



In the Order of the Movement: A Brief Study on the Rhythm.

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ABSTRACT *This paper proposes an analysis of the Rhythm and its implications in dance. We discuss the research works of Emile Jacques-Dalcroze (1865-1950) and Rudolph Laban (1879-1958), both educators and artists. The first developed a rhythmic assimilation work at the Conservatory of Geneva, Switzerland, from difficulties in their students. The second drew a training method for dancers, influenced by dalcrozian practices. Yet discuss specific characters of rhythm and their classifications and categories.*

Before we start drawing any definition of rhythm, which is the subject of study of this work, we would like to put a few words about the context in which this topic will be discussed, namely the dance, especially in an educational context. The question with which we began this reflection is: Why to dance? A quick bibliographic review shows us that dancing allows the structuring of a collective thought, and brings to the group level also the feelings through movement. It is a phenomenon of human expression and has been made over time in the form of ritualistic expression, recreational, therapeutic, popular and artistic language. Thus it can be said that dance is "a deeply symbolic, able to suggest, without limit, images and full wealth of associations and vitality, given the nature of their form of communication" (MENDES, 1985, p.10). This symbolism is given, according to Vargas (2007), from transformations of body movements, as when dancing, matter "body" is processed by means of technical procedures that result in artistic manifestations.

Given these factors, we can make two comments: The first is the realization that the dancer's body is the most important element of his art. As the actor and performer, the dancer artwork is shown to the public with his own body, and lasts the time that the presentation takes. Even if it recurs, the dancer's relationship with his work changed, the audience changes; the space, even though the same also happens to be another. The second is the observation of dance as an enabler of social relations; group, while the dancer also prepares its "bodily statements" individuals, manifesting itself individually.

In the educational context itself, it is good in landfilling to the fact that "more important than learning any technical body is the awareness of the work with the body, and the stresses that he keeps, the locks that keep you from following the flow of life" (NUNES, 2003, p. 34). It is an extremely delicate task that must be developed, so carefully, because as highlighted Stabile cited by Stephen (2002), says that "music and dance allow expression by gesture and movement that brings satisfaction and joy. The child

learns and develops through it" (quoted BONFIM; BELT in HERMIDA, 2009, p. 147).

So that this work does not become heavy, a key ally is to bring the student pace of consciousness. But what is the pace and how it can be developed, pedagogically? Here is worth the alert Yogi (cited BOMFIM; BELT (20009, p 154) that "music education is a global development work that allows the child to use all its capacity for learning at your own pace".

Basic Principles of Rhythm Study

There are many components of the dance that could be mentioned and detailed here; however, we will stop us from now to the rhythm. When it comes to rhythm, we're talking about? The word can be used in many ways. "It's the rhythm of life", we talk sometimes to refer our obligations and the time they should be; "The pace of learning of each one," when we mean the time it takes each individual to learn and or perform their daily actions.

The word rhythm is derived from the Greek word *rhythmos* and in most languages it means anything that moves sequentially and having a governed movement. According to the Portuguese dictionary of Language, "the rhythm is a succession of movements or situations that, while not to process with absolute regularity, is a fluent and homogeneous set of time." In this definition, we find concepts that will be repeated in others. "Sequence of motions or situations", that is, a set, something that does not happen in isolation and even if not proceed "with absolute regularity" is, at that time, as part of a "fluent and homogeneous set of time." Time is a key element in setting the pace of the constitution, regardless of the area in which that term is engaged.

Ernst Idla follows the same perspective of this terminology to say that rhythm means "run, flow". Then the Estonian author says that "*en la vida de movimiento del ser humano, este fluir es una característica esencial para el ritmo del conocimiento*" (IDLA, 1972, p.26). These definitions are

important to begin to delineate the field where the work pace will be used in this paper: the body movement. Next, we highlight a series of rhythm concepts within this perspective.

Rhythm concepts in the field of body movement

Contrary to commonly thought, the pace is not an exclusive feature of musical arts. Idla (1972) states that the rhythm is a biological organic phenomenon. And the author of *Movimiento y Ritmo* continues noting that: "*Podemos decir que el ritmo del movimiento es la división de la dinámica del movimiento en diversas fases, que forman la estructura dinámica del mismo. Um movimento está mal realizado cuando la acción se vê perturbada em sus fases dinâmicas, tanto de tiempo como de fuerza*" (IDLA, 1972, p. 26).

At the mention of Barreto (2004), the pace is related to the expressiveness of movement, because through it is that changes and expands the sense of movement. Miriam Mendes explains that in the beginning of human history man understood that his movements would only make sense or would have an effect if they obeyed certain rules, among them marking a rhythm, a key element for those movements, in a homogeneous set and fluent within a set time, could be configured as dance. He continues the author, speaking of anthropological sense of rhythm: Rhythm, for internal or external is marked in various ways, sound, or not, music (also with own pace), it would be the starting point, the moment rearmost dance, an activity that develops in space and at a given time, which is setting the pace (MENDES, 1985).

Still according to Mendes, body language is prior to the oral language, and before communicating via articulated word, man developed their rhythmic patterns of movement, with the purpose of communication including, in parallel, also developed a plastic relation to space, which side of time is one of the key elements of rhythm, as we shall see. Since Roger Garaudy (1980) explains that the rate is closely linked also to gravity, to master the driving alternating fall and regaining balance. The same author informs us, in the same book that the concept of rhythm is also linked to the very thought of itself dancer or choreographer. He cites, for example, that Martha Graham explored the breathing rhythm of the first act of biological life; Mary Wigman stopped in the emotional rhythm and Doris Humphrey in motor pace. And the author says that although feeding of life's movements and rediscovering its roots, dance aims never to realism as gesture she makes a move, and this gesture is not mimic, but rhythmic (GARAUUDY, 1980).

A significant number of publications shows the relationship between rhythm and dance. Vargas (2007), for example, says that the dancing, the succession of plastic figures expressed by body movements in a harmonic rhythm pattern is what characterizes it as an art, and still gives us just like Mendes, in the paragraph above, an anthropological perspective rhythm: "Dance is a form of human behavior that consists of the non-oral body movement, rhythmic intentionally, shaped culturally, as well as gestures that are not part of the ordinary motor activities and have an aesthetic value" (NANDA cited VARGAS, 2007, p.37).

The rhythm and dance are indeed associated. However, it should be noted that this association takes place, according to Mendes, when the pace is understood in its generic sense as ordering and temporal configuration because the

dance can indeed be marked only by the internal rhythm of the dancer. The author of *The Dance* also states that "the pace of idea as part of the dance is present in many settings, but virtually all, the emphasis is on the cultural meaning of the dance" (MENDES, 1985).

Despite many definitions we could list above, we should point out that some conceptual interpretations are harshly criticized by some authors. This is because, in a sense, the sacred times a tone with which we refer to certain forms of art and its components, which occurs in the case of dance and therefore the pace. Idla (1972) says that despite major advances - in the field of fitness - related to the theoretical notion of rhythm, the conceptual confusion remains, according to the metaphysical burden that the pace is treated by some teachers of the movement. And to talk about pedagogy movement, treat ahead of two key theoretical for the development of studies on the pace: Emile Jacques-Dalcroze and Rudolph Laban.

Dalcroze: FOR A CONSTRUCTION "MUSCULAR SENSE"

One of the directions given to the Brazilian educators, according to Reference For Teacher Training, is "use diverse strategies assessment and learning from the results, formulate proposals for pedagogical intervention, considering the development of different abilities of students" (BRAZIL, 1999). Long before this document was written, even thought the Swiss Emile Jacques-Dalcroze (1865-1950), had begun to organize a systematic study of the rhythm starting from the difficulties of his students. Professor at the Geneva Conservatory since 1892, Dalcroze began to realize learning difficulties in their students, especially in issues related to the timing. Dalcroze dreamed of "a musical education in which the body would be an intermediary between sounds and our thinking, thus making it is the instrument of our feelings" (quoted Bonfitto, 2011, p.11), therefore, the strategies designed by him They begin to wrap the body in its entirety. And from that moment Dalcroze began to recognize the body rhythm as an ally in their practices, to finally make it the core of their research? In his book *The Actor Composer* (2011), Matteo Bonfitto analyzes the Jacques-Dalcroze path, and informs us that the work started "with rhythmic music theory class of exercises using the arms and legs" (Bonfitto 2011, p. 11). Dalcroze had intended that his students develop what he called "inner ear" (or muscular sense), and second Bonfitto, this concept would embrace the body as wire between sounds and thought, basically what Dalcroze himself says in the quote above .

From this work, Dalcroze rhythm makes the main point of their practices and research. Many are his contributions in this field. He realizes with its practice, for example, that the "pace of assimilation is a product of the understanding of rhythmic sense" (ibid). How would form, so this awareness? The answer lies in his own records. He says that rhythmic consciousness "formed by repeated contraction exercises and muscle relaxation in any degree of power and speed."

Here it is important to make a caveat on the rhythmic consciousness: though it is a body work, physical, Dalcroze does not eliminate the intellect of this process. For him, all have and can develop a muscular sense. This sense would be the product resulting from the way the body is placed in space, that is, your situation and the dynamic motor of this body. And that muscular sense does not despise the intellect because it is precisely through it that the rhythmic awareness can be achieved. According to the Swiss profes-

sor, "to create the rhythmic sense, education must set in motion the whole body" (Dalcroze cited Bonfitto 2011, p. 12).

For Dalcroze rhythmic education should enhance the use of all the muscles consciously, intentionally and this is one of the lead authors on music therapy and even in psychomotricity. Bonfitto describes the route through which passes the assimilation rhythm to Dalcroze, the first step is the execution of a rhythmic movement, that the individual will have a sense of rhythmic sense. From this perception, builds rhythmic representation that finally trigger the rhythmic consciousness.

It should be noted the importance of practical work that made Dalcroze. In Paris he had contact with François Delsarte, a professor of the then well-known Applied Aesthetics Courses. "From a careful observation of gestures, movements and behavior of people and even dissecting corpses to study human anatomy, Delsarte draw up its *système*" (Bonfitto 2011 p. 9), among other theories, including, for example, movement of the orders and laws. These studies were instrumental in the trajectory of Dalcroze, whose practices at the Conservatory evidenced elements from the Delsarte research. However, even in 1898, Dalcroze had not been able to find a "practical translation to your needs and thoughts" (idem). From practical experience involving the rhythmic structures, he managed to get the complex methodological elaborations, in order to "encode plastically the body" (ibid, p.12).

Another feature of Jacques-Dalcroze work that deserves to be marked is the concern not dissociate of the art pedagogy. He had clearly stated that their goal went beyond the aesthetic frontier, to only develop bodies considered "beautiful". For him, it was also essential to develop sensitivity to their students.

Dance and music certainly should not distance themselves from the Pedagogy and worth mentioning here Bonfim and Correia (2009, p 147) when mention that:

Music contributes to the development of sensations and changes the mood of children and adults. Encouraged to express themselves musically early, the individual integrates the musicality as a permanent feature of his personality (in HERMIDA , 2009, p. 147).

LABAN AND MOVEMENT CATEGORIES RHYTHMIC BODY

Rudolph Laban (1879-1958) began his theoretical and practical work from influences of rhythmic gymnastics and Dalcroze. Having developed his theories in the first half of the twentieth century, Laban was also influenced by rationalism which prevailed at the time. In this modernist vision, which was sought in terms of research was an objective and scientific language. It is worth noting, also, that to build their spatial theories, Laban sought support in Euclidean geometry. His proposals envision a training method for the dancer. Laban (1978) separates tables in the constituent principles of the movement. In it, Laban addresses concepts such as time and rhythmic accent. The former refers to a set of perceptible movements in the combination of durations - same or different - of time units. The second concerns an emphasis that is given the right move, stressing it; as a kind of tension, which can be abruptly or gradually appear.

Laban differentiates the modalities of time and study it on

aspects of energy and stress. He also proposed motion graphics and space organizations (directions, plans, extensions and paths) so that the motion could be analyzed objectively there, including theories and practices on the pace. Miranda (2008) explains that, according to Laban, "each individual tends to organize their movement phrases in accordance with rhythms that are more or less recurrent, even in different circumstances," and to understand and study these patterns of organization, Laban develops a kind of movement of the sheet music. Inspired by the organization of musical scores, Laban cuts off the movement of its simplest elements to their most complex structures, just as a grammatical structure. Incidentally, for Laban movement and language are related, as is also the movement of carrier sense, speech, or movement is language.

Laban features and distinguishes, in a text called *Choreutics* and edited in 1966, two types of space: the first space in general, what we ordinarily think of as space and which is distinct from second space, understood by him as the one surrounding the body called for him *cinesfera*. On this, Bonfitto (2011) says that the proposal of Laban, is not only the space that contains the body and defines it, but the body then goes on to build and define this space, that is, not only the body is modified by space, but also happens to modify it. Hence the importance, according to the author, to know the setting and the quality of efforts, we added that it is extremely important also to know the setting and the quality of spaces.

Barreto (2004) explains, on that, to Laban, every human being owns a personal space - the *cinesfera*, as stated above - covering all directions of this body as far as the ends can achieve. The author goes on to show that studies of Laban "consider two types so that the body takes: the form that is itself and virtual forms that are that it draws in space" (BARRETO, 2004, p. 136).

From the studies of Laban, Bonfitto (2011) states that the qualities present in the actions, which make them different human beings, in expressive terms, result from the combination of these factors above. Thus, the author continues, the Austrian choreographer gives us new 'elements' and 'procedures' for making these qualities.

THE COMPASSES

As stated earlier in this work, a move is considered "poor" When you see disturbed in their dynamic phases. Ernst Ilda goes on to explain that, "*profundizando el problema, veremos que ejecutamos nuestros movimientos em un determinado tempo; a la unidad de tiempo le damos el nombre de compás*" (IDLA 1972, p. 26; . emphasis added). He warns of possible confusion between the terms "compass" and "rhythm". He makes a very nice comparison on this subject, which transcribe below:

Imaginen que estamos a orillas del mar y divisamos un faro que parpadea a intervalos constantes. Dirijan la mirada hacia el mar y vean, simultáneamente, cómo corren las olas hacia la playa. Em las olas podrán percibir una fuerza natural em periódico aumento y disminución. También ver y oír esos accesos de fuerza, con un bramido que ora disminuye, ora vuelve a elevarse hasta alcanzar su punto máximo. Asimismo, ver y sentir, com toda claridad, cómo se repite la tensión seguida del relajamiento (...) El parpadeo constante del faro, a intervalos determinados, es una división métrica exacta, que corresponde a la noción de compás. El hombre experimenta em su interior la expresión de fuerza de las olas, em aumento y disminución y

lós ascensos y descensos, constantemente arriba y abajo, adelante y atrás, que equivalen a tensión y relajamiento. Si compararmos el parpadeo del faro con el compás, podemos comparar el oleaje com el ritmo (IDLA, 1972, p. 26).

After this poetic comparison, the author goes on to say that the two phenomena are experienced simultaneously, as if they were connected, and that regular, steady glow headlight helps in the perception of the force of the waves. But, he continues, if we focus on rhythmic glow of the lighthouse and strong movements in the waves with your hands in order to follow this compass, we are behaving in metric form. Conversely, if we focus on headlight glare and the ebb and flow of the waves and your roaring, we find that the headlight glare of the compass and the pace of the movement of waves are united in the truth, and give rise to what the author calls Synthetic experience.

Another approach we can do is the step with the structure of mathematical operations. In the case of music, certain combinations will always result in an expected result. This applies to the division of the calipers. A compass is the union of time blocks. The rhythmic characteristic assumed by the compass is the group time. The tempos are as follows: a) Compass binary; b) Compass ternary; and c) quaternary Compass.

The names give the idea of how the times are grouped in each of these measures. In binary, the times are grouped two by two; in three ternary and quaternary three of four. And what other relationships can be established between beat and rhythm, besides those already mentioned? "Compass is the time value measure (...), the compass repeated equality, but the pace is renewed and returns of equally "(Klages cited IDLA, 1972, p.26; our translation). Finally, we understand how much the compass of knowledge is important for the movement of professionals, because as the pace is often only related to the musical field. It is also important that work the beat when the student begins to have his first contacts with the art of movement. Idla suggests that this work can be done from basic shapes such as running, even the most basic dance steps.

Thus, the student feels safe to later prepare their own bodily propositions.

FINAL CONSIDERATIONS

How important is the specific job with a dance rhythm in the educational context? "Regularize" the motion and put it within a certain time and compass turns out to "relieve him"; It makes less heavy lifting. Depending on the age group with which this work is developed, the pace may even become a playful element, thus making part of the game.

In work carried out in the School Rose of Sharon, where we work with the teaching of theater, we observed a significant improvement in performance motor functions of the students when they were aggregated to time determined by the pace.

In some exercises, students performed - even unknowingly - you need hiking during games, perfectly divided into four times, as were marked . This practical experience, held earlier this year, leads us to consider working with the pace an important ally in the understanding of movement and body awareness, by the student ; and teaching the arts involving movement by the teacher . Know and master basic techniques and basic notions of this subject is a professional attribute that aims to instigate bodies creators and dancing.

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