

Musicians United for Superior Education - People Page

Muse Incorporating and Applied Sociomusicology

by Charles Keil

Children dancing into futures unknown
Children with moves and grooves they're proud to call their own
Children who have never known a harsh word or hand
Children entranced by sound magic in creatures of the land
Children whose hopes and dreams are clear and within reach every morn
Children who are shining bright and happy to have been born

Charles Keil

These combined conditions are symbolically memorialized in the names that the nine are given: Cleio (Celebrator), Euterpe (Delighter), Thaleia (Luxuriator), Melpomene (Song Player), Terpsichore (Dance-Delighter), Erato (Enrapturer), Polyhymnia (Hymnal Player), Urania (Heaven Dweller), Calliope (Fair-Speaker).

from THE MUSE LEARNS TO WRITE, Eric Havelock (1986:81)

*How have you left the antient love
That bards of old enjoy'd in you!
The languid strings do scarcely move!
The sound is forc'd, the notes are few!*

from TO THE MUSES by William Blake (1988:417)

In the mask-dance, music and painting, sculpture and poetry, are not yet separated from one another; colours and forms are still drawn into the sounding whirl of human action and its cosmic meaning.

To us, alas, sight and sound, inner and outer, soul and body, God and World, have fallen apart. What we knew as children we now must grope for.

from THE UNITY OF THE SENSES by Erich M. v. Hornbostel (1927)

To ground musicking and develop a theory and practice of musicking in the new global age or in any sustainable future we can imagine for a species diversified and culturally rediversified globe, we need to acknowledge, first, how profoundly music has become ungrounded since the introduction of musical literacy and print mediation a few centuries ago. Then we need to think long and hard about how even more disembodied music has become since electricity made possible the mass mediation of music a few generations ago. That the process of making-sounds-together became "music" -- an abstract entity, object, product, thing, commodity, form, structure, score, etc. -- separated from dance and ritual and the biosphere we live in represents one incalculable echocatastrophe (the echoes of the live musicking pile up as objects, accumulate, can reverberate in times and places that don't coincide with the original time and place of their production). That this first separation was magnified by electricity into an even more profound megaechocatastrophe (schizophonic musics can echo into each other ad infinitum via sampling, dubbing, tracking, multiple copies playable anywhere anytime) in which vinyl music, tape music, CD music, TV music, muzaks of all sorts, substituted not only for the danced ritual on the ground but also for the living people in that rite, is even harder for us to calculate, measure, understand.

I would like to assume that we intellectuals who write about music have gathered together to compare local strategies for this global situation of doubly ungrounded music. And I would like to further assume that we all share a bias or a sentimental attachment or a nostalgia, whether large or small, for live music (as opposed to music viewed in a score or mass mediated), toward ever deeper participation of more people musicking (rather than fewer people performing and more people listening) and toward

a future of diversified cultures and styles of musicking (rather than just a few global styles consumed and appreciated by everyone).

It is in the context of these two understandings about the way music is ungrounded today, and these two assumptions about local grounding of live music in the future that I would like to report on the work of MUSE, Inc. in Buffalo, N.Y.

This analysis, as it happens, builds upon two pieces of mine that have been translated into German, "Die erste Echokatastrophe" (1983) and "Paideia Con Salsa: Amerikanische Musikerfahrung und kollektiver Tanz in 'Upstate New York'" (1985). The male Narcissism that disembodied Echo as pure voice, the sophists who wanted to substitute rhetoric for musicking, sports and poetry and the philosophers who wanted to substitute philosophy for musicking, sports and poetry, must still be resisted today as they were a few thousand years ago when the first competing literate theorists made an effort to distance inspiration (turning natural forces into gods and goddesses, creating mother memory and her nine coy daughters to be courted in perpetuity) and to replace agonistic action with ideas and forms. I want to make the same point again and again, that from way back when until now, from the 1960s to the present, from this century and into the next, musicking has been, is, and will be grounded in dance, the body, ritual, whole persons creating and pleasuring each other with 'participatory discrepancies' (Keil and Feld 1994, Keil 1995) in community, or it finally has no grounds for existence at all.

Taking the verb, "to musick," from Chris Small (1994) as the cornerstone of a paradigm shift away from music as noun, object, score, fixed composition, text, cognitive map, semiotic puzzle, commodity form, transcendent idea and toward music as verb, action, sounds, improvisation, meaningful only in context, embodied in performance, understandable in the moment in terms of participatory discrepancies and 'completing consequences' (Farmelo 1993), I will give a brief account of the practice as theory developed by Musicians United for Superior Education (MUSE), Incorporated as an example of work

in the emerging field of Applied Sociomusicology. Not "ethnomusicology" because the "ethno-" means "other" in the minds of most people and also fosters the misconception of a style or styles tied to one culture at a time, an equation no longer true if it ever was. "Sociomusicology" because musicking only has definable feelings and meanings in social contexts. "Applied" because grounding musicking in the coming years will require us to take our best understandings of what musicking and dancing can do for people in general and children in particular and then apply what we know in very specific situations.

What we do at MUSE, Incorporated, a not-for-profit organization in Buffalo, N.Y. is unique. As far as we know, no other non-profit organization is doing:

- 1) a. year round,
 - b. hands-on, feet-on
 - c. traditional arts education instructed by
- 2) African, African-American, Latino and Native American artists
- 3) teaching music and dance at the same time
- 4) encouraging mentoring, older children teaching younger ones
- 5) with the goal of building a self-sustaining tradition in each school.

After six years of inquiring at national conferences we still haven't found another non-profit organization doing just one of these processes year round, much less all five in combination! If we succeed and can show other school systems how to build self-sustaining music-dance traditions with multicultural local talents on low budgets we will make a big difference in children's lives everywhere. We have been in operation for over six years now and can not know for certain that the traditions we have started will continue. But we have learned a lot from our work in eight different schools that I believe is applicable to a discussion of grounding music in the global age.

First of all we need to be clear about the decline of musicking capacities per capita throughout history and the acceleration of this trend in the contemporary industrialized and mass mediated world. All the

anthropological evidence gives us a picture of universal musicking in the classless hunting and gathering cultures, less musicking per capita among settled and competitive egalitarian societies like the Tiv (Keil 1979), and music tending to be the restricted product of specialists in all the class and caste societies known to us. While it is true that in the Western world romantic love and cultivation of the arts has spread from the aristocracy to the bourgeoisie to the shopkeepers and then to the workers, a guitarist under every balcony and a piano in every proper parlor being measures of civilization in the 19th century, and while it is also true that primitive animist rites were transformed and maintained by peasantries to be drawn upon by working classes in search of recreation (Keil, Keil and Blau 1992) up until recently, both these truths of musical continuity in class societies have been relentlessly undermined by the commodification of music on records, tapes, CDs, this century. If the USA is any guide to what is happening in the rest of the industrialized world, more and more people do less and less musicking for themselves year by year from around 1927 (peak year for number of Broadway musicals, introduction of talking movies, emergence of radio and better quality recordings) to the present. Recently more and more singing in Japan is done to prerecorded karaoke tracks, more and more dancing in Europe and America is done to recordings, DJs are replacing wedding bands all over the USA, and what live music still exists sounds more like recordings in most urban venues around the world. Recent statistics (Wall St. Journal article) suggest that the best known forms of corporate-controlled commodified music may have reached a saturation point in the mid 1990s, but even if this sales plateau is not temporary and the possible beginning of a downward curve in mass mediated music consumption, it is not clear whether more live music will be made and an increase in per capita musicking will emerge, since a constant recycling of 'golden oldies' and distribution of ever more powerful and accessible technologies for producing/sampling/dubbing/synthesizing may simply mean that local recordings replace culture industry recordings while the decline in live music continues apace or accelerates faster.

For over 25 years I have been offering classes in Afro-Latin drumming at the university. Every semester I have to turn away highly motivated students who love music, listen to it constantly, but can't master the most basic coordinations after practicing hours and hours for a week. Two different clave rhythms clapped with the hands against a steady 4/4 tap of the foot is all that I require as an audition. If 15% of the motivated and eager students can't do it, what percentage of the students overall are unable keep together in dance or song, hold a tune, sing and drum at the same time? I suspect that a growing majority of Americans can't musick or dance in time, and that it is mostly young people pacified by TV and deskbound schooling that are swelling the ranks of the 'musically unexpressed.' And I suspect that there are now two radically different ways to relate to music: 1) as a listener, associatively via the cortex, and 2) as a musicking, participating, whole person.

Nor can we hold on to the stereotypes of rhythmic African-Americans and Latino-Americans keeping music alive for a pacified white majority. These minorities have been pacified too. Poor children spend more hours in front of TV screens and in those very schools where control and discipline are the primary goals. Only those minority children who get to a lively church have a chance of holding on to the rich heritage of jazz, gospel, blues, latin or salsa music. Most do not receive this early childhood music education. I recently had to send away a leader of the Latin Students Association on campus because he couldn't hold a clave part after two weeks of effort. People of color, people of all classes, both genders, have been systematically incapacitated.

I have identified seven hypothetical incapacities, blocks or obstacles to full expression (Keil 1990) in my drumming classes that can be reviewed briefly here for what they suggest about the forces we are up against, the problems we have to solve in empowering children to drum, sing, dance and dramatize superlatively well in the global age. These are analytically abstractable aspects, overlapping each other, tentatively named, insufficiently researched, hard to talk about with any precision.

1) Uncoordinated. How do children grow to be adults without knowing right from left hand or unable to tap their foot in time to a moderate musical tempo? Very intelligent college students in love with music are unable to add an accent pattern to a slow, steady, alternation of hands, unable to hold the clave pattern in hands while maintaining a steady beating of their own feet. For many, the steady foot rhythm is the hardest part. As a teacher, one senses that no one has ever before asked some of these twenty year olds to keep steady time. How is interdependence of hands and feet established in childhood? Is there a window of opportunity for imprinting that tightens up or closes after a certain age? It would certainly seem so, but I know of very little music research on this topic.

2) Unentrained. Some people are well coordinated personally, but have trouble "hooking up" or getting-in-synch with others. Conversely, some people who have trouble holding or accenting a pattern individually can do it easily as part of a pair or team of players. I call this social coordination 'entrainment' after the concept in physics, and even though it is crucial to the power of musicking in all styles, I know of very little research in this area other than what Jo Progler, Olavo Alen and I were able to assemble for the recent special issue of *Ethnomusicology*, Vol. 39, No. 1 (1995) proving the existence and patterning of participatory discrepancies as the source of grooves in musicking. Grooving remains a mystery and since no one has contacted us about measuring grooves as a result of reading this issue we assume that this is a mystery most scholars would rather not explore just yet.

3) Self-consciousness. It overlaps issues of "coordination" and "entrainment." "After a number of years of teaching I finally figured out that there were some less coordinated students who would get much worse the minute I tried to help them! And I also noticed that better coordinated students could sometimes simply fall apart the instant I said, 'Now you've really got it!' As a teacher how do you operate if 'correcting mistakes' and 'rewarding success' are both likely to be counter-productive?" (Keil 1990:24) Well, you work with the class as a group, or single out problems between drummings and not

while people are playing, but the problem is really one of social-consciousness, a fear of holding up the group or of standing out, and, like uncoordination and entrainment it is evidence of insufficient socialization. If no one helped your coordination as child, if no one showed you how to 'hook up' or entrain with others as a child, then you may be embarrassed by learning these things as an adult and this embarrassment or self-consciousness is one more obstacle to surmount.

4) Visually dependent. For a few students, never many and fewer each year I think, a habit of reading music or only playing with written music, may be an obstacle. They feel insecure not knowing where "one" is or not knowing that there is some notation to fall back on or to practice with or to measure their progress against. Getting involved with sound-making without some cognitive equivalent on paper to look at is somehow threatening. In a society where "seeing is believing" in print or on television, there may a shadow of unreliability to contend with whenever people are interacting with sound and action toward a goal of cohesion. 'Wouldn't we be able to learn this quicker and better if you showed us how everything fits together on paper?' is the implicit question.

5) Over-specialized. When people are already accomplished on an instrument or have had a lot of experience dancing I expect these skills to translate into good drumming quickly and most often they do. When they don't, something is seriously wrong and you can feel a resistance; things already learned are in the way of new learning; a dancer's energy for large, unrestricted movements resists being focussed into hitting a drum precisely.

6) Gender-distorted. All of the five obstacles above may have a gender-distorted aspect. When men are having difficulty they beat harder, try to control, often sacrifice social entrainment for individual coordination. Women often have to be encouraged to really hit a drum, may lose self-coordination as they entrain on the group, can sometimes be much more self-conscious than men, and if visual dependency or overspecialization is a

problem at all, it tends to be a bigger one for women (McClusky).

7) Hyper-cultured. Young people who have listened to a lot of loud rock, reverbed, delayed, echoed, overdubbed, overproduced, multitracked, etc., etc., develop a kind of hearing, an esthetics, a definition of good music, that may not let them grasp the subtleties of timing when it comes to drumming with others. The drug experiences that often go with loud techno-expanded rock may also be a factor. When I can't detect any of the preceding six incapacities, but something is wrong with the fine tuning, the micro-timing of a person's participation, I tend to diagnose or blame 'mediated music' -- too much listening to "the wrong stuff"-- and drugs.

Why these seven (hypothetical) incapacities? Where are the increasing numbers of people who can't get into the groove coming from? What has happened to them as children? What did not happen to or for them as children? "Why Janie Can't Groove" is certainly a book that needs to be written.

In all seven of these hypothetical areas it is hard to find research reported anywhere that would help us answer these questions. Why this absence of research on the physicality of musicking? The historian, William McNeill, was similarly puzzled (1995:vii) when he went to look for information on the physiological effects of keeping together in time, whether in dancing groups or drilling troops. There seems to be a hidden consensus that the power of music-dance to bond people socially should be left a mystery.

While it is hard to find practical, useful research in this whole area, there is a growing body of recent education theory and new brain research which suggests that muse incorporating, getting the inspiration to create back inside each child's body or whole person, is exactly the goal we must reach in grounding music for the next century. Interestingly, both the education theorists and the brain researchers are advancing our understanding by dividing up the intelligences and distinguishing the separate areas of the brain. I respect these educational theories and the brain research findings, I

need them in the ongoing struggle to expand the primary school curriculum beyond reading-writing-math to include lots of daily music and dance, but we must warn ourselves at the outset and again in conclusion that there are alienation effects, misplaced concreteness, misleading objectifications in this literature that, no matter how welcome the news is about the importance of musicking and dancing to full human growth and development, must finally be put aside in favor of a model or ideal that stresses one tightly integrated if multi-faceted intelligence and one brain inside a whole human being. {FN in here?} Whatever is happening on the associative, emotional 'right' side of the brain snaps across the corpus collosum to the logical, sequential 'left' side of the brain in a fraction of a second. The dancing human in tune to a complex groove has brought the deep reptilian centers, the mammalian mid-brain and the human cortex into happy alignment while the music lasts. Perhaps it is this very sense of wholeness and oneness that full participation in music-dance can give which keeps researchers from wanting to know more about the physiological effects of dance and drill (McNeill 1995) or the microtiming of 'participatory discrepancies' (Keil and Feld 1994, *Ethnomusicology* Vol. 39, No. 1, 1995).

In a series of increasingly influential books, Howard Gardner (1973, 1983, 1993) has delineated a theory of multiple intelligences, arguing that "the human intellect is best construed as at least seven, relatively autonomous faculties. Only two of these faculties -- linguistic and logical-mathematical -- fall comfortably within the usual definitions of intelligence; and only these two lend themselves readily to testing in standardized short-answer formats. The other five intelligences -- spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal -- have either been considered to be talents, or have been deemed outside the permissible scope of human intellect." This quotation is from a ms. in progress in which Gardner makes the case for an eighth, "naturalist," or what I would prefer to call, "ecological-participatory" intelligence. What I take from and concur with in Gardner's work is an overwhelming sense that schooling in America has become ever more tightly focussed on reading and math to the neglect of all other aspects of life and

education.

This focus or strategy of demonstrating intelligence and raising scores in the two areas that are most easily tested does not seem to work. Increasing the hours and days and weeks spent at desks performing alienated labors does not increase the test scores appreciably or we would have heard about some successes along these lines by now. All that Gardner and the Multiple Intelligence proponents are asking is that we give the other five or six intelligences a chance to grow and increase. Possibly a more balanced curriculum would increase children's energy, attendance and motivation; possibly scores in math and reading would go up if intelligences in the other five areas were not being shut down.

A feature article in Newsweek (Feb. 19, 1996) reports brain research studies that parallel Gardner's theory of multiple intelligences: evidence for a "language" area of the brain, a "music" brain, a "math and logic" brain, an "emotions" brain and a "movement" brain. Under the "Music" heading Newsweek reports:

"Last October researchers at the University of Konstanz in Germany reported that exposure to music rewires neural circuits. In the brains of nine string players examined with magnetic resonance imaging, the amount of somatosensory cortex dedicated to the thumb and fifth finger of the left hand -- the fingering digits -- was significantly larger than in nonplayers. How long the players practiced each day did not affect the cortical map. But the age at which they had been introduced to their muse did: the younger the child when she took up an instrument, the more cortex she devoted to playing it.

Like the other circuits formed early in life, the ones for music endure. Wayne State's Chugani played the guitar as a child, then gave it up. A few years ago he started taking piano lessons with his young daughter. She learned easily, but he couldn't get his fingers to follow his wishes. Yet when Chugani recently picked up a guitar, he found to his delight that 'the songs are still there,' much like the muscle memory for riding a bicycle." (1996:57)

But the next section of the Newsweek article on "Math and logic" is also entirely about music! Studies at University of California at Irvine show how after eight months of music lessons preschoolers " 'dramatically improved in spatial reasoning,' compared with children given no music lessons, as shown in their ability to work mazes, draw geometric figures and copy patterns of two-color blocks.' "Plato once said that music 'is a more potent instrument than any other for education.' Now scientists know why. Music, they believe, trains the brain for higher forms of thinking."

The Newsweek reporters argue that if more school administrators were tuned in to brain research, "music and gym would be daily requirements. Lectures, work sheets and rote memorization would be replaced by hands-on materials, drama and project work. And teachers would pay greater attention to children's emotional connections to subjects...." "Only 36 percent of school children today are required to participate in daily physical education. Yet researchers now know that exercise is good not only for the heart. It also juices up the brain, feeding it nutrients in the form of glucose and increasing nerve connections -- all of which make it easier for kids of all ages to learn."

"Knowledge is retained longer if children connect not only aurally but emotionally and physically to the material..."

What this Newsweek article doesn't point out is that the African-based traditions of music-dance can give children music, exercise and happiness simultaneously; brain growth, nutriment, rewiring and increased receptivity all at the same time. Getting the inspiration for creativity into young muscles and central nervous systems at an early age must become a high priority. Children need music and dance together, with plenty of call and response singing. They need the emotional satisfaction of mastering music-dance of the 'mother tongue' African diasporic traditions, the music and dance they see and hear all around them in rock, jazz, soul, pop, rap, gospel, salsa, dance music. And they need it daily.

How many times or how much of each day is optimal? We don't know

because no one dares find out how smart and powerful children would become if they had more and more of the education they so desperately need rather than more and more days tied to desks -- the training for passivity and alienation they don't need. I firmly believe that we will find out one day (what the Greeks of the ancient democracies already knew) that almost all of education up to the age of 7 or 8 should be music-dance-sports-drama-movement with about 10% desk work at age 9, 20% desk work at age 10, etc. If children are educated ontologically to be skillful, expressive beings in the world --drummers, dancers, singers, actors, runners, leapers, ball players, etc. etc.-- from birth to age 8 or so, their increased gray matter, better brain wiring, greater health and happiness, will let them soar through epistemological education -- math, reading, and sciences -- at greater speeds and with deeper comprehension than anyone currently believes possible.

The current reality, however, is that the public primary schools in American cities are being asked to do more and more with less and less budget. The smallest children who need the most stimulation get the least. No regularly scheduled music at all below the fourth grade (9 years old) in most Buffalo primary schools. There never was a dance program. Gym periods have been cut. No art classes. No playground or outdoor play time for fear of drugs and violence. Showing the taxpaying citizens better scores in reading and math tests while maintaining order and discipline seem to be the highest goals in the best of all possible worlds that educators can imagine.

In this context, a drumming and dancing program, learning to play and move with style, can quickly become the liveliest activity in a school. To date, we have had some success or a major breakthrough in every school where we have made year-round efforts. Learning from our past experiences, we are now able to teach three or four fourth grade classes for a month or so, pick out two dozen students who are getting the steps and rhythms quickly, train them to be a sharp team in another two months of weekly visits. In theory, the members of the 'sharp team' could set to work teaching the lower grades immediately. But. . . . In terms of our five unique aspects that build upon each

other, we are always able to implement the first three, but stage four, the question of training and encouraging older children to teach younger children is where we run into "scheduling problems," limitations of time, money, energy, and an inability of school administrators to figure out exactly how they might spread a strong and growing tradition throughout the school.

"Mentoring" could mean a variety of processes. Pairs of expert older children, a drummer and a dancer, could go to a classroom and teach their skills for 10 or 15 minutes every day as an exercise break. Or with a tape of the drumming in hand, any dancer could go with a 'boom-box' to a class and show the little ones the steps by the usual imitative methods. Or whole classrooms could come to the team of advanced drummers and dancers where they rehearse and imitate them by sitting alongside the drummers and learning or dancing in a formation behind the expert dancers. There are many, many ways that the older children with expertise could pass their skills on to the little ones. But so far it hasn't happened in any regular, naturalized, exemplary way that we can point to and say, "See how easy it is for mentoring to work." Perhaps there is a reluctance to let students teach. Perhaps the older students have to have their schedules specially arranged at the beginning of the year so they can be allowed to teach regularly. Perhaps music-dance for ALL children is not seen as a priority or as of equal importance with the other subjects where test-scores are measured that establish the reputation of the school. If most of the best drummers and dancers are African-Americans there may be some reluctance to put them in positions of leadership and authority. Do they have authority and know how to model or teach? We have assumed that well-taught drummers and dancers with skills will know how to pass them on, given the opportunity. But it is true that we haven't specifically prepared our best dancers and drummers to 'take charge' and 'be teachers.' I am speculating about the problems here, because this is where we seem to be stuck or coming up against obstacles that we don't fully understand.

Returning to the blocks to drumming and full expression among college students reviewed above, and thinking about the ways we are stumbling in

not being able to get drumming and dancing skills to all the children in a school at an early age, I must close this report by asking for help. We don't know how children do get into the groove or why they don't get into the groove: two major research questions that subdivide into many others. (Farmelo 1994) We don't know what ages are best for maximum receptivity. I am sure there is important research and writing that I haven't heard about on music acquisition and learning, but I strongly suspect that the psychologists of human development, the sociologists of small group behavior, the anthropologists of enculturation, the ethological specialists on imprinting, the physiologists and neuroscientists, are all very busy elsewhere because they see or hear 'getting into the groove' as too mysterious, too complex, a musciological problem for people who know music, perhaps, but not a problem that is easily researchable. We will have to persuade the best researchers in all those fields that we really have questions we don't know how to raise very clearly yet, much less answer.

And we need to persuade our fellow artists and humanists that there is a critical loss of musicking going on that is not 'natural' or 'inevitable' or just the 'talented' few doing something and the 'untalented' many applauding as usual. What about putting aside the science and applied sociomusicology of grooving, put aside the arts and humanities too, for that matter; let's just have a great party and invite the children in! O.K. by me. But where is this happening? Every day? School's out forever? The industrial state no longer needs workers and consumers at all?

Face it. We haven't figured out how to incorporate or fully embody all nine muses in their powers of celebrating, playing, delighting, luxuriating, enrapturing. We don't know how to maximize the pleasures of drumming and singing and dancing and dramatizing so well that everyone -- students, teachers, teacher's aides, parents, administrators, will all agree that this must be a high priority, a daily activity. We don't have a surplus of local all-ages parties to invite children to, though the Greens in Buffalo keep trying at monthly dances year after year. The sense of a continuous, lived, musicking

tradition, of necessary 'dromenon' (the thing predone, done, redone) is simply gone for most people. We are not sure how to revive it and how to pass it on. How will we know when a tradition is truly self-sustaining, in schools or outside them? What will keep such traditions from eroding in the face of an ever greater mass media capacity to deliver musical pleasures to the associative cortex or to the whole dancing person at the touch of a button?

At the moment when we really do need to reinvent the wheels, the traditions, the ways of musicking, we discover how little we know about what makes these wheels turn and keep on turning. Surely there is lots of research to do, but it is not so much on others, it is on us. And it is urgent. "What we knew as children we now must grope for." (v .Hornbostel 1927)

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FN #1 Major unresolved issues lurk in the debate over multiple intelligences vs. unitary intelligence, including the question of classless society vs. the feudal or industrial divisions of labor. If classness is, as I believe, built into our human nature, then Marx's socialist or classless man who works at different tasks, makes music, paints, is a 'renaissance man' or 'protean character' by turns but embodies all the human potentialities in his balanced person, is the obvious goal of good living and good education. MI (multiple intelligences) theory tells us what the 7 or 8 faculties are that we need to develop in each and every person. But MI theory could also be adapted to or point toward a world (see also Orson Scott Card's short story, "Unaccompanied Sonata" 1992) in which the educator's job is to find and bring out the single intelligence that a child is best at, so that society finds niches for and integrates lopsided individuals into an efficient division of labor in which everyone is supposedly happiest doing mostly what they do best.

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