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## THE RHYTHM IN THE SCORE OF A PHYSICAL STATE OF GRACE

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### Abstract

*Aim.* We cannot talk about music and about its direct implication, dancing, without a few brief cultural references because music and dance is the glue between these two origins phenomenological conceptualization and their physicality, depending on the particular type of rhythm.

The starting point of any analysis related to these two inextricable concepts is, of course, individual psychology. The kind of music especially in the subconscious is the one that will awaken and develop the unity of the subject individual rhythm, on which arises personal score.

The affinity for a certain type of music settles over time, the same goes with dance. Martha Graham, famous American dancer and choreographer, one of the first designers who set foot - and assumed departure in this initiative - the realm of modern dance, she managed with the help of her movements so specific, to become the first cultural ambassador to the world.

The rhythm was the pulse of ancient times, our database reference to which we refer perpetually.

The world's top athletes seem to have the rhythm of their own, impossible to visually perceived differently and obviously admiring and emotionally, by the public. This rhythm, which includes all biological, anatomical, physiological terms of breathing, blood flow, flow cerebral, attributed to great athletes whose efforts seem to exceed human limitations, as we understand them, are stimulated in 95% of cases through music. It is well known that all athletes listen, before they launch later what today we call "motivational music."

"Motivational music" is thus the perfect reverberation of the sound in the psyche of the listener, which generates physical rhythms, be it sport demonstrations, or of artistic performances, or simply moving the leg or neck and head, whereby "keep rhythm."

Starting from the mere idea of "rhythm" and from its anthropological, physical and psychic definitions and transferring it to the area of personal development through the direct representations of rhythm, dance, or sport, we are able to discover broad connexions within all of everyday areas of our personalities.

*Conclusion.* To conclude, we can say that music has great influence on the rhythm of the movement. This type of relational duality of both abstract and abstract entities, music and dance, and their attendance of phenomenological implications, whatever sense it is used, we saw instructive at all levels, whether it's about knowing and forcing the limits of its own body or that we are talking only about relaxation exercises, whether knocking on doors sensitive pedagogy.

Keywords: music, rhythm, movement, dance, sport.

### Introduction

#### The rhythm in the score of a physical state of grace

We cannot talk about music and about its direct implication, dancing, without a few brief cultural references because we will see music and dance is the glue between these two origins phenomenological conceptualization and their physicality, depending on the particular type of rhythm. If for Nietzsche music, in the total absence of its limitations, does not require any imagination or concept, for it tolerates them both beside himself, for Plato, music was a sign of the level of education, soul, beautiful or ugly. So for Nietzsche music is a general concept that is self-contained, even in the absence of fertile land in

the imagination of the listener connections, and for Plato, music is part of social semiotics, but as aesthetic category. If we join these two philosophical visions and double their representation reception, dance, we will have a dynamic, expression of a feeling that after listening decoded by movements that originate from a specific type of rhythm.

The starting point of any analysis related to these two inextricable concepts is, of course, individual psychology. The kind of music especially in the subconscious is the one that will awaken and develop the unity of the subject individual rhythm, on which arises personal score. In this context it can be decrypted and the great Yehudi Menuhin philosophy, saying that "music

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is man more than words, because words are only abstract symbols that convey real meaning, based on facts." So, music joins each according to his self mentally, the power of abstraction, the inner wealth, the extent and variety of cultivation at an early age, motivation and learning affinities fully listening.

Plato stressed in his "Laws", referring both human nature and the education they receive, that through dance and music can be observed spiritual qualities of individuals, thus developing an early definition of music as social factor. Thus, he said, "Because dance and song are merely imitations of morals than a painting of the actions of humans, their characters and the different situations they are in, it is necessary that those who hear the words and songs or see dancing like character that I have received from nature or from school or to and from the other one and to find pleasure in them, praise them and say that they are beautiful; and it is natural that, on the contrary, those who have a character, morals or opposing some of their skills, they cannot enjoy any of them or praise them, being forced to call them ugly." (Platon, 2010).

Today, Plato logic may seem outdated, but the philosopher speaks to more than two millennia away, about reception aesthetics based on stratification education and information, taking into account the limited structural, aesthetic, social, artistic and education of his time and his speech is current as possible. According to Talmazan "of the utmost importance in choosing a kind of artistic act, in Plato's view, is the degree of pleasure or displeasure that we felt the viewer / listener. Thus, imagining a public party, intended for any of the Greek gods, Athenian Plato makes a distinction based on the age of the audience artistic preferences and level of education. Children will choose the one that will do tricks [...] the older boys will decide who will play comedy and educated women, young people and most of the viewers will be drawn to tragic [...] As for us, elders, we sure will feel more like listening to some minstrel reciting properly Iliad and the Odyssey, or some pieces of Hesiod and that I give him an award." (Platon, 2010).

The affinity for a certain type of music settles over time, depending on experience, the experiences that shaped according to an individual's inner being, born of reactions at some time. The same goes with dance, depending on the age, the experience, the cultural wealth and connections that the dancer expresses in one way or another, directly or indirectly, releases a sentiment that is based on music. Needless to resume demonstrations any of the well-known, that the music and dance are universal languages.

To give one example, closer in time, Graham (1894 - 1991), famous American dancer and choreographer, one of the first designers who set foot - and assumed departure in this initiative - the realm of modern dance, she managed with the help of her movements so specific, to become the first cultural ambassador to the world and was the first artist who received the highest civilian award the United States' Presidential Medal of Peace ". What beautiful dance as a metaphor for peace message can be embedded into a single artist?

The rhythm was the pulse of ancient times, our database reference to which we refer perpetually. Any important activity of the community, any gathering, announcement or major event in the life of a society was communicated through rhythm. Clap or drums or other instruments were dressed in dynamic movements invested with symbolic values vital to the community and their particular area issued in the form of a totemic dance suggestively.

Sigmund Freud speaks in "Totem and Taboo", about receiving close frenetic, rhythmic movements, and dance. Simplifying some type of rhythm evokes, in the depths of the Neolithic, for example, a particular type of reaction, that comes out to meet the first one to outline such spherical communication for the message to reach the carrier can provide feedback. Thus, a very strict rhythms category was used for hunting, another for the emergence of the shaman to call the rain, gods worship, meet food, marriage announcement, etc. All these types of rhythms formed, together score on which the community would function. If one note was wrong or erroneous, the message became unintelligible, and the whole perception of the community suffered.

Those endowed with this sense of rhythm were usually in small communities, the tribes and those "chosen". Holders of hunting magic, "elects" were functioning according to their own rhythm, different from the "civilians". For example, there is a tribe in the southern part of the black continent, whose members run without stopping. There is the belief that if they stop, they will stick their feet on the ground and will turn into grass, taking root. Those people have developed an inner rhythm completely different from any other individuals, and running, jogging, it became the first nature, displacing walking. Physiological changes occurring in their bodies studied by specialists over several decades, led to the conclusion that the spill happened, over several generations, including genetic, their rhythm is so vital completely changed. Not only that. The gestures and speech are faster, as well as reactions. Basically, it evolves into a different



echelon of physicality, which remains only theoretically explicable to every one of us.

But the basic rhythm is preserved today. For example, the world's top athletes seem to have the rhythm of their own, impossible to visually perceived differently and obviously admiring and emotionally, by the public. This rhythm, which includes all biological, anatomical, physiological terms of breathing, blood flow, flow cerebral, attributed to great athletes whose efforts seem to exceed human limitations, as we understand them, are stimulated in 95% of cases through music. In other words, with the help of the sounds that folds perfectly on the vital rhythm of the individual. Literally, this perfect alignment is decanted flow to the brain, where the impulses to the muscles and departing result of their incredible efforts.

It is well known that all athletes listen, before they launch later - whether we are talking about athletes, runners, marathon runners, bikers, drivers, skiers, swimmers, tennis players, etc. - what today we call "motivational music." Psychological justification is simple. "Psychologically intimate relationship between music is characterized by interaction and interconnectedness, and the repercussions are defining for both parties. Music is an emanation of the soul and psyche owes its existence in music. Music strongly influences the psyche to influence internal processes vital, both physiological and psychological. Action on the psyche music is constitutive nature because it is rather complex (in detail) and total (overall), starting and ending at the psychosomatic level; it means the whole universe application inner emotional states from mild to profound meditation". (Gagim, 2003).

The physical after many studies as: synapses in the brain that are created when sound stimulation are likely to force the body to produce glands under certain hormones that give states required to do a certain type of effort.

"Motivational music" is thus the perfect reverberation of the sound in the psyche of the listener, which generates physical rhythms, be it sport demonstrations, or of artistic performances, or simply moving the leg or neck and head, whereby "keep rhythm." Speaking generally on this issue, in the introduction for the book "The Psychology of musical folklore" Suliteanu (1980) states that "emotional satisfaction perception of music is manifested primarily as a reaction unintentional primary that we can consider as a characteristic perception of art in general. (...) ". "Music" continues the author, "it is more than all the other arts, often beyond this state of emotional reaction, somewhat diffuse, influencing and

determining, where appropriate, various psychosomatic complex attitudes".

These "psychosomatic complex attitudes" are still the subject of study by psychologists, psychoanalysts and other specialists who try to theorize, generalize, abstraction concept of rhythm. How appears that resonate human body only certain genres of music, as the rates contained in music influence the potency of physical or the brain, how is it that music is therapeutic, if you can change the background subconscious probably hold answers all these questions, etc. Jung archetypes speak here of the unconscious, Freud and psychoanalytical basis of reception and interpretation.

According to psychologist Andreea Talmazan, "artistic act, in psychoanalytic terms, is, as a defense mechanism, sublimation. The inner conflicts of composing or interpreting a certain song find resolution through the very act of creation.

We could say that the relationship that people have with music is two-way, from the outside, when the music acts as a stimulus, or inside when trends unconscious determines the conscious choice for certain genres and subgenres of music as a form of compromise unconscious contents of music is manifest content through which expresses a latent content".

As mentioned above, many studies were made public, which deals with the theme of music and dance as a universal language. Without going into further details because it is not the place for such an analysis, we can only say that often accompanies music and movement that are used to convey what words cannot. "Words are too poor," said a phrase very often used.

So music and dance from the concept of universal language can convey an infinite variety of subtle emotions and primitive. Quoting Kohut believed that "the power of music to penetrate to facilitate emotional experiences derived from archaic regression in ways subtle extra minutes of mental function.

These states of the artist can be communicated in a way that invites the listener to feel as artist or listener can be disposed communicated certain contexts that can be considered works as a projective identification. Music can express a range of emotions and engages qualitatively different ways of being communicated". (Brogi, 2002)

Communication, according to the author, is achieved by the effective rate issue as a sign of pleasure or, conversely, of uneasiness, or sublimated artistic form, dance. Also in his book, he cites Romanian psychologist Patricia Skar,



who said that "emotional values seem to be fixed and we can imagine that it might conflict with the feelings that want to move, grow and transform.

So if listening to music initially connects us to our processes unconscious, and it happens this phenomenon because the internal processes represented by melody, harmony, rhythm, tempo and all the forms it takes music are archetypal in nature, and connects us to the deeper layers of our own archetypal nature "(Skar, 2002).

This type of relational duality of both abstract and abstract entities, music and dance, and their attendance of phenomenological implications, whatever sense it is used, we saw instructive at all levels, whether it's about knowing and forcing the limits of its own body or that we are talking only about relaxation exercises, whether knocking on doors sensitive pedagogy.

In the annals UVT, author Daniela Robu, states: "In conclusion, I can say briefly that music has a great influence on the rhythm of the movement, it helps to externalization, expressing emotional states. Well-chosen music may be a stimulus and removes an incentive boredom produced by repetition exercises. In those circumstances, the elements are executed properly and with more energy and muscular and nervous systems deposited increased activity, favorably influencing the body physiologically and mentally especially".

(<http://www.sport.uvt.ro/analeleuvt/revista/2001m/17.pdf>)

According to the semiotics of reception, this favourable influence might be translated into expression-impression duality. Bearing the masque of its particular expression, the energy of the dancer's or sportsman's execution has a powerful influence upon the impression of the watcher, whatever category may they belong to. Another extremely interesting phenomenon is the physical transposing of the energy into the final position of the person who is performing the action, i.e. the dancer or the sportsman, toward the audience, then the "impression" we discuss here is not a mere mood or a state of mind. A sportsman or a dancer who spares no effort before a receptive and experienced audience automatically becomes the model of the moment and his energy is simply being transferred to the public, whose reactions may be of amazement, admiration or may become physical and mimetic, when the individuals who have participated in this admiration exercise turn themselves into "actors". That transfer we talked about may therefore have a long-time and most real impact, based on the behavioural principle of "model imitation".

Of course, proficiency is not being discussed here, simply because its validation needs time and experience. Nevertheless, identifying a personal rhythm which is based on musical instincts may have profitable results. Rela-Valentina Ciomag from Bucharest University of Economic Studies identified a comprehensive list of them: "shaping of a correct body bearing or improving of flexibility and developing of articular mobility; education of body representation (placement of the body in space, possibility of self-correcting the position of body segments in various plans, directions, in space, laterality); education of static and dynamic equilibrium; orientation in space and time; education of the sense of rhythm; stimulation of body expressiveness by shaping the ability of imitating a gesture or a movement along the adequate emotional attitude; stimulation of creativity and imagination by actively participating in the design of the choreographic composition; education of the sense of rhythm and musicality in movement; developing of the self-assessment abilities; encouraging the inter-communication and socializing skills - for a better integration of the individual in the social world". (<http://www.marathon.ase.ro/pdf/vol2/21/CiomagRela.pdf>)

Thus, starting from the mere idea of "rhythm" and from its anthropological, physical and psychic definitions and transferring it to the area of personal development through the direct representations of rhythm, dance, or sport, we are able to discover broad connexions within all of everyday areas of our personalities. An interior rhythm does not necessarily require music in order to manifest itself. The way one walks, talks, the body bearing at a specific moment, face and body gestures, all of them represent an existential score which is constantly being played.

"From an aesthetical point of view, music induces its performers a set of pleasant emotions and improving at the same time both their general knowledge and their expressiveness in movement" (Monani, 1985). We are all familiar with the phrase "dancing by the music". This phrase does not only refer to the dynamic aspect of the activity, but also to the relation with the psychological areas which, at a subconscious level, tends to observe certain deep-rooted taboos that could refrain individuals in their creative impulses. As Mociani put it, music is a direct way of developing creativity and imagination. "The agreement between music and movement involves two points of view: the first one is of the character of the music itself and the second is of the means of expressiveness that music possesses".



### Conclusions

To conclude, we can say that music has great influence on the rhythm of the movement. This type of relational duality of both abstract and abstract entities, music and dance, and their attendance of phenomenological implications, whatever sense it is used, we saw instructive at all levels, whether it's about knowing and forcing the limits of its own body or that we are talking only about relaxation exercises, whether knocking on doors sensitive pedagogy.

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