

RHYTHM
FEELING OF THE WHOLE
STYLE

RHYTHM:

We know the feeling of rhythm will arise later on if it is based on certain definite experiences.

- Point 1 - Feeling of the whole
- " 2 - Three parts in each rhythmical event

Why three parts? Because the beginning and the end create this necessity for three parts. There is a transition, therefore, organically three parts are present in each rhythmical event. The beginning and the end are more or less opposite to each other. Why? Because the rhythmical event is a process of reaching a certain aim. To reach a certain aim, that means to start from the point where the aim is not yet reached. What does it mean? It means that certain changes must be made during the process of reaching the aim. It is quite a logical thing because it can be proved. That means again, to a certain extent, that the opposite point from which we start when we are aiming to reach our last goal, is to a certain extent opposite to the point when we have reached the goal. The idea of opposition is given quite organically. For an artist, of course, it is not necessary to have proof, but we can prove it. We can prove that the rhythm has three parts, and why the first and last parts are more or less opposite to each other.

We know that by producing certain rhythmical effects we have, as artists, to develop the ability while being in the starting point in the beginning, to be able to anticipate the last part, and while moving to the last part, and being in the last part, to live in the beginning, recalling it, reviving it, and making it present in our artistic mind.

The middle part is always the transition between the first and last part, in the sense that we are aiming at a certain goal, and the transition is further away from the starting point, and nearer to the goal. All the qualities and powers which belong to this big rhythmical gesture consisting of three parts, must be combined or changed so that during this middle part - this transitional part - the qualities of the end are more and more defeating the qualities of the beginning. This is the main idea of the transition, although in each special and particular case of the rhythmical event or process, it can be varied indefinitely. But the idea is that the qualities and powers of the beginning are defeated gradually by the powers and qualities of the end.

We know that all the means to produce the rhythmical gesture - the qualities of staccato, legato, etc., - are at our disposal in a quite free way and through the composition of the rhythmical gesture itself, they give us a

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certain kind of interpretation of the play, character, scene, event, etc., which is opposite to the intellectual interpretation with which we have to fight because during the last centuries in human history, the intellectual power which has become more and more evident has killed the creative abilities of humanity. Knowing this historical law, we have to find the conscious connection to it.

As a little group of pioneers we have to say to ourselves that while we are grateful for the intellectual power which humanity has acquired during the last four or five centuries, we have to push it aside as far as it concerns the creative power of the artist. We have to appeal to certain districts in our soul which will create their products with means which are not intellectual, which are purely creative, and in this special sense we mean, for instance, the use of rhythm in the theatre, which appeals to certain creative depths in our souls, avoiding the intellectual interference which kills the life in the creative depths of our soul.

We shall take these very different points of view only to exercise the ability to think in rhythmical terms, or better to say, to experience in rhythmical terms.

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FEELING OF THE WHOLE:

The Deluge:

It must be taken as a whole. Take into consideration only the whole, and we will repeat from different points of view. Please experience only rhythmical things. Very short whole. This will give us two things - first of all quite a new interpretation, and secondly, by making it shorter (having it as a feeling of the whole), we must be open to this new interpretation because of the change in tempo (change in tempo as a change in the means). Now, twice as short.

The task is now very, very inward, in the same tempo as last time, but now we have to experience it inwardly in three parts, by the condition that during the first part you will be living in the first part.

I want you to do the same, but paying attention to the opposition. I shall tell you what kind of a composition we want to establish. Not to many things. Three or four quite different oppositions:

<u>Staccato</u>	<u>Legato</u>
Closed	Open
(piano)	(forte)
Stormy	Quiet
<u>Enemies</u>	<u>Friends</u>

Three parts, by the condition that we will live in the first part knowing it has qualities opposite to the third, the same as we have done last time, but quite consciously knowing where the opposition lies. Same tempo.

Rhythm will give a certain kind of power, a spiritual power. We cannot analyze from where the power comes. We must not analyze it. It simply comes because of this harmonious three-part whole.

STYLE:

Simple exercises - two different styles: This is not in connection with rhythm. We shall exercise our ability to change ourselves inside. Concentrate on the qualities you find are necessary in your imagination.

Will you please, when I tell you, lift both hands up in the style of Henry's play. Kneel down and then get up. Now the same movement in the style of Mr. Shdanoff's play. Decisive inward change, not in vague confused style but knowing the qualities: The form filled with content to the point where it can break. Explore it in the "stormy" quality. It does not mean that we must always go in quick tempo. Fill the form more intensely. The ideal actor will be able to change two styles, ten styles, absolutely in an instant.

Speak the sentence, "Don't you think so?" in the same style, without movement. As quickly as possible, the same sentence in the style of Henry's play. Quite consciously. After you have awakened your body the voice will come naturally, but the ideal is to have it at once. Walk across the stage as if you are searching for some important

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or significant thing, in the style of Mr. Shdanoff's play.

I want you to pay attention to the quality - not to be too bright, and too light. In Mr. Shdanoff's play although there are many things which we will speak about from quite a spiritual approach, the play has to have the earthy quality. It is actually an "earthy" play, and I want you to feel the huge "earthy" quality. You must not be heavy and awkward, as actors, but be masters. Quite opposite to Henry's play, from certain points of view, it is a suggestion to the audience to live life, not to be serious at all, but to be able to live. The significance of comedy and laughter for human beings is enormous. Increase the tempo but do not lose the "earthy" quality - threatening.