

The Urgency of an Expanding Groovology

By Charles Keil

'Why, you only touched it a wee bit and it is quite another thing!' said one of the pupils. 'Art begins where the wee bit begins,' replied Bryulov, indicating with these words just what is most characteristic of art. The remark is true of all the arts, but its justice is particularly noticeable in the performance of music.'

Tolstoy in *What is Art*¹

In terms of the Great Transition² to sustainable ecological living in localities all over the economically "globalized" Earth, the joyous science of Groovology has many processes to explore (dramatic and comedic timing, dyadic and team sports timing, therapeutic timing, etc.), disciplines to integrate (neuroscience³ and ontology, theology and ethnochoreology, psychology and linguistics⁴, etc.), and one extremely important strategic goal to accomplish: helping infants, toddlers and children everywhere to take such delight in performance that they can't be pacified and "dumbed down" into what Jaron Lanier⁵ has called the "hive mind", or deactivated by what Andrew Kimbrell⁶ has named the "cold evil" of "technocooning."

I think we are entering an era in which musicking/grooving returns to what it always was prior to the late 18th century - a live, local, unplugged, unmediated, musicking-dancing-ritualizing and even sacralizing process.

1 Tolstoy, Leo. 1962. „What is Art?“. London.

2 Cf.: New Economics Foundation in UK, New Economics Institute in USA.

3 R. R. Llinas. 2002. „I of the Vortex: From Neurons to Self,, and: J.A. Scott Kelso. 1995, „Dynamic Patterns: The Self-Organization of Brain and Behavior“.

4 Colwyn Trevarthen in: *Musicae Scientiae* 1999-2000. „Musicality and the intrinsic motive pulse: evidence from human psychobiology & infant communication“. pp. 157-213.

5 Lanier, Jason. 2010. „You Are Not a Gadget: A Manifesto“, New York.

6 Kimbrell, Andrew. 2002. „Cold Evil: Technology and Modern Ethics“, Salisbury, Connecticut.

Groovology may replace most of musicology and some other objectifying, analytic (pulling apart), dismal sciences because synthetic and joyous participation (and participant-observation) is more in tune with human nature and Nature, our species-being (Homo ludens collaboratus), and any sustainable future our species may have - IF we can make peace and restore ecological balance quickly enough to get home safely.

"Groove" is parsimonious, saying much with just one syllable⁷ about many different qualities of "participatory discrepancies" in human experience. And microtiming "participatory discrepancies" in musicking-dancing are relevant, at least by analogy, to a great many practices and fields of inquiry that involve the human touch and sense of human scale -- Tolstoy's and Bryulov's "wee bits" and William Blake's "minute particulars," Bateson's "differences that make a difference."⁸

7 www.borntogroove.org Charles Keil: Born to Groove: Chapter 24 "Social Science Definitions of Groove".

8 Bateson, Gregory. 1972. „Steps to an Ecology of Mind“ Chicago.