Sound, rhythm, music and communal care

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“No rhythm without repetition, in time and space, without reprises, without returns, in short without measure [mesure].” (Lefebvre 2013: 16)

“Absolute repetition is only a fiction of logical and mathematical thought, in the symbol of identity: A = A.” (17)

“Cyclical repetition and the linear repetitive separate out under analysis, but in reality interfere with one another constantly.” (18)

“Great cyclical rhythms” of nature meet linear social practices.

”Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm.” (25)

Rhythm is related to the whole being, it is not only experiencing walking, movement, or heart beating, ad other various repetitions that make us asleep or dazed. Rhythms of everyday life include repetition of jobs, sleeping, eating and excretion. Everyday living is essentially rhythmic experience. And we have to learn all those rhythms.
Baka – **Yelli**
Baka women **dance**
Ochapowace – **powwow**
Batwa – **communal dance**

*Learning the rhythm together*
“In general, we share the common mammalian pattern of birthing babies that need a good deal of assistance from the mother. Specifically, we are like many other primates (especially apes) in that we are born with large brains but are dependent on our mothers and other group members for physical and social care for an extended period. Humans require more physical development after birth than any other primate. We cannot move on our own, feed ourselves, or even communicate effectively as infants. To survive their first decade, humans are even more reliant on mothers and others than any other species.” (Fuentes 2022)

Fuentes, Agustin, 2022, Race, Monogamy, and Other Lies They Told You: Busting Myths about Human Nature. 2nd ed. Oakland: University of California Press.

See also:


Steven Feld – *Voices of the Rainforest* (film 2019)
Entire living, from the very beginning, until the end, is living in/with sounds.

*Sound composition – the whole life in sounding*
Music sounds at the intersection of physical production of sound and cultural/symbolic production of meaning.
“(…) to compose the sound itself, instead of merely composing with sounds.” (Jean-Claude Risset)

Non-verbal sound games.
Unpredictable gaming.

Music: intention and intentionality
Sound is physical, we do not only hear it, it touches our bodies. Sounds touch infants bodies. Intentionally produced sounds of music enter their bodies and open them to meaning.

Anthropologically speaking, sounds and noises are constant. Communal care for the infants is what defines us as the species. Care is intentional. As music. Common intentionality.