

THE POWER IN ACKNOWLEDGING MUSIC'S SYMMETRY AS PHYSICAL  
MOTION WE PERCEIVE THROUGH OUR AURAL SENSE

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"The Symmetry of musical sound, is actually the symmetry of physical motion that we perceive through our aural sense rather than visual." This statement is an accurate and valid definition of music. When an individual accepts this definition, the stage is set for a major shift in that individual's perception of the academic information regarding music. This definition also presents all individuals with an opening for an exciting, personal, intimate relationship with music.

Such a shift in an individual's perception also puts that person in a new powerful position to deal with music as a communicative medium. Music's universal language is found in the symmetry of motion sensations. The production, transmission, and reception of melody, harmony, and rhythm, deals with this universal motion language. Musical aesthetics, either as first hand experience or by intellectual recall, is an acknowledgment of the normal, natural response to the human body's physical, sensual acknowledgment of motion's symmetry perceived as sound.

When a person accepts physical motion as music's communicative language they place themselves in position to personally work with all the symmetry of the musical processes. They can respond, rehearse, and perform, using their own bodies to communicate the physical sensations generated by the music. Using motion symbols they can compose and notate in the musical medium.

A person who has personally worked with the musical language is in a position to mentally become a participant rather than a spectator of musical performances. They can experience 'with' the performer, rather than sitting back and waiting for the performer to do something 'to' them.

The acknowledgement of music as a sensual symmetrical experience opens a new space for human beings. In this space, they personally can expand their musical enjoyment. They can be in personal relationship with music rather than having to rely on the "musical priesthood."

Music shows up as not one but two disciplines involving symmetry. One is scientific, the other artistic. Traditional breakdowns come out of the assumption that music be studied and experienced first as a science in order to appreciate it as an art. This assumption sets up an unspoken requirement that only those individuals fortunate enough to have spent years gathering scientific information, and/or who possess special talent can appreciate the finer artistic levels of music. However, when people use their own natural capacity to first experience the sensual symmetry of

music, they establish a foundation and develop a goal for gathering information about music's scientific formulas.

#### STATEMENT

- I. Music is artistic symmetrical physical motion perceived through the hearing sense rather than the visual
- II. Motion symmetry is a universal language
- III. Motion symmetry is an artistic language
- IV. The human body is the primary musical instrument
- V. Music is symmetry in two disciplines

#### DEVELOPMENT

- I. Sound IS the symmetry of physical motion
  - A. Production
    - 1. Vibration
    - 2. Volume & Intensity
    - 3. Timbre
  - B. Progressive
    - 1. Durational-one sound
    - 2. One sound to other sound
      - a. melody
      - b. harmony
      - c. rhythm
- II. Motion qualities deal with universal symmetry
  - A. Articulated-sustained
  - B. Fast-slow
  - C. High-low
  - D. Suspension-release
  - E. Others
- III. Language of artistic communication is motion symmetry
  - A. Formal performance descriptions
    - 1. Tempo
    - 2. Quality of forward motion
    - 3. Performance styles
  - B. Informal performance descriptions
    - 1. Cooqs
    - 2. Swings
    - 3. Moving experience

- IV. The human body is the primary musical instrument
  - A. Generates-composes
  - B. Inputs-controls and manipules mechanical instruments
  - C. Responds-hears, reacts, and evaluates
- V. Two Disciplines
  - A. Scientific
    - 1. Scientific approach leading to art
    - 2. Scientific perfection often accepted as artisitic
    - 3. Approach becomes the goal
  - B Artistic
    - 1. Supposed purpose of music
    - 2. Sets the goal for scientific approach

#### BIBLIOGRAPHY

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