

who forgot pieces he'd written—and so on. But of course all this will come in very unobtrusively, for we are going to play fair; the children must not think that we are presenting alleged sessions of dance music merely as an excuse to ram our classical predilections down their necks.

Swing will be an interesting study. We'll show them the difference between Dixieland and Benny Goodman, between Armstrong and the Duke; we'll give them a picture of the evolution of swing up to the sandblasting craze of the 30's, and on to the less raucous "commercial swing" of the day. Jazz can be debunked a little too, of course; "improvised" solos that are the same every time, the crudeness of what it pleases some to call "righteous jazz," noise for its own sake, rather than its being an intrinsic feature of a well balanced arrangement. We will talk about the brilliant improvisations of Coleman Hawkins, the coloured saxophonist, whose variations on a theme are productions of genius; then we will introduce them to his opposite, one Ludwig van Beethoven, who also has some inspired variations to his name. See?

Then there is our Friend boogie-woogie; we'll explain to them all about its ostinato bass with improvisations in the treble, we'll show the different types of boogie woogie bass; and then we'll bring along big brother passacaglia, boogie woogie in Sunday clothes. They'll realise that these two apparently widely different types of music are really one and the same thing at the bottom of it all. Sorry about the pun.

"This Pernicious Business"

We have another friend up our sleeve too: this pernicious business of rhythmicising—not necessarily jazzing—the classics can be turned to good use. We'll play a record of—say—"Moon Love," and follow it up with its rendition as Tchaikovsky meant it to sound; commenting suitably we may be able to suggest that perhaps after all Peter got more out of the tune.

The construction of most dance tunes is childishly simple, so we'll tell our flock all about A A B A, and by and by they'll be able to notice when an occasional number develops instead of having the usual slavish repeat for the last 8 bars. As far as lyrics are concerned we'll make our kids very critical little listeners; after all, if they can be shown how trivial most lyrics are it will obviously be better than our saying "tripe" and expecting them to take our word for it.

Do you see what can be done in this way? Why, we'll have them listening with real interest to music which previously had merely titillated their ears; they'll be able to pick good arrangements from ordinary ones, they'll know a trombone trio from a sax team, they'll note that Billy Cotton's rhythm section sounds different from Count Basie's, that Benny Goodman's clarinet makes a different sort of noise from Harry Roy's. So what? Well, wait a minute.

Children Don't Like to be Beaten

We can be pretty sure that our ingenuous references to classical music will have started something; the tone colours of a dance orchestra are not very baffling, and once our children have mastered them it is surely not illogical to suspect that they will develop an interest in the more complex colourings of the symphony orchestra? Children don't like to be beaten by anything,

and a few examples of symphonic colourings, coupled with appropriate teasing about being one up on them should awaken their interest—and isn't that what we want? Is that not the whole secret? It's up to us to awaken their interest in classical music, not tell them that such-an-such, opus whatnot, is by Brahms and thus Good, and they must like it!

Perhaps some of them will remain staunch jazz fans to the bitter end. Good luck to them, and our work will not have been in vain—certainly not! We have helped them to take an intelligent interest in the music they love (and who are we to begrudge them that pleasure?) and if in the name of education we can help anyone to take an intelligent interest in *anything* is that not a worthwhile accomplishment?

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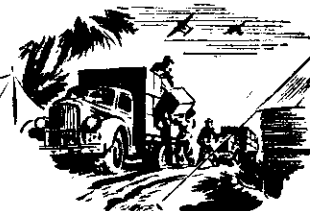
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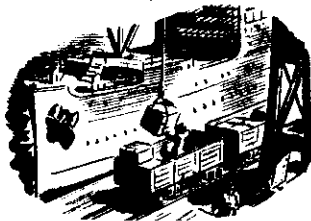
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