
Abstract

Despite being a professor in American Studies at SUNY-Buffalo for most of his academic life, Charles (Charlie) Keil’s (b. 1939) career was dominated by an interest in music and music education. His scholarly contributions took many forms, such as ethnographic fieldwork that resulted in wide-ranging books (Urban Blues, Tiv Song: The Sociology of Art in a Classless Society, Polka Happiness, My Music, Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia, Music Grooves), many essays and papers on music and music education, and efforts in promoting music education in the Buffalo area through his organization, M.U.S.E. (Musicians United for Superior Education). As an amateur musician with advanced training in American Studies (studying with, among others, David Schneider, Clifford Geertz, and Alan Merriam), Keil brought a keen eye, ear, and mind, along with his rigorous academic training, to the study of how people engaged with music, how they learned music, and the value music holds in the lives of people and their communities. As an example, the first chapter of Tiv Song reminds us that Keil is one of those rare individuals able to summon enormous intellectual resources—from classical Greek philosophy to linguistics, anthropology, ecology, economics, and everything in between—to bear on the problem of music and culture.

Paideia Con Salsa

Ancient Greek Education for Active Citizenship and the Role of Afro-Latin Dance-Music in Our Schools. By Charlie Keil. I want to focus on ways that music-dance and music-dance education might shape consciousness toward an agenda. In other words, for a small, but efficient world government to be able to maintain peace and guarantee justice to all peoples, the giant states and huge multinational corporations will have to be decentralized and individuals will have to shape their identities in terms of: 1) an intense, local culture with a language and music of its own, beautifully attuned to the local. Musicologist Charles Keil, in his article Groovology and the Magic of Other’s People’s Music, encourages the development of a field of study he calls “groovology — a rational understanding of grooves, sounds, our feeling-filled involvement in musicking,” asking a central question for musicians: What do we have to do with our bodies playing these instruments and singing in order to get their bodies moving, bobbing their heads, snapping their fingers, up from their tables and dancing? And luckily, quite a few music scholars and professional musicians have taken up the study of groovology, offering lots of groove lessons and questions that I would like to share with you. Charles Keil has put untiring efforts into firmly establishing new fields that may be unfamiliar to many ears such as applied sociomusicology, ‘echology’ and ‘groovology’, and he has made many great contributions in the development of experimental ethnomusicology. In applying various findings from analysis based on his field work to children’s education (applied sociomusicology), and particularly in stressing physicality based on the concept of ‘resonating with the world’, he has espoused the importance of the study of ‘grooves’ (groovology), and of ‘echology’ where he maintains that echology...