

The therapeutic action of Biodanza

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Good afternoon. I am delighted to meet with you. I thank AIPOB for the trust and the opportunity it provides me to discuss this topic: The therapeutic action of Biodanza.

Why this topic?

Although the term "therapy" is absent from the definition of Biodanza, both in the **Biodanza** book and in various **handouts from the Biodanza Operator Training**, authored by Rolando Toro, there are references to *therapy and the therapeutic action* of Biodanza.

I wondered: What do these references mean?

Let's begin with the definition of therapy and therapeutic action. According to dictionaries, an action is therapeutic when it deals with or fights a disease. Therapy, derived from Greek, means to cure, heal, assist, thus relating to a person who is unwell.

Rolando Toro defines Biodanza as a system of human integration. His method involves stimulating the experience of integration through music, singing, movement, and group encounters. This implies that Biodanza works on the healthy aspects of individuals.

Therefore, Rolando Toro does not categorize Biodanza as a therapy in the specific sense of combating a disease. However, Biodanza exercises, some more than others, can have therapeutic effects by promoting the expression of emotions.

I envision a Biodanza session for beginners. Following the theoretical introduction, I invite participants to form a circle and dance together or walk individually—two exercises with rhythmic music I typically suggest for beginners. After the rhythmic walk, I might suggest a rhythmic dance or a rhythmic coordination in pairs (walking together). At this point in the session, after overcoming any initial awkwardness in the circle (stemming from the possibility of looking at others and being looked at), after the potential unease of the rhythmic walk (beginners often wonder: am I keeping

the beat? am I going in the right direction?), after these initial moments, without fail, I find myself affirming that some participants spontaneously express joy.

The joy of engaging in a simple activity alone or with another person. These expressions of joy tend to intensify after a rhythmic synchronization in pairs and a group vitality game.

These spontaneous expressions of joy are therapeutic effects: the emotion begins to flow through the body again. It is the manifestation of the individual's life.

Over time and through practice, the Biodanza student discovers additional facets of joy, beyond the fundamental, immediate joy generated by movement alone, in pairs, or in a group—what Rolando Toro termed "vital impetus." In Biodanza, we have the opportunity to experience:

- Affective joy: a tender joy generated by the perception of opening oneself to the world.
- Erotic joy: a visceral, intimate joy generated by deep contact with one's own sexualized being.
- Creative joy: a complex joy generated through effort: integrating rhythmic and melodic movements, voluntary and involuntary movements; exerting effort to express the emotional content of music; making an effort to convey the symbolic message of a piece of music.
- Transcendent joy: an ecstatic joy arising from the perception of being in connection with the totality of life.

Always bear in mind that the Biodanza methodology is not about stimulating the expression of emotions but rather inducing the experience of integration, which often gives rise to emotions.

Opening the **Training Manual for Biodanza Methodology II – The Biodanza Session**, a text written by Rolando Toro, on page 15, states: "These exercises [to release chronic tensions] can be proposed as an alternative to those of Extension and Fluidity, at the end of the first part of the session. This alternative has a more therapeutic dimension. (...) Segmental Movements, Abdominal Breathing, and Dancing Breathing exercises are designed to release chronic tensions at various levels."

What does this statement mean?

It signifies that the dissolution of chronic tensions releases emotions (which were trapped in those tensions). Consider Wilhelm Reich, particularly his book "Character Analysis."

I recall shedding tears during exercises like Segmental Movement of the Neck, Segmental Movement of the Shoulders, and Segmental Movement of the Chest-Arms set to melodic music. On those occasions, I spontaneously expressed SADNESS.

I remember becoming sexually aroused during the Segmental Movement of the Pelvis exercise set to melodic music. On those occasions, I spontaneously expressed EROTICISM, PLEASURE, JOY.

The spontaneous expression of emotions, within the context of Biodanza sessions, I regard as therapeutic effects.

I asked myself: When did these expressions of emotions happen to me? At which moments in my evolutionary process in Biodanza? I cannot answer this question with certainty, but the observation of my weekly course students suggests that emotional expressions following the dissolution of chronic tensions do not occur at the beginning of the journey.

Another question I pondered: Has every therapeutic effect endured over time? I answered myself: Unfortunately, no. I needed to relive those experiences and undergo other experiences, both during sessions and in daily life, before achieving internal maturation. For instance, the joy of movement, vital impetus, and other qualities of joy needed to be relived many times during sessions before feeling them truly integrated. Additionally, I am clear that specific existential experiences contributed to this success. Without them, my joy manifested mostly in the here and now of sessions and occasionally in individual experiences in daily life.

Now, I will examine other statements by Rolando Toro regarding the therapeutic action of Biodanza: In the book "**Biodanza**," in the chapter "**Elements of Methodology**," under the title "Contact and Caress," it reads: "In Biodanza, we consider the function of contact as therapeutic because it can dissolve chronic muscle tensions. (...) It's important to understand that contact itself is not therapeutic. It must occur within a progressive process of emotional communication and empathy, reaching the quality of a caress. In Biodanza, the vivencias of affectionate contact during a gentle trance state allow participants to relearn primal eros and become more aware of their capacity to caress and be caressed."

"Contact is the most important therapeutic action. Finding ways for everyone, from children to the elderly, to have access to caresses is perhaps the only 'revolution' that makes sense."

I remember shedding tears while receiving caresses during the Regression to Childhood state exercise for face caressing. On those occasions, I spontaneously expressed SADNESS.

I remember becoming sexually aroused while receiving and offering caresses during reciprocal caress exercises. On those occasions, I spontaneously expressed EROTICISM.

I recall the feeling of TENDERNESS, perceiving my abilities to protect and allow myself to be protected during the Encounter with Embrace exercise and also during the Minute of Eternity exercise.

I remember the pleasure and emotion of holding hands and being held during the Circle exercise, feeling a sense of BROTHERHOOD, mutual support, community, unity.

All of these experiences I have described are vivencias of integration, which, due to their intensity, often generate emotions, expressiveness, and impulses to action. As I mentioned earlier, even these vivencias, these experiences, these emotions, I needed to relive multiple times before feeling them truly integrated, before making them my own.

I'd like to pause for a moment to emphasize the transformative power of vivencia. In the book "**Biodanza**," under the title "**Characteristics of the Vivencia**," it states: "*Temporality*: The vivencia is fleeting. It manifests in the present moment and constitutes an experience of 'current genesis,' in the sense of the concept proposed by Alfred Awersperg to refer to the continuous creation of life that occurs in living organisms."

I take this opportunity to recommend the reading of "**Anthropological Aesthetics: Toward a Poetics of the Human**" by Viviana Luz Toro Matuk. It's a book about Biodanza within the context of anthropology—a beautiful and incredibly interesting book. I want to highlight three chapters: Current Genesis, Vivencia, Instincts. These themes are expertly explored by Viviana. The chapter on Current Genesis begins as follows: "One of my father's dearest personal and theoretical references was what he pompously called 'el Principe Auersperg,' his professor at the School of Medicine, from whom he claimed to have drawn inspiration to develop his concept of *vivencia*." Viviana Toro Matuk continues her father's legacy with love and clarity.

While *vivencia* has the power to transform us, let's remember that these transformations need to be repeated over time to stabilize within the living system that each of us is.

Methodologically, the *vivencia* is generated through the integration of music and movement, sometimes involving interaction with others. When the music ends, so does the exercise and the guided stimulation. The *vivencia*, without the stimuli of music and movement, naturally tends to lose intensity.

The stimulation of the *vivencia* is the strength of Biodanza, which, like all systems of human growth, needs to be practiced to continue reaping its benefits. It's crucial to practice it in the studio with fellow members of the weekly group, and it's equally important to practice it outside the studio with family, friends, neighbors, with everyone.

As Rolando Toro states in the **Training Manual for Biodanza Methodology V – The Biodanza Group**, on page 16: "The procedures of Biodanza must be progressively applied in one's family relationships, in work, and in the social environment in general."

So, the *vivencia* changes us. But how does Biodanza act? What are the mechanisms of action of Biodanza? Exploring the answers to these questions will allow us to delve deeper into the understanding of what I have attempted to communicate so far.

In the **Training Manual for Biodanza Operators - Mechanisms of Action of Biodanza**, in the Preface, it reads:

"How does Biodanza act on human life?

What are the mechanisms of action that induce organic and existential changes? (...)

How is it possible that through dances and exercises, psychosomatic symptoms and illnesses can be treated, and the quality of life can be elevated? (...)

These questions can find an answer when the theoretical foundations of the Biodanza System are understood.

The dances and ceremonies of Biodanza have been conceived to induce new forms of communication, stimulate the expression of identity, achieve emotional re-education, integrate organic unity, and induce processes of expanded perception and ethical consciousness. Biodanza directs its objectives towards the global functions of integration."

Rolando Toro lists ten mechanisms of action in Biodanza, but I'll describe just four:

1. "The fundamental mechanism of action in Biodanza is the stimulation of integrative vivencia through music, singing, dance, and group encounters. (...) *Vivencias* in Biodanza have an integrating power within themselves and do not require conscious elaboration; they are a form of cognition at the unconscious level." This statement encapsulates a crucial aspect of Rolando Toro's method.
2. "Exercises are organized to generate an individual and communal 'process of change.' For this reason, continuous practice of Biodanza until its effects stabilize is important."
3. Facilitation of Group Interaction / Relational Function: "Biodanza is a group activity. Through interaction with others, the growth process is initiated. Biodanza (...) stimulates (...) the expression of identity through human relationships (...)"

Now, let's further delve into the theme of this conference:

4. **Mechanisms of Therapeutic Action and Existential Rehabilitation of Biodanza:**

Rolando Toro writes: "Through trance, it is possible to restore normal patterns of physiological response when these have been replaced by dysfunctional patterns incorporated during conditioned growth under a pathological lifestyle. Regression exercises through trance have the following effects:

1. Restoration of physiological response patterns.
2. Biological renewal: It is proven that every emotional response influences the three systems of organic integration. In particular, the action of Biodanza is observed in the regulation of blood pressure (N.S.), activation of sexual function (S.E.), and increase in antibody levels in the blood (I.S.).
3. Rebirth experience: after a deep trance, a Biodanza student can emerge with an expanded consciousness to the point that the lived experience takes on the character of a moving self-discovery. Aspects of identity that remained hidden may be revealed. It's an insight. It changes the way of self-perception, becoming deeper and more fulfilling. It leads to a new understanding. The need to make other choices arises.
4. Reparentalization (modification of response patterns acquired during childhood in relation to parents): This mechanism involves progressively replacing anti-life

cultural values by modifying attitudes, behaviors, ways of relating to others acquired within the family context. Specifically, we address the stress of early childhood due to maternal or paternal abandonment, which hindered the individual from establishing the 'primary bond.' This results in a weak, poorly structured identity. Biodanza acts as compensation for any deficiencies in emotional care originating in childhood, fostering a new emotional balance. The fundamental exercise is the **Regression to the infantile state through face caressing**. The one offering caresses symbolically takes on the role of father or mother (depending on whether they are a man or woman), while the one being caressed assumes the role of a newborn."

Rolando Toro concludes: "The therapeutic mechanisms of Biodanza act by stimulating the healthy part, the functions of integration. In this way, difficulties, failures—and even the horror that existence entails—can be averted, compensated, and transformed."

Moving forward. In the **Training Manual for Biodanza Operators** titled "**Biodanza Ars Magna**," it states: "It is not man at the center of the universe, but life (...) the cosmic apotheosis of beauty and indescribable terror is not ours; grace and love are forces that we can only receive through expanded perception.

If Biodanza leads us to the Art of Living, it invites us to the grand cosmic dance; its resources are also universal: rhythm and musical harmony, organic movement, creation, and loving encounter."

Rolando Toro has experimented with the application of Biodanza in clinical settings for individuals with psychosomatic illnesses, psychiatric disorders, gastrointestinal issues, eating disorders, Parkinson's syndrome, among other pathologies. He named it **Clinical Biodanza** and defined it as "Biodanza as a system of existential rehabilitation complementary to clinical practice." He did not label it as therapy.

By placing the action of Biodanza in relation to illness and health, Rolando Toro emphasizes the specificity of his methodology—inducing vivencias of integration and emotional re-education in a pedagogical context.

Rolando Toro offers another definition of Biodanza: "**A poetics of human encounter.**" How many couples have formed in Biodanza courses?! And how many more will form?! The poetics of the encounter fosters this: falling in love and love itself. In the formation of a couple, both individuals leave a state of solitude and/or misunderstanding, dissatisfaction, frustration in the emotional and erotic relationship with the other, and discover understanding, complicity, trust, reciprocity, love. This outcome carries within itself the relief from a state of suffering, something that we could define as a therapeutic effect, risking, however, diminishing the grand scope of this extraordinary opportunity to form a couple on a non-verbal, affective basis. I know many companions and colleagues who have formed couples with fellow Biodanza participants or students, starting with Rolando Toro himself, and then many others—including myself—a fact so evident that, in my opinion, deserves to be emphasized.

Rolando Toro did not consider Biodanza as therapy, but he did not rule it out. He proposed the **Minotaur Project**, the therapeutic approach of the Biodanza System.

Attention, colleagues interested in therapy: Here we are in a specific context! In the book **Minotaur Project**, in Part One, Chapter 1, it reads: "*The Minotaur Project* allows the participation of the 'ill of civilization' in their own healing process."

We notice that Rolando Toro does not write "growth process" but "healing process" in this new context, specifically therapeutic. In this setting, the participant is invited to identify their cultural FEARS, and once again, we realize that the work on EMOTIONS is explicit. FEARS that the facilitator will later suggest facing with a CHALLENGE. In this way, the participant brings their psychic conflict into the present. Clearly, this is therapeutic work: seeking relief from suffering and, if possible, healing an illness. As previously mentioned, here we address "illnesses of civilization."

Furthermore, one of the central themes of the Minotaur Project is the "processing of anger and suffering." In this context, the emotional work is explicit. The challenge to one or more FEARS usually generates a vivencia much more intense than those experienced during regular Biodanza sessions. A vivencia that requires more time and care to be processed and assimilated. That's why it is necessary to practice Biodanza both before and after the Minotaur Project; both form a unique working system. The challenge goes deeper into the Biodanza exercise. Participants in the Minotaur Project may feel destabilized during this process because it significantly increases contact with their vulnerability. In this context, the expression of pain is much more intense; cries, desperation, reach highly expressive levels.

Poetically, the Minotaur Project is a descent into one's profound darkness, only to ascend again, bringing oneself into the light.

I have aimed to draw your attention to the therapeutic action of Biodanza.

In my previous conference for AIPOB, "Biodanza between education and therapy," I shared my challenges in communicating Biodanza. I began practicing it because I enjoyed dancing in this way and because there was no verbal communication. On the journey to becoming an operator, I had to train in this challenging function, which is effectively communicating Biodanza, and I continue to practice.

Since 2005, with a law from the Lombardy Region in Italy, we have found a non-medical professional context in which to practice: the field of Bio-Natural Disciplines, the field of well-being practices. I consider it a significant advancement for all of us operators, as from the beginning, Rolando Toro had placed Biodanza within his concept of **Biocentric Education**, thus in a pedagogical context. I find it professionally appropriate to use a language different from that of healthcare, speaking, for instance, about stimulating individuals' resources, encouraging their potentials.

In any case, I believe it is crucial for the operator to have a clear understanding of the responses they can activate in their students using the specific tools of Biodanza, namely, the expression of emotions, thus achieving a therapeutic effect.

THE DANCE

The dance births itself
like a jasmine
in the wintry breeze.

It emerges gently at the start
and transforms into a hurricane
sustained only by the arms
that rise.

The lush tree of the world
offers its ultimate fruit
the dancer in their ritual

of total abundance.

poetry in the original language:

LA DANZA

La danza se genera a si misma

Como un jazmin

En la brisa invernal.

Surge leve al comienzo

Y se transforma en huracan

Sostenida apenas por los brazos

Que se alzan.

El frondoso arbol del mundo

Entrega su fruto final

El bailarín en su rito

De total abundancia.

Thank you for your attention. I'd love to hear some questions.

QUESTIONS AND ANSWERS

Question 1)

Can segmentaries be proposed to beginners?

Marcelo: I would say yes. However, you have to observe the participants, if they manage to strengthen their identity through the exercises with rhythmic music to the point of also being able to regression spontaneously when we propose exercises with melodic music.

Question 2)

Could the Tree of Desires also be considered a therapeutic extension of Biodanza?

Marcelo: No. The Tree of Desires is not a therapeutic extension of Biodanza. In my opinion, it is an extension that deepens the Biodanza System. Rolando Toro said, already in 1976 when I met him, that Biodanza awakens new motivations for living. The Tree of Desires deepens just that, the connection with one's own desires, the motivation to live. I think it is necessary to do a lot of Biodanza before approaching this extension because it requires a greater commitment.

Question 3)

When you want to convey the therapeutic value of Biodanza, what would be the best words to do so?

Marcelo: I avoid talking about this. I gave this talk so that the operator is aware that Biodanza has therapeutic effects and therefore that they manipulate it, that they use the tools of Biodanza with great breadth of consciousness. I think that proposing therapy with Biodanza is not correct. Biodanza offers the tools of a growth process, of a process of human development. It is about accompanying people in their normal growth process. We all grow until the day we die, so always we have the opportunity to express new potential, until our last breath. And Biodanza works on this, not therapy. Please do not propose therapy with Biodanza because that is not correct. The purpose of this lecture is just that: to open your eyes to the fact that it is not correct to propose Biodanza as a therapy, it is not correct to describe Biodanza as a therapy, it is not ethical. The therapeutic approach of the Biodanza System is the Minotaur Project.

Question 4)

Why talk about the healthy part? We are a whole. Both light and shadow are within us.

Marcelo: That's true but Biodanza only works on light, Biodanza focuses on the light. I read to you the Biodanza book, the title Action on the healthy part. It says: Human life is something warm and musical, something magnetic that seeks contact. Antonin Artaud referred to this when commenting on the vision of the cosmos of the indios Mexicans: For them life is a whispering hearth, it is a resonating fire; and the resonance of living reaches all the degrees of the tuning fork.

This paragraph is fundamental and it is important to read it all. It is entitled Action on the healthy part of the human being and is on page 39 of the book Biodanza 2016 edition.

I end with the last sentence:

According to Novalis, the mystical German poet who announced the possibility of a 'sociology musical sociology', man potentially possesses all the harmonies and resonances of the universe, but in the modern world he lives oppressed by rigid patterns; he has lost harmony, he is a being distressed being. Awakening the 'musical man' that lies within each of us could be the programme for the future.

I will give you the example of a student suffering from fibromyalgia, with whom I did a short interview while I was preparing for this conference. I asked her how Biodanza works on her. She answered: I have always noticed that good things, beautiful things, make me forget my illness. This is extremely healing for me. The work that Biodanza does is good, both for the rhythmic and melodic movements and for the positive atmosphere it proposes. Already on arriving at the hall, I forgot about my aches and pains.

For the uninitiated, the symptoms of fibromyalgia: constant pain all over the body, lack energy/chronic tiredness, reactive depression. This person experiences well-being just by coming to the hall. I hope I have answered.

Question 5)

Biodanza does not work with the healing process but rather with the reinforcement of identity.

Marcelo: It is true, Biodanza does not work as a cure but as a process of growth, a process of process of human development, it works on the reinforcement of identity. This difference is very important. Of course it can make me proud to say "I am a therapist" but we are NOT WE ARE NOT BIODANZA THERAPISTS. Rolando Toro strongly recommended us to position ourselves as teachers and human beings, not as therapists. The big difference in this system, the difference between student and teacher, is only that the teacher knows the technique. But we meet as human beings, all the time. This has surprised and will continue to surprise many therapists who believe that it is necessary to maintain a distance, because they are used to working in other systems where distance has a meaning, has a meaning, has a functionality. Rolando Toro told us that a Biodanza teacher must be a master in the feedback with the pupil, in the relationship with the pupil. We have to work a lot on this, and all the time. It's complex and very important work.

Question 6)

To do therapy as for example in the Minotaur Project it is necessary to make a diagnosis. If the practitioner does not learn to make a diagnosis how can he propose the Minotaur Project as therapy?

Marcelo: The method is explained in the book Project Minotaur. Here I will summarise: you offer questionnaires with a series of fears listed, subdivided into 4 groups: Fear of Living, the Fear of Loving, the Fear of Expression and the Fear of the Primordial. The participant indicates the fears they feel at that evolutionary moment, in their moment of existence. Then the teacher proposes a short interview to centre the proposal. Afterwards, he proposes an exercise that we call a challenge, because the student faces it alone in front of the group. The challenge, however, has an integral structure. In facing a fear, courage is stimulated in the participant. One ensures that the person always acts in autonomy. One does not work with diagnoses. Current fears are highlighted. Then one or more fears are addressed with a challenge. The result is pleasure. After the challenge the participant feels pleasure, sometimes immediately, sometimes after a few minutes. Then the gestalt closes, it does not remain open. Obviously there is specific training to be able to propose the Minotaur Project.

Question 7)

Is the book by Viviana Luz Toro Matuk available in bookshops in Italy?

Yes, there are references on the Mimesis publisher's website.

It is also available on Amazon, in a paper version and in e-book

<https://www.amazon.co.uk/Eстетica-Antropologica-Toro-Matuk-Viviana/dp/8857580628>

Question 8)

Communicating Biodanza can be very challenging.

Marcelo: yes, it is true, it is not easy but the first step is to use the simplest words, which is a system of human integration, a discipline to promote well-being, which uses music, movement, singing and movement, singing and the relationship with participants, which is a re-education to affectivity.

Don't complicate your life with other concepts, take the ones that are there and make them your own. Take what what Rolando said and make it your own. The effort is this: make it your own. Overcome your own thoughts and incorporate Rolando's proposal. I realise that this is where the effort lies. Because it is easier to carry out one's own idea. This happens

in all fields, even in Biodanza. When one pursues one's own idea in Biodanza, the risk is to deviate.

Question 9)

Could it be that Rolando did not call it therapy because therapy normally has an end while Biodanza deepens and is infinite?

Marcelo: No, Biodanza is not infinite, it cannot be infinite. The Biodanza course has a duration of 2 or 3 years as Rolando writes in the Methodology. It is true that it is necessary to insist on the vivencia but this does not mean that it becomes infinite.

Biodanza has a goal, which is to foster growth, to accompany growth. Fostering and accompanying growth is the objective of Biodanza. It is unethical to propose an infinite activity.

Infinite I say in the sense that it is a personal growth and development that continues because we always have something to learn.

Personal growth and development is infinite as long as it lasts, as long as I am alive.

Rolando emphasised this: feeling the life that is in each one, until the last breath.

Suffering, especially psychic suffering, makes us experience ourselves as being still, as not moving, stuck. Instead, with Biodanza we learn that the vivencia is here, and available to us, making a movement, dancing to music, going out in the open air outdoors, getting into nature, meeting a person, talking to someone: the connection with life can be reactivated. You need to be aware that the connection

with life is in your hands, and not in the hands of another. It is up to you to reactivate it, to reconnect. Sometimes it can be a commitment. You have to start with the small things; the fruits will come after.

Another thing that comes to mind is the size of the changes. When we are healthy, and we are all quite healthy if we consider people who suffer a lot

or who are born with malformations or who have had accidents and also suffer bodily. We 'healthy' people sometimes have megalomaniac impulses, we think we can do many things. It is true that we can do many things but megalomania escapes us and suddenly we can feel lost. A daily exercise we can do is to go back to the small, return to the small things and reconnect with the fact that life is a process and not a sequence of events. I propose that we stop looking for big changes and instead see ourselves included in a continuous life process, with its ups and downs, with its 'chiaroscuro'.

Question 10)

thank you very much for reminding us of the role of TRANCE! question: in a group beginners how much work on the IDENTITY pole is necessary before proposing the RITMIC TRANCE? or, rephrasing, is it correct, as I have seen done, to propose rhythmic trance rhythmic trance during the first year of the weekly class, at the first passage of the line of transcendence? Again rephrasing: what signs of integration would you wait for before proposing the rhythmic trance?

Marcelo: Rolando Toro stopped proposing rhythmic trance a long time ago. Unfortunately some colleagues remain attached to what they had learnt, have not updated and continue to propose rhythmic trance. I am sorry but rhythmic trance is not in the official list of Biodanza Exercises published in 2009. It is now 2023. Many colleagues had stopped attending Rolando Toro's courses, while he continued to updating the theory and methodology of Biodanza.

Regarding the Biodanza activity: one must first strengthen the identity of the participants,

and only then induce regression. This whole process must be proposed with progressiveness. As Rolando Toro suggests, in the second part of the practical session fluidity and extension must be proposed first, and only then the segmentary movements and breathing exercises.

First, it is a matter of encouraging dancing, so that people feel the pleasure of dancing with rhythm and melody. Only afterwards we propose regression. Some of the signs I observe are the relaxation of the face during fluidity. Already in fluidity a small regression appears but we don't give it. Already in the encounter a small regression can appear, to the extent that one surrenders, one lets oneself go. A wonderful integrative regression can manifest itself in a Cradle Round. Therefore, I watch for signs of a spontaneous tendency to regress, before going deeper with specific regression exercises.

Question 11)

Marcelo, can you explain the function of singing in Biodanza?

Marcelo: For example, the singing of a partner's name, which is an exercise that can also be proposed to beginners, not at the beginning because it is not an easy exercise but first you can propose, for example, The expression of one's name in the middle of the Round.

It is not a chant but it is a vocal expression, and the voice is the most intimate expression of oneself.

Many have happened to listen to themselves on some recording and not recognise themselves. We don't like what we hear. Why? Because it touches us deeply. I think it is a good exercise to keep listening to ourselves until we assume that 'this is me'. Then there are exercises with the voice such as Rhythmic Choirs: these can also be proposed to beginners.

Question 12)

Can anonymous hand stroking in groups of 5 be proposed to beginners?

Marcelo: Of course it can, but not at the beginning. However, before proposing any contact exercise, the participants in the group must have manifested, spontaneously expressed a desire to get closer, to exchange contact with each other. I work a lot on integration: of movement, of glances, of the encounter of the hands... even of kisses when they arise spontaneously. People who already do Biodanza sometimes join a group of beginners and start handing out kisses as if it were the most natural thing in the world, and the beginners get scared and then run away.

I work a lot on integration: of movement, of glances, of the meeting of hands... We must also be very attentive to contact, very careful. In the social context spread images of people caressing each other, touching each other, kissing each other, hugging each other, has lost a lot of appreciation of Biodanza. Many intelligent, sensitive people are surprised with the dissemination of images of intimacy, because the facts of intimacy must be preserved in intimacy. If you can understand this, we have taken a huge step. So before proposing more contact, observe whether people approach each other spontaneously. The Biodanza practitioner must be a master of observation and of listening. For example, all of a sudden someone says 'kiss' and, at that moment, another person listening makes a face of disgust. You, the operator, must be able to see and understand this signal. Then you have the thermometer of the situation. That person who has expressed disgust, I think that she comes to Biodanza because she likes to dance and also because she would like to exchange more contact, hugs and kisses with her companions.

But at the moment she has not reached the maturity to do that. She needs to gain more experience of dancing close to others, to look at each other and exchange smiles with others, to meet with others, to exercise feedback. You as an operator need a lot of patience. Rolando Toro shared this sentence by the poet Rainer Maria Rilke: 'Patience is everything'. For me it is true. Everything is patience. When you lose patience, disasters, accidents, wars happen.

And then there is this cultural phrase, terrible in my opinion: 'patience has a limit'. Nooooo. Let's not put a limit on patience. Patience is everything. And this is coming from someone who loses it ;) but then recovers it. It's not a problem losing patience, the problem is not recovering it.

Question 13)

Being released from the term therapy makes us free to express ourselves and help us express our potential.

Marcelo: Well done Angela, I really like this statement. It's a very good point.

By doing therapy you are putting a limit on yourself, you set out to solve a problem, and once solving the problem you have nothing more to do. And also, see if you can solve the problem. And this is coming from someone who has done a lot of psychotherapy, as well as a lot of Biodanza. Once Rolando told me: "Marcelo I know two types of problems: those that have a solution and those that don't". There are problems that have no solution, so you have to live with them.

Another aspect related to this is the person who comes and says 'I can't find the person for me, everyone has some defect. But come on, it's obvious, we all have flaws, you will never meet the perfect person, without flaws. Rolando told us that every day we have at least 10 opportunities to meet love, to meet a person to love and who loves us. But the problem is that we don't see it. So it is a problem of perception. We have so many problems of perception. The world is beautiful, life is wonderful... but we often complain. It is a beautiful exercise that Rolando Toro proposes with Biodanza:

Implementing on the healthy side. But it requires commitment. The path exists, you just have to go through it, set out on the path.

Question 14)

How do we guide emotions such as feeling fear in the dance of connection with the primordial, floating in the amniotic fluid? Feelings of fear.

Marcelo: These are challenging exercises, suitable for advanced students. I don't remember feeling fear doing them. If a student of yours felt fear doing them, perhaps they were proposed at an inappropriate time. I can tell you this.

What are the normal signs of fear in Biodanza students? Their hands sweat, they avoid the gaze, their legs tremble. These are not big things, they are small things but you have to be aware to accompany the person who is showing fear, but not because you are proposing who knows what exercise.

Feeling fear is normal: of sharing the same physical space, being close to others who are little or not at all known, dancing and exchanging gestures, glances, contact.

If you propose an advanced exercise to a beginner, it is obvious that he feels fear.

You have to be a master in all professions, even a carpenter, if he does not do his job well, can cause trouble. Working with people, a big mistake can create major problems. It is necessary to be very humble, not to propose therapy, not to propose timeless exercises.

Study, read, ask people who have gone before you and who have more experience than you... I used to fill Rolando Toro with questions, and he would answer them, and he appreciated me.

Question 15)

When and where are there trainings in the extensions "Tree of Wishes" or "Project Minotaur" etc.

Marcelo: Dear colleagues, go to the schools' websites to consult this, or to your associations if the schools pass the data on to them. Keep in mind that it is only the Schools of training of Biodanza facilitators that can give additional training courses. A training in Biodanza Extensions and Applications can only be offered by a School of Biodanza authorised by the two organisations currently present in the world: BRT Biodanza Rolando Toro and IBF International Biodanza Federation. Do not do training courses with a free teacher outside a Training School of Biodanza Operators. It must be in an authorised professional context, which are Biodanza schools.