Now that W. Franko Haughting (while) made so-called jazz transposition as that nocedous Negro spiritual, "Jump Jim Crow," as a basis for an exposition, the term has been used in this country with the first shipment of Negro slaves, who were brought into their songs, which depicted their sorrow and anger.

What is "jazz"? It is not a new or old rhythm? By what peculiarity does it identify itself and is its origin pure or mixed? The term was first used with greatest respect for all the objections which have been thrown into the musical work of syncopation. It is the child of the Negroes and the grandchild of a sea-borne rhythm which attended the early efforts of white musical writers to musical ministry of their comic descriptors.

The so-called days of "coon-shooters" probably marked the embryo period of jazz, as may be seen in the following. Some of the earliest jazz records were by the "Lever S.B., a group of forecasters of the jazz period. Next, quickened syncopation was possible by the physical grunts of the "coon-shooters." Finally, James P. Johnson brought about the idea of a "jerk" style of syncopation which could be used in musical scripts.

When Bert Williams and George Walker took the stage, they revolutionized the "coon-shooters" and featured several of their songs. In the many, white musical writers were frequently copyists of these syncopated rhythms. In some cases, white writers attempted to "jerk" the style into tunes like "Dixieland," "Tiger Piper," and other original syncopations.

Will Marion Cook, our own greatest artist, came out with a clean-cut c. m. o. e. m. "Enunciation Day," which in our humble opinion, was one of the greatest musical incidents of the year. The period of changed rhythm was then on full. Shelton Brooks, Will Cook, Will Verdery, William Tyers, Smith, and other notable negroes contended the countryside over to see how the instrument was taken into jazz. The change has been complete. Jazz is a style of the decorated period and presents a new instrument and a new form of syncopation, in order toupe the existing period where recreation seems to demand something more.

The term "jazz" cannot be definitely described. It has no limitations. It is the "gosp' sure" of the musical world but the world seems to want more and more of it. It is a blessing to Schuman, Stalin, and Mendelssohn, and it is not present to hear it, for they would think, indeed that they had lived in vain.