

TaKeTiNa - The Art of Finding Yourself by Letting Go

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The musical group process TaKeTiNa developed by Reinhard Flatischler, makes it possible to lose oneself in Rhythm and immerse in a body feeling/sensation, as we knew it when we were children playing. Why it works, and how it is connected with our thinking, self-control and our "self" will be explained here by brain researcher Gerald Hunter of Gottingen. (University of Gottingen) and the Musician and Rhythm teacher Sabine Bundschu of Munich.

The act of thinking is still considered, in our cultural realm, as the main function of the human brain. Descarte (French Philosopher) said: *cognito, ergo sum* (I think, therefore I am), it is the expression and starting point of this belief.

This belief, actually always questionable has not been cast in doubt in the last few years through findings in the area of brain research. Neuro-biologists were able to show that during the early phases of brain development, the body is sending signal-patterns to the brain, which affect brain-structure. Brain structure is therefore greatly influenced by body-experiences at least in the older, deep-seated areas or context. The primary function of the areas of the brain developed before birth and during early childhood is the integration, coordination and harmonization of any action or process within the body. They steer and direct the motor movements of the body when moving singing, dancing, and later when speaking. That is the foundation. Only after that, the experiences gathered by the child in its living environment take over as the most important structural force. This applies especially to experiences the child has with its primary human environment. The development of the relationship to the environment and to the people in it is now the most important task of the developing brain.

Thinking and Identity

During these early phases of brain development, actual "thinking" is not evident. The child's brain is, during this time, exclusively structured by the experiences of the body and the immediate or close connection to objects and persons in the environment. Only with the ability to speak and the parallel development of symbolized (abstract) thinking, the thoughts, imaginations, and convictions of the child gain more structure. This can be seen in the neuron-transmission in the very slowly developing and the very complex cerebrum mainly in the pre-front cortex. But these thoughts, imaginations and convictions are not an end in itself, they will serve a constantly evolving function for the rest of its life: To stabilize what this particular person considers essential. To reassure its identity: what is important, what is useful, serviceable, beneficial.

One now it becomes evident what Descartes' statement "I think, therefore I am" actually means: If I stop thinking, all my efforts taken so far to stabilize my own identity will automatically dissolve. The representation of "self" held up "thinking", disappears. What

remains are those parts of one's identity which are not supported and stabilized by the thinking process: they are those experiences by your own body with the immediate environment and the connections with people. If we could be successful to find ourselves anew by letting go of the "self-centered thoughts and imaginations, it would be a liberating experience. Only a few, at least in our cultural environment, know this liberated feeling. Most are scared to enter this process of "letting go."

The Loss of Self

TaKeTiNa was developed by the austrian composer and percussionist Reinhard Flatischler it is a body-oriented and correlation-oriented process. It makes it possible for participants to free themselves of any "self" stabilizing convictions, almost playful and without fear. One loses the "self" and all that is connected to it. As a consequence, one is reunited with the authentic "self." A central experience of this authentic self is rhythm. Our own heartbeat and later on our breathing have shaped and focused our brain to this rhythm. TaKeTiNa links up to this desire or connects this desire of humans to feel as a rhythmic being. It makes it possible to find an entry-point to your own musical and human potential. Participants experience and also fell certain obstacles on the path to submit to this inner rhythm. A TaKeTiNa sesion is held in a circle and starts with music. Through music participants are introduced into the non-verbal world of rhythm. Their instrument is their body.

We Aspire to Let Go and to Find Ourselves Again in Rhythm.

It begins with the voice, speaking certain syllables followed by steps. At other more rhythmically challenging points (off-beat) hand clapping is introduced. The steps represent the basis (foundation) and letting go. The clapping represent the basis of deliberate action (will). Once the steps and claps have been established after the spoken syllables, the voice disappears from the structure. Then a new level is established by call and response singing. By now, there will be one level to many to be able to hold on, to understand, and to control. That point is exactly the precondition for "thinking" to cease. Making mistakes is not a problem as long as one is alert enough to notice and to stop. With TaKeTiNa one learns with the body and trains consciousness and awareness as well. The goal is not to learn the rhythms used but to immerse yourself in them without thinking.

There need not be any achievement per se, but to feel this hitherto (?) and the newly established freedom in your body. The effects of the internalized patterns in Body and Soul on life itself become very evident. To be able to feel them in this framework can lead to healing experiences.

To Surrender to Rhythm

With TaKeTiNa, participants find their own speed, their own speed, their own learning curve. With most participants something pops up sooner or later that prevents them from surrendering fully to the rhythm. Patterns of conduct are experienced, are felt in the body and will make clear, where and in what area the “letting go” of old thinking patterns and compulsive controls is still too difficult.

Now it will become important to find out what will help and assist the process. There are several possibilities: Some feel a sense of healing by lying down in the center of the circle next to the surdo drum. They will feel like they are in a womb, connected and carried by something larger than they are. Some have grave and deep experiences by omitting one level, i.e. clapping and revert to the solid base of the steps. Still others discover that their body already knows the structures and movements and does them by itself. Others yet experience their voice as a means of expression beyond just words. However, participants may find this path to their inner self, the important requirement is the letting go of the self-centered, self-stabilizing thoughts, imaginations, and convictions that have up to now determined their thinking, actions and somethings even their feelings.

There are many different methods for achieving this. In some cultures, they are a part of traditional social life. Especially for our culture, our cultural environment, TaKeTiNa appears to be a perfect fit because it overstates or overtaxes the cognitive sections of the brain. We instead let that part of the brain take over which has been structured through or by authentic body and relations experiences and we lose ourselves in the experience of rhythm, our own movements and social resonance.

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