs demanded the prevailing major. Handy's minor third, therefore, appeared as signifying a temporary change of mode, and it caught attention as none of the structural features (more important because indispensable) did. It acquired a name of its own: "the blue note." The more blue notes, the "meaner" the blues. And its occasional use, especially when immediately preceding a cadence, furnishes most white writers with their only excuse (from the historical standpoint) for having ever used the title "the .......Blues." There are not enough pedants, however, to preserve the integrity of the word at this late date.

To Handy is also to be credited the introduction, in the accompanying bass of some blues, of the habanera or tango rhythm (a dotted quarter, an eighth and two quarter-notes), with a success explainable on the well supported theory that this rhythm - the native word is tangana - is of African origin. He also wrote in strange figures for the long line-end holds (lineal descendants of the echoing wails in the originals), which soon came to emerge through the mouths of saxophones or the crowns of derby hats as the jazz we
know. The relative shortness of a line of the blues had much to do with the birth and development of the most-discussed phenomenon of our present regime.

The blues are at their best as dance-music, but the orchestral treatment usually accorded them is a jazzing so continuous and indiscriminate that the melody is buried beneath the cowbells, rattlers and miscellaneous screeching machines. This is unfortunate because in many blues there is not only strangeness, but beauty, dependent only on a competent rendition. It may be a softly wistful beauty, or it may be the beauty of a savage and bitter power; this where it is jazzed, but properly, and without obliteration of its line. Some music (to be dogmatic) can be "properly" jazzed; some should be; many blues should be. Between those slow beats of the tympani, in those long holds, is room for such a syncopated gnashing of teeth, such cries of pain and passion, as might attend the ceremonial mock-marriage of two fiends - and while this brutal and aphrodisiac orchestral development of the simple tunes is recent, the germ was latent in the originals. The contempt rightly visited upon a ham conductor's gratuitous jazzing of some anemic steal from the Narcissus of Ethelbert Nevin, is not a sign of intelligence when applied to a jungle treatment of laments of the jungle's grandchildren. The latter may merely be liked or disliked, and the writer peaceably begs leave to like it. Abbe Niles

**Whiteman discusses jazz in a series of articles in the Saturday Evening Post. He discusses the difference between ragtime, blues and jazz:**

"The best way I have found to differentiate between ragtime, blues and jazz is to indicate each one of them by a line. The ragtime line is jerky. Blues has a long easy line and the jazz line rises to a point. The maple Leaf was the first rag, Memphis Blues was the first blues, so far as I have been able to find.....At first both ragtime and blues were a sort of piano trick passed on from one performer to another. Up to the time that Handy organized an orchestra in Memphis, it is doubtful whether a single blue measure had ever been put on paper. Handy wrote out the blue notes for the first time.

At the House-Rent Stomps

According to John Stark, publisher of ragtime in St. Louis, ragtime originally meant a Negro syncopated dance, and the real Negro blues were never intended as a dance at all, but were a sort of Negro opera, more like a wail or a lament than anything else. Big sessions of blues were held in the south among the colored people, the biggest of all occurring at "house-rent stomps" when a Negro found himself unable to pay his rent. The entertainment consisted of a barbecue with music afterward, during and before. The guests raised a purse to save their host's home and also composed a new blues for the occasion.

Jazz, which is ragtime and blues combined with a certain orchestral polyphony which neither had, was still another way of letting off steam."

**In the same article we read a discussion as to who is capable of playing blues. I don't mean the traditional slow blues but as the term is used by the era's jazzmen, including white jazz musicians. Gus Mueller, a white clarinet player is mentioned remarking about playing blues with a new band:**
"The real blues player is more hidebound in his way than the symphony men. Blues are a religion with him and he doesn't think a man who is able to read music can really play blues. He "suffers the blues," as one Southern player to me when I complimented him.

"Yassah, I suffah' em" he said.

I (Sic: Whiteman) had a New Orleans boy, Gus Miller, Mueller) who was wonderful on the clarinet and saxophone, but he couldn't read a line of music. I wanted to teach him how, but he wouldn't try to learn, so I had to play everything over for him and let him get it by ear. I couldn't understand why he wouldn't make an effort to take the instruction I wanted to give him. Finally, I got it out of him.

"Well, it's like this," he confided seriously. "I knew a boy once down in N' Awleens that was a hot player, but he learned to read music and then he couldn't play jazz any more. I don't want to be like that."

A few days later Gus came to me and said he was quitting. I was sorry and asked if it was money. He said no, but stalled as to his real reason. Finally, though, he came out with it.

"No, suh, I jes can't play that pretty music that you all play!" Then in a wild burst of words, "And, anyway, you fellers can't play blues worth a damn!"

Handy was a major influence in American popular music for his early use of the blues. The "Memphis Blues" is usually thought of as one of the earliest and most popular blues. We read why and how Handy began his work in the background of Negro blues. We read in the 1926 issue of Popular Mechanics:

"But the effects by which modern jazz is identified originated in our own southland and its Negroes. We first came to recognize them in the Negro blues. W. C. Handy an Alabama Negro, put the blues on our musical map. Handy was proprietor and manager of a dance orchestra. One night, more than thirty years ago, he was filling an engagement at the little town of Cleveland, Miss. Three local Negroes applied for permission to interpolate a selection. This permission granted, the trio, equipped with mandolin, guitar and bass viol, played, over and over again, a mournful primitive strain of twelve instead of the orthodox sixteen measures.

There were just three changes of harmony in this unfinished symphony, but it made a bit, partly because the guitar and mandolin players slid their fingers along the frets and produced the effect we now hear in the Hawaiian steel-stringed guitar and ukulele and partly because the bass viol played "wolfed" his tones. White folks present showered money upon the local Negroes.

Handy sat up and took notice. He studied the new type of music, which had a melody something like the Negro spirituals, but encouraged encores because it left the impression that there was something "Blues." It was a song without words at first, but it went big. Then Handy wrote some verses for it, referring to a Memphis election campaign. They were not so good. George Norton, a white man, contributed a new set of verses, which became permanently attached to the Handy melody praising the hospitality of Memphis and the skill of Handy's orchestra.

"The Memphis Blues" traveled from coast to coast. There was an outbreak of blues in every musical quarter."
Our next article also is an excellent discussion of the blues. It states that: "Next to the spirituals, the blues are probably the Negro's most distinctive contribution to American art. They have not been taken seriously because they have never been thoroughly understood. Behind the popular blues songs of today lie the more spontaneous and naive songs of the uncultured Negro.

OCTOBER 16, - MUSICAL AMERICA

NEGRO WORK-SONGS PROVE TREASURE HOUSE OF RACE CHARACTER. On the illuminated page of song the Negro has written the story of his life among us. His is by no means a completed history, nor have the last stanzas of his songful chronicle been flung into the unimpressionable air. The Negro is still singing, and the style of his musical speech is changing with the times-just as he changes. He is spreading his lore all over America, wherever he wanders to take up work in factory, furnace, construction gang, field, or levee.

It is the workaday songs that make up the diary of the Negro's everyday experiences, and they constitute a chain that binds the present with a past as old as that of the spirituals. They are the alluvial deposit of all the emotions that have possessed generations of laborers; and they range from religion to romance.

In the workaday songs, the complete Negro character is adumbrated, for every facet of his volatile spirit is reflected in one or another. Sociologically, then, they are of more value than the spirituals, and many of them are as rich musically.

The University of North Carolina, through Howard W. Odum and Guy B. Johnson, has made an attempt to compile a representative collection of this secular music. The gleanings are published by the University of North Carolina Press in one volume, entitled, "Negro Workaday Songs."

All the songs in the book were collected by the authors at first hand from the Negroes themselves. Concerning their task, they say:

"Perhaps the most striking observation that comes from the whole experience is the seemingly inexhaustible supply of songs among workaday Negroes in the South. We have yet to find a 'bottom' or a limit in the work songs among the crowds of working men in one community. . . Likewise we have yet to find an individual, whose efforts have been freely set forth in the offering of a song, whose supply of songs has been exhausted. Time and time again the approach has been made, with the response, 'Naw, sir, cap'n, I don't know no songs much,' with an ultimate result of song after song, seemingly with no limit. Partly the singer is honest; he does not at the time think of many songs, nor does he consider himself a good singer; but when he turns himself 'loose' his capacity for memory and singing is astonishing."

"Careless Rapture"

Into these everyday songs, wanderer, ditch digger, chain gang worker, have all thrown their unconscious, unguarded feelings; thus are they perfect artists; so are these songs the true ghosts of the race.

The Negro with the pick is no less poetic than the Negro at camp meetin' for he can sing:
Ev'ywhere I look this, Ev'ywhere I look this mo'nin', Looks like rain.

I got rainbow tied 'round my shoulder, Ain't gonna rain, Lawd, ain't gonna rain.

For humor, the wanderer has tossed off this bit from the roadside:

I done walk till, Lawd, I done walk till Feet's gone to rollin',
Jes' lak a wheel, Lawd, jes' lak a wheel.

"No story of the workaday song life of the Negro can proceed far without taking into account the kind of song known as the blues," say the authors, "for next to the spirituals, the blues are probably the Negro's most distinctive contribution to American art. They have not been taken seriously, because they have never been thoroughly understood. Behind the popular blues songs of today lie the more spontaneous and naive songs of the uncultured Negro. Long before the blues were formally introduced to the public, the Negro was creating them by expressing his gloomy moods in song. To be sure, the present use of the term 'blues' to designate a particular kind of popular song is of recent origin, but the use of the term in Negro songs goes much further back, and the blue or melancholy type of Negro secular song is as old as the spirituals themselves."

Lonesome

The blues cover any kind of loneliness or sadness. Many tell of "po' boy long way from home" yearning for his "babe" and a place to lay his weary head. In such sentimentalities a heart-felt "damn" or stronger expletive often finds a place.

Other blues are those songs which the authors describe as "Songs of the Lonesome Road." The following lonesome note comes from a present-day wanderer's song:

Freezin' ground wus my foldin' bed las' night
Got up in the mo'nin', couldn't keep from cryin'
Shoes all wore out my clothes done tore to pieces
Trouble gonna follow me to my grave.

Vivid self-pity is expressed in the tramp's reflections on his hard life. He sees himself at his own funeral, the most important figure, of course, receiving the elaborate last rites of a crowd of friends and mourners:

Look down po' lonesome road, Hacks all dead in line;
Some give nickel, some give a dime, to bury dis po' body o' mine.

Bad Man Ballads

In the bad-man ballads we find some folk portraits as picturesque as Paul Bunyan on this side of the Atlantic or Ilya Mourometz on the other. For delicious exaggeration,
we place the narrative of *Travelin' Man* alongside the story of how *Paul Bunyan* got the ox team out of the frozen soil. *Travelin' Man* "Made a livin' stealin' chickens an' anything he could see," and the police could not kill him. He even disappeared from his coffin. "Ran so fast that fire came from his heels, and he scorched the cotton and burnt the corn and cut a road through the farmer's fields." Then

The coon went to spring one day to get a pail of water;  
The distance he had to go was two miles and a quarter.

He got there an' started back, but he stumbled an' fell down;  
He went to the house and got another pail, an' caught the water 'fore it hit the ground.

There are others just as miraculous: *Bad Man Lazarus, Billy Bob Russell, Dupree, Bolin, Jones, Roscoe Bill, Slim Jim from Dark-Town Alley,* etc.  
Referring to the Bad man  Lazarus  ballad, the authors say:  
"It would be difficult to find a scene and setting more appealing than this ballad being sung by a group of Negro workingmen, in unison, with remarkable harmony, fine voices, inimitable manner. Doesn't this singing hinder you and your work?" We asked one of the pick-and-shovel men, just to see what type of reply he would make. With first a slow look of surprise, then a sort of pity for the man who would ask such a question, then a 'Lawdy-Lawd-Cap'n' outburst of laughter, 'Cap'n, da's whut makes us work so much better, an' it nothin' else but."

The subject comes far enough up to late to indicate that the creation of songs among the Negroes is still in motion. Perhaps the Negroes possess the most extensive active folk-lore that is to be found in this country. A cursory dance through the specimens given in the chapter, "Just Song to Help with Work," will show this clearly. The poetic imagery, the humor, the abandon, the plaintiveness are just as rich as in the older creations.

**Man and Woman**

"There is probably no theme which comes nearer being common to all types of Negro songs than the theme of the relation of man and woman," we are told. "It is the heart and soul of the blues. The Negro bad man is often pictured as being bad because of a woman. The jail and chain gang songs abound in plaintive references to woman and sweetheart, and the worker in railroad gang and construction camp often sings to his 'Cap'n' about his woman. Likewise, in the songs of woman, man plays the leading role......

"Conflicts, disagreements, jealousies, and disappointments in the love relation have ever been productive of song. They are the chief source of 'hard luck' songs or blues, and the Negro's naive way of singing of his failure and disappointments in love is what has made the blues famous. Sometimes his songs portray vividly, often with a sort of martyr-like satisfaction, his difficulties with women. At times his song is defiant. At other times it is merely a complaint. Again it is despondent, in which case he is going 'to
jump in the rivuh an' drown' or 'drink some pizen down' or do something else calculated
to make the woman sorry that she mistreated him.......  
"Woman's song of man is in most respects parallel to man's song of woman. Her
themes are about the same. She sings of her 'man' or 'daddy,' of her disappointments and
failures in love, of her unfaithful lover, and of her own secret amours.'

Here is a man's song of woman"

De women don't love me no mo'
I's a broke man from po' man's town.
De women don't love me no mo',
Cause I can't buy her stockin's an' a gown.

I don't keere, don't matter wid me,
I don't love to work no mo'.
Got to have money, got to have clo'es,
Don't a feller can't make no show.

De gal love de money
An' de man love de gal;
If dey bofe don't git what dey wants,
It's livin' in hell.

The pain is experienced by both sexes, though, and the woman sings of hers thus:

When de man dat I love says he didn't want me no mo',
I thought it was the hardest word I ever heard befo'.

I give myself to de sick an' my soul to de God above.
If you quit me, daddy, it won't worry me now,
Because when we are together I am worried anyhow.

There's a note of victory along with a lament in this song of a woman:

Leavin' here, I sho' don't wanta go
Goin' up de country, Brown-skin, i can't carry youl

Don't write me no letters, don't send me no word,
I got another daddy to take your place.

The influence of the ordinary popular song of the whites is noticeable in several
of the folk minstrel types given by Messrs. Odum and Johnson

Religious Element

Religious emotion, today as well as yesteryear, is still giving birth to song. The
authors have this to say about this phase of modern Negro folk-song:
"There seems to be an impression abroad to the effect that the making of Negro spirituals stopped long ago. On the contrary, it is quite probable that more spirituals are being made today than during the days of slavery. As a matter of fact, the old spirituals have never been static.

"Among the lowly Negro folk of the South the making of spirituals is still a reality. Every community has its 'composers. Often they are supposed to possess some special gift of the 'spirit.' From sermon, prayer, and crude folk wisdom they draw ideas and inspiration for their compositions. Sometimes the results are pathetic, but not infrequently there springs up a song which would compare favorably with the old spirituals."

Left Wing Gordon

These two folk-lorists have been fortunate in having been able to find a flesh-and-blood representative of the wanderer on the "lonesome road." His name is John Wesley Gordon, and he has worked and sung all over the country, practically. Negroes know him as Left Wing Gordon, or Wing, for short. Wing epitomized his history to Messrs. Odum and Johnson in these words:

"You see, boss, I started travelin' when I was 'leven years ol' an' now I'll be thirty this comin' August 26th. I didn't have no father an' mother', so I jes' started somewheres. I'd work fer folks, an' they wouldn't treat me right, so I moved on. An', lawd, Cap'n, I ain't stopped yet."

"And so he hadn't," the authors add. "for when on the morrow we came to put the finishing touches on his story, a fellow laborer said, 'Law,' boss, Wing done gone to Philadelphia."

We are told that Wing is really a great songster. "When de "Wing Blues' come out, dat's me," he would say. His chief refrain was always:

O my babe, you don't know my min',
When you see me laughin' laughin' to keep from cryin'.

He has many versions of this, we are told.

The mythological John Henry is given a chapter after the very real Wing. John Henry would hold his own beside Paul Bunyan any day.

The authors give thirteen of the actual tunes. There are some wonderful ones among them. Your preference will naturally be dictated by your taste, but we offer the John Henry tune to the American composer who is looking for good material for his next symphonic work."

Stuart Mims.

The next write-up gives a good account of the work of W. C. Handy as he discusses the "Memphis Blues."

AN ANTHOLOGY CONCERNING "BLUES" - MORE SPIRITUALS - edited by W. C. Handy

Vastly entertaining is the volume of "Blues" edited by W. C. Handy which comes from the press of Albert and Charles Booni, New York. An anthology of the native
creations which go by its title, "Blues" presents an absorbing survey of the birth, adolescence and apotheosis of a "form" which was first appreciated by Mr. Handy, according to the foreword by Abbe Niles which is one of the ornaments of the book.

Mr. Niles tells the story of the blues thus: "They began as a sort of Afro-American folk-song-a 'form,' since they were distinguished primarily by their peculiar structure. The form became popular among Southern Negroes (not of the highest class), as a vehicle for expressing the individual's mood of the moment." In regard to Mr. Handy, of whom Mr. Niles speaks as "a colored musician with creative as well as analytical powers," it is recorded that his first published blues began "a revolution in the popular tunes of this land comparable only to that brought about by the introduction of ragtime."

A spiritual, Mr. Niles observes, is matter for choral treatment; a blues - the word "blues" seems to be perfectly good for either singular or plural usage - was a one-man affair, which had its origin as the natural outpouring of the singer's feelings, reaching its glorious, inglorious, or vainglorious finale in a single verse. A blues might start as a phrase, an ejaculation, sung because singing was as natural-more natural, probably-a means of expression as speech.

There continue notes on the folk-blues as verse, and as music; their harmony, tunes, the origin of their names. Mr. Handy and the history of his creations are discussed in vivid style.

"The Memphis Blues"

The story of the "Memphis Blues" is of particular interest:
"In 1909 the fight for the Memphis mayoralty was three-cornered, the corners being Messrs. Williams, Talbert and E. H. Crump. There were also three leading Negro bands: Eckford's, Bynum's and Handy's. As a matter of course the services of these three were engaged for the duration to demonstrate to the public the executive ability of their respective employers; through Jim Mulcahy, a ward leader before whose saloon the Handy forces had often serenaded, his candidate turned out to be Mr. Crump. This was a matter of moment, involving the organization of sub-bands in order to cover all possible territory, and Handy was spurred to creative effort, which he happened to exercise through the aid, not of remembered tunes, but of that blues form which had, without analysis, somehow imbedded itself in his thoughts. His band opened fire at the corner of Main and Madison with a piece (named, of course, 'Mr. Crump'), of such vivacity that it caused dancing in the streets and an outbreak of public whistling. With such a song, and none like it forthcoming from Eckford's or Bynum's, the popular choice (Crump and Handy) was a foregone conclusion; the one became mayor, the other locally famous, the sought-after for all celebrations, the writer of manuscripts of his one lion-child for the belles between numbers at the dances, the magnificently tipped accordingly by their beaux; the proprietor of a whole chain of bands, sending out nearly ninety men to this quarter and that of a single night." Thus did a new form win immediate recognition for itself and its instigator and a political conflict at the same time.

With an introduction of such attractiveness, added to the printed script of over forty-five blues or near relatives of blues, including excerpts from Gershwin's "Rhapsody" and his Piano Concerto, and Carpenter's delicious "Krazy Kat," "Blues,"
Second Folk-Book

"The Second Book of Negro Spirituals," edited and with an introduction by James Weldon Johnson, with musical arrangements of J. Rosamond Johnson, continues the work of putting this music, characteristically treated, in a permanent form. The new volume contains many of the favorites that were omitted from the first because of the exigencies of space.

It would almost seem, as Mr. Weldon Johnson remarks, that the number of beautiful spirituals is inexhaustible. And this is true with regard not only to the number, but also to the variety of moods and thoughts which are expressed in them.

The numbers contained in the Second Book are as thrillingly sincere and moving as those which caused general rejoicing when the preceding volume was issued by the Viking Press. Mr. Rosamond Johnson has done his customary artistic arrangements—arrangements which consist largely of lightly suggested harmonization which in no case mars the naiveté, the simplicity, or the power of the original utterance.

Included are "Nobody Knows De Trouble I See," "Sometimes I Feel like a Motherless Child," "I Want to Die Easy When I Die," "Members, Don't Get Weary," "Were You There When They Crucified My Lord?" "Same Train," "Walk in Jerusalem Just Like God," and many others, all of tenderness, rejoicing, reverence, wistfulness, indignation, of humanity that is remarkable—and a little terrifying." — William Spier

The blues were new to most of the American public and Handy's book "The Blues" is a welcome addition to the field. Abbe Niles writes an introduction to the book that contains a few mis-information but the article is an interesting one. Especially pointing the fact out that "Harlem Blues" breaks tradition of the 12 bar phrase of the blues and also does not use the 'blue' notes of a traditional blues.

NOVEMBER/DECEMBER - MODERN MUSIC

THE BLUES. - There have been folk songs ever since there have been folk to sing them; but until a generation or so ago, these folk songs were left to the folk. About that period they first began to be taken up in a serious way by our best people—musically speaking. Some composers took well-known ones and treated them honestly, enhancing their simple beauties; others maltreated them until they were almost ugly and unrecognizable caricatures of themselves. It became the fad to employ them copiously as thematic material for works in large form. Some of the masters had done this long ago, of course, but without making so much fuss about it. Richard Strauss himself mistook Funiculi, Funicula for a genuine Italian folk song and built a whole movement on it.

When the known supply of folk tunes had been more or less exhausted through exploitation, musical entomologists got out their butterfly nets and began to chase through forest and jungle, seeking rare specimens. Before many years every country in the Western world had its collections of folk songs. There were British, French, Spanish, Portuguese, Italian, German, Grecian, Austrian, and Scandinavian folk songs; the
numerous countries ending in "ia" proved exceptionally prolific in tunes, generally mournful.

Every country, it seemed caroled out of its inner consciousness-except ours. In nearly three centuries we had not been moved to enduring song. This, of course, would never do, and, as a matter of fact, it wasn't so. As far back as 1867, three Massachusetts citizens working among the North Carolina Negroes, out of pure love for music made a collection of their songs and published it under the title Slave Songs of America, printing merely the vocal line and the words. This little volume has become the Bible of American folk song.

Back in those days few people in America knew and still fewer people (here or elsewhere) cared what a folk song was, even if they chanced to know; but when, if we would not blush with shame for our delinquency, it became necessary to have American folk songs, some ingenious person or persons took out these Sperichils, as the Negroes called them, and nominated them for the basis of American folk song. In the absence of anything better, let them stand as such, with their secular cousins, the various varieties of "work" songs, also of Negroid origin. Add to these the few Foster songs which have become genuine folk music, the minstrel song Dixie, a few country tunes of unknown origin, such as Turkey in the Straw and the Arkansas Traveler, perhaps half-a-dozen universally known tunes, (so called "college songs," Aunt Dinah's Quilting Party, for instance), a handful of Creole patois songs from Louisiana, and the tale of American folk song is pretty nearly complete.

It is in one of these secular cousins of the spirituals that we are particularly interested just now because of the recent appearance of W. C. Handy's book, The Blues, with its introduction by Abbe Niles.

Probably no musician has ever so genuinely and entirely fathered any single form in music as Handy the Blues. Traveling all through the South for many years as leader of the band of a large minstrel show, his acute ear caught the artless, simple tunes that came from the mouths of the common people of his race, and whenever he heard a new one, he noted it down, from a collector's love of collecting and without a thought of putting it to definite use. One evening he saw a hall full of white people dancing, with vast enjoyment, to the monotonous repetition of one of these tunes as played by an extraordinary orchestra of three Negroes, not one of whom could read a note of music, performing upon a mandolin, a guitar, and a bass viol. Before long, there came a city election in Memphis where Handy was living and conducting his own orchestra and band at the time (1910). Three rival candidates hired each a Negro band. Handy's championed the cause of a certain Mr. Crump. He bethought himself of one of those primitive tunes that he had jotted down, and elaborated it into a campaign song, "Mr. Crump." It had ribald words, but a catchy tune; and on the back of this tune Mr. Crump rode into the mayoralty.

Handy had learned his lesson. He renamed that tune, which became the Memphis Blues. Nobody would print it. It had only a twelve measure refrain instead of the conventional sixteen. So he printed it himself. It went. It is still going. So are a lot of the others that he began to arrange and publish from then on.

Though complications in copyright ownership have prevented Mr. Handy from including a number of well-known blues, the fifty-odd piece in the book give a good view of the available material and its development. Particularly interesting are the examples of
primitive blue themes in the introduction and the first part of the music section of the book. This introduction, by Abbe Niles, covers the subject with considerable thoroughness, especially when he writes of the texts of the blues. In treating their musical characteristics he is less exact. He invents the complicated and misleading term, "tonic third," by which he means merely the third not of the scale, and writes "diminished seventh" for "dominant seventh," though these are minor inaccuracies which would amount to nothing did they not give on the impression that the author is writing about something with the technique of which he is more or less unfamiliar. The illustrations by Miguel Covarrubias are superb. The artist has an uncanny power of suggesting motion. His black and white band plays so that one hears it from the page; his jammed hall full of dancer's wriggles and surges before the eye; and there is a portrait cartoon of Mr. Handy more like him than a photograph.

Blues is a book worth doing, necessary to the library of anyone interested in American music, and one that will be wanted also just for personal enjoyment. But there will be no need of a second volume. The blues are indeed folk songs, but most of them, to speak frankly, are pretty poor stuff. As a rule they are improvisations out of the mouths of musical illiterates-and they sound like it. When Handy had a good theme he knew what to do with it-witness the St. Louis Blues, The Beale Street Blues, The Florida Blues, and a few others.

The blue clichés- the "blue note" (flatted third of the scale,) the twelve measure refrain, certain oft-appearing melodic phrases-soon pall on the ear; the harmonic pattern is restricted and monotonous; few of the texts have more than transitory interest or value, Handy himself, in the refrain of one of his newer songs, The Harlem Blues, (an original composition, not founded on a folk theme) has written a sixteen measure refrain and dropped the "blue note" entirely. Also it is a comment on the whole material that, from the aesthetic standpoint, by far the best song in the book is the artificial The Half of It, Dearie, Blues, manufactured by George Gershwin.

As a document the book was necessary and is valuable. It is the only anthology of a distinct branch of genuine folk music, part of the very little produced in our country; but it hardly seems material of sufficient strength or value perceptibly to influence in any way the development of music as an art, here or elsewhere. Henry O. Osgood

The blues are being analyzed to insure an understanding of what they were and how they were constructed melodically. The 'blue' notes are discussed and the fact is pointed out that the blues were being used for dance music.

MAY - THE ETUDE

MORE "HOT AND DIRTY" BREAKS - Some time ago we good-naturedly reprinted an advertisement from one of the theatrical trade papers, in which some of the jargon of the modern jazz music was introduced. We confessed that we did not know the meaning of such words as "hot," "Dirt," "gliss," "blue," "break," "weird," and so on, as applied to music; and we know that in none of the musical dictionaries of the world could these words be found. They are the patois of the newly rich in the apparently highly lucrative field of dance music.

With the beginning of the jazz era, people with uncontrollable tootsies have created a demand for dance rhythms the like of which the world has never hitherto
known. There was the demoralizing epoch of the waltz, the polka and the saucy French can-can, which seem like kindergarten processions compared with the modern dance and all that goes with it. Some are blaming the dance on the intoxicating rhythm of jazz. We shall not attempt to adjudicate this question. However, it will be interesting to readers of The Etude to know the angle of the jazz musician's mind, as he views his own music. A recent work entitled, "Sure System of Improvising for All Lead Instruments, Especially Adapted to the Saxophone, Clarinet, Violin, Trumpet and Trombone," by Samuel T. Daley, published at $3.00 is a most illuminating book. It should be of immense value to anyone whose chief concern in life is how to make "hot breaks," play "dirt" choruses, create "weird" blasts, "chromatic runs," "blue" notes, and so on indefinitely. Incidentally, it shows in an unusual manner how a great deal of piquancy and stimulating rhythm, almost to the point of tremens agitans and outright epilepsy, has been added to modern dance music under the broad caption of "jazz."

Who has been able to resist the exciting, irritating, intoxicating, nerve-flaying influence of modern jazz? In fact, the music has been made to act like a million whips upon human emotions. If it does not lash our nervous systems into new thrills, it does not succeed as jazz. Just how is this done? Mr. Daley tells us that it is done by virtue of "breaks." The "break" comes at any place in a "chorus" (usually a half cadence or whole cadence) of a popular song, where the performer may improvise upon the chord employed in harmonizing the measure where the "break" is introduced. In a thirty-two measure piece, the "break" would come in the seventh and eighth, in the fifteenth and sixteenth, in the twenty-third and twenty-fourth, and in the thirty-first and thirty-second measures. It might be introduced in other places as the nature of the chorus permitted. The author of this book provides several hundred rhythmical forms which the player of the particular instrument can introduce, employing the notes of the chord needed where the "break" comes. This is known as "hot" playing.

If he introduces certain kinds of chromatically altered notes, instead of playing the straight notes of the chord, itself, this is called "blues." Under other conditions, these notes are known as "gliss" notes. "Gliss" evidently indicates a note sliding one half tone up into the principal note.

"Dirt Playing" is the result of embroidering a rhythmical pattern around the harmony of each measure throughout the entire composition. This "dirt" (sometimes known as "sock") pattern bears little resemblance to the original theme, except for the fact that it employs the same harmony in each measure. There are "chromatic" runs and "weird" notes, in which the harmonies are varied. In fact, the author goes so far as to say "a very weird break is the whole tone scale." At the beginning, he admits that his system differs from the strict rules of harmony, but explains he is dealing with improvising and not harmony, although harmony plays a great part. Many of our teachers of harmony will read the book with surprise, but at the same time they will realize that out of this enormous amount of experimentation (the author says he has provided four thousand "breaks" in the book, which are only a limited number when the possibilities are considered) there has come a certain kind of spontaneity, akin only to the old Italian "improvisatore," those itinerant Mediterranean minstrels who would improvise both words and music for any event from a funeral to a wedding, or from a christening to a coronation, for a few pieces of copper.
After reading this book, we understand the origin of some of the terrible and destructive cacophony that sometimes comes from a jazz band. On the other hand, it explains how some of the very interesting effects are achieved through an accidental improvisation upon the part of ingenious wind instrument players, after the manner of the improvisations of gypsy performers in Hungarian bands.

**The next article, while a short one, lists and explains the characteristics of the blues: 1) a tone of plaintiveness, 2) the relationship between man and woman, and 3) the expression of self pity.**

**JUNE - ETUDE**

**BLUES!** - This from "Negro Workaday Songs," by Odum and Johnson, both of the University of Carolina where they have made an exhaustive study of Negro songs. (The passage is slightly condensed):

"What are the characteristics of the native blues, in so far as they can be spoken of as a type of song apart from other Negro songs?

"In the first place, blues are characterized by a tone of plaintiveness. Both words and music give the impression of loneliness and melancholy. In fact, it was this quality, combined with the Negro's peculiar use of the word 'blues,' which gave the songs their name.

"In the second place, the theme of most blues is that of the love relation between man and woman. There are many blues built around homesickness and hard luck in general, but the love theme is the principal one. Sometimes it is a note of longing. At other times the dominant note is one of disappointment.

"A third characteristic of the blues is the expression of self-pity. Often this is the outstanding feature of the song. There seems to be a tendency for the despondent or blue singer to use the technic of the martyr to draw from others a reaction of sympathy.

(Psychologically speaking, the technic consists of rationalization, by which process the singer not only excuses his shortcomings, but also attracts the attention and sympathy of others-in imagination at least-to his hard lot.)"

Referring to the popularization of blues by the phonograph records, these authors observe: "It is doubtful whether the history of song affords a parallel to the American situation with regard to blues. Here we have the phenomenon of a type of folk song becoming a great fad and being exploited in every conceivable form."

The blues are now a major influence in the jazz era. The elements are still present but are being presented in a new package, the jazz song. Again W. C. Handy is quoted.

**AUGUST - THE MUSICIAN**

**STRIKING THE BLUE NOTE IN MUSIC** - A new formula, sponsored by W. C. Handy, noted colored musician, affords inspiration for contemporary composers.

What are the blues? Or, shall one ask, what is the blues? This term, blues, holds a conspicuous position in modern-day musical development. It denotes a distinctive type of musical composition, originated and developed in the United States and now recognized...
throughout the world as a fascinating formula capable of unlimited evolutionary excursions.

While definitely associated with current "popular" or dance music, the "blue" idea contains so much of real musical importance that it is not to be passed up by students as something unworthy of serious attention. Indeed, some of our most progressive and significant composers have seized upon it as a really characteristic and indigenous thing in American music—a tonal formula which could come from no nation other than our own. Carpenter, Gershwin, Kern, and a long line of other contemporary composers have given us exalted and highly perfected versions of the blue spirit in music; while one may not predict to what lengths such experiments will unfold themselves, the type itself is assuredly deserving of the student's consideration.

The word "blues" as applied in the jargon of the day to one's state of mind, is not unrelated to the outstanding characteristics of the blues as a pattern of musical expression. There is the thought of sadness, melancholy or complaint in the music, though frequently one finds in it an admixture of good humored resignation.

W. C. Handy, a veteran colored musician, known as "the father of the blues," is the one man who is responsible for the development of the blue form from its original, primitive estate. It is he who first recognized the possibilities of the blues; and through his efforts the whole face of American music was changed. For it is quite evident that the form has exerted a very definite influence on all our musical expression—even the moderns of the classical school.

Mr. Handy gives us this version of the characteristics of the blues:

"The blues is written for the purpose of bolstering up the hope of its author. He may be tired, weary, his family without enough to eat, no money to pay the rent. But tonight he will go out and have a good time in an attempt, not only to throw aside his own gloomy reactions to hardship, but to present an appearance to the world of unconcern, nay even of prosperity. So he sings the blues, adapting the words to the tune.

"The chief difference, then, between the blues and the spiritual is that the blues sings of the material sufferings of life, while in the spiritual the singer turns his appeal to heaven. The 'Memphis Blues,' 'St. Louis Blues' and the authentic blues of all kinds are really a mixture of ragtime, spiritual and 'coon song,' the environmental music of Stephen C. Foster, and all the other Negro tunes and chants. The spirit is all jumbled together in one single form. My own compositions are all original so far as musical material and words are concerned, but for spirit I have called upon the traditional chants of my race."

W. C. Handy came from an unmusical family. He was born near Muscle Shoals, in Florence, Alabama, November 16, 1873. While very young he displayed a bent for music and in the face of opposition from his father, who was disinclined to have a musician in the family, he managed to pick up all the information available. He purchased a badly mutilated cornet for $2.50 and stealthily learned to play it. He soon became a member of the Florence Quartet which had in its repertory such gems as "Little Annie Rooney" and "Little Fisher Maiden."

He was an apt musician and the quartet he organized soon found its way to the World's Fair in Chicago. After that he pursued a varying career, organizing bands and playing all sorts of music. But he was attracted more and more to the essential value of Negro music and at length began to compose original melodies. The first blues was the famed "Memphis Blues," so called after the city of its birth. Then followed a long line of
other blues all named for the particular southern cities in which they had their inception. Then came blues on other subjects—everything from alcohol to homesickness. In 1920 Jerome Kern copyrighted the "Left-All-Alone-Again-Blues." This started the fashion for blues songs with titles in which the detailed account was given of the exact nature of the melancholia.

A full account of the blues and its relationship to the popular music of today may be had in "Blues—An Anthology," edited by W. C. Handy himself. This book is probably the only authoritative work on the subject.

It was in 1910 that the word "blues" was first applied to the musical form. It had its origin among the "lower class" Negroes of the South. There were several variations on the use of the Word; "Weary Blues" and "Worried Blues" being the most common. But the word itself as it now stands is very likely a shortened form of these.

One of the chief characteristics of the "blues" song is the peculiar treatment of the tonic third in the melody. It is a minor third and is introduced into melodies which (no matter how melancholy in feeling) would ordinarily exhibit the major third instead. This is generally considered to be a distinguishing feature and the device appears nearly as often as the melody reaches the third at all. It is called the "blue note."

The old-time Negro spiritual has long since made a dignified entrance into the realm of formal, concert auditorium music. Essentially a matter for choral treatment and reflecting the deeply religious nature of the colored race, it differs in conception and manner of expression from the blues. The latter form is a one-man affair, in which the singer gives vent to his feelings and emotions in a single verse. These emotions have little to do with religion; they are the ejaculations of a more or less despised class of Southern Negroes, classified in Mr. Handy's book as barroom pianists, careless nomadic laborers, watchers of incoming trains and steam-boats, street corner guitar players, strumpets and outcasts.

The whole idea in a blues song might have been contained in a single interjection, a single line, and might have been complete in a single verse. It generally favored repetition and was sung to the point of its author's emotional saturation. It was very simple indeed and subject to any amount of improvisation. It is not necessary that the blues express, as its name might imply, depression; humor may enter in—a shrewd generalizing-kind of humor. But it is probably that the general run of blues is melancholy in tone."  Paul Kempf, Jr.

CONCLUSION

We have read of the many different opinions as to the origin and beginning of the blues. It is usually impossible to really accurately trace the origin of any folk songs. Thus it is with the origins of the music called blues. The 'blues' is usually believed to be of southern origin and an outgrowth of the Negro music of the 19th century. I believe that the sorrowful feelings of the slaves and his religious music is the ancestor of the blues. Becca Lawton dated 1867 is the earliest example of a 'quasi' blues. (Sic: This spiritual is presented in the musical show "The Evolution of the Blues," and surely the feeling of the blues is present. The first published blues I have found was "I Got the Blues," written in 1908. W. C. Handy's "Memphis Blues," was probably the most popular blues that gained national attention.
During the twenties the word blues was used in a way to describe a 'jazzy' melodic application and many songs with the word 'blues' in the title denoted a jazzy song and not a true traditional 12 bar blues formula.

The blues seemed to be the secular neighbor of the Negro spiritual and its evolution should be placed as an outgrowth of the sorrowful Negro spiritual. It later became a vehicle for faster tempos and happier connotations.

The Evolution of Pre-jazz From the Quadrille/March to Ragtime and Blues in Music.

The following programs are those of the Musicum Jazz Antiqua, a group playing the music from the evolution of pre-jazz music to jazz.

CONCERT I

The Evolution from the Quadrille/March to Ragtime

Narrator: Early jazz was dance music. Jazz musicians, or as we should label them, dance musicians (musically well schooled - as the Creoles of New Orleans- and less formally trained, both black and white musicians of the city of New Orleans), played the music for the contemporary balls and dances. The French Opera Orchestra also played for balls (usually right after the opera performance). We will examine the various dances of the era - music that was present during the evolutionary style of playing music that evolved into jazz.

THE BLACK QUEEN QUADRILLE -- 1886

Perhaps the most popular social dance in the city of New Orleans, a French and Spanish City, was the Quadrille - a dance best described to those living in the Americas as a type of square dance but with more 'polite' movements, more grace, and more formal calls. It is a series of settings that alternate between the meters of 2/4 and 6/8, although never in any set rhythmic pattern for each movement. This form can be seen in the Quadrille the "Black Queen" as played by the MJA.

The Quadrille was a French dance of the early 19th century, performed by two or four couples moving in a square. It consisted of 5 figures (Le Pantelon, L'Ete, la Poule, La Trenise and La Pastourelle, Finale), the music for which, alternating between 6/8 and 2/4 meters, was chosen from popular tunes, operatic airs, and even sacred music. The dance was very popular during the Napoleonic era and remained fashionable until it was replaced by the polka.

Of the many published early quadrilles I have chosen the "Black Queen," an excellent example for discussion and performance. Its section meters are: 2/4, 2/4, 6/8, 2/4, and 2/4.

At once one can tell that the level of musical ability was of a very high musical ability and the city had to have musicians well accomplished in the art of playing classically characteristic music such as found in the published quadrille. So it is not
surprising to read that it was the tradition to schedule a ball after the opera performance using the opera orchestra as the musical dance ensemble. They played not only the latest popular dance compositions but performed various excerpts from opera that lent themselves as capable of being used as dance material.

Closely akin to the quadrille were the jigs and reels of earlier times and the closely related Lancers, a quadrille influenced by the formation made on the parade field by mounted horse soldiers.

The quadrille could be thought of as the ancestor of the cakewalk and ragtime. The quadrille had two characteristics shared by ragtime: 1) the adaptation of widely miscellaneous popular folk song material and, 2) a great range of rhythmic and melodic flexibility. The Quadrille was a style and form that had an influence and evolved into the cakewalk.

**COMUS WALTZ - 1856**

One of the earliest pieces of music in the Robichaux music library is the Comus Waltz. It is a great example of the genre, with beautiful but simple melodic lines and stable basic harmonic structure, never going far from its D major center of the first section. It does modulate to the closely related key of G major for the remaining two sections. In playing these early band arrangements, one must be aware of some rather trivial mistakes in the editing and printing. One such mistake was found in the piano part of the first section: counting after the introduction, bars 11 and 12 should be repeated as two measures are left out. The piece also has a D.C. but no Fine. The Fine probably is at the second ending of the first D major section. The performance does not take the D.C. and ends at the second ending of the third section. On the scale of difficulty from 1 to 10, I would think this is a three. The music could be played well by a good Junior High School group.

**UNDER THE BALCONY POLKA -1893**

Not until 1825-1830 does the absolute supremacy of the waltz in the field of couple dancing begin to wane. One of the most serious challengers was the polka. The polka's rhythm characteristic o o o / o o o - was played at a tempo of a half note - o = m.m. 88. The Polka, first called the Schottische, began in Central Europe. It appeared in Germany in 1830 and Paris in 1840.

The polka, next to the waltz, was one of the most popular dances of the 19th Century's last few decades. There have been attempts at linking the polka to early ragtime but the possibility seems somewhat futile. The tempo of a polka is much faster and this attempted link might be to the quickstep march that, of course, would give us that link to the regular march and ragtime.

*Under the Balcony Polka* was published in 1893 in Philadelphia. Pa. It begins with a brief introduction of four measures. The first section establishes a rhythm associated with polkas. It settles down after four bars to a regular 'up poly' rhythm, typical of a march, or any duple meter piece. The polka is in basically two sections with a transition and a D. C., ending in a 12 bar coda. One does not expect to find syncopation,
and we do not. There are some ties to the 2nd beat, but the remaining notes act as a 'pick-up' to the next phrase.

**DANCING TOPSY - SCHOTTISCHE - 1903**

The Schottische *Dancing Topsy* (a dance still danced today) is a couple dance in duple meter and could be described as a slow polka. It was present in America in the early 1840's, arriving later than the polka.

*Dancing Topsy*, while not the typical Schottische, was chosen to show the attempt at combining Negro styles to the established dance style of the era. Described as a 'darky shuffle' the tempo is given as 'Temp di Schottische.' It was published in 1903, in Troy, New York. Of interest to jazz evolution is the uncharacteristic cakewalk rhythm presented in the first measure of the first section. The point of interest is that the rhythm that has been associated with the cakewalk is also the main rhythmic characteristic of Scottish folk music, known as the 'Scotch Snap.' One wonders what, if any, the relationship is between the two.

There is an introduction of eight bars leading into section A. This section is repeated and leads to a bass melodic line for 2 measures that alternates with a triplet melodic figure in the high parts for 8 bars.

A recapitulation of section 'A' now occurs leading to a trio and change of key from C to F. The trio, beginning with a phrase, if standing alone, would deem this piece a cakewalk, but these 4 bars, repeated a few bars later, leads into a typical Schottische rhythmic pattern, showing contrast between the well-known rhythm of the Negro cakewalk rhythm and the Schottische.

**MOON WINKS - Mazurka - 1904**

One of the most interesting of the dances of the 19th Century was the mazurka, written in triple meter but often called a polka/mazurka. It is related to the waltz through its 3/4 meter. According to one early 19th Century dance master the mazurka was "played but not in high request in fashionable society, the dance being rather slow." It is not found in the many dance cards examined but is listed in an early newspaper account in the St. Tammany Farmer of Covington, La., located on the North Shore of Lake Pontchartrain. Not to be confused with the instrumental piano music of Chopin, the mazurka was a dance style popularized by Chopin and found in the folk music of Poland.

*Moonwinks* was published in 1904 and is subtitled a "three step" to distinguish it from a waltz. The tempo is on the slow side when compared to a waltz but would be in the andante tempo of music. There are only a few mazurkas found in the Robichaux collection. Surely there was not as much of a demand for it as for the waltz and other dances.

The first section uses an abundance of grace notes giving it a classical feeling in 16 bars. This first section is simple in harmonic structure and interesting in its rhythmic structure. One gets a feeling that it is attempting to establish its own 3/4 structure and attempting, successfully, to get away from a waltz-type rhythmic pattern.

The second section begins with a dotted rhythm and the tendency is to stress the 2nd beat of each measure, again getting away from a flowing waltz feeling and creating a feeling of syncopation. While this is an average technique piece (probably a four on a
scale of ten), the most difficult problem is deciding how to play the various D.C., Fine and Coda endings. There are two Fines given. The final section, marked FF, is a short development on the first section, more of an extension for 4 bars and a recapitulation for the remaining 8 bars.

**CRESCEUS GALOP - 1902**

The Galop (in 2/4) was a couple dance and usually found its function as a finale to the first part of a ball just before an intermission. This is a young people's dance and their reaction upon the introduction was like going to the starting line for a 10K mile run. Couples, at the beginning of the dance would move in sliding steps across the ballroom floor, competing with other couples in daring, speedy steps as the music became faster. The final bars of the dance would find the couples speeding across the floor with reckless abandon.

The Cresceus Galop was published in 1902, using an ascending figure in the first 4 bars announcing the exciting opening strain - almost like the old "one for the money, two for the show, three to get ready and four to go." The dance steps to this stimulating music were almost like those of a very fast polka. The music instills excitement, with stirring figures that reaching a high tension level, then releasing the tension, only to once again build tension. The last written section leads to a coda-like part, presenting a very feasible ending but, to the delight or dismay of the dancers, it doesn't end. We are presented with a D.S. and the dancers must continue, with a repeat of section C, at a gradual accelerando (Sic: increase in speed), ending with the dancers almost running full speed to collapse in their chairs at the walls of the dance hall, all couples grasping for breath but laughing and shouting, having had an enjoyable but fatiguing time on the dance floor.

**CONCERT 2**

**THE EVOLUTION: FROM THE MARCH TO RAGTIME**

The word 'rag' is used both as a noun and a verb. It is generic to a large group of musical works that might be identified as a cakewalk, coon song, jubilee; or even a march or two-step; and finally, a rag or anything 'ragged.' The term ragtime can be used to describe the peculiar, broken rhythmic feature o o o (a pattern called united syncopation), and while the various, once popular, songs faded from appeal, the characteristic rhythm continued and is found in songs by other names and descriptions. Two types of syncopation (united and tied) were added to many popular songs. This included marches that were delivered with the performer raggin' a chorus, which was only a step away from what is now called early jazz. It has been written by early jazz musicians that they called early jazz 'ragtime' before adopting the name jazz to describe the newly involving musical style.

The ambiguous nature of popular music in the early 20th Century lent itself so naturally to various styles that most songs would be entitled one way and then stated that it could be adapted to many other styles. Even the famous Washington Post March of
Sousa was first written and thought of as a two-step. (Example: "A Warm up in Dixie" is marked "used as a cakewalk, march and two-step).

Ragtime, the most popular style of music during the turn of the 20th Century was performed by the traditional instrumental ensemble of the day, the brass band and the theater orchestra. Many original rags were not written as vocal or piano numbers but as instrumental orchestra music (Mississippi Rag - first published as a rag is notated as "the first ragtime two-step ever written" and first played by Krell's Orchestra. Arthur Pryor's "Coon Band Contest" (1899) is identified as a trombone solo.

Instrumental rags and ragtime-styled music (an ancestor and influence of jazz), were important in jazz's evolution because they 1) brought Negro rhythmic music to the usually sophisticated American White Society, 2) non-reading bands listened to and imitated the more learned orchestras heard performing ragtime songs, 3) the large demand for dance orchestras during an era when dancing was the most popular form of social activity, and 4) they provided the style for the 'ragging' of marches by adding syncopation and blue notes by the piano players of the era. When a ragtime piece was played the dancers determined the choice of dance steps, although the music might call it a two-step, one-step, ragtime or a number of other dance styles. Example: The above mentioned "A Warm Up in Dixie." Ragtime's ancestry is also in the French Quadrille and the military march. Ragtime used the strict form of the march and two characteristics of the quadrille - the adaptation of widely miscellaneous popular folk song material, and a great range of rhythmic and melodic flexibility. Its evolution is similar to the evolution of the classic Ricercar to the Fugue.

This program traces the evolution of the rag from its early ancestors to jazz songs. We must remember that: there was really no difference between early cakewalks, early rags and the two-step. Ragtime was associated with dancing.

We must state that we realize that early ragtime text was in exceedingly poor taste and decidedly vulgar. It used racial bigotry, using caricatures and stereotypes with brutally coarse language. We also do state that, however vulgar the words, they fit the music like a glove.

WALKING FOR DAT CAKE - 1877

Written by Dave Braham and Edward Harrigan, this piece was published in 1877. The cakewalk was originally a plantation dance accompanied by banjo music, generally on Sunday when slaves would dress up in fancy clothes and prance around to the music. The custom developed of the master giving a cake to the couple that presented the proudest movements. It first appeared in the minstrel shows and passed into the variety acts of early vaudeville.

The team of Harrigan and Hart presented, in 1877, a musical selection called "Walking for Dat Cake." It was billed as an "exquisite picture of Negro life and customs."

The rhythms are laced with dotted figures with some use of syncopation. However, it is the words that seem to be of more importance than the rhythms. The lyrics give a good explanation to the cakewalk style and the social affair that it was.

The song is divided into four sections with the 4th section an instrumental one before it repeats to a D. C. This piece does not use the traditional cakewalk rhythm and perhaps should not be called an early "cakewalk" but the title indicates the use of the activity of cakewalking as a viable article.
The lyrics describe individual participating in the cakewalk. There is no evidence of the traditional cakewalk rhythm (o o o), but the song contains dotted rhythms (o o), and if we put two in a row (o o o o) we see a quasi cakewalk rhythm. The lyrics do state: "Den all forward four, just in de gay quadrille - O Lord how we perspire. No use, we can't keep still; Oh, please to stop dat music...a walking for dat cake."

PHILO SENATE MARCH - 1894

The Philo Senate March is a typical late 19th Century march as played by the bands of this era for either a street march or as a two-step in the dance hall. This march style composition is one step away from added syncopated rhythm to the march and of the march's evolution into the newly adopted Negro rhythm that, when added to a march, became what was to be called ragtime. It is this evolution between the march to ragtime that leads to the evolution of jazz music.

The Philo Senate March, written in 1894, is structured as a three section march - A, B and C (trio). Section A is interesting as it is a group of phrases that begin as a dynamic level of piano (p), a crescendo to forte (f) within four measures that is repeated four times, ending in a normal cadential formula.

Section two uses a similar melodic ascending scheme using half note values instead of quarter notes of section A. Interesting, like the 13th measure of the various cakewalks, this measure is of unison character. The trio also has an ascending scale-like melodic character. Without the use of syncopation, it is a workable, easily playable march, playable (unlike the harder Sousa marches) by most brass bands that existed in the city of New Orleans.

UNCLE EPH'S BIRTHDAY - 1896

The cover of the sheet music reads "March" but in reality 'Uncle Eph' is a cakewalk. The introduction uses the cakewalk rhythm. This composition appears to be a bridge between the earlier march (Philo Senate and Gartland) and the cakewalk style that was becoming popular. We find a frequent use of united syncopation and the characteristic cakewalk use of unison in bar 13. The 3rd strain contains the most frequent use of united syncopation. The 3rd strain (not marked trio but in reality one) also contains the march's characteristic of alternating dynamic's levels of soft and loud (soft two bars, loud two bars). This piece stands as an interesting one and combines the march and the cakewalk into one composition, a technique that we will see is shared by many others as one style evolves into other styles, characteristic of the evolution of the march to the various Negro rhythms, becoming what were called cakewalks, jubilees and coon songs.

TENNESSEE JUBILEE - 1898

A good example of an early cakewalk, the Tennessee Jubilee, is more demanding technique wise and more interesting in its harmonic structure than ordinary cakewalks, shifting between major and minor and modulating from C major to momentary feelings of A minor before returning to C major in section one. Section 2 begins with an A major
sound, passing the relative minor of C (A minor) to A major, an unusual modulation or chord progression for a cakewalk but semi-frequently throughout the classical period of music, notably in Mozart's music. The 2nd section sees shifts from A major to C to A then back to C, this leading to a middle section in the key of F, remaining in F for 16 (there is a bar left out - bar 8 that should be a beat of F major and a beat of C major).

The trio modulates to Bb major and is in two sections, repeated and ends this typical and highly entertaining cakewalk, which remains as one of the most musical and characteristic cakewalks of the genre.

**ECHOES OF THE SNOW BALL CLUB - 1898**

This piece is described as a ragtime waltz, and is the fore-runner of the jazz waltzes of modern jazz. The waltz was one of the most refined styles of ballroom dancing and akin to today's arrangers using a rock beat to a symphonic melody. We hear a re-occurring rhythm and theme that possesses use of syncopation. Much as early rags retain sections that were march-like, we find sections that are more waltz-like rhythms than ragtime. During this ragtime era we find arrangers using themes from the classic repertoire and "jazzing" the melody to be played by jazz bands, and pianists "raggin" a march, and it is not surprising to find a ragtime waltz.

Harry P. Guy, the composers of "Echoes" was from Zanesville, Ohio, once sang with the Fisk Jubilee Singers, was a co-hart of Fred Stone and helped unionize the Detroit musicians who had built a fine headquarters and club for union musicians that may still be in use. Guy was considered a scholar in the ragtime field and looked back with pride on the "brilliant old days that are now gone."

**SHUFFLING JASPER - 1899**

One of the earliest cakewalk pieces that were sub-titled "ragtime," 'Jasper' is also notated as a two-step. It contains all the characteristics of the early cakewalk in this collection and its inclusion is due, not only to its excellent cakewalk music, but to its statement in the sub-title describing it as ragtime, coming out in print the same year as the Mississippi Rag, usually thought of as the first rag published.

**BOS'N RAG - 1899**

Possibly one of the first true classic rags, it was published in 1899, about the same time as the Maple Leaf Rag of Scott Joplin. It uses tied syncopation, a trait of classic rags incorporated later in 1906. Usually these early cakewalks and/or rags would use united syncopation, making this particular rag not only very interesting but important in its own right. It also shows the progress made in the evolutionary process where there is less evidence of the march and traditional cakewalk rhythm, into the rhythms and character of a very early rag, much more than the characteristic cakewalk rhythms used in the Mississippi Rag., which is considered, historically, a very important piece.

The composer, Fred Stone, and his orchestra, monopolized the Detroit entertainment and social world to almost complete exclusion of white performers up until the 1920's. The black musicians of Detroit were organized first and the white musicians of the city petitioned the black musicians union for admission, a position that was a
reverse of the national trend. Stone died in the middle 30's. His hold on music jobs continued well into the 20's when the "name" bands began to overtake the Stone empire.

**GARTLAND MARCH - 1906**

Written in 1906, the Gartland March is another typical march of the early 20th Century that is found in the music library of John Robichaux. This march is mentioned by some of the early jazz men in their early interviews housed at the Tulane Jazz Archives making it a curiosity if not an artistic composition worthwhile of performance. We find in bar 10 the use of typical march style's application of untied syncopation, a rhythmic element that is beginning to appear more frequently in popular music. The 2nd beat of the measure is carried over by a half note into the 3rd best (again in bar 12). This rhythm also occurs in the 2nd section in bars: 2, 4 and 6, and bars 10 and 12.

**JUNK MAN RAG - 1913**

A well-developed rag, the Junk Man rag is a mature example of ragtime during its most popular period by one of its most accomplished musicians, C. Roberts. This was dance music as it is described as a one or two-step. An interesting item is the tempo. Most ragtime was marked "not too fast." If the dancers wanted to dance a one-step, the same music would be played faster. This was the dilemma that the musicians of this era were up against. (More about this later.)

This rag is also interesting with its use of the cakewalk rhythm and the use of both united and tied syncopation. There is no use of "blue" notes, as the jazz sound was not in vogue at the time of publication.

**CONCERT 3**

**TYPES OF NEGRO MUSICAL STYLE**

Negro popular music evolved from the Southern Plantation's work songs, early shouts and other Negro types. When mixed with European harmonic structure they developed into musical types called jubilees, cakewalks, coon songs and ragtime. Many times these songs are hard to put into categories. On the cover of sheet music we can read that the inside song is referred to as a cakewalk, jubilee, two-step or march. So, the musical style may not differ because of the title or description on the music. It is difficult to define many of the styles when given names in the titles such as a "stomp," "drag," or "shuffle." Many sound alike and seldom can we really distinguish between them. We will play pieces labeled a certain style and attempt to define each style as to its characteristic rhythm, form or style.

**SWAMPTOWN SHUFFLE - 1902**

Subtitled two-step, polka or March this piece contains syncopation as used in the early cakewalks and could be played at a slower or faster tempo, depending on the type of dance that was required. Perhaps this variance in tempo was part of the evolution from the two-step/march into the use by Tin Pan Alley of the early rhythms of the popular
music of the era that we will call the "jazz song." "Shuffle" contains cakewalk rhythms and seems to be an attempt of the publishing companies to sell a song that can please many different buyers. The trio of Swamptown Shuffle is very polka-like with no syncopation until the 9th bar. We find a D. C. which returns to state the 1st theme. There does not appear to be any characteristic that could be deemed as part of a style called a "shuffle."

A shuffle is defined as: a dance step of indefinite southern black American origin, perhaps dating from the 18th Century, in which the feet are moved rhythmically across the floor without being lifted and the coming together of beats smoothly without accents.

**PEACEFUL HENRY - 1902**

Written in 1902 by E. H. Kelly, it was a "hit" instrumental piece and is called a slow drag. It was named after an old colored janitor in the basement of a building who was called "Peaceful Henry." The piece does use tied syncopation to great effect.

A slow drag is defined as: a deliberately or unintentionally attempts to sing or play slightly behind the beat, as articulated by the rhythm section or implied by the playing of the rest of the ensemble. Its' style is difficult to interpret by an ensemble. It was published by a Detroit Press and has a picture of a Negro youth on the cover.

**COONTOWN CAPERS - 1897**

Marked a two-step/cakewalk, "Capers" is march-like but with a syncopated introduction. The cover lists 15 different instrumental combinations that could be used. It is one of the earliest cakewalks using united syncopation throughout, with the traditional use of unison and cakewalk rhythms in bar 13. One interesting part is the vocal in section D (the piece is in four sections), with the melody of the vocal repeated instrumentally to the end of the song. The words are given below and are "tame" in comparison with other coon song lyrics.

The lyrics to the first section are: "Coons will be dancing, Gals will be prancing, until the morning bright; Folks will be singing, shouting and winging, capers in Coontown tonight."

**Eb BLUES - 1923**

Eb Blues is a modified version of the 12 bar blues form. Repeated notes (8ths), a characteristic of early instrumental blues are used in part two. Published by the Clarence Williams Publishing Company it is more akin to a true Negro style of instrumental playing than other published blues and shows the important contribution made to popular music by the Clarence Williams Publishing Co. and why it held an important position in authentic Negro music in the era's popular music culture and industry. The Eb Blues is the culmination of the early 'guitar' blues style to jazz band 'blues.'

**SHUFFLE AND TAPS -1910**

Written by Ribe Denmark (real name - J. B. Lamp), 'Shuffle' is marked a 'stop dance.' There is no regular rhythmic shuffle pattern nor any hint at the familiar taps. The
first section uses cakewalk rhythms that vary in section 2 or 3, these sections being march-like with only an occasion appearance of the cakewalk rhythm. Interesting imitation effect is present in bars 13-16, with bar 14 dropped if accompanying a dancer.

**GAZABO - 1902**

Written as a buck and wing dance, "Gazabo" uses the cakewalk rhythm and tied syncopation with the use of a staccato style. There is an interesting counter-melody in the trio that is reminiscent of a baritone horn playing a counter-melody in a standard march. It is rag-like in the classical sense and with no stereo type rhythm that would characterize a "buck and wing" dance. It could and probably should be classified as a rag, cakewalk or two-step.

**TROMBONE JOHNSON - no date**

Written in cut-time (2/2), the cakewalk rhythm appears as o o o , with the use of syncopation part of the style. Part four, the last strain, is noted on the violin part and reads:

"To the leader: Don't let the irregularities of the 4th strain disturb you. 'Trombone John' didn't like to wait long on the rest of the orchestra and frequently cut them off without ceremony."

**DOWN HOME RAG - 1911**

Titled a "rag" it is also notated a Buck Dance. There is no definition of what a buck dance is. Some say it is a dance done by a Negro man (called a buck by slave owners). Others say it is a stylistic dance more like a hard stomping version of the vaudeville "soft shoe" dance.

The piece contains syncopation, dotted rhythms and a rather boring repeated melodic pattern in sections A, B, and D. The reason this is being played is that it did become very popular - so popular that the Tuxedo Orchestra of New Orleans, in 1925, re-organized the piece and added space for improvised solos, showing the evolution from the early dance pieces of early rags and evolving them into the jazz songs of the 20's. They entitled it "Black Rag."

**THE STOMP - 1923**

Grove's Dictionary of Jazz defines a stomp as: "The final chorus of a rag, march, or other lively piece, when played in a loud, spirited manner is called a stomp chorus. An 'all-in,' 'out chorus', 'ride-out', or 'sock chorus' is a collectively improvised final statement of the theme in a lively style." In early jazz (being dance music), the stomp was characterized by stamping feet.

The form or style of a stomp has never been really defined except that the rhythm is usually a heavy 2 or 4 beats. This piece is interesting as we see these heavy four beats in the lower parts with a syncopated melody in the upper parts. It is also marked with accents that could be characterized as stylistic rhythm in stomps. The piece is in two sections - like a verse/chorus structure. A is 12 bar long. B is 16 plus 16 in which the
theme is presented in the 1st 8 of each 15 bar section, the last 16 ending in coda-like material.

Interesting, it is also called "House - Rent Blues" and is another use of a Negro style by Tin Pan Alley composers.

Another definition of a stomp is given as: "A heavy, strongly marked beat associated with early ragtime and early blues form, characterized by stamping steps. A 'stomp chorus' is the final chorus of a lively piece, played in a loud, spirited manner." The term is used mostly in early jazz.

**Deep River**

The Negro Spiritual holds a place of importance in the development of early American popular music. The art of singing a spiritual demanded a style and talent to embellish a melody. This technique of improvising was one of the main influences in the development and evolution of the jazz style and was to be one of the most exciting elements of the jazz style. Preserving these early spirituals - an oral music - was long neglected, either from a lack of foresight, and or the difficulty of notating an oral musical technique, a style that usually presented a different performance each time. Through the dedication and foresight of a few some of these early spirituals were preserved. Such a man was Robert Emmett Kennedy, an Algiers, Louisiana native, who wrote down both the lyrics and music of the spirituals he heard around the New Orleans area. These may be found in his book "Mellow", the Negro dialect being given in the lyrics. ("Mellows" is reprinted and is available from the Basin Street Press.)

An emphasis and the realization of the importance of national musical heritage was created by the visit of the world renowned composer Anton Dvorak in 1897. Through the influence of Dvorak, a number of American composers began using Negro and Indian melodies as compositional material. H. T. Burleigh, a pupil of Dvorak (Burleigh was a Negro), published a number of spirituals in his rich harmonic style of composition, one of which is 'Deep River.'

**CONCERT IV**

**THE EVOLUTION OF THE BLUES**

**THE STORY OF THE BLUES**

The blues are a one-man affair, the expression of one's inner feelings. They began as a vocal treatment that sprung up among illiterate Negroes of the South's Delta, using the prominent chords of harmonic music - I, IV and V.

While primarily a vocal music, the Blues' influence was technical and melodic - the blues scale and characteristic style became a major influence in spreading an authentic early 'jazz sound' to legit dance musicians and arrangers. This can be seen in the numerous songs labeled 'blues' but which did not contain the authentic blues progression given above, but the melodic/harmonic style of the blues, although the title might be labeled 'blues.'
RAIN FALL & WET BECCA LAWTON

The earliest example of a blues is found in "Slave Songs of the United States published in 1867. We probably will never be able to identify when the first 12 bar blues was played. Some scholars have stated that they have found traces in tribal Africa. Many believe the blues, having various chordal progressions (the 12 bar being the most popular) evolved in the Delta area of the Mississippi River. In 'Slave Songs' we find the song 'Rain Fall & Wet Becca Lawton.'

It is not known who Becca Lawton was and there is no concrete knowledge of the meaning of the song. It has been said that there was some tradition of grass not growing over the grave of a sinner. It has also been said that if the Lord was pleased with those who had been 'in the wilderness' he would send rain. It was also said that the song always ended with a laugh. The song was also used as a rowing song and when used as such, at the words 'rack back holy!' one rower reaches over back and slaps the man behind him, who in turn does the same, and so on.

ONE O' THEM THINGS (1904)

Published in 1904 and written by James Chapman and Leroy Smith, the song is labeled 'Rag Time - Two-Step.' 'One O' Them Things' begins with an introduction in the cakewalk rhythm (o o o) then a 12 bar blues section is presented. The middle two sections, not in the blues form, are followed by a D. S. that repeats the first section in blues progression. There is use of syncopation in the blues section. Most blues (either authentic or so titled) were considered to be rags during the early 20th Century, thus the labeling as a ragtime piece. The cakewalk rhythm is used sparingly in section two. These sections sound like a cakewalk. Thus we have the mixing again of styles and form. Within this piece we find the cakewalk, the blues, the march form (or three sections with a D. S.) and the dancers dancing the two-step to the rhythm presented.

I GOT THE BLUES (1908)

While the origins of the blues are clouded, its popularity is not. Many of the early jazz bands such as Chris Kelly's and Buddy Bolden's had blues repertoire. Kelly was known in New Orleans as the 'King of the Blues.'

As the blues gained popularity, Tin Pan Alley began publishing blues arrangements, many of which were not in the traditional 12 bar blues form. One of the earliest published blues was 'I Got the Blues' published in 1908. Written by A. Maggio this blues is part of the John Robichaux Dance Band Library.

The first section is in 12 bar blues form, with part of the 2nd section not in blues form but does end with a 12 bar blues form in minor. This piece shows the use of the traditional blues form but with sections not in the 12 bar blues form.

MEMPHIS BLUES (1912)
The "Memphis Blues" is usually considered one of the earliest of blues that was published. Perhaps it should be said that it was not the earliest blues published but one of the first with words to it. The story of this blues is very interesting.

In 1909 the fight for the Memphis mayoralty was three-cornered - the corners being Messrs. Williams, Talbert and E. H. Crump. There were also three leading Negro bands in Memphis: Eckford's, Bynum's and Handy's. As a matter of course the services of these three were engaged for the duration to demonstrate to the public the executive ability of their respective employers; through Jim Mulcahy, a ward leader before whose saloon the Handy forces had often serenaded, his candidate turned out to be Mr. Crump. This was a matter of moment, involving the organization of sub-bands in order to cover all possible territory, and Handy was spurred to creative effort, which he happened to exercise through the aid, not of remembered tunes, but of that blues form which had, without analysis, somehow imbedded itself in his thoughts. His band opened fire at the corner of Main and Madison with a piece (named, of course, "Mr. Crump"), of such vivacity that it caused dancing in the streets and an outbreak of public whistling. With such a song, and none like it forthcoming from Eckford's or Bynum's, the popular choice (Crump and Handy) was a foregone conclusion; the one became mayor, the other locally famous, the sought-after for all celebrations.

Thus did a new form win immediate recognition for itself and its instigator and a political conflict at the same time.

It was without words at first, but it went big. Then George Norton, a white man, contributed a new set of verses, which became permanently attached to the Handy melody praising the hospitality of Memphis. The "Memphis Blues" traveled from coast to coast. There was an outbreak of blues in every musical quarter.

**MAGNETIC RAG (1914)**

Magnetic Rag is the last rag from Scott Joplin's pen. It was posthumously published in 1914, three years after the publishing of Berlin's 'Alexander's Ragtime Band.' These Tin Pan Alley 'rags' hastened the fate of classical ragtime, as most were easily played. Magnetic Rag interestingly possesses a quasi blues form in the third section. In this section we find an extension of the harmony after the first four, but can be called a use of the blues 12 bar form as it continues after these inserted two bars. If played excluding the two bars you will hear a 12 bar blues progression. Probably because of prestige, Joplin didn't want to use the traditional form as he felt it would degrade (musically) from his reputation and the song itself. A description is found in the preface to Joplin's collected piano works:

"Magnetic Rag covers a range of moods unusual even in Joplin's work, one that almost strains the capacity of the short form. Magnetic as pure music is an impressive, although sadly premature, close to Joplin's piano works. It hints at future directions and demonstrates ragtime's potential capability of expressing profounder musical thought."

Magnetic Rag tragically was to be the zenith in classical ragtime and indicates the potential musical detachment that was to end soon after its publication. It seems to have been foretold with Joplin's choice of theme moods: the G minor theme is somewhat
presented in a pathetic vein, and the die is cast in the B-flat minor theme, a truly grave casting. Joplin's also shows the use of ragtime syncopation in his most profound musical statement which became his last artistic musical composition.

While the mixture of blues and rags enriched the ragtime vernacular, it also detracted from its distinctiveness. Thus evolved a growing group of hybrids that included elements of bluesy rags and raggy blues.

**ORIGINAL JELLY ROLL BLUES (1915)**

Published in Chicago by Will Rossiter in 1915, J. P. Johnson had heard Morton play the song in New York in 1911. Jelly built his pianist reputation playing this piece on his travels. As with all of Morton's piano pieces the piece was written with orchestration in mind (to have the piano sound like an orchestra). The piece is very versatile and diversified in using many creative ideas. From a bluesy introduction, it is next followed by a characteristic trumpet fanfare. Morton uses the 12 bar blues progression very creatively. Starting at 'A', each 12 bar blues statement (there are 9) begins with a typical blues theme, many sounding like a known cliché. There are 3 choruses of blues followed by a transition at 'D' for 4 bars. Beginning at 'E' there is a modified blues 12 bar progression. At 'F' there is another 12 bar blues followed by another 12 bar blues statement. At 'H' another blues variation followed at 'I' with another but each different from the other. 'J' is the same modified blues progression. This piece remains one of the best examples of the blues style of jazz musicians in the early part of the 20th Century, showing their use of the blues progression, and how truly creative they were.

**BROADWAY BLUES (1915)**

The first section is in 16 bar song form, but sounds like an expanded blues progression. The second strain is also in 8 bar phrases with use of the blues third in the melody. This type of music was typical of the songs that were sung on the vaudeville circuit by stars such as Sophie Tucker, who used a jazz band in her portion of the show. The second strain melody is reminiscent of the St. Louis Blues published a year earlier.

**JOGO BLUES/ST. LOUIS BLUES (1916)**

Some of the early music published and played by dance bands consisted of old riffs and melodies that had been played for years by older musicians. As an example, 'Tar Baby Stomp' became 'In the Mood,' 'Rusty Nail Blues' became 'Tin Roof Blues,' 'Praline' became 'Tiger Rag.' An old blues riff 'Jogo Blues' theme eventually became 'St. Louis Blues.'

A year before the publication of 'St. Louis Blues,' Handy published a song called 'Jogo Blues' that used the main theme of 'St. Louis Blues.' Further theoretical evidence is found in the title 'Jogo' meaning 'colored' or the slang word used for a Negro.

**LIVERY STABLE BLUES / BARNYARD BLUES (1917)**
The Original Dixieland Jazz Band (ODJB) recorded their historic session on Feb. 26, 1917, using the Livery Stable Blues on one side and on the reserve side, 'Dixieland Jass Band One Step.' The Sheet music was published in 1917 by Robert Graham Music Publishers at 143 N. Dearborn St., Chicago, Ill. The music gives credit to Ray Lopez and Alcide Nunez as the composers and Marvin Lee as lyricist. There was a second recording made in London, on April 16, 1919. There was a legal battle in court as to the authorship of the song - thus the two names.

There are many unanswered questions about the technique of performance of early jazz polyphony: Did the improvising instruments think of a chord progression when they improvised? Did they think of scales? Were they conscious of the flatted 3rd and 7th when they played the blues? Did they have some passages worked out in the polyphonic parts? Polyphonic ensemble playing was the main characteristic in early jazz, not lengthy solos as in later jazz. How would this collective improvising compare (interval wise) to the classical rules of counterpoint? How creative were the early jazz men throughout the entire song?

By analyzing the individual performances from the first jazz recording can we form a hypothesis on the style, the creativity, and the musical ability of these early performers? Did they work out their parts ahead of time? Not being schooled in the rules of Bachian counterpoint, how did their counterpoint compare when analyzed using the rules of classical counterpoint?

**YELPING HOUND BLUES (1919)**

This piece is a true 12 bar blues, the first strain also using syncopation. The Louisiana Five arrangements seem to present all the current clichés of early jazz. From various jazz associated rhythms, harmonies and jazz breaks. The 2nd strain however, is in 16 bar song form. This change from the opening presentation of 12 bar blues to 16 bar song form is common during this era of published jazz compositions. The Louisiana Five formed in 1918 and were together until 1920. The personal included: Anton Lada, Yellow Nunez, Charles Panelli, Joe Crawley and Karl Berger.

**MEDLEY OF BLUES BY: KERN, PORTER & GERSHWIN**

1920 - LEFT ALL ALONE AGAIN BLUES -

KERN

1922 - BLUE BOY BLUES- PORTER

1922 - YANKEE DOODLE BLUES -

GERSHWIN

Most of the famous popular composers of the era wrote blues. We have made a medley of three composers: Kern, Porter and Gershwin. Kern's 'Left All Alone Again Blues' is not in the 12 bar blues progression but in popular song form (AABA). The Cole Porter song, 'Blue Boy Blues,' uses a theme reminiscent of the 1924 riff used in the Rhapsody in Blue by Gershwin. The third section is close to a 12 bar blues the only exception in the first 2 bars. The third, Gershwin's 'Yankee Doodle Blues' begins with a bass ostinato pattern of descending quarter notes (G, F#, F, and D). A 12 bar blues chordal progress (with a limited use of blue notes-notably in the 10th bar) is found.
JAZZ BABY BLUES (TIN ROOF BLUES) (1923)

Said to have been used as a blues riff by the famous New Orleans cornetist Buddy Petit, most New Orleans musicians knew it as 'Rusty Nail Blues.' In 1923 it was published by the Clarence Williams Publishing CO., and compositional credit is given to Richard Jones. Its first notoriety came from the New Orleans Rhythm Kings (NORK) and was called 'Tin Roof Blues.' It was recorded in the 50's by Kay Starr with new words and called 'Make love to Me.'

The Jones version used a boogie bass in the introduction with some variation throughout.

SNAG IT (1926)

Written by legendary Joe 'King' Oliver in 1926, 'Snag It' became a very popular song on its release in 1926. 'Snag It' is a true blues with the use of the minor key version within its structure. Many times recorded, the tempo on the early records are faster than the usual dance tempo.

BIG BAND

BOOGIE BLUES (1946)

The Blues is found in many tempos, both slow and fast, and is arranged for various sized groups, from small ensemble to the big bands of the swing era. One of the swingingest examples of big band blues was recorded by the Gene Krupa Orchestra in 1946. The arrangements contain room for solos and is ended by a very swinging tutti section.

JUMPIN' WITH SYMPHONY SID (1949)

A blues riff used by Lester 'Prez' Young became the widely popular 'Symphony Sid.' The Granz concerts of jazz entitled 'Jazz at the Philharmonic' and the disk jockey Sid Freidman, both had an input into the naming of this blues riff. It has been one of the main themes/riffs used in jam sessions and the present arrangement leaves plenty of room for solos.

ST. LOUIS BLUES MARCH (1958)

First heard as a Negro riff, we now find the uniting of the blues form and the march, a form that was an influence on the ragtime musical form in 'St. Louis Blues March.' It is fitting we end the concert with the combining of the blues progression and the march, both ancestors and influences on early jazz. The W. C. Handy 'St. Louis Blues' is arranged by Jerry Gray and a hit recording was made by Tex Bencke.