

JUDO RHYTHM THROUGH MUSIC AND DANCE

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Abstract

There is a link between judo athletes and dancers since they are both interested in kinesthetic awareness (Campos, González, Iglesias, & Dopico, 2001; Imamura & Johnson, 2003). This paper considers that dancers and judo athletes share a common understanding of body rhythm through the kinesthetic awareness in their training. More precisely, the paper goes on to propose a 10 step approach to the development of rhythm that can be applied by judo coaches.

Since ancient times, dance was the symbol of a conscious presence of life (Sharp & Oppé, 1924; Thorp, 1998; Werner, 2008). The human body is the tool of dance (Brown, Martinez, & Parsons, 2006). Dance is a ritual, for participation and not only a visual spectacle. Dance is a power that is beyond the meaning of words (Carter, 1998). Rhythm is a prime metaphor of our existence; at a time before visual art it was much more vital and needed. In ancient cultures all over the world, people can be observed dancing for religious practices. In Greece, Aristotle defined education as a mixture of music and gymnastics (Mikalson, 2010), while Socrates demanded for dance to be taught more widely, saying that 'They who honour the gods best with dances are best in war' (Mikalson, 2010). Plato wrote 'So the knowledgeable man can learn to sing and dance well' dedicating much of his consideration on the importance of dance education in his treatise of "Laws" (England, 2013; Nawar, 2014).

There is some evidence that rhythm is an element in every-day life (Browning, 1972; Stauffer, 2010). But there is a need for further studies to address why rhythm is important. People with developed skill of rhythm, move properly, breathe properly, beginning or finish work at the correct time (Goodridge, 1999).

One objective of judo training is the interaction of body and mind (Kano, 2005). Dance training as well as judo provides experiences that have as their ultimate goal the attainment of a skillful body (Jermakov, Arziutov, & Jagiello, 2016). Through the effort of training, a heightened awareness and control of the body can be gained, something very significant for the judo athlete. Rhythm is found in the culture of many countries, in Japan in performance arts such as music and theatre (Myung Whan, 2013), in Greece in Zorba's syrtaki dance (Theodorakis, 1966), through walking in Japanese judo (Kotani, 1970) and in Greek wrestling (Martell, 1993).

The proposed 10 Steps to approach Rhythm which the research will assess are:

Step 1. *Ayumi-ashi* and *tsugi-ashi* going forward and backward (*hokyo* game)

Step 2. *Tai-sabaki* - grip - body – *tandoku-renshu* (learning game)

Step 3. *Tai-sabaki* in pairs (*tori* leads - *uke* follows)

Step 4. Side *okuri-ashi-barai* and *yoko-tomoe-nage* (with partner)

Step 5. *Hikidashi* and grip (tempo with clapping and rhythm with music)

Step 6. Moving *hikidashi* (distance and rhythm with music)

Step 7. Static *uchikomi* with 1 meter distance (*osoto-gari* at the same time)

Step 8. Moving *uchikomi* (combination and rhythm)

Step 9. Cyclic *uchikomi* (learning game)

Step 10. *Nage-no-kata* (rhythm and time with music)

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