

RHYTHM
RHYTHMICAL IMPROVISATION
CONTRACTION AND EXPANSION
ANTICIPATION

King Lear

RHYTHM:

The same exercise with the three parts. We must be patient because the result will come only after long work and many repetitions until certain qualities and powers will be awakened in our soul.

Yesterday we tried to awaken in us as artists, the ability to express everything we want to embrace as one whole. Awaken this ability in you, psychologically. Secondly, we have tried to live in this one whole thing with a feeling that there is a beginning, there is an end and a beginning, and they are bound together and this link which binds them together we call the middle part, or the transitional part. Recall all these feelings. Third. We have discovered that the beginning, the first part, and the end, the last part, more or less in a certain way are opposite to each other, living through a rhythmical process, through a rhythmical whole. Being in the first part we anticipate the last part as opposite to the first part, moving gradually forward we reached the last part, and living in this last part we are recalling the first part which is opposite to the last.

RHYTHMICAL IMPROVISATION:

Now, I want you to do it with this simple exercise. Boys: Start in a contracted position and experience it as one whole thing, divided into three parts. First and last part are opposite to each other. Will you please try to have all these things present in your soul and try to discover the oppositions. The more oppositions you will discover the better. This time without words. Everything you do now is at the same time the anticipation of what you have to do in the last part. At the same time it is the definition of the middle part, the transition to something which you anticipate already.

The rhythm is the life, the higher life, and cannot be substituted with any other means.

Now girls: It is as important to criticize as it is to do it. Therefore, prepare with absolutely clear brain for this criticism. You have to anticipate what shall be an opposition to the first part.

All suggestions we give are actually not always the feeling of three parts, the feeling of the whole, but concern contact, justification, etc. The whole Method is really nothing more or less than a preparation for the artist to master this rhythmical form. Therefore, we need all the points - one point after another: Feeling of truth, feeling of beauty, justification, feeling of form, feeling of the whole, objective, etc. Through this preparation we will be able to

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understand what it really means - the feeling of the whole. The whole Method leads to this higher thing which is the ideal from which we are still very far away, but the ability to improvise each moment rhythmically - this is the ideal.

We could take each point in our Method and we would find that today we were lacking all these things. It was a naturalistic heaviness, which has nothing to do with an artistic interpretation of heaviness. You are as free as you are. It is desirable that everybody should be free enough to do everything - everything can be done if it is justified. Through the contact you must lead or suggest quicker or slower, and others must receive your suggestion.

Only this freedom to be active enough without breaking the form is the way to be individual in the group. We have spoken about real freedom and contact. It consists of two parts - to be absolutely in agreement with the whole, and at the same time continuously to give new suggestions. This is the psychological difficulty - it is like family life - each member must do what the family needs, but it does not mean that each member must live his life for the family. It is an absolutely psychological human thing.

We need these difficulties which show us the way to use the Method.

CONTRACTION AND EXPANSION:

Will you try to make the gesture of contraction -

this is the beginning, then start experimenting gradually, this is the middle part, now this is the last part. Expand as much as possible. Sustain. Stop.

To be able to do it as freely as completely as in a short sketch. This is only a question of exercising, nothing more. The climax in King Lear is the whole scene when Cordelia says, "Nothing, my lord." Three climaxes, but I have to keep in mind my psychological climax. For five minutes, ten minutes, fifteen minutes. This is the ability that must be developed through such exercises. Therefore, it does not mean we lack something specially - we lack everything. By trying to criticize we are only trying to remind ourselves of this or that, but actually everything is required - feeling of beauty - how could I do this simple movement if I have no feeling of beauty? It cannot be rhythmical if I do not have a feeling of beauty.

We shall try another experiment. Boys! I want you to go through the whole scheme and I will give you one point of opposition - real contraction and real expansion. Try to experience this.

Now girls! The same conscious approach to the work must be there. It was so obvious before we speak of contraction and expansion. Now I give you the same story as a special problem. Be conscious of contraction and expansion, but we must be more conscious ourselves. It was given yesterday this

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start with contracting. What does contraction really mean? Real contraction - real expansion? Our consciousness seems asleep and it must be awakened through these exercises because it is so obvious that it was never done before through real contraction and real expansion.

I will give you another task: Not everybody knows our scheme of the psychological gesture with its four divisions. I want only to remind you that although it is not always necessary to elaborate the gesture like that, but some qualities are always there. What does it mean to be contracted? It means a certain power is in a certain quality. Contraction may be cold, evil, strong, powerful in quality - this is again another power, another quality. Now, will you please add to this contraction and expansion the quality of cold, and the quality of warmth and fire there.

Contraction
Expansion

cold
fire - warmth

Now boys: Consciously, but not intellectually.

(Consciously - that means with the whole being. Intellectually that means only with the head which soon tires). I say, "hello," and the answer must be in harmony.

Add to this that the beginning is piano, the end is forte in every sense. We must get the idea - will you look here at this structure. This structure in comparison with this one - which is more piano and which more forte? A person who is not an artist is blind, but we must open our eyes to

see this in everyday things. We must have eyes and ears for interpreting the world from the point of view of rhythm, or viewed with musical terms.

Boys: Consciously anticipate the end, knowing the power of the beginning and the end.

We know by looking at our friends we are already able to see what is right, and what is lacking. It is so important to follow these things because later on you will be able to follow your own actions. The rhythmical feeling gives us the ability to anticipate not only what shall be done, but what might be done. This anticipation of right things - wrong things, and all the mistakes which you anticipate you must be powerful enough to see and say "no" to, and not be afraid of all these small things. This stage must be gone through.

The problem is difficult:

Contraction: cold piano presto

Expansion: fire forte adagio

in the beginning. (All these efforts we make to overcome these obvious things and to combine enemies and friends. It will give great freedom).

The more strange the composition the more original the interpretation, the underlying ideas. For instance - presto-piano is quite a strange world. Now take in your imagination presto-forte. It is more usual - we are not digging into the psychological secrets. Now take cold and slow, quite

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clear. Cold and presto - quite a different thing. Heat,
cold, piano and presto in the group. Through the whole group
which can be defined as expansion, as fire, as forte, as
adagio in space. I know it is extremely difficult, but it is
not important to reach the result but to make the effort.