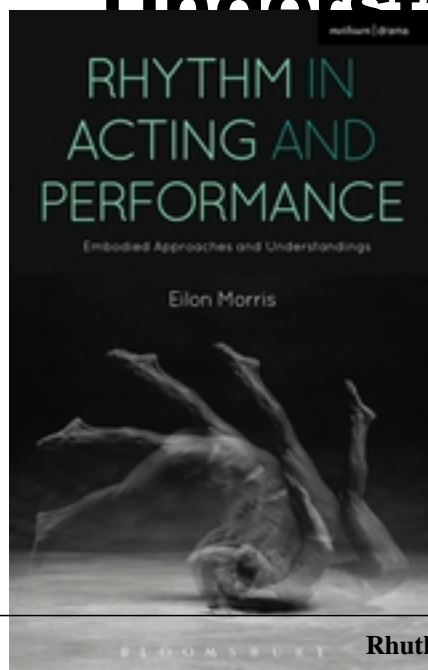


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E. Morris, Rhythm in Acting and Performance. Embodied Approaches and Understandings



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E. Morris, *Rhythm in Acting and Performance. Embodied Approaches and Understandings*, London, Bloomsbury Publishing, 2017, 296 p.

► Rhythm is often referred to as one of the key elements of performance and acting, being of central importance to both performance making and training. Yet what is meant by this term and how it is approached and applied in this context are subjects seldom discussed in detail. Addressing these, *Rhythm in Acting and Performance* explores the meanings, mechanisms and metaphors associated with rhythm in this field, offering an overview and analysis of the ways rhythm has been, and is embodied and understood by performers, directors, educators, playwrights, designers and scholars.

From the rhythmic movements and speech of actors in ancient Greece, to Stanislavski's use of Tempo-rhythm as a tool for building a character and tapping emotions, continuing through to the use of rhythm and musicality in contemporary approaches to actor training and dramaturgy, this subject finds resonance across a broad range of performance domains. In these settings, rhythm has often been identified as an effective tool for developing the coordination and conscious awareness of individual performers, ensembles and their immediate relationship to an audience. This text examines the principles and techniques underlying these processes, focusing on key approaches adopted and developed within European and American performance practices over the last century.

Interviews and case studies of individual practitioners, offer insight into the ways rhythm is approached and utilised within this field. Each of these sections includes practical examples as well as analytical reflections, offering a basis for comparing both the common threads and the broad differences that can be found here. Unpacking this often mystified and neglected subject, this book offers students and practitioners a wealth of informative and useful insights to aid and inspire further creative and academic explorations of rhythm within this field.

► **Eilon Morris** is a core member of DUENDE and OBRA Theatre Co, in which he works as a performer, composer and trainer. A percussionist and theatre practitioner, Eilon completed a PhD at Huddersfield University in 2013 examining the role of rhythm in psychophysical actor training and has contributed to the book *Encountering Ensemble* (2013) as well as having work published and presented in *Stanislavski Studies*, *Total Theatre Magazine* and at various international conferences. Eilon performs and teaches throughout Europe, presenting workshops and masterclasses at universities and other training centres.