

## Rhythm and the Quality of Dialogue in Theater Performance

*The importance of rhythm for understanding and experiencing what is portrayed on stage.*

This is about rhythm in the theater. It is about the significance of rhythm when understanding and experiencing the theatrical event, and it's about rhythm's importance for possible contact between the performance and its audience. Many of these ideas were something else before they were thoughts. They were premonitions, experiences, sometimes a bodily reaction. But with growing appreciation and a deeper interest in the structural workings of performance art, I felt I wanted to ask questions and discuss why certain performances have a flow that captures me and others do not. It came to be about rhythm.

For those of us who work in the theater, it is not a strange thought that all the elements in a performance relate rhythmically and temporally to each other. Perhaps we do not always use the word rhythm, but when we sit there during rehearsals, we may feel that an actor makes his entrance too early; that the music began a touch too late: that it would be better if the actor spoke somewhat more slowly. The rhythmic relationship between the performance's different elements creates a temporal structure that we more or less intuitively react to and that we can, for instance, experience such as choppy or unhurried, as fast or sudden. The rhythm of the theater is, if possible, more complex than in music, as it is created by numerous, simultaneously occurring and independent parameters: the voice, one or more concurrent voices; the body, one or more coinciding with movement, music (with its own multilayered rhythm structure), light and the scenographic elements. Our need of integrality and continuity causes us to rhythmically link together all this that is happening on the stage.<sup>1</sup> Crucial to how we perceive the temporal structure that all these elements create together, is our preconception, our expectation and our

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<sup>1</sup> This aspect of perception psychology is complex and belongs to a well established research field that this paper only touches upon.

acquired comprehension of sentence structure and cadence, meaning that if the performance's rhythm is perceived as odd and unusual, it's because the temporal structure contains shifts that challenge and provoke the expected. Some interesting questions that grow out of this observation are:

How important is rhythm for the understanding and experience of the performance?

How can the rhythm of the performance be created so that its intention becomes more clear and vital?

How can we shape the temporal structure of the performance so that it increases the possibility of contact between performance and audience?

I began to look carefully and reflect on these questions when I worked with a theater production together with the company Unga Klara<sup>2</sup> called *Baby Drama*, directed by the company's founder and artistic director Suzanne Osten. I wrote the music and worked as music dramaturge. The underlying narrative of the performance evolved around being born and meeting the world, and it was created for an audience aged 4-12 months old. None of us in the ensemble had previously encountered such a young audience, and from what we could gather, theater for this young age group had never before been created. The level of clarity which we were forced to achieve regarding fundamental questions of theatrical dramaturgy made me, more so than in any other work, become conscious of some of the basic conditions needed for communication between the performance and its audience. So what was this required clarity about? It was about rhythm and shifts and changes in rhythm. The performance's distinctly dialogic quality, its sharp variations between different rhythmic structures combined with my observation of how the audience clearly changed its focus in connection with rhythmic shifts - inspired me to ask questions and formulate these thoughts about rhythm's importance for the experience and understanding of that which took form on stage.

The preparatory work on the performance was thoughtful and thorough, both from an acting point of view but also in terms of how to prepare for the encounter with the audience. The ensemble included five actors and one musician, and the material parts in the performance were the same as

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<sup>2</sup> Unga Klara translates Young Klara and it was, at the time of this production, a subdivision of Stockholm City Theater. The theater started in 1976 as a free group by director Suzanne Osten, devoted to create theater for and about children. The company has since then, with Osten as the artistic director for the entire time, developed a world-wide reputation for presenting theater dealing with issues concerning the status and situation for the young ones in our contemporary society.

we usually see in theater: there were dramatic texts like monologues and dialogues, songs, instrumental music, there were moments when the actors used a full face mask, and in some parts the performers used clown expression. All these different parts of material, as well as the way they were intertwined with each other, was developed in a creative process that was built around improvisations, discussions, research, music training, bodily training, and – most important – in intimate dialogue with a group of children and their parents. I will not elaborate on the rehearsal process, as my focus for the moment is the exchange that was going on between the performance and its audience. However, it is crucial to point out that we, early in the process, realized the significance of examining the quality of the *very first meeting* with the audience, and how important it was that they feel secure and responsive. In that instance, the question of rhythm proved to be at the absolute core.

The audience that the performance was going to meet had, naturally, a very special composition. The fact that it consisted of a range of ages and experience is something we almost always encounter when we make theater for a young audience, but in this case it was unique because the number of young-to-old was equal and the physical relationship between young and old was so close, intimate and charged. These aspects influenced not only how we shaped the performance but also the structure of the text. One of the considerations we carried with us throughout the process was the importance of the related adult escort's experience as a crucial factor in enhancing the child's theatre experience. They too needed to feel, not only safe, but stimulated and inspired by the performance: that there were aspects of the material that mom / dad / grandma could absorb at their own level and thus radiate back to the child that it was okay, fun and comfortable to go to the theater. This concern with how the first trip to the theater would work and how the child would react, was confirmed during our meetings with the reference group, the children and those parents who were with us throughout the process.

The audience that gathered in the vestibule did not have the slightest inkling or experience of theater, of its form, what it consists of and all the unspoken agreements that we adults use when we go to the theater. The most interesting – as we shall see - of these “agreements deficiencies”, was that this young crowd did not see the actor as an actor but as a person they had never met

before. So there was really no other choice than to just begin to converse, in dialogue. This conversation-quality lingered like a base tone throughout the whole performance, also clarifying how the rhythmic structures shifted and communicated throughout the show.

Out of the experience of working with Baby Drama, I have created a categorization of different rhythmic structures that appeared in the performance. Although this categorization is made with the intent to create a language, or maybe you can call it a toolbox, to use when reflecting on the temporal dramaturgy of stage art in general, I can clearly see that they can and should evolve and change in relation to each performance that is analyzed. It is also important to point out that they can be shared and combined resulting in the formulation of new categories, useful in the analysis.

I have identified five different rhythm categories that I will describe briefly before I go into how they were expressed in the performance.

- The Influenceable Rhythm (IR)
- The Structured Rhythm (SR)
- The Influenceable Structured Rhythm (ISR)
- The Structured Musical Rhythm (SMR)
- The Structured Flexible Rhythm (SFR)

The two categories in which I use the word influenceable, refer to an influence from something that happens outside the ensemble, something that is not rehearsed. Rather, it is being added and changed by the audience.

The *Influenceable Rhythm* is a rhythmic structure that emerges in a partially unprepared interaction, open for something the actor/performance does not have control over. It is a rhythmic structure that is responsive because the actor seeks the audience's response and reaction, and it changes depending on the response that is received by the performer. It can be described as dialogic - which I'll come back to later. The *Influenceable Rhythm* is not formed by a written/rehearsed text but most often by an idea, a formulation of what the performance wants to achieve in that specific moment of the performance. The actor is in control of content and to a certain extent the structure's length, but the inherent rhythmical development will ensue from the impetus of the audience. An example of the *Influenceable Rhythm* in theater can be when the

actor meets the audience in the vestibule, helps with the coats, asks if she can hang it here or there; or during a part of the performance that is built around questions and answers moving between the performance and its audience.

The *Structured Rhythm* is perhaps the category that the performers in the theater are most familiar with and most often use. It is not receptive to outside influence, but is shaped by the structure of the text and other material, like musical or movement patterns, and by how the actors and director choose to shape this material. In rehearsals the performers and director create what one might call sequences (theater workers often use the word “blocking”) that comprise the intricate conflation of voice (text/music) and bodily movement within the ensemble. The *Structured Rhythm* that this encompasses is often a tight and well rehearsed interaction within the ensemble, where the actor listens and is influenced by her colleagues' handling of the text, movement and expression. In other words, the rhythm in these sequences does not consciously open up to what is happening outside the rehearsed sequence within the ensemble, but, of course, it can slightly shift and fluctuate depending on, for example, audience reactions or staging technicalities. (Like if something falls down, or if there is a technical problem.)

The *Influenceable Structured Rhythm* is a structure that can be described as a combination of the first two, the *Influenceable Rhythm* and the *Structured Rhythm*. Defined blockings, rehearsed and rhythmically structured text and movement surround moments where the actor is open for interjections and influence from the audience. It may, for example, be a moment when the actor turns to someone outside the ensemble with a question, waits for an answer, and then returns to the rehearsed rhythmical structure within the ensemble.

*Structured Musical Rhythm* or *Structured Metrical Rhythm* is the one rhythm category that is clearest and tightest in its form. The most obvious example is a song, or opera/ music drama where duration and rhythm are determined by the composer and recorded in written notation. I safeguard myself by using both terms *Structured Musical Rhythm* and *Structured Metrical Rhythm* because there are musical structures that are not based on even metric divisions. The music moves according to its notated/predetermined structure, controlling for example the song or dance that the actor/singer/dancer perform. It is also possible to apply the category to dance made without music, where the rhythm and length are fixed. Important to point out is the possibility of a multilayered structure where the text presentation or movement of the performer does not at all connect to the rhythmical structure of the music. In that instance, we would have,

as I mentioned in the beginning, the combination of rhythm structures, for example a *Structured Musical Rhythm* simultaneously with a *Structured Rhythm*. A combination like that is quite common when the *Structured Musical Rhythm* consists of instrumental music. That which clearly characterizes *Structured Musical Rhythm*, is that it is a composed and predetermined time/sequence and not at all influenceable.

The *Structured Flexible Rhythm* is formed anew within the ensemble with each performance. Like the two influenceable categories, it is changing, although it does not encourage impulses from the audience. It is formed by an interaction within the ensemble, a heightened listening between the actors, and as such it is related to the *Structured Rhythm* but it has a greater variety, a greater degree of uncertainty as it grows out of predetermined (game) rules with a timing that is not fixed. An example could be an agreement made in the ensemble that if - not when - Actor 1 does something, then Actor 2 answers/responds in this or that way. Another example could be a moment of pure improvisation where musicians and dancers/actors have agreed to improvise during a certain duration.

**If we now turn back** to Baby Drama I will try to exemplify the different rhythm structures and reflect on what effects I could see that they had on the audience's experience. I have chosen a few scenes from the performance that I hope will give you a more substantial understanding of these concepts that I have been trying to shed some light on. I start at the beginning of the performance.

The first meeting with the audience took place in the vestibule where the actors were ready and waiting for the children. Clothes were hung, children and parents sat a little helter-skelter on benches and on the floor, and the atmosphere was jolly and helpful. Each actor then turned to a child and parent and presented themselves. They asked about the child's name, and then wrote it down on a piece of paper. The actors responded to questions and also explained what would happen, adding information about practicalities such as: where they could change a diaper during the performance, if the parent/caretaker could let the child move around, or explaining what they could do if the child became sad and they wanted/needed to change the ticket for a different date. We were aware that a lot of information was necessary in order to give the parents and children a sense of safety, and that this would require time. However, even though the actors had a clear picture of what needed to be communicated, of the approximate time it would/could take, and that they were the ones who mainly steered the course of action, the quality of the encounter was

dialogical; How the words fell, and how the rhythm of voice and body was shaped, was all influenced by the audiences' questions and reactions. As such, this part of the performance is a clear example of what I call the *Influenceable Rhythm*. It was obvious that the flexibility and transparency in the rhythm gave the audience members an experience of co-creation, the sense of being made visible. The influenceable quality also signaled that the meeting, i.e. coming to the theater, was stable and that the show would be conducted in a mode of consensus and agreement. The children's attention during this prologue in the foyer was a bit scattered and shifted in focus. There were many children, 12-15 per performance, who were new to each other and to this unusual, novel situation.

The energy in the room changed dramatically when one of the actors, with a clearly defined physical movement, stood up, walked between the crowd and then hid behind a small curtain. This was the beginning of a sequence of *Influenceable Structured Rhythm*. Shortly afterwards, the actor looked out from behind the curtain, said "Peakaboo", looked calmly and focused at the audience, disappeared again, looked out again, etc. The director had decided who the first actor would be, and the order in which the others would connect to that first game behind the curtain, thereby increasing the intensity of the image. But the group had not decided the tempo or rhythm. The audience's reactions to each actor's peak-a-boo was crucial. The actors strove to become visible, to gain focus, each taking the amount of time needed. The audience's impact on the rhythm was thus obvious as in the first structure, but here there was a scenic sequence that could be varied not only in melody and articulation but also in the number of times. The shift from the *Influenceable Rhythm* in the absolute first meeting and the *Influenceable Structured Rhythm* in the peek-a-boo game created the show's first joint focus, and the change in the audience was palpable. A calm curiosity arose, eyes focused in the same direction and one began to suspect shared collective movements amongst the children induced by the actor's interpretation and expression.

After all the actors had joined the peek-a-boo game and it had grown in scope and dynamic, the sequence was interrupted by one of the actors who stood in front of the little curtain and began to matter-of-factly speak Chinese, welcoming the audience and repeating the information that the audience had been given earlier. The foreign language offered a completely new and unexpected rhythmic experience, pulling the audience's attention and "telling" that in this show, unexpected things can happen. The foreign language also captured and stirred up the complexity of the

question of what *understanding* in the framework of this specific theatrical event with its unique audience-capability, was all about. After the Chinese version, the same followed again in Swedish. The rhythmic structure of this short sequence can be described as a fairly structured rhythm even though the actor was tuned to the audience and any uncertainties, worries or needs to be met.

The Chinese-Swedish-speaking actor who had performed the language sequence by himself, disappeared behind the curtain, pulled it away and gestured to the audience to come into the theater space. There on a couch, under a red cloth, sat the ensemble pressed tightly together, singing a song. This song was delivered in an invented language with crisp articulation, in a high tempo, thick with accents and repeated several times until the audience had found their seats. This was the performance's first *Structured Musical Rhythm*. If we reflect back and look at how the rhythmical structure had been shaped so far into the performance, it permits us to make the observation that the rhythmical structure had led the audience in to the theater in two senses. First, by slowly raising the level of stylization moving from the dialogic and "low" encounter of the prologue (*Influenceable Rhythm*), through the rhythmic development of the peak-a-boo-scene (*Influenceable Structured Rhythm*), towards a more conventional theatrical form in the song on the couch (*Structured Musical Rhythm*), the audience was introduced to the idea of art as an energy separate from "not-art", as for example, engaging in a dialogue with somebody, eating or sleeping. Second, this progression was mirrored through the spatial movement into the theater room with its theatrical lights and clear and stylized scenography.

When the audience was finally comfortably seated - in two simple lines fairly close to the couch the actors sat huddled in - the song ended and the actors appeared, one by one, from under the fabric. The story about coming into existence, to be born, took off and unfolded into a sequence of text, movement and song. The predominant rhythmic structure was the *Structured Rhythm*, with prepared scenes and a tight rhythmic communication between the members of the ensemble. Though, at certain brief moments this sequence of *Structured Rhythm* was combined with a more outward direction, which meant that some effect on the structure could be generated by the audience, relating it to the quality of *Influenceable Structured Rhythm*. The short song included in the sequence had a fixed metrical structure. One can therefore describe the scene as a combination of *the Structured Rhythm*, *the Influenceable Structured Rhythm*, and *the Structured Musical Rhythm*, where *the Structured Rhythm* functioned as the base and clearly dominant. The



scene had a theatrical height and introduced the actor as somebody with an alternative persona beside, or above, the person that the audience met in their first encounter in the foyer. This shift in the expression of the performer led - consciously or unconsciously - the young audience closer to the core of theatrical expression. The short shifts between the *Influenceable Structured Rhythm* and the *Structured Musical Rhythm* that this sequence contained, established a link to moments that had occurred earlier in the performance and thus were recognizable. My observation of this scene is that the *Structured Rhythm* created a certain wonder and confusion among the young audience while the *Influenceable Structured Rhythm* and the *Structured Musical Rhythm* created a feeling of recognition which resulted in vitality (Yes, I recognize!). I would say that this alternating between fairly clear attentive qualities – like *confusion* (disinterest, tiredness) and *recognition* (vitality, movement, attention) - among the young audience, was a hallmark of their focus throughout the performance.

Behind the dark red sofa that had been the center of the action in the last scene, hung a large cream-colored curtain. One by one the actors disappeared behind it with a gesture and a look that suggested a connection with the vestibule peak-a-boo sequence, and the couch was rolled away. One actor remained in front of the curtain, in the audience's focal point, and picked up an accordion. He played a chord on the instrument that triggered the big red curtain to open up to reveal a large red room where the other actors lounged in soft swings made of cloth. This was the start of the show's first extended piece of *Musical Structured Rhythm*. The music had a rocking character with accordion and marimba as accompanying instruments. The actor with the accordion played and sang a melody and the other actors, lying in the swings, had underlying vocal parts in harmony. The melody was composed as a longer cantilena with great potential for changes in timbre within each new tone, while the other parts had a sharper rhythmic conciseness. This song was the first sequence in the performance where a discrete atmosphere and distinct tempo was sustained for a longer duration - 3 minutes. The “story” of the song was about being in the mother's womb, about being embraced by water. The change of scenic image – the big cream colored curtain opening up to a warm-red-swinging room - combined with the extended duration and atmosphere of the *Structured Musical Rhythm*, created in the audience a mixture of calm and wonder. The music, balanced by a soft tone and calm "walking" tempo, offered a sort of resting point that was created several times throughout the performance using

different musical forms. The intention was partly to offer relaxation, but also to allow for and contrast more rhythmically vital and irregular structures.

When the song was over, the actor playing the accordion put the instrument away and approached, with curiosity, the big red "belly" in which the swings, with the other actors in them, were hanging. He walked energetically on the black floor that lay outside of the red, jumping now and then, placing one of his feet on the red "belly". Every time he did this the others screamed, protesting with exclamations. So, the actor's movements triggered the other actors' voices; a decision made by the director. The number of times and when exactly the actor would set foot on the red floor was, however, not decided by the ensemble or the director, and for each performance it was done differently, different number of times and with different timing. It can thus be described as a playful model and an example of the *Structured Flexible Rhythm*. The actor who put his foot down - as if he'd pressed a button - was quite close to the audience, and the relationship between movement and the subsequent exclamations was so clear that the audience's engagement and curiosity was tangible. The rhythm's flexibility had an obvious rejuvenating effect.

Eventually the big red room transformed into a white, hospital-like room with clearly defined walls. Here, I jump forward a bit to a specific sequence in the performance that starts in the *Influenceable Rhythm*. As a parallel to the swings that the actors lounged in during the scene where the big red room opened up, now, a small number of swings drifted down from the ceiling. There were maybe six or seven, and they landed right in front of the audience. Those children who wanted to, got to sit in the swings. It took some time for the actors to check if the child/companion were interested, and then to be helped into the slightly complicated but safe swings. The structure and tone of this part with its necessary collaborative quality (actor/child/caretaker) clearly connects back to the opening introduction in the vestibule. Here, there was a dialogic quality between the actors and audience, and an obvious example of the *Influenceable Rhythm*. When the children had been safely placed in the swings and the actors sat in front of them, a musician began to play a slow-building arpeggio on the vibraphone. It could happen, that someone in the audience had not yet found her bearings and therefore a conversation could be going on while the music played. The *Structured Musical Rhythm* could then intersect with the *Influenceable Rhythm*, but only briefly until the *Structured Musical Rhythm* took over

completely, reinforced by the actors' singing to the accompaniment of the vibraphone. It was a quiet rolling music, a kind of rocking that connected to the gentle movements the children themselves made in the swings, with a mild dynamic where the vocal parts had a pointillistic character rather than an extended melody. The music had a dormant quality and focusing effect on the audience and as such it can be seen as a parallel to the first song that I described, that took place in front of and inside the big red belly. When the song came to an end, a basket full of masks<sup>3</sup> was brought in and placed on the floor between the actors and the audience. These were light in character with large, inquisitive, open eyes. Each actor took up a mask, turned to a child and slowly brought the mask to his face. The actors began to sound in an incomprehensible language, that in its onomatopoeic and rhythmic quality was reminiscent of semantic language. The sound produced by the actor, behind the mask, suggested a question that resulted in the child's reciprocation, by making sounds. This was the show's first true dialogue since the language skills were irrelevant and an equal amount of time was given to the answer and the question. So this was a sequence that was unequivocally shaped by the *Influenceable Rhythm*, and as such it stood in stark contrast to the sequence of *Structured Musical Rhythm* just before. It resulted in increased activity and vitality amongst the audience, sharply different than the contemplative reaction of the previous scene with the rolling music. The scene - or I would actually like to call it a moment of togetherness - with the masks, lasted an indeterminable period of time. The ensemble was aware of when the concentration and attention began to wane, and at the initiative of one actor's powerful challenge to 'Now we have to work, work! ', the scene ended and the masks were put back in their basket.

Here, I leave the description of the performance. I have tried to exemplify the different rhythm categories that I have defined, and how these shifted and grew interactively. The later part of the performance did not contain, either materially or structurally, any direct departures from what I have just described.

Much of our understanding of the spoken language is that we recognize its rhythm. One has been able to note, for example, that when people whose mother tongue is not Swedish apply the wrong accent on vowels, we cannot, even if the word is correct, understand what they are saying. This is an example of what is known as prosody or intonation, in which the rhythmic handling of the

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<sup>3</sup> The masks that were used in the performance had a very neutral and open expression, light in color and resembling the Japanese Noh mask.

sounds of language are included. But let us stay with the theater and turn back to the question of how the rhythmic structure in a theater performance steers what the audience understands and feels. If we are going to be able to wield such a complex issue, I believe it is necessary to make a distinction between the performance's temporal structure, i.e. the different parts - and by this I mean scenes and not the theater's various building blocks - the temporal/rhythmic relation to each other and the rhythm that is chiseled out in every material part. To clarify this perspectival difference I return to the rhythm category that I call the *Structured Rhythm*. It is here that the actor's interpretation - how he handles the text, how she molds her physique - may have its greatest potential and importance for what the viewer understands of the text and the character's emotional state. To assert this - to place the various rhythmic categories in a hierarchy - is, of course, risky because they carry different kinds of power, different kinds of communication possibilities, but I would still argue that the form of the *Structured Rhythm* can deepen the contact and understanding of the messages that are not explicit in the text. If we change the rhythm of the verbal language away from what we call realistic and that which we are used to, a shift takes place in the understanding, or rather in the message: the listener hears not only the words and their semantic significance, but begins to reflect on the speaker's emotional state. What is happening inside of her? This is an example of the significance of the shaping of the rhythm within one of the performance's material parts and as such it is subordinate to the performance's overall temporal structure. Here, we can find a reason to examine the difference between how the audience perceives a spoken text compared to a sung text. *Baby Drama* contained quite a few songs with a metric structure and it was clear that the audience's relationship to the theatrical expression and comprehension of the text radically changed when the music started. To disassemble the musical components and look at how different parts in the musical structure, as well as different choices in the interpretation, effects the experience would certainly connect to the question of the importance of rhythm for the understanding and experience of the theatrical event, but my intention just now is really only to try to clarify the difference between the rhythmic design of the discrete units in a theater performance and its overall temporal structure. The construction of a theater performance's temporal structure grows out of how the direction and ensemble formulate themselves on the question of which rhythmic structure is analogous with the performance's intended message. To tackle this task, one must be clear about which technique and which musical/rhythmic choices are available and can be experimented with. One

must also have access to some kind of subjective understanding (**belief**) of which structures generate which reactions. This sounds abstract, I know, so let me take Baby Drama as an example. The intention of the direction was to create an experience of a vital theatricality but also a quality of togetherness among everybody in the theater space. The performance was indeed built around a story about being born, about breaking out into life. However, I would like to describe its basic message as one that strove to show theater and theatricality as an opportunity to expand life, as a chance for unfinished communication and as a channel for energies that our "normal" attitudes do not make room for. To transform this primary message into specific musical – and rhythmical – choices, demanded of me as music director, that I created a material in which the actor and acting got plenty of space, where playfulness had a central position and where variation possibilities, in terms of character and tempo, was rich. I also understood that the primary message needed to be mirrored through a directness and communicative flexibility in the music, and therefore chose not to work with recorded music but with musicians and instruments present on the stage. Taken together, these choices and preferences created the material and the basis for the performance's temporal structure.

What have I gotten out of scrutinizing and analyzing a performance in this way? Have I been able to draw any conclusions about the relationship between a performance's rhythmic structure and the audience's understanding of what it has experienced? When it comes to Baby Drama, it is obviously a unique example, as the concept of understanding has a very special meaning. Partly because the concept of understanding theater is so multifaceted and elusive - a wonderful anachronism - and partly because verbal language and the experience and understanding of language had not yet developed in the young audience, consequently *understanding* as a concept was not useful in the work. But, as mentioned earlier, the clarity that was required forced me to look at some of the mechanisms that govern the barter that occurs between stage and audience. Perhaps the most important of these - and also the most useful - is that if the message that the director and actors have decided to express is transformed into rhythmic energy, the possibility of understanding on an even deeper level increases. It may seem like an obvious statement, but to implement such a goal is not so easy. It is useful and important to sharply distinguish the formation of the different rhythmic qualities, and to understand that there is a clear link between rhythmic variation and vitality and the degree of focus and attention exerted by the audience. I

have also noted the importance of consequences, that each rhythmic structure is really fully implemented. Failure to do so shakes the confidence of the expression, which in turn results in a weakened credibility and contact between the performance and audience. An example of this would be if the ensemble/director did not allow the influenceable rhythm to be as open as it should be for the audience to experience its impact. I think it is also arguable that the ambition one formulates around the rhythm and the temporal structure must be communicated by the entire ensemble and all those involved in shaping the performance. Due to my true interest in the actor's work and process, it would be fair to mention something about the aspects of rhythm and rhythmic structures that relate to various acting questions and choices, but I will save these for another time.

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