**Guidelines for Composing
“The Rhythm of Repetition”
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**The Rhythm of Thinking** Rhythm is central to my understanding of the relationship between thinking and embodiment. I have derived a rhythm of thinking from movement for much of my life in what I recognize as the thinking of movement and the movement of thinking. Therefore, the tempo of bodily dynamism has always represented a means of accessing embodied knowledge.

**The Rhythm of Repetition** Rhythm has manifested in a pattern of repetition for most of my life. Routine was an integral component of my upbringing in a manner which instilled the process of thinking and development through recursive means. Rather than tedium or monotony, routinized habits formulated the basis for security and space for thoughtful ambition.
*Seasons; Interior and Exterior*
 The simplicity of retiring to bed at the same time every day, which if I recall correctly was at 7pm, constituted comfort and reliability. In my childhood home situated within the rolling hills of northern New York, nature’s rhythm, in season, sunrise and sunset fit into my understanding of the expansive cycle of repetition.
*Piano; Patterns of Embodied Rhythm*
 Studying piano from 3-6 years of age instilled my relationship with the embodied rhythm of comprehension and personal expression. I studied the Suzuki method which emphasizes initially learning through auditory practice and visual recognition. One establishes preliminary mastery of key navigation and pitch attunement. Note reading is purposefully delayed to avoid interrupting the establishment of organic, embodied rhythm and musical self-expression. I recall my ability to sit before the piano and play all my learned pieces; recognizing and repeating each memorized breath, pause, and intonation with my hand and body gestures about my instrument. Fortunately, my growing commitment to ballet entered just in time to abide my stubborn resistance toward learning to read notes. I never did learn to read music, but transitioned the embodied rhythm of timbre, pitch, passion and performance into the art of ballet.
*Lullabys; Shared Gestures of Calm*
 The cadence of my mother’s lullabys matched her caress of my hair as I drifted into sleep during most nights of childhood. Unknowingly, her rhythm intermingled with my bodily being as I slept. She once told me she would mimic the hand gesture of touching my hair as she quietly retreated from my bedside, leaving me with the rhythm of her touch even after she departed.
*Ballet; Ritual of Bodily Practice*
 The significance of ritual in my rearing was mutually amplified by my involvement in ballet training, where rigorous repetition of movement concepts were the basis for developing a solid technical platform on which to flourish one’s embodied artistic passion. Repeating the practice of difficult physical concepts allowed the space for deeply personal means of self-expression.
**The Rhythm of Somatic Concentration**
 Recapitulating somatic concentration until whole being clarity emerged was an integral in my passage through the pivotal developmental life stages. The kind of knowing required for lasting recovery from a deadly eating disorder was of the wholebeing, brain, body and mind.
*Repetition of Recovery*
 The rhythm of recovery from bulimia was set forth by recursive examination of concepts, experiences and perceptions until meaningful, bodily felt answers presented with clarity. The repetition of recovery was, One moment…One movement…One question…One answer,,, One moment…One movement…One question…One answer…Over seven years this rhythm remained a constant pulse of daily existence, and afforded a subsequent period of lasting recovery for more than a decade.

*Fading Pulses*
 The roots of bulimia became buried beneath a lost bodily sense, moving within a rhythm of somatic concentration so faint that pulses of self- understanding could no longer be felt. The structure needed to carry forward thought and meaningful being swayed violently.
*Recitation to Meaning*
 Intellectual analysis had to be repeated and recited, in a continual process of discovering the origin of bulimia. Eventually, the “bulimic voice” materialized as the term which encapsulated the intellectual, psychological, emotional and physiological roots of my adopted dysfunction. Yet, this cognitive discovery was not powerful enough to reignite the pulsing rhythm of embodied knowing necessary for meaningful rebuilding. Only through the rhythm of repetition, with somatic concentration, did this term become fully realized as a wholebeing guidepost of ascension.
*Bodily Manifestation; Knowing*
 One stark moment of realization occurred in 1998, during the Thanksgiving of my first year of recovery. When long practiced intellectual words of contrition and self-responsibility were finally uttered through the channels of embodied knowing, the path to recovery became clear. The rhythm of repetition allowed a bodily understanding once occluded by the dark, isolated world of bulimia to powerfully pulsate, rebuilding one piece of my wholebeing at a time. Before this moment, the intellectual recognition of the bulimic voice was still segregated from my embodied knowledge. But in this moment of integration, it became another pulse rhythm of repetition.