## Rhythm and Timing of Movement in Performance Drama, Dance and Ceremony

Janet Goodridge



Jessica Kingsley Publishers London and Philadelphia

## Contents

	List of Figures	6
	Acknowledgements	9
	Introduction	13
PAR	T I: IDEAS AND THEORIES	21
1	Rhythm in Human Movement	23
2	Patterns in Time: Metricity, Flow, Timing and Other Aspects of Rhythm in Performance	40
3	Time Elements and Performance Conventions	65
4	Contributions to the Study of Rhythm from Observers: Movement Notation and Anthropology	87
5	Contributions to the Study of Rhythm in the Theatre	110
6	Time and Rhythm in Human Movement: Rudolf Laban's Contribution	126
PAR	T II: LOOKING AND SEEING	137
7	Description and Classification of Time Elements in Performance Events: A Synthesis of Approaches	139
8	Suggestions for Training in the Observation of Rhythm and Timing	174
9	An Application in Learning and Teaching: Rhythm and Timing in an Approach to T'ai Chi (Tai Ji)	199

	T III: PERFORMANCE EVENTS – TIME ELEMENTS, YTHM AND TIMING IN ACTION	215
10	Easter in Arizona and Mexico: An Experience of Yaqui Ceremonies	217
11	Papua New Guinea: Rhythm and Timing in Traditional Maring Life	240
12	For Queen and Country – A British Event: Trooping the Colour	259
	Conclusion	269
	References	276
	Subject Index	291
	Name Index	302

## List of Figures

1.1	Energy in action	24
1.2	Work rhythms	25
1.3	Rhythm of sea and shore	27
1.4	Body rhythm: the heart	28
1.5	Everyday timing in the past	31
1.6	Developing synchronicity	33
1.7	A sense of entrainment and balance	35
1.8	At first sight	36
1.9	Rhythmic interaction	37
2.1	The exciting possibilities of rhythmic intricacy	40
2.2	Keeping time	41
2.3	Visual rhythm: horizontal lines of flowing energy	43
2.4	Working together	44
2.5	A moment in comedy	47
2.6	Tradition and traces of ceremony in dance	50
2.7	Japanese actors in a scene	52
2.8	The reduced acting area intensifies the action	54
2.9	'Rhythm has an energising, infectious quality in dance'	57
2.10	Movement-rhythm in period style	58
2.11	A ceremonial Chinese procession	59
2.12	A Shakers' service	61
3.1	Time imagined as a double-headed serpent	66
3.2	A view of time and the cosmos	67
3.3	An ancient oriental calendar-clock	71
3.4	The annual cycle of the Umeda	75
3.5	Time and Fortune	77
3.6	Spatial rhythm of travelling performance	78

3.7	Abbots Bromley Horn Dance, Staffordshire	80
3.8	Spectators contribute to performance rhythm	84
4.1	Visual rhythm: a pattern	87
4.2	Dance steps	88
4.3	Dancers weave in and out	89
4.4	An example of a dance	90
4.5	A drawing by choreographer Dana Reitz	91
4.6	Dancers with instruments	93
4.7	An example of Millicent Hodson's work	94
4.8	From Japan	95
4.9	An example of Labanotation	96
7.1	Body and space	140
7.2	A unique world of timing and rhythm	141
7.3	A length of fabric adds to the rhythm of the dance	142
7.4	Body positions	143
7.5	Holding on	145
7.6	Spatial rhythm	147
7.7	Development of action	148
7.8	Use of rhythm evident in a back view	149
7.9	Environment	164
7.10	Auditorium, circus ring, stage and orchestra pit	165
7.11	Plan of an Elizabethan playhouse	166
7.12	Promenade performance staging	167
7.13	Changing levels	168
7.14	Vertical rhythm	171
7.15	Movement-rhythm and timing summary	172
8.1	Observing the rhythm of writing	175
8.2	As if hewn from stone	176
8.3	From hand to hand	177
8.4	Outline traces	178
8.5	Visual rhythm: an emblematic pattern	180
8.6	Street carnival rhythm	184
8.7	Observed in nature	185
8.8	The skirt swirls	186
8.9	A random selection of words	194
9.1	Flowing lines of rhythm	204
9.2	Earth	208
9.3	Water	210
10.1	Map of the area	219
10.2	The church on the plaza at Old Pascua	220
10.3	Schematic plan of a Yaqui plaza	229
11.1	Papua New Guinea	241
11.2	A group of Maring men	246
11.3	A group of visitors	248
12.1	Plan of the area	260
12.2	The wide expanse of Horse Guards Parade	261
12.3	Pike drill	262