

They Want the Music but
They Don't Want the People

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Fluid Meanings/Performing Layered Identity

WE STARTED OUT THE PANEL BY declaiming the title of this paper with very different inflections, following the lead of Jayne Cortez declaiming her poem "they want the oil, but they don't want the people" many different ways whenever she performs it. Then I sang the title different ways, to a freshly invented melody each time. Then I sang the words as if I were Paul Robeson singing "Ol' Man River" before plugging the same words into Mozart's "Eine Kleine Nacht Musik." On request, Kyra Gaunt sang the words as if she were Chaka Khan and when I asked for a Marian Anderson version, Kyra's Marian was equally astounding, especially when Anderson suddenly became a soprano! My point, at the time, was simply that a text without people was virtually meaningless; every declamation changed the meaning radically, every new melody for the words created new meanings, and we, as a group, were capable of putting these words into thousands of preexisting song forms and musical idioms from around the world *ad infinitum*. Great plains grass dance meanings, Zorba the Greek meanings, blues meanings, polka meanings, etc.; speaker's meanings (Barfield 1967), singer's meanings, composer's meanings reshaped in context, created in the moment, new.

Feelings/meanings are fluid, complex, infinite, never fixed in a text. When you have just the scrap of text without some people you really don't have anything at all. In order for the words to have any lasting or significant feeling/meaning for you as a reader you have to voice them in your head some way or other that is probably full of participatory discrepancies, full of little "grain of

the voice" hooks, or timing hooks, that lock the words into the synaptic velcro of your mind. So you can start making meaning by making believe that you are Paul Robeson singing "Ol' Man River" and that someone has just put these words in front of you for plugging into your very own "borrowed Robeson" *ikyenge* or 'distinctive melodic shape' as discussed in *Tiv Song* (1979:46-47, 168-70). (Is there any "your very own" melodic shape, any "freshly invented" melody? You can always try for one, but any good melody feels typical or archetypal or stereotypical or familiar.) Or you could start by making believe you are Iggy Pop or Al Jolson or Bruce or Bob or Barry and are singing these words to the opening melody of Beethoven's Fifth. Maybe that's one way to find "your own" voice.

Today is December 10, 2001 and I woke up early from a dream where I was talking with my departed friend Larry Chisolm about "enclosure" and all the different ways there are to describe the commodification of everything, including our genes. And soon I was thinking about the paper I read in Milwaukee, December 7, "Layered Identity and Rites of Inclusion in Greek Macedonia" which summarizes what might be the main point of our book about Romani instrument players in Greece (Blau, Keil/Keil and Feld 2002) i.e.: each of us contains or "encloses" many cultures and personalities to varying degrees – global, regional, local; blood ancestors, land ancestors, spiritual ancestors; the traditions of our parents and grandparents and neighbors; what we learned from other kids at school. As we were demonstrating the fluidity of meanings by declaiming and singing the title of the paper we were also demonstrating the layering up of meanings and identities. Enclosing many personae, cultures, versions of stereotypes and prototypes, we can identify/participate in these processes at will. As any meaning of text qua text disappears the meanings of live-and-in-person are layered, increased, magnified, into a patina'd "affecting presence" (Armstrong 1971). I think of this process as counter-enclosure, a restoration of the commons inside each of us, one liberated soul at a time, but also a common or community building process wherever a group gathers to perform, recite, proclaim, liturgize together. I've called this "applied sociomusicology," but it is really just having fun (Keil 1998b).

Devo

○ NCE UPON A TIME 100% of humans grooved with music-dance in public much more of the time. We can safely infer from the anthropological literature that singing, dancing, drumming, story telling, ritualizing, playing, jiv-

ing, hanging out, etc. was a much, much bigger part of life in all prehistoric localities (Diamond 1974, Turnbull 1978). Recent studies suggest that we evolved into conscious, history-making humans by taking ever more pleasure from "keeping together in time" (McNeill 1995, Benzon 2001). Probably since



Balkan public music and dance. Photo © Dick Blau.

agriculture/surpluses, at least since the "enlightenment," and certainly since the 1920s when recording quality went up as radio and talking movies came in, fewer and fewer humans music-dance in public much less of the time. Nowadays in the USA we have devolved to the point that less than 1% of the people music in public with any regularity and only about 5% of us still sing in public, mostly on Sundays (Benzon 2001:280).

One of the last term papers I collected before I retired reported brief interviews with people who no longer sing in the shower. On the basis of one unkind comment by a family member or dorm-mate they stopped singing in the shower, perhaps forever. Who knows, someone with values, an aesthetic, better taste, might be listening.

Two or three TV sets may be on most of the time in many homes for ambient pseudo-sociability (Mander 1977,1991).

Many primary schools no longer have play grounds, play peri-

ods, arts, sports, little free movement or coordinated physical movement of any kind.¹

Fill in your own little paragraphs here of reports from joyless America. Expand the ever growing list of children's supposed disorders, deficits, disabilities. Maybe they don't want the music or the people. But we do need people musicking,² now more than ever.

The Meaning of Life

I'VE BEEN PUSHING VERSIONS OF participation theory, groovology, a praxis-predominant, experiential approach to anthropology since the 1960s (Keil 1966; Keil and Feld 1994; Keil 1995) but in recent green-minded decades it seems ever more urgent to work through and get past the language of the alienation theories (Marxisms, Feminisms, deconstructions, critical theories, post-this and post-that negating the negations) to simpler affirmations of life-groove-play-party-pleasure-joy in the here and now. Radical energies and movements of the 1960s were tamed at the university, assimilated as language games in the English Department, reified as texts in Cultural Studies; they no longer radicalize or liberate very many of us. Unless we can make the revolutionary change to sustainable eco-economy (Brown 2001) a lot of fun, a jazz jam, a "jes grew" (Reed 1972) that does not seek its text, it won't be televised because it will never happen. To the various alienation theorists the affirmations of play-party-participation etc. may seem a quest for "happy consciousness," "false consciousness," neo-positivism, neo-essentialism, neo- or palco-conservative, Rousseauian, romantic, owning-class white male optimism, rich people's anarchism, and so on. I'll accept most of these categorizations, can work and play with them all except the "false consciousness" one, because I think the beautiful truth of our human condition is participation: epitomized in music-dance-rites; always and all ways for pleasure; imagination-improvization-participation by every means possible in present time. Each of us is born to groove, born to be a prolific poetizer, musicker, dancer throughout life. Most children in the industrialized world, but now ever more globally, are being shut down, stopped, pushed off this path of creativity and full expression. But we are still, all of us, in and of nature, in and of each other. Participatory Consciousness (PC?) and Participatory Unconsciousness³ (PU? no, lets combine them both and give that Participation a capital P4) are still what give us whatever enthusiasm we have for full expression—the ability to

maintain some of the fourfold vision of childhood (Keil 2001), the urge to spout poetry, the will to party. These groove/flow/focus-in-the-moment paths satisfy deeply, make us happy, it's what we are here for! We know it, even or especially when we are not on the path. In the here and now, Participation gives us the best answers to the oldest questions about the meaning of life.

Positioning Participation

THERE ARE HUNDREDS OF WAYS to position, frame, explain and provide extended metaphors or working models, and each Participatory model implies a Participation theory and practices. Any ideas and methods/practices that dissolve ego, dissolve subject/object relations (Frye 1969:92ff), create an absorbing world that puts us in a peaceful being-as-knowing mode, will serve well.

W. H. Hudson's "common glad impulse" model of Participation:

Birds are more subject to this universal joyous instinct than mammals, and there are times when some species are constantly overflowing with it; and as they are so much freer than mammals, more buoyant and graceful in action, more loquacious, and have voices so much finer, their gladness shows itself in a greater variety of ways, with more regular and beautiful motions, and with melody. But every species, or group of species, has its own inherited form or style of performance.... If all men, at some exceedingly remote period in their history, had agreed to express the common glad impulse, which they now express in such an infinite variety of ways or do not express at all....(Hudson 1895:281)

Amoebas dance their "podia," slime molds congeal, come to a "head" and "explode" sending single cells in all directions to start the process over again; hey, bees do it, even uneducated fleas do it.⁵ More on the Hudson model below.

The triune brain integration model of Participation (MacLean 1990). Often people don't want to know that they have a complete bird or lizard brain inside them coordinating every movement, gesture, dance step. They don't want to know that the old mammal brain inside each of us is the seat of liminal-limbic-emo-

Will the convergence of so many books and movements for "spirituality" and 12 stepping become the major Participation movement of our time?

tions, woolly mammoth feelings, mastodon moods, giant sloth passions, ancient urges to merge massively or minutely as with the hundreds of species of echolocating bats and shrews and dozens of echolocating cetacean species. MacLean worries about having enough cognitive cortical capacity to control these inner, lower, bestial "motion" and "feeling" brains, doesn't dream of dancing our totems and ancestors again as a way out of the echocatastrophe.⁶ But see below.

The ritual or proto-arts model of Participation. Geertz and friends took Kenneth Burke's "dramatism" and steered us toward text, thick description and text interpretation. Next time you get to the fork in the road of "dramatism" or some similar "theory of action" take it over to ritual, over to reintegration of "the arts" in healing Participation. Let's take the low road back to where the action is.⁷ The Turner-Schechner partnership of the 1970s and 1980s is a great platform for this work (and see performance model below).

The pleasure model of Participation. Marilyn French's great summa of feminism, *Beyond Power* (1985) points us toward participation-pleasure-humor-joy as the only forces that can't be forced, manipulated, completely commodified. And my other favorite feminist classic, Dorothy Dinnerstein's *Mermaid and Minotaur* (1976) also calls for full participation of men in earliest childhood nurturance if we are to overcome increasing misogyny-scapegoating-monsterizing.⁸

The Buddhist model of Participation. Finally, at a Thich Nhat Hanh (1987, 1991) retreat last summer, it sunk in that Participation and all the varieties of "mindful" anthropology have a 2600 year old history (Chodron 1991, 1994).

The poetry model of Participation. Blake, Gary Snyder, Alan Ginsberg and the many anthropologists who have turned to the poetics of compassion could be cited here.

The Joyous Science model of Participation. What did Emerson and Nietzsche ([1987]1994) have in mind? Why has it taken so long for their seeds to sprout and grow?

Bateson's works (1972, 1979, 1991) and why aren't we dancing the steps to an ecology of mind?

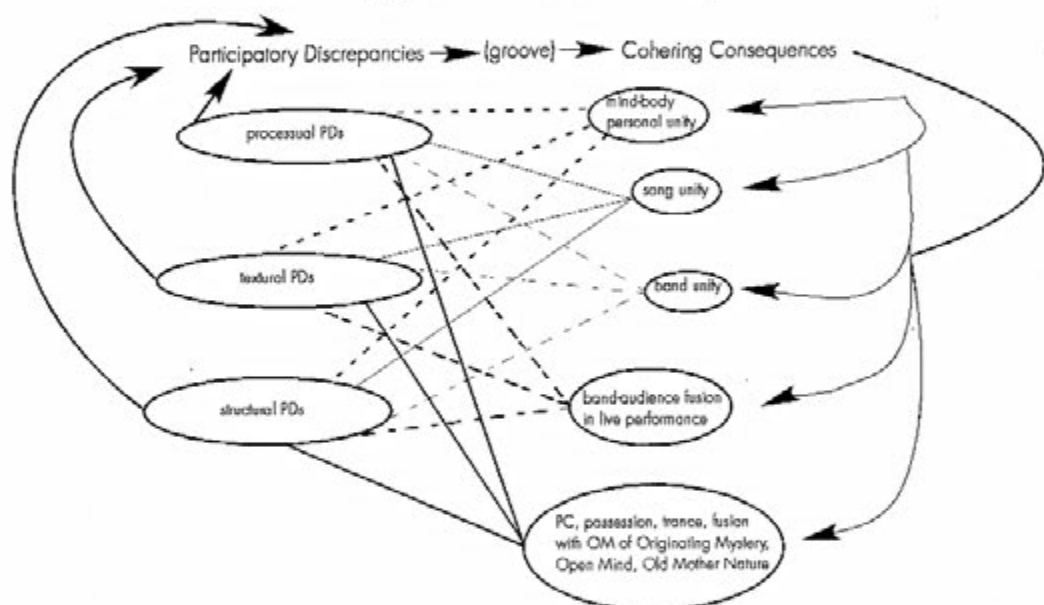
Goethe/R. Steiner/O. Barfield line of Participation. No return to original participation? Are the Waldorf Schools working? Still too eurocentric?

Will the convergence of so many books and movements for "spirituality" and 12 stepping become the major Participation movement of our time (Berman 1984, Easwaran 1992, Kurtz and Ketcham 1992, Lerner 2000)?

The revitalization movement model of Participation (Wallace 1972).

The post-arts or performance models of Participation. It's not about "art" or "music" or "aesthetics"—all recently invented ideas/abstract-nouns and "theories about" that are part of the assimilation of revolutionary energy, part of dividing the world into artists and appreciators, the participating precious few and the applauding not-so-precious many.⁹ All "arts" are "performance arts"—action, doing, being-as-merging, Participation, or they are decadent decoration, art for art's sake,

Groovology Model of Participation



(Keil and Feld 1994; Keil 1995).

The groovology model is easily summarized.¹¹ To create a groove, very small and mostly subliminal gaps or discrepancies in the timing/attacking-releasing/processes of performances, in the tuning/sounding/texturing of performances and in the sequencing/structuring of performances pull people into Participation, into creating processual and textural and structural PDs of their own. When the timing and tuning and sequencing are right and creating a groove, it is easy for the next participant to add a supplemental part and/or gesture into the groove. I usually have someone soloing into a jazz rhythm section in mind, but double dutch jump-roping is just as neat a model, and one can find PDs, grooves

and CCs in sports, arts, rituals, performances, stylized interactions of all kinds.

Restorations of Participation

Perform four out of the many pogo possum ('we have met the enemy and they are us') poems – invite others to do their versions of:

they want the oil but they don't want the people (Cortez)
they want the text but they don't want the people
they want the music but they don't want the people
they want the cognition but they don't want the whole
child

Note that with every live performance version of one of these pogo poems, the meanings shift according to the PDs no matter how many times the poem is "repeated".

Back to Hudson. The "universal joyous instinct," "gladness," "common glad impulse," a species specific "style of performance" for each species—these are not a fundamental part of contemporary biological understandings. And the phrase describing contemporary humanity—"the common glad impulse, which they now express in such an infinite variety of ways or do not express at all"—is ominous. For the cultural variety has indeed been giving way to "not express at all" during the century or so since Hudson put pen to paper. We can safely assume from the anthropological literature that for all of human prehistory human beings sang and danced together, often in appreciation and mimicry of the birds and animals who they participated-enacted-consubstantiated as totemic spirits embodying vital forces identical to their own.

It seems obvious to me that we need to reclaim our song-and-dance connections to the natural world with all our children. We could each teach some children to music and dance, to feel one with each other, to celebrate our "common glad impulse," to perform humanness co-evolving with species-forces in each locality. Who sings with the neighborhood birds or calls to them with a flute or ocarina? Who dances with chipmunks, squirrels, bats, and shrews, never mind wolves? Who howls with the coyotes? Who trots with the foxes? Who struts with the turkeys? Who walks with the camels? Who mashes with the potatoes? Who wiggles with the uncle?

So far as I can tell, human toddlers are as eager as they ever were for a variety of ways to sing-and-dance, to drum-and-sing, to express "the common glad impulse." If, at present, most of us are

inferior to "the inferior animals" because we have lost our way, our performance style, and no longer nurture our built-in capacity for an infinite variety of dances, songs and saving graces, it is still true that most of us wake up each morning with two feet, plenty of toes, two hands, fingers and the melea (Homeric Greek for "limbs in their muscular strength", root of our word "melody") to make life beautiful.

The great tragedy of American non-education unfolds from Descartes' Error, now almost 400 years old and just as goofy a premise now as it was when René put it forward. "I think therefore I am." René had ideas before he had a body feeding a brain some sensations? Very French. Very logical. But American non-education is based on this absurd hubris, that thinking somehow comes before existence, knowing before being, epistemology before ontology. Mind over matter. Cognition is everything. The three R's. Literacies. Disciplines. Proliferating epistemologies and specialist terminologies. Education schools. Cultural patterns. Great art. No body needed. Nobody needed really. As the saying goes these days, "it's a no-brainer". The actual brain inside the living body of each child is largely ignored.

Maybe we need to remind or reembody ourselves with the opposites of the Cartesian declaration. DNA has co-evolved consciousness and very valuable varieties of unconsciousness across the speciation. We are therefore we share "the common glad impulse." We are therefore we dance and sing. We dance and sing therefore we eat. We make babies so that they can dance and sing. We dance and sing therefore we think. These kinds of propositions are more sensible, and can be relied upon to help us understand socially who we are, where we are, why we ate, perhaps even where we are going.

So let's think about some fundamentals. Call them premises, axioms, hypotheses as you will.

1) The very energetic bodies and brains/minds of little children are one and indivisible.

2) Child sociability and culture are precious and create a healthy, creative, collective unconscious.

3) Primary communication skills are the ontological foundation of future growth, creative engagement, full expression.

4) These three premises/hypotheses about childhood are a basis for full participation, the good life, grooves and participatory discrepancies keeping the possibility of joy, and even ecstasies, open for us all.

Now let's develop these premises in relation to what would put

*We are therefore we share
"the common glad impulse."
We are therefore we dance
and sing. We dance and sing
therefore we eat. We make
babies so that they can dance
and sing. We dance and sing
therefore we think.*

Réné Descartes' false consciousness behind us, once and for all, at least when it comes to educating our children, bringing out the best in them. I want to focus on preserving and increasing unconscious skills in children and opening the primary communication channels on all levels.

The very energetic bodies and brains/minds of little children are one and indivisible.

We know that the whole child, this one and indivisible child, is born to groove, born to synch up, tune in, call and respond, responding to melodies, rhythms, presence or absence of faces, by five weeks, and is joyfully engaged in protoconversations (Bateson, M. C. 1979), games, all kinds of skill-building by six months. These babies are primed, loaded up by the polymetric, polyrhythmic twenty-four hour instant-by-instant wombdrum in the last three months of gestation, ready to absorb rhythms and rhymes, moves, grooves and mimes, entirely ready, willing and seeking the joy of primary communication. A passage from Colwyn Trevarthen's (2000) recent, trail blazing synthesis of much psychological and human development research defines what I am calling "primary communication".

"We play and think and invent with dramatic and metaphorical, rhythm based, body-related mimesis (Donald 1991).

All animal and human communication is based on sympathy—for body *form* and for body *movement*. The motivating power of this sympathy is clear in the ways animals co-operate as parents, offspring and siblings, as co-operators in group life, as predators and prey, and especially in the imitations and acrobatic synchronizations of the young at play (Bateson, 1956; Bekoff and Byers, 1998), with its 'serious ambiguity' (Sutton-Smith 1998). "Human sympathetic consciousness drives endless creativity in art and technique." (Trevarthen 2000:171)

But the animals operating largely on instinct may be doing much better than we do these days as we operate within ever more alienating, fragmenting, isolating, socially impoverished contexts. The whole child may not find fulltime cooperating parents, siblings, playmates, the whole village, a constant flow of "common glad impulse" and "sympathetic consciousness" that will "drive endless creativity in art and technique" and connect the whole child to convivial society. Too many TV hours replace mimesis hours and active play hours. Too many other addictions, fixations, pacifications ongoing. Who dandles each child daily from day one? Who tickles the toes and talks baby-talk? Who sings the lullabies? Who hugs and rocks? Who provides a knee as a horsie?

Who paddy-cakes? Who rocks the cradle?

Child sociability and culture are precious and create a healthy, creative, collective unconscious.

Edith Cobb's *The Ecology of Imagination in Childhood* (1979) is one of those books you read slowly one sentence at a time. By reading hundreds of autobiographies and biographies Cobb tried to figure out what kind of childhoods creative people had in common. Conclusion in a short sentence: they were not shut down. They managed to hold on to the Participatory Consciousness and four-fold vision all children are given (Keil 2001); they were able to spend time in the here and now as adults because they were well dandled as infants, and found each other to play with as children.

Jon-Roar Bjorkvold's *The Muse Within: Creativity and Communication, Song and Play from Childhood through Maturity* (1989:124-26), fleshes out Cobb's abstractions with stories, celebrations of play, affirmations of life and in the middle of the book is a chilling chart of 48 differences between child culture and school culture. A dozen of his contrasts will give you the idea:

Child Culture

ecological integration
 general life development
 continuity of time
 play
 being in
 I can do it already
 humor
 noisy
 I move – and I learn!
 sensory
 imagination
 expanding limits

School Culture

pedagogical isolation
 progress in each subject
 fragmentation of time
 study
 reading about
 you still can't do it
 seriousness
 quiet
 Sit still!
 intellectual
 technical reason
 confirming limits

Bjorkvold borrows a Bantu term, *ngoma* (Janzen 1982), to remind us that little children tend to sing and dance and participate simultaneously, e.g. performing from inside a Wizard of Oz character they do it all—tell the story, become the character, sing and dance at the same time. School breaks this up into subjects that can and do alienate children from their wholeness, or school isolates the skills of singing, dancing, dramatizing, acting, if these “frills” are taught at all!

Pat Campbell's *Songs in their Heads: Music and its Meaning in*

Children's Lives (1998), gives us rich interviews and observations that reveal residues of once robust children's cultures and let us meet isolated players/performers/creators who keep themselves alive in the ways described by Cobb and Bjorkvold.

The triune brain model of Paul MacLean that I first learned about reading Victor Turner's article "Body, Brain, and Culture" (1983) is also a great reference point for framing the issues of what is missing in education and why we are failing so deeply and miserably to bring out the best in most of our children. I think of it as the missing Three M's—Movement, Musicking and Mindfulness. What if all children were expected to keep singing-dancing their emotions and stories just as they did when they were two and three? What if they danced all the phases of the fetus, ontogeny recapitulating phylogeny: we do the amoeba, we do the shrimp, we do the alligator crawl, we do the camel walk. Doing the "hidden reptile, crouching mammal" as a child may or may not make one a great film director as an adult, but reintegrating our children and ourselves with evolution and co-evolution using triune brain integration exercises could be a matter of life and death for us and for the survival of vertebrates generally.

Primary communication skills are the ontological foundation of future growth, creative engagement, full expression.

Skills, skills and more skills, each adding to the motor habits unconscious, open up the channels of primary communication (Keil 1998a, 2000). The very basic biosocial sympathetic consciousness for body form and body movement Trevarthen speaks of, and the many models, theories, methods of Participation must somehow be revived, strengthened, to keep our children growing, creative, fully expressed. Oliver Sacks on "focus," Mihalyi Csikszentmihalyi on "flow," E.T. Hall on "out of awareness culture," J.A. Scott Kelso (1995) on "dynamic patterns" and "self-organization" are all giving me this notion that we have to do more than just stop this stinking Cartesian thinking and deschool. We have to replace TV and school and ever-deeper alienation with experiences, social processes, keeping together in time skills, that keep us interconnected, increasingly aware of interbeing, learning to create the processual, textural and structural PDs as very young children that will keep us grooving on each other and on reality throughout life.

The "universal non-languages" of musicking-dancing are surely the place where multicultural education makes perfect sense. Languages take months and years to learn but it only takes minutes for 6 year olds to learn the clave, bell part, guiro stroke and core

conga part for "salsa", a few days of lessons to put the drumming, singing and dancing together and make up your own songs, to get inside the "salsa tradition." The same with the core grooves of many other cultures. Why aren't all after school programs and community centers offering sequences of expressive skills learning in a variety of cultures?

Scientists tell us that the brain is hard wired during childhood by whatever is going on around the child. Sounds reasonable. If the child hears four (or more) languages in infancy the brain wires up for four (or more) languages. If it hears one language, then the brain wires up for one. If the child has many motor skills to learn in infancy and early childhood, the brain wires up for many motor skills. If there are few skills to learn, the brain wires up for few skills. The languages, the skills, etc. can be thought of as the "patterns of culture" that our genes or DNA will wire us up to receive. I'm guessing that many more skills and more languages much earlier might be better than fewer. It seems like a great many skills that children used to learn and could be learning today are not being learned. If we study carefully the skills that children learned in traditional or whole cultures, and study how whole children learned those skills so well, we might know better how to change our schools and community centers to transmit such skills.

I have explored "the common glad impulse" and "triune brain" integration modes of Participation because they link biological evolution to human evolution and the conference theme of examining 100 years of Anthropology. At this point we could return to the rest of the dozen models listed under "Positioning Participation" and ask of each what the contributions to primary communication might be, or we could simply call for more ritual, more poetry, more joyous science, more Batesonian recursive vision (Harries-Jones 1995) etc. etc. since all of these metaphors or bridges to Participation have been partitioned off from children to a large degree and declared the preserves of brilliant adult specialists who somehow survived the schooling process.

But let's stay with groovology and observe again that children would play their games, learn skills from older children, find their grooves and become proficient in primary communication if they were not stopped by mean streets, more TV, more school hours, etc. the many obstacles now put in their way. Probably all twelve Participation models and others would flourish eventually within child culture again if the Mbuti "bopi" could be recreated as a safe zone open to children of all ages many hours a day (Turnbull 1978). A great advantage of grooving as foundational primary

communication is that it is still alive in hand jive, double dutch, stepping, drilling, game songs and what children can learn of musicking and dancing from family, friends and media. Kids can reclaim timing, tuning, sequencing PD skills in various traditions at any time.

Grooving is the opposite of both ADD (attention deficit disorder) and ADD (adapted to dreary dullness). For a while I was thinking that we were giving the pills to the wrong kids and the goal was to design a user-friendly pep pill for the Adapted to Dreary Dullness kids, but I'm afraid there is a double labeling/victimage/suffering going on; both ADD syndromes call for children's liberation and grooving can accomplish a lot of it. Before the diagnosticians and the pill poppers came along I was calling the fidgety kids "fidgety" or "edgy" or "squirrely" and the limp kids "limp" or "lame" or "tamed" and it was obvious that grooving was good for both problems/modalities. Now, after 20 years or so of Ritalin debate (Herbert Kohl was complaining that as many as 25% of boys in inner city schools were being given Ritalin in 1982¹²) and 30 years since Illich urged deschooling both schools and society, we seem to be as stuck as ever in the growing pile of interlocking syndromes; this is a "changing same" that must become very different indeed.

These three premises/hypotheses about childhood are a basis for full participation, the good life, keeping the pursuit of happiness, and even ecstasies, open for us all.



Balkan Gaida players, Kali Vrissi Festival, January, 2001.
Photo © Dick Blau

After almost a dozen years of bringing drumming-dancing oral-aural traditions to schools and "incorporating the Muses" in Buffalo (see musekids.org), we have collected inspiring testimonials from children, teachers, parents, the president of the

school board, but we can't prove that enhanced grooving skills and primary communication skills make secondary communication in

the three R's any easier or better for children. The anxiety about cognitive achievement and test scores is so great and increasing each year, the deterioration of budgets and schools is so rapid, that we have more and more difficulty in supporting our work with the 4-, 5- and 6-year olds for the hour or two a day of moving and grooving that might be transformative. Currently, arts-in-education goals, making any artistic work serve the curriculum and cognitive purposes, puts pressure on all the arts organizations to adapt, serve, collaborate, create thinkers who know about arts but don't necessarily do them or do them very well. I doubt if arts-in-education programs are likely to double the number of adults who music publicly from 1% to 2% and I'm certain they won't liberate 90 to 100% of children for the full expression throughout life that should be our goal.

On "The 12/8 Path" we've been trying to test Malcolm X's proposition, and it's Martin Luther King's proposition too, that faith and politics need to go hand in hand for social change. The main idea is that mobile, inclusive brass bands on the New Orleans model could be playing for occasions, rites of passage, demonstrations, serving both spiritual and political purposes in all the localities and enhancing peoples' poetics and pedagogies as well. We've started up path bands to serve the people in Buffalo, Toronto, Seattle, Boston, New York City, but only Buffalo's original "12/8 Path Band" and Toronto's "Guerilla Rhythm Squad" have a consistent practice, some momentum. The popular demand for such bands still seems thin. (See 128path.org for virtual versions of the Path.)

Are fewer and fewer people dancing? Are fewer and fewer people singing in the shower? Will drum machines replace drummers everywhere? If so, "who would teach rhythm to a dead world of machines and guns?" (Léopold Senghor in Jahn 1961) Almost all children who have learned to play instruments stop playing in high school or college or soon thereafter. Who will play in path bands? Who will mentor the children toward full participation, the good life, keeping the pursuit of happiness, and even ecstasies, open for us all?

This panel points to some other times and places where discrepancies pull people into Participation and toward a future where we the people don't want oil for energy, texts as tedium, music as product, or cognition as anything separable from lively, happy, fully expressed kids.

Notes

¹ See Ivan Illich, *Deschooling Society* 1970 and a growing shelf of literature on school failure since.

² Chris Small's trilogy—*Music:Society:Education* (1977); *Music of the Common Tongue* (1987), *Musicking* (1998)—explains why the verb "to music" should replace the noun and why all arts are performance arts.

³ See Bateson, *Steps to an Ecology of Mind* 1971:128 ff outlining the four necessary kinds of unconscious processes (1: habitual motor; 2: habitual perceptual; 3: Freudian primary; 4: Freudian repressed) seems a more important reference point with every passing year, season, moment.

⁴ Giving a capital P to Participation fits with composer eden ahbez's theory that only God (or Gaia) and Infinity should have capital letters (everything else should be humble lower case) since Participation is what unites us with Gaia and Infinity. The best philosophical introduction to Participation may still be Owen Barfield's framing of Durkheim and Levy-Bruhl in *Saving the Appearances* (Barfield 1957/1988). Blake gives us poetic access and Bateson gives us scientific access.

⁵ "Mating Dances Go On and On: Some Creatures Produce Spectacular Performances, Even After They Have Paired Up" *New York Times*, July 10, 2001. Over a century later scientists are just beginning to rediscover and puzzle over "the common glad impulse" in all species as somehow deeper than pairing up and mere survival of the fittest.

⁶ See Scott Kelso's *Dynamic Patterns: The Self-Organization of Brain and Behavior*, William McNeill's *Keeping Together in Time* and Bill Benzon's *Beethoven's Anvil* for an emerging sense of how our neuroanatomy may have been shaped by musicking-dancing as we evolved into being fully human.

⁷ I was defunded at the University of Chicago after my first year of graduate school, basically because of a paper I wrote on Marxist praxis as fieldwork—let's go out there and make social change as we write about it. The main message I was getting from Schneider, Geertz, Fallers, et al was that "culture rules" the "general theory of action" (Parsons and Shils). Symbols, rhetoric, text, patterns of culture, matter most. I'm still a believer, but from then till now, I am also still deeply interested in where the data are coming from in "present time"—in the moment, the timing, the inflection, the groove, the phrasing into the groove, the point of perception, the enactment of belief, the immediate, mechanical, tangible, instrumentalities of the expressive, the behavioral truth and beauty of culture embodied by an actor in the instant of the action. In ways that I can't quite name, the structural focus on ittybitics and teenyweenemes of the linguists, and a corresponding lack of microtiming awareness in Lenoard Meyer's (1956) theories of musical emotion and meaning, both helped me develop this "Participation" in "present time" emphasis during my graduate student years.

⁸ These two books don't focus on the concept of "participation" per se or make much of music-dance-performance as a path out of patriarchy, see Starhawk's books (1979) for this agenda, but I feel they point emphat-

ically toward revitalizing ritual-healing-arts-integration as the path to a sustainable, post-patriarchal future. Similarly, the seven articles in *Musicae Scientiae* (Special Issue 1999-2000 "Rhythm, Musical Narrative, and Origins of Human Communication") don't use "groove" or "participation" terms to describe interactions during the first year of human development, but decades of research in Europe have culminated in a close approximation of participation theory, groovology, participatory discrepancies and our core understandings.

⁹In the Western world of formal education there are five interlocked lies, five very serious (as in "serious music") fabrications/preoccupations/discourses (Allen Farmelo "Producing Musicians and Non-Musicians") that prevent bringing out the musicking capacity in each and every child: "musical talent," "musical intelligence," "musical literacy," "musical virtuosity," "musical professionalism." All five of these interlocked lies are big and serious because they are believed in by most people who may simply stop musicking the minute they are told that they lack any one of the five qualities, and, most horrifying, many never start again. Generalize this paradigm to understand the pervasive "dumbing down" process in American education.

¹⁰Allen Farmelo's major contribution to groovology, "The Unifying Consequences of Grooving" can be found at the muskids.org website.

¹¹Keil and Feld (1994) and the special issue of *Ethnomusicology* 39/1 (1995) contain the most coherent presentations of "groovology" to date.

¹²See Kohl's *Basic Skills* (1982) in which he cites Shraaag and Divoki, *The Myth of the Hyperactive Child* (1976). If there is one place where anthropologists have a crucial contribution to make, it is in liberating children from alienation, "dumbing down" and the oppressions of schooling in the industrialized world.

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