

Singing and Jumping Opens the Way to a Vital Music Eurythmy¹ Foundation

A Close Consideration of Our Practice of Music Eurythmy Past, Present and Future

A memoir and report by Kate Reese Hurd

PART I: THE ARCHETYPAL SCALE AND ITS DISAPPEARANCE

First third of Part I accompanied by two manuscripts
introducing new methods for showing tonal relationships

J.S. Bach, Chorale BWV 367 and Jean Marie Leclair's Sarabande

Posted in late November 2019

Extensively revised in late March 2023

PREFACE	1
BASICS FOR THE BEST USE OF THE REPORT	2
General Remarks For the Reader	
Regarding Passages Translated From the German	
A Musical Review and Key For Use Throughout	
The Tetrachords, Diatonic Scale, Archetypes, the Hexachord	
A Brief Background on the Art of Eurythmy; Its Foundation	
Concerning the 'Gebilde' of Our Tonal Music	
Concerning Steiner's Use of the Word, 'tone'	
PROLOGUE: ARRIVING AT A BOUNDARY IN MY MUSIC STUDIES AND PERFORMANCE	9
PART I: THE ARCHETYPAL SCALE AND ITS DISAPPEARANCE – A MEMOIR	10
Introduction to the Angle-Gestures at the End of First Year	
The Musical World That Opened Began to Close	
♦ J.S. Bach, Chorale, BWV 367 – 11	
Looking More Closely at Our First Exercise	
Second Year: Revolution Amongst the Angle-Gestures	
How We Handled the Angles	
♦ Jean Marie Leclair, Sarabande in A Major – 22	
Might There Be Value in Angles Fixed to Pitch-Tones?	
ENDNOTES AND BIBLIOGRAPHY	27
ABOUT THE AUTHOR	33
TEXT OF THE WEB-PAGE POSTING, March 2023	34

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*The second half of PART I concerns third year, fourth year and
some post-graduate classes, and focusses on eight more pieces
of music. PART IV was posted in March 2022. PART II and
PART III are still in progress.*

PART II: CONTEMPLATING MORE CAREFULLY OUR FIXING OF THE ARCHETYPE ONTO ONE AUDIBLE PITCH-TONE

Taking a Yet More Sensitive Look at Our First Exercise
The Hexachord and the Process of Mutation
Our Notation: An Earthly, Material Necessity
The Musical World Outside of the Piano: Our Other
 Instruments instruct Us About Musical Realities
The Angle-Gestures Practice as an Outgrowth of Our
 Musical Notation and the Piano Keyboard
Transcending the Piano and Musical Notation: What If
 We Restore the Archetype to Our Expression?
The Unseen Impacts of What we Do

PART III: THE NATURE OF MOVABLE DO, KEY REVELATIONS FROM RUDOLF STEINER² AND THE HISTORY OF DEVELOPMENTS SINCE HIS TIME

PART IV: UNITING WITH THE TRULY MUSICAL – REAL SOUND-EXPERIENCES LEAD TO REAL GESTURES

Posted in March 2022

The Eurythmy Meditation
The Agrippa von Nettesheim Drawings Come to Life
Beginning to Sing
Entering the Scale Degrees
Entering the Melodic Intervals
Entering the Triads
Exploring Harmonic Progressions and Modulation
Entering Music With Fresh Sensibilities

PREFACE

This detailed, five-part report centers on two of a most uplifting aspects of life – music and the expression of music through movement. I write as someone who has a background in music, having been a pianist, a player of several orchestral instruments and a singer in choruses and chamber ensembles. This is a serious, deeply-felt text, written with the hope that its contents will be lived with rigorously and again and again in its various elements, just as I continue to live with them.

This report also holds joy and hope; for to light upon secure knowledge is to find the seed, or seeds, within which is formative power and the promise of fruit-bearing if given the proper care. This is the point of my work: to find this secure knowledge and formative foundation and to begin to unfold these seeds as substantial points of departure in speech eurythmy (as in my 2014 report*) and now in music eurythmy, too. And it is a key part of my work to share what I've found. I have been at pains to do this, firstly through my writing. It is a vast relief to my heart each time I've found clarity on these points, and so it is also a relief to share them. *(This is the detailed report on speech eurythmy that I posted in autumn 2014 at the Eurythmy Association of North America (EANA) website, *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*; see in the site's artistic category.)

The question of whether eurythmy can thrive in the present and flourish well into the future is one that weighs on me. We need this art! Intimately linked to its welfare is the question of whether onlookers, speakers, poets and musicians are sufficiently able to fathom what is being expressed as eurythmy, beyond simply seeing in it an unusual kind of pleasing and at times amazing expression. At present it is easy for eurythmy and eurythmists to be relegated to the realm of dance expression generally. Even thoughtful persons who are well-acquainted with the art can be found to argue that eurythmy grew out of the dance impulses that were prevalent at the time of its birth, nevertheless of the fact that we try to point out that the source of our movement is not the same. If we say that we express the actual movement-impulses that dwell in the elements of music and speech rather than our personal feeling-responses and ideas, and that we do not work with any kind of arbitrary choreography, how is it that this difference isn't abundantly clear?

Musicians in particular want to find themselves being met by us right in the midst of their own intensive engagement with musical phenomena. If our expression does not sufficiently reveal the lawful workings of music and of tonal music in particular, they cannot receive the revelations and sustenance they need. This is where the structure of the scale, the scale-Gebilde (for an explanation of this German word, see p. 6 in the BASICS of the report) is of such paramount importance. And this is why I've

already begun to unfold what I've learned regarding the treasures contained in this Gebilde, through my article for the spring 2019 EANA Newsletter, "The Scale Degree Intervals Give Rise to Our Tonal Music Gebilde."

A fellow eurythmist told me about the responses of an audience member who had just witnessed the performance of a noted eurythmy troupe. This person disclosed that what struck him – what brought him to inward attention – was the last item. He said: "*That* was something." And what was that last item? It was the presentation of what I call the 'bones-sequence gestures' – gestures that express the scale-degree and melodic intervals. *That* made direct feeling-sense to him. Why? Because *that* makes direct feeling-sense to the human being: it is the human being in its striving nature as reflected in music and in eurythmy movement; and out of this comes the whole world of tonal music experience and expression. In his disclosure of his perception of something that rang true to him, this onlooker pointed to crux of the matter for us, where our work needs to unfold the most strongly; and my report centers upon exactly this.

It is my aim to help us move toward understanding much more deeply the lawful tonal movements and vitality that constitute the foundations of music. And my greatest wish is that through our knowledge of these foundations we might become not only informed, but stirred and transformed in our musical and eurythmy activity. So I bid you well on this journey of discovery if you choose to undertake it, either in total or in part. It would be hard for me to imagine that you will emerge from it without having gained important new awarenesses and competencies with each step.

Kate Reese Hurd, late November 2019

A NOTE CONCERNING THIS REVISION

This revision was made necessary because of the evolution of my understanding of the processes of modulation. It is not a matter of the 4th of the existing scale raising or the 7th lowering. Instead, new pitch-tones which are not serving roles in the existing scale enter for the sake of serving in the scale to which a piece is modulating.

Also, my studies of the earliest records (now available in German) that were made by the eurythmists who attended Rudolf Steiner's August 1915 presentations of the angle-gestures, have made it possible to address his use of the word 'tone' more effectively. I also realized that other sections were not yet clear enough. I certainly hope I have done a better job of it now! My articles on the earliest records have come out in both the EANA and Performing Arts Section newsletters; so this revision could not wait.

Kate Reese Hurd, late March 2023

BASICS FOR THE BEST USE OF THIS REPORT

General Remarks For the Reader

It might be helpful to make at least a brief survey of the sections of these BASICS so you that know what topics and materials are here for reference as you proceed.

In general, I will place each new term in a different font and in bold. In addition, German terms will appear in a distinct font. Citations of most sources will be found in parentheses right in the text. This is because I want you to know immediately, in context, where the quotes and source materials are to be found.

Some readers might want to begin with the section that focuses on the singing and jumping exercises, PART IV. I think that can work just fine. However, regarding the other sections of this report, I believe that you'll find that PARTS I and II prepare and support a broader perspective and deeper understanding of what comes in PART III, which takes up Rudolf Steiner's⁽²⁾ key revelations.

Since readers with various backgrounds might find this report useful, I will give clarifications along the way to try to keep everyone included if I can, especially the non-eurythmists. However, the technical musical discussions are essential and unavoidable. I've indicated when the reader might safely go lightly with these and come back to work on them later. These will likely be the most demanding passages; but I believe that my explorations into the structure of our tonal music in light of what I've discovered about it makes these discussions particularly important to study if at all possible for you.

Regarding Passages Translated From the German

Steiner wrote and lectured in German. Therefore, for this report concerning foundational issues in eurythmy, it has been essential to go to the original German texts and records to look more carefully at key statements that he and others made. I'll indicate it when I've taken part in rendering The translations of the German passages that I'll be discussing are mine.

A Musical Key and Review For Use Throughout

Here is important help – or review – for the musical discussions. You might want to glance through them so that you know what elements are deciphered here. I am assuming that readers have a basic familiarity with our normal scale and its two modes, major and minor. Some of the customary ways of notating harmonic analysis do not give an adequate sense of what is actually going on in the music; hence I have developed some new methods. I hope that when you study the annotated manuscripts, the presentations of the harmonic shifts will become more immediately graspable.

I'll always identify the **scale degrees** and the **melodic and harmonic intervals** as: **prime**, 2nd, 3rd, 4th, 5th, 6th, 7th, 8ve/octave. But when marking these in the music

manuscripts, or when indicating a melody line in the text of the report, I will freely use straight numbers – 1, 2, 3, etc.⁴ If there is a need to identify intervals as being **major** or **minor** (if viewed as pitch measurements these are two whole steps or one and a half steps, respectively), I'll indicate this with an upper or lower case 'M' or 'm' before the number, respectively: M3 or m3; M7 or m7.

To indicate the entrance of **pitch-tones that do not belong to the major or natural minor scale at hand**, I'll use the symbols < or > as simple arrows to indicate the next-lower or next-higher non-scale neighbor of a given scale member; e.g., 4> indicates the pitch-tone next-higher to the 4th scale degree; <7 indicates the pitch-tone next-lower to the 7th scale degree. (I will not use the # ♭ symbols for these events.)

The **names of single notes** will appear with the usual upper case letter-names, A, B, C, etc.; but when referring to the **names of keys and scales**, I will use upper case for major and lower case for minor – e.g., E♭, e♭ – except in the title of a piece where both major and minor keys will appear in upper case.

The **chord positions** according to the lowest sounded tone are: **root position** – root–3rd–5th (the root or prime of the triad is the lowest), **first inversion** – 3rd–5th–root (the 3rd is lowest), **second inversion** – 5th–root–3rd (the 5th is lowest). If a 7th is added to the chord, there can be a **third inversion**: 7th–root–3rd–5th (note that the chord stands on its head, with its 7th as lowest). Root position is naturally the most stable position. I will indicate the inversions with a superscript number before the triad, ¹, ², or ³. (I depart from the standard musical notation that employs subscripts either alone or after the triad numeral because it stems from the Baroque 'figured bass' indications meant to tell a keyboard player which other notes to play with the bass line in order to 'realize' the desired chords – these other notes are identified as intervals above the bass line and only indirectly signify the inversions; e.g., $\frac{6}{(3)}$ or $\frac{6}{4}$ or $\frac{4}{3}$. This is not helpful here.)

Roman numerals will identify the **triads** or **chords** that belong to the degrees of the scale. For consonant triads, upper case will be used for the major triads (composed of a M3 plus a m3), lower case for the minor ones (m3 plus M3). And for dissonant triads:

° will indicate diminished (m3 plus m3)

+ will indicate augmented (M3 plus M3)

⁷ and ^{M7} will indicate the seventh and major seventh chords (triads with a m7 or M7 added), e.g., V⁷, vii^{o7}, IV^{M7}, and these chordal 7ths will usually be marked not only in the harmonic analysis that presents Roman numerals, but also near the given note in the music

NH will indicate a non-harmonic tone (these may come as accented passing tones, appoggiaturas or leaning tones, retardations, suspensions, etc.)

PT will indicate an unaccented passing tone that does not belong to the present scale.

Here are the triads of the major and minor scale sequences of our tonal music. A simple angle as an arrow, < or >, before or after a triad will indicate that a next lower or higher pitch-tone is sounded as the root of the chord instead of the normally-expected scale degree in major or in natural minor:

major scale: I ii iii IV V vi vii^o

natural minor scale: i ii^o III iv v VI VII

harmonic minor (involves 7[>]):

i ii^o III+ iv V VI vii^o

melodic minor ascending (involves 6[>] and 7[>]):

i ii III+ IV V vi[>] vii[>]

I will use the customary names for members of the scale and their **tonal activity**. These names enable us to focus on and communicate about the experiences of relationship that characterize harmonic movements within tonal centers and during **modulations** – i.e., during the varied processes of harmonic movements between them.

The **tonic** is the prime and its triad (I, major; i, minor).

A 2nd above and below the prime are the **supertonic** and either the **leading tone** or **subtonic**, the 2nd and 7th and their triads (ii or ii^o; vii^o or VII).

A 3rd above and below the prime are the **mediant** and **submediant** respectively: the 3rd and the 6th and their triads (iii or III; vi or VI). These two triads are a 5th apart from each other; therefore, when the mediant triad sounds as major it can serve as the 5th, the dominant, in the key of the submediant.

A 5th above and below the prime are the **dominant** and the **subdominant** respectively: i.e., the 5th and 4th scale degrees and their triads (V or v; IV or iv).

The 5th degree possesses a scale-defining power that points to and affirms the tonic, as does the 7th as the leading tone. The dominant triad sounds both the 5th and the 7th, making it doubly-powerful in this task.

Each instance of the major mode of the scale has a minor mode related to it that shares the same pitch-tones. However, the prime of this **relative minor** is the 6th degree (submediant) of the major mode, and correspondingly, the prime of the **relative major** is the 3rd degree (mediant) of the minor mode.⁴

Each major mode of the scale has a **parallel minor mode** which shares the same keynote, but the 3rd, 6th and 7th scale degrees are major in the major mode of the scale and minor in the parallel natural minor mode. As the home key of a piece, the parallel major and minor are notated with different signatures.

The **authentic** or **perfect cadence** ends with a V–I or vii^o–I resolution; V–i or vii^o–i in minor (or with the chordal 7th added, as V⁷ or vii^{o7}). This cadence points to the tonic, the key center. In notating harmonic analysis for the pieces, I'll use a solid dash and bold purple to show these V–I or V–i, and vii^o–I or vii^o–i connections. In the **deceptive cadence**, the submediant, vi, sounds instead of the tonic, I (in minor, VI sounds instead of i). In this case, I'll use a broken line and bold blue, e.g., V---vi, vii^o---vi. In minor, the vi would be VI. The **half cadence** ends in V or vii^o instead of than resolving as a **full authentic cadence** to the tonic. The **plagal cadence** uses the subdominant chord rather than the dominant; and so it closes the phrase with IV–I, or IV–i in minor. It often comes as the 'Amen' at the end of hymns. When a cadence is anticipated but broken off, I will show the break with a double slash; e.g., V—//.

The symbol, ►, will mark my entries in the text concerning the **typical melodic figures** or **voice-leading** that serves to define modulation and cadence activities.

In the flow of a melody, a scale degree triad other than the prime can be briefly preceded by *its own* V or vii^o chord. For this new chord a pitch-tone must enter (melodically or harmonically) which does not belong to the key of the melody. These chords give passing emphasis to the scale degree that they belong to, and they are called **secondary dominant** or **secondary leading tone chords**. I will use broken dashes to indicate these relationships, e.g., V---I or V---i, as notated in the key that is receiving the passing emphasis.

When modulations occur the changes that herald them and bring them about are lawful; and this is how they are experienced in feeling. Here are the most common changes and how I notate them in music manuscripts:

To modulate from any given key to the key of its **dominant**, V, the existing 4th scale degree is abandoned and the next-higher neighbor to it (4[>]) is sounded as the 7th of the dominant; this new pitch-tone can serve in two different ways:

- it can allow the existing ii chord to sound as major, **II**; this II chord then serves as the V of the dominant which points to and leads to the key of the dominant; **II–V** in the tonic equals **V–I** in the dominant.

- it can replace the root of the existing IV chord, thus changing this chord to the diminished **iv[>]**, which then serves as the dissonant leading tone chord, vii^o, of the dominant, to point and lead to the key of the dominant; **iv[>]–V** in the tonic key equals **vii^o–I** in the dominant key.

To move from any given key to the key of its **subdominant**, IV, the existing 7th scale degree is abandoned, the next-lower neighbor to it (<7) is sounded

as the 4th of the subdominant; this new pitch-tone can serve in two different ways:

- most often it will join the I chord as a minor 7th to change it to $I^{<7}$ chord (the I chord with a 7th added is normally I^{M7} – and this major-7th gives it a rather ‘spacy’ quality); this new minor-7th dramatically alters the role of the existing I chord so that it serves as the V^7 of the subdominant which then points to and leads to the key of the subdominant; $I^{<7}-I$ in the existing key equals $V-I$ in the subdominant;

- it could change the iii chord to a diminished chord, iii° , which then serves as the dissonant leading tone chord, vii° , of the subdominant, to point and lead to the key of the subdominant; $iii^{\circ}-I$ in the existing key equals $V-I$ in the subdominant.

If this process of modulation is repeated twelve times in either direction – to the dominant or the subdominant – the original key and scale members will be reached once again, though usually bearing different note-names. This lawful pathway in both directions is called the **Circle of Fifths**. This is a fluid, formative structure of musical relationships that belong to every conceivable starting pitch as the tonic of a key. Each tonic has its own complete and harmonious **Circle**.

To modulate from any given key to the key of its **relative minor**, vi, the existing 5th scale degree is abandoned and the next-higher neighbor to it ($5>$) is sounded as the 7th of the dominant; this new pitch-tone can serve in two different ways:

- it can allow the iii chord in the existing scale to sound as major, III , which then serves as the V chord of the relative minor. $III-vi$ in the tonic equals $V-i$ in the relative minor.

- it can replace the root of the existing V chord, thus changing this chord to the diminished v° , which then serves as the dissonant leading tone chord, vii° , of the relative minor, to point and lead to that key; $v^{\circ}-vi$ in the tonic key equals $vii^{\circ}-I$ in the dominant key.

To modulate from a major key to the key of its **parallel minor** in natural form i, the existing 3rd scale degree is abandoned and the next-lower neighbor to it (<3) is sounded as the the **new minor 3rd** of the parallel minor; the existing 6th and 7th in the major key are also abandoned and their next-lower neighbors are sounded, <6 and <7 . *Thereafter*, for the harmonic and melodic minor forms the next-higher neighbors to these natural minor 6th and 7th enter and depart as needed.

(The reverse processes would come about when moving from any given natural minor key to its **parallel minor**.)

In the music manuscripts, I have arranged the harmonic analysis such that modulations to the dominant side are entered above those for the tonic, and those to the subdominant side are entered below the tonic. Transitions to the minor appear below the major.

Each scale degree **participates** in three different triads, e.g., the scale degree of the prime can take the role of the root in the tonic triad, the role of the 3rd in the submediant triad and the role of the 5th in the subdominant triad. A M7th or m7th can be added to the triads; so scale degrees can also take the role of the 7th in a triad. In addition, the sounding the next-higher or next-lower neighbor of a scale degree will alter multiple chords in the key. Enormous variety and nuances arise depending upon which of the available chords is used to harmonize a melody.

Each triad **overlaps** with two other triads and can therefore align harmonically with one or the other of them; e.g., since the mediant overlaps with both the tonic and the dominant triads, $I \leftrightarrow iii \leftrightarrow V$, it might be felt as joining in either the tonic or the dominant dynamic.

In the text, a vertical bar, | , marks **barlines**. A dash, – , indicates quarter note values; a short dash, - , indicates eighths or sixteenths; and a long dash, — indicates half note values and longer. As in musical notation, a dot, • , will stand for the additional value in **dotted rhythms**.

Counterpoint refers to the rhythmic, melodic and harmonic interaction between two or more voices – such as between bass and treble on the piano, between two or more instruments playing together, or between soprano, alto, tenor and bass in choral works.

The Diatonic Scale, the Tetrachords, the Nature of Archetypes, and the Medieval Hexachord

A musical scale is called ‘diatonic’ when it appears without alteration to its scale members. In Western music our standard diatonic scale is composed of two sets of four tones, two **tetrachords**. The word, ‘tetrachord,’ originated in the Greek and referred to four tuned strings or four stops (finger placements) on a tuned string. Our lower tetrachord scale degrees are ‘do–re–mi–fa,’ the upper are ‘sol–la–ti–do.’ In terms of pitch-measurements, the two tetrachords in the *major* mode are identical: two whole-tone steps and one half-tone step. In both tetrachords the sounding of the fourth degree can be experienced as having a sense of arrival or rounding off; but there’s a big difference between them: in order to begin the second tetrachord we must first bridge the whole step from ‘fa’ to ‘sol,’ and then we must continue in a concerted rise with the goal of reaching the ‘octave-do.’ Because of this, the upper tetrachord can be felt as involving a sense of effort, which the lower tetrachord lacks. As well, there is a sense of relinquishing the octave-do when descending back down through the upper tetrachord. When the task of

rising toward and reaching the octave is impeded, the *minor* mode of the scale arises. In both of its two tetrachords the third member hangs back from the fourth and in the upper tetrachord the second member also hangs back; so the 3rd, 6th and 7th of the scale all hang back. The octave is therefore achieved with difficulty, and that is what is felt. Nevertheless of this *natural* minor structure, for *harmonic* reasons, the next-higher neighbor to the natural 7th is often substituted for the natural 7th, especially when the melody ascends; and for *melodic* reasons (for more graceful melodic movement) the next-higher neighbors to the natural 6th and 7th might be sounded when ascending, and then the natural 6th and 7th restored when descending.⁽³⁾

Each sounded instance of this two-tetrachord scale-structure, this scale-Gebilde (see below concerning this German word) is but one audible manifestation out of myriad possible manifestations. Myriad pitches can serve as ‘do.’ The structure itself has a reality of its own, hence it is an inaudible, *supersensible* reality: an **archetype**. As with all archetypes and their myriad manifestations, no single audible scale can lay claim to the two-tetrachord scale archetype. The audible scale that we call the ‘C’ major scale is not an archetype and it is certainly not *the* archetype of the major scale: it is just one manifestation of the supersensible archetype that informs all major scales. For example, all chairs are informed by the same archetypal quality of ‘chairness.’ If I have the materials assembled and glued thus and so, these are the extent of what I have: visible materials. What makes them a chair rather than a mere assemblage or a stool or a bench, is not present in the material world. For us as human beings, what gives them their special form and serviceability is the unseen, supersensible archetype which we grasp and recognize through our thinking activity. Just as with chair parts, if I assemble audible pitches to sound one after the other, audible pitches is all I have. It is the supersensible archetypal structure of scale relationships that makes them into a scale.

Casting back to the medieval **hexachord** scale-structure can shed more light on the nature of archetypes, because roughly the same pitches and note-names were in use at that time, prior to our modern tetrachord sense of them: we find the same materials but a different musical context. In medieval music, when hymns or chants were learned through sight-singing – for a system of notation was employed for the pieces – the first six of the eight pitch-tones of the given scale or **mode** were experienced as a set. These six were called a **hexachord**. It was composed of two sets of three; and these two sets were sung as: ‘ut-re-mi’ and ‘fa-sol-la.’ Our modern **solfège syllables**, ‘do re mi fa sol la ti do’ originate in this medieval sight-singing practice (‘sol-fège’ referring to the practice of using ‘sol,’ ‘fa’ and the other syllables).

However, the scale member ‘ti’ (called ‘si’ at that time) was not at all the experience we have of it today. It did not serve as the leading tone in relation to ‘do.’ The modes which developed into our modern major and minor modes came late in this Medieval period in which the hexachord structuring of the pitch-tones held sway. (I’ll go into all of this in more detail in PART II.)

A Brief Background on the Art of Eurythmy¹ and Its Foundation

In conversation with Dr. Rudolf Steiner in late 1911, Frau Clara Smits inquired with him about the possibility of healing the physical body through bringing about certain movements within **the etheric body**, i.e., the ‘body’ of life forces, the distinct **formative forces** that are the continual shapers of the visible, physical body. This body is not perceptible with our physical, earthly sense organs. Steiner affirmed to her this healing possibility and he quickly welcomed the interest and eagerness of Clara’s daughter, Lory, to undertake learning to do this kind of movement, to which he gave the name, ‘eurythmy.’ (See *Eurythmy: Its Birth and Development*, EBD, p. 15; and *How the New Art of Eurythmy Began*, HNA, p. 11ff.)

In early 1912, Steiner began to lead Lory in the development of eurythmy first and foremost as an art of movement in relation to poetry, beginning with the expression of the inherent movement-nature of the speech sounds (the vowels and consonants), which are themselves manifestations of the etheric formative forces. Lory was just about to turn nineteen. At the end of that year, another young woman, Annemarie Donath, enthusiastically joined Lory in the work; and in April 1913, Steiner encouraged another young woman to join, Erna Wolfram.* Both Erna and Annemarie were eighteen (hence, all three were short of adulthood by two to three years). In due time their numbers grew, and some of these early eurythmists assisted in making eurythmy an essential part of the curriculum for children in the new Waldorf School in Stuttgart, Germany. In modified form eurythmy was also developed as a healing art. *(For further details, see HNA.)

Throughout all of his work – including in the field of eurythmy – Steiner made the direct observation of fact, both material and spiritual, his foundation. His approach is one with what Goethe* had called ‘**sensible-supersensible observation**,’ meaning that through warm and thoughtful openness and exact observation of sensory phenomena, one can in fact discover the higher, spiritual realities which – although they are imperceptible, invisible and inaudible to our earthly senses – belong to these sensory phenomena and inform them. This objective inquiry can be referred to as “**Goethean observation**.” Steiner also called it ‘**spiritual science**’ or ‘**anthroposophy**’ – a name which points to the innate human capacity for grasping knowledge, ‘anthropo - sophy.’ This means

that not only can we achieve objective knowledge of *sensory* phenomena; we all possess latent faculties for grasping objective knowledge of *supersensible* phenomena. These faculties only await development of the right kind. Steiner wrote and spoke at length about the proper means for the wholesome preparation of our organs of higher cognition, with the aim of helping us avoid becoming engaged in our personal imaginings instead of true higher cognition.⁵ *(Johann Wolfgang von Goethe, 1749-1832, poet, novelist, playwright, philosopher and scientist.)

Steiner did not create the gesture-expressions of eurythmy; these simply belong to eurythmy as lawful human movement-expression in relation to the phenomena of music and poetry. Neither did he borrow from the present or past practices or traditions of others in order to arrive at them. He had no need to engage in borrowing anything. As with all of the work that he presented and fostered, the relevant facts came from within his spiritual scientific process. Through his capacities as a very advanced anthroposophist, he directly perceived the complex movements that are made by the etheric body when we are speaking and singing. And he was able to serve as a midwife to fathom, follow and reveal how these movements can be brought forth as artistic expressions that involve the whole body – as they would if they weren't concentrated in our speech and singing. The name 'eu - rythmy' basically means 'harmonious movement,' and this name is apt when the gestures that are made by the performer are in accord with these inner **movement-impulses**. In my article, "Beginning With **B**," I take up the process of discovering these movement-impulses in light of Goethe's sensible-supersensible approach to knowing the world. I focus on both Steiner's references to it and my own use of this approach in finding the **gesture-impulse** for the speech sound, **B**. (See the autumn 2017 EANA Newsletter.)

In the same year that eurythmy began, the Frenchman, Émil Jaques-Dalcroze, developed an approach to music education and called it, "Eurhythmics."⁶ Hence, I want to help relieve the confusion that arises between these two streams. As Dalcroze wrote in his article, "Eurhythmics and Its Implications," his aim was to develop "a number of exercises, whose object was to perfect the hearing and to obtain the so-called 'relative' audition" which he found lacking in even the most advanced musicians. But he realized that more than developing the hearing is needed if the instrument of the voice (for instance) is to become really capable of giving rhythmic, timely and harmonious expression to what is now correctly heard. "Sound rhythms had to be stepped, or obtained by gestures;" and a means of notation had to be found that "respond[s] both to the demand of the music and to the bodily needs of the individual." Through intelligent consideration of what felt suitable and helpful, he created

a coordinated system of movement expression – and of improvisation – that can reflect quite well the character of musical rhythms, phrases and motifs, etc. Dalcroze wrote that the resulting cultivation of musical sensibilities and the development of the body as a means of expression brought huge benefits to children and adults. Yet the aim of the art of eurythmy is both deeper and broader than this in the sense that it is intended to be founded on inner research that can lead to objective perceptions of the distinct, specific movement-impulses that actually belong to all of the elements of music as realities that transcend everything of a useful or personal nature. These objective impulses are to form the content of artistic movement-expression and of eurythmy as a means of healing.

Concerning the 'Gebilde' of Our Tonal Music

The German noun, 'Gebilde' – I think especially as Steiner used it – cannot be conveyed in a simple word or two in English. In his lectures on eurythmy, Steiner used this term in reference to spoken and musical sound: 'Lautgebilde' and 'Tongebilde.'

I find that 'Gebilde' has multiple nuances. Its direct relation to the verb, 'bilden,' indicates forming, creating, building, constructing or structuring, shaping, moulding, fashioning or arranging. Hence, one could say that a Gebilde is the result of these activities which have led to the created form or shape and all of its interrelated structures and functions. On account of this obvious connection with the verb, bilden, one might think that a Gebilde is much the same as a Bild. But the noun, 'Bild,' refers to a picture, image or portrayal, not a deeply formative structuring. The verb expressions that one must use to describe the making of a Bild stay more so at the surface level: 'abbilden' – to copy, portray, depict; 'abmalen' – to paint; 'beschreiben,' 'schildern' or 'darstellen' – to describe, depict, sketch, represent. The scope of 'Gebilde' is far more dimensional and fundamental than these meanings.

'Laut' refers both to sound in general and to a spoken sound or to phonetics in particular; and 'Ton' refers to a single tone or note, but also to sound in general. Hence, both terms, Lautgebilde and Tongebilde, can very well refer to the Gebilde, the formative structuring, that pertains to spoken and musical sound phenomena in the broadest sense, not narrowed to specific sounds in either realm. In English we translate Lauteurythmie, into its general meaning as 'speech eurythmy,' rather than as 'speech-sound eurythmy.' I believe that we would do well to translate Toneurythmie into the general as 'music eurythmy,' rather than narrowing it down to the specific as 'tone eurythmy.'

Spoken sound (language, prose, poetry) and musical sound (sung and instrumental) are earthly mediums for this inner Gebilde structuring, plasticity and activity. When we work effectively with spoken and musical sound as artists, we abide within and make use of the lawful

Gebilde that is built into these phenomena. We don't create this Gebilde. And in eurhythm – this new art of movement that involves the formative life forces of the etheric world – what we usually do instinctively in our speech, music-making and movement is to be unfolded consciously. The aim is to reveal the objective, living and lawful Gebilde and cooperate with it knowingly and more and more completely and beautifully.

Concerning Steiner's Use of the Word 'Ton'

Of course, Steiner used the word, 'Ton,' in reference to the audible pitch-tones which we give names to – such as 'C' and 'F#.' But in his August 1915 presentation of gestures for the expression of music in eurhythm, in his March 8, 1923 Stuttgart lecture on music and in his 1924 lectures on *Eurhythm as Visible Singing (ESV)*, the musical context is *tonal* music. The angle-gestures which he introduced in 1915 are not tone-angles. They are *tonal*-angles. Rather than serving as representations of the individual tones which run along in the music, which we notate on the bass and treble staves in our music manuscripts, they are expressions of the *relationships* between the members of the tonal scale. They are the scale steps, the scale degrees; they are in fact the scale-degree *roles*.

How do we know that this was Steiner's intention? Here are key facts from the first-hand notes that were taken on August 23 and 26 of 1915, as published in the new 2015/16 German edition of *Eurhythmie als sichtbares Gesang (ESG)*, which unfortunately is not available yet in English:

- Steiner named the angle-gestures for the **major mode** of the scale: prime, 2nd, 3rd, 4th, 5th, 6th, 7th, 8ve/octave.
- The angle divisions are at 30° distances.
- For the 5th, 6th and 7th, the legs also take angles, 30°, 60° and 30°; and for these they must spring apart energetically.
- The sole difference between the 4th and 5th, the 3rd and 6th, and the 2nd and 7th is found in the difference between the quietude in the legs for the 4th, 3rd and 2nd, and the energetic leg activity for the 5th, 6th and 7th.
- Later on, Elena Zuccoli noted that a backward jump was also made upon arriving at the 8ve, as in jumping to a higher level (see *From the Tone Eurhythm Work, FTE*, p. 13).
- These gestures are the "relationship of the 2nd to the groundtone [the prime], the 3rd to the groundtone, the 4th, etc." (Marie Steiner's note, *ESG* p. 173)
- "These forms (angles of ton-*eur*.) are valid for any normal key, major + minor" (Erna van Deventer, *ESG* p. 173).
- "They are not note-values, but intervals." "Intervals *not* from the Groundtone, but to be made from one tone to the next" (Erna, *ESG* pp. 173, 176, her italics). (Note: "Not

note-values" means they are *not durations*. "Not from the Groundtone" means that though they are intervals, they are *not intervals made melodically* from the prime.)

- When Steiner introduced the **minor mode** of the scale three days later, he took the pitch-tone C# as the prime, not C nor even A (as would be the custom in music theory for the minor mode).
 - Like for the major, for this minor scale of angle-gestures he gave the names: prime, 2nd, 3rd, 4th, 5th, 6th, 7th, octave (Erna, p. 185).
 - The angle divisions are at equal distances from each other (Erna's drawing, p. 185).
 - The legs also take angles that seem to be slightly smaller than in major; and for these they are to do their springing "painfully" (Mieta Waller, p. 183, Erna, p. 185).
 - The minor mode is the polar opposite of the major. The angles tend forward, inward, and are below shoulder height, including for the 4th and 5th.
 - The sole difference between the 4th and 5th, the 3rd and 6th, and the 2nd and 7th is found in the painful jumps for the 5th, 6th and 7th.
 - For the drawings that Tatiana Kisseleff made within the next few years, she indicated a jump backward for the 8ve (*ESG*, p. 308). (She had been present in 1915.)
 - The minor mode has one angle-structure. The harmonic minor and melodic minor differ in the mood of expression of this structure: the melodic "as soft/yielding feeling-sense," the harmonic "hard as icicles" (Erna, p. 185).
 - "These forms are valid for all minor keys" (Erna, p. 185).
 - Erna later added to her page (p. 185, her underline), that "also for minor [as for major] each movement can be interval or tone, according to the kind of piece."
 - Tatiana began her page for minor (p. 184) with three make-shift angle-gesture sketches. The sketch for the second one is semi-side-view. She labeled these three C#, D# and F#. Below these, she listed G#, A# and B#, but without figures.
- Two of these entries for the minor mode of the scale need discussion. On inquiring into what is here for the minor from Tatiana, we see that the letter names she gave to the scale are those which an active musician would give, but only for members of the ascending melodic minor if the 3rd member is skipped. In ascending minor, the 6th and 7th reach upward; so if letter-names are assigned, these would be A# and B#. This reaching upward is not the case in the descending melodic minor, nor for natural and harmonic minor. Seeing this incomplete entry concerning only one part of one form of the minor, the question is: did Steiner *cite* letter-names for the minor? If he spelled the scale in C# as a musician could (and Tatiana also had musical experience), did he not include the 3rd member as a letter? I believe that the answer is that he did not spell the scale in letter-

names, but simply took the pitch-tone C# as the prime, as the model prime. And as Erna recorded for minor, just as in major he named the members: prime, 2nd, 3rd, 4th, etc.

The entry that Erna added to her page, that “each movement can be interval or tone,” also needs discussion. But I find that it is only troublesome when we lose hold of everything else that was communicated here. Everything here points to experiences that are not tied to ‘tones’ in the sense of audible, named pitch-tones that musicians work with and notate on the page. In taking C# as the groundtone/prime for his presentation of the angle-expression of the minor mode of the scale, Steiner made this point emphatically, that it is not about the tones: it is about the formative structure, the Gebilde. When Erna noted that the angles could express “tone or interval,” the word ‘tone’ here can only refer to the musical experience of each individual scale step or degree *in relation to* each of the other steps of the scale. *This* ‘tone’ is therefore a formative-structural interval experience. And when one is able to experience this in the music, it becomes entirely understandable that Steiner would call the structural scale-step experience both a ‘tone’ and an ‘interval.’

And what about the bent angle-gestures? Elena Zuccoli explained that these arose because some means was needed for expressing what happens when a piece does not stay in one key, when modulation occurs (see *FTE*, p. 19). Steiner indicated that an elbow-bend in the relevant straight angle could express such changes. Hendrika Hollenbach recounted that it was at the insistence of herself and other Dornach eurythmists that the rounded form of this elbow bend was instituted, for ‘flattening.’ This seems to have been in 1920. To their ‘astonishment,’ Steiner had indicated to them that the *same* simple bend that he had already indicated would be used to express this. However, he allowed what they wanted to do (*ESG*, p. 314).

In his March 1923 lectures in Stuttgart, and in his February 1924 lectures on *Eurythmy as Visible Singing*, Steiner spoke solely of interval experiences; and he used several different compound nouns when naming them: the “3rd-feeling-perception” (Terzempfindung), the “8ve-experience” (Oktaverlebnis), the “5th-interval” (Quinten-Intervall), and the “scale-experience” (Skalen-Erlebnis), etc. He also spoke of “the relationship between the 7th and the groundtone” (Verhältnis der Septime zum Grundton). For this experience he said that we can take the two, 7th and groundtone (prime), as one after the other *or* at the same time. (See *EVS*, Lectures 2 and 3.) We find throughout that Steiner did not ascribe musical qualities to specific pitch-tones, nor did he present terms such as the ‘C-Ton’ or the ‘Fis-Ton’ (the ‘C-tone’ or ‘F#-tone’) – not at all. In contrast, in *Eurythmy as Visible Speech*, he used the terms, the ‘s-Laut’ or the ‘i-Laut,’ etc., in reference to these specific speech sounds. In Stuttgart, when

he introduced the interval forms which unfold as movements in space, here also he used solely the words, ‘prime, 2nd, 3rd, 4th,’ etc. (March 8, 1923).

In *EVS*, Steiner laid the foundation for these musical relationships in his careful discussion of the issuing of a groundtone out of the inner rousing of the human being (or of an animal). It is to this groundtone – *any* such tone – that other tones come into relationship, resulting in the interval and scale-relationship experiences of which he spoke. And this is what Marie Steiner’s entry on August 23, 1915 affirmed from him: each member of the scale acquires its identity – and its angle-expression – *in relation to the groundtone* of that scale. (And as we shall find, the members of the scale, each in their own way, ‘say’ that *it* is the groundtone.) When Erna recorded that the intervals are to be made from one tone to the next, it is from one scale-step-in-relation-to-the-groundtone to the next scale-step-in-relation-to-the-groundtone, and also back to the groundtone itself, now in-relation-to-itself-in-relation-to-the-others, of course.

In his *EVS* lectures, whenever Steiner spoke of the scale, he used solely the singular, not the plural. At the opening of Lecture I, he pointed directly to the formative-structuring (the Gebilde) of both music and speech. And he stated that this is what the eurythmist is to experience and convey to the onlooker by way of eurythmy movement. He went on to say that for music in eurythmy we have as yet the “plain tones,” the “simple/bare scale.” Speaking as he did of a simple scale – and the newest German edition of *ESG* found no cause to change the singular to the plural – meant that there is only the one expression of the scale-Gebilde: a simple, directly-accessible expression composed of scale-steps as ‘tones’ that unfold a dynamic set of two tetrachords, not a multiplicity of sequences of straight and bent angles assigned to the whole gamut of pitch-tones as notated, natural, sharp and flat.* And in the next paragraph he went on to say that mere gesture-making and movement-production had to be gotten past; and that in fact the real feeling-experiences were to be there in the expression – as he had also directly stated just two paragraphs earlier. *(The history of how the eurythmy-expression of music came to be this multiplicity of angle-sequences is something that I will cover thoroughly in PART III of this report.)

What are these real experiences, which he then devoted himself to awakening in his listeners (and in us now) through these lectures? They are the tonal *interval-relationships* and everything that they unfold in the flow of the formative structure in tonal music! *None* of what he described is about experiencing and expressing pitch-tones.

Whatever the pitch-tones are in their higher reality in the cosmos, it is clear that the angle-gestures are expressions of the relationships between them and – as Steiner

said – what these relationships, 3rd, 5th, etc., “say” to each other within the formative structure of tonal music (see *EVS*, Lecture 3, somewhat over $\frac{1}{3}$ in). The identification of individual pitches that come into service in this formative structure is nothing here; and these pitch-tones are not the music.

I’ve found that many instances of confusion that I might have had when trying to follow Steiner’s meaning in his use of the word, ‘Ton,’ have been resolved through acquiring the *actual inward experiences* that he spoke of that belong to our tonal music-Gebilde – i.e., the archetypal scale and all of the musical phenomena that are generated by it and accompany it. The exercises which I present in PART IV* have been and remain a tremendous help when I turn to them. *Each and every activation of the arms and the legs into an angle-gesture really must have its source in the inner experience for which that tonal-gesture is the lawful expression.* And in working with these exercises, one can make the discovery that the scale-step degree interval really is the same inner musical interval experience as is the melodic interval of the same name (2nd, 4th, etc.). It is just the context and role that the interval plays within the formative structure of music that differs! One experience is a *structural* experience which remains throughout the unfolding of the melody as it visits the scale degrees (so long as the melody does not modulate!); while the other arises in the melody’s movement as an experience *in time, between* the scale degrees. *(Posted at the EANA website, artistic category)

PROLOGUE: ARRIVING AT A BOUNDARY IN MY MUSIC STUDIES AND PERFORMANCE

Working in the same spirit that I have been bringing to my re-approach to speech eurythmy – speech made visible through movement in keeping with the laws that inform speech – I’ve made good progress in my reapproach to music eurythmy, too. It was precisely because of my background in music and my abiding longings for deeper musical experiences that I responded as strongly as I did upon seeing the expression of a simple poem in eurythmy movement for the first time (quite a few years ago). I immediately grasped that the musical branch of this art form could help me widen my inner doorways into far-reaching *musical* realities, not just the poetic ones that I was also drawn to. This was shortly after I met with the published work of Rudolf Steiner. I didn’t realize it then, but what I was seeking in eurythmy was exactly the anthroposophical, spiritual-scientific approach that was the core of everything that Steiner had unfolded (see pp. 5-6), now applied to speech, music and artistic movement.

In my music studies at the college level,* we had classes in music theory and sight singing, lessons on our instruments (mine was piano), and sang in the chorus (and in my case the chamber group, too); but there was

always a sizable disconnect between what we could understand through music theory and the experiential reasons why these musical laws and structures mattered and how they actually worked. Instruction wasn’t given for the specific purpose of experiencing more strongly the distinct qualities of the scale degrees, tetrachords, intervals and harmonies. In piano lessons with various teachers the work was more general and dealt with musical forms and style or focussed on physical-technical considerations – phrasing, articulation, tonal effects, fingering, use of the pedal and translating the markings of the composer. *(These studies led to a bachelor’s degree in music a few years after I had finished a bachelor’s degree in English literature.)

One bright light for me during these years was that of singing under the baton of a particular choral director. He would regularly remark on musical features, such as the correspondence between a feeling element or inward mood in the text and the presence of parallel thirds between the voices, or such as scoring that deliberately drove us up to the highest region of our vocal range for the reedy organ-like sound we’d make that the composer wanted. We always stood in mixed arrangement so that we each sang surrounded by the other vocal parts: we had to hold our own, and we had to hear and hopefully respond to the counterpoint, the interactions and relationships between our voices. My part was the alto, the lower women’s range. Like the tenor, the alto plays an inner, structural role between the soprano and bass lines of the music, so I was continually suffused with how my part fit in with the others and provided essential tonal character to the whole. We had no idle moments, either: we busied ourselves with ‘sketching’ our parts with an odd sub-whistle in-toning* whenever the other voice parts were being focussed on. The openings into music that these practices provided didn’t lead far enough to fill my need, but they were a profound joy. *(The pitch is modulated by the tongue, but the lips don’t focus the air into a real whistle.)

More recently, as an audience member I’ve attended quite a few master classes for pianists. But there too, I’ve heard very little that might involve the distinct experiences of the scale degrees and harmonies and the other building blocks of music. The closest I’ve heard a master teacher say is this: “On the piano, it is our listening that carries a long tone over to the next tone.” Yes! I totally agreed with that. And this same teacher helped a player approach a quick, complicated figure as a melody instead of a musically-empty hand-movement. When I asked one of the teachers, “are pianists typically aware of the qualities of the harmonies? – such as the sound of the iii chord as different from the vi chord?” she answered, “no, but intuitively these might be experienced.” Surprisingly – but maybe not so surprisingly – this is in spite of the fact

that many of her students (especially those who come from China where the meanings of words are tied to the vocal inflection of pitch) had ‘absolute pitch’ perception or had developed strong ‘relative pitch’ memory skills, i.e., they can recognize and name pitches by ear.* While it’s true that ‘intuitive’ sensitivities enter into our musical expression, for me the point is to know the scope of my sensitivities and to build on them consciously. *(By the way, I do not have absolute pitch perception; but I’m sure that I developed some degree of pitch-memory skill in the past, when I was actively playing music.)

PART I: THE ARCHETYPAL SCALE AND ITS DISAPPEARANCE – A MEMOIR

Because of my sense of insufficiency in my experience of music, when I witnessed that simple poem in eurythmy (as mentioned above) I grasped the promise of both of the branches of eurythmy, poetic *and* musical; and I mobilized toward undertaking a four year program in this new art. The focus of this report does not center on particular schools or teachers – not at all.⁷ I ask the reader to refrain from looking in this direction. My aim is to share as clearly as I can my experiences of the music eurythmy practice that I learned, which my teachers had likewise learned and had developed further. By and large each teacher unfolded the same ‘gesture-content’ in relation to music, but each had her* own way of introducing this content. *(For simplicity I will use the feminine pronoun throughout this report.)

I moved to the community that the eurythmy school belonged to and prepared myself by taking a “Foundation Year” of courses in Rudolf Steiner’s work (philosophy and other topics), speech and drama, eurythmy, Goethean conversation, painting, woodcarving and some independent activities. The following fall, I entered the eurythmy program and I passed through it without any question being raised about my promotion through the four levels and my suitability for graduation. During these years as a student, I also served as a pianist for the practices and solos of the other classes; and I performed together with these other students when they showed their solos at the end-of-term showing of work.

So that the reader will know something about what happened after graduation, I want to say that I taught lay speech eurythmy for a few years; but then I came to the point where I couldn’t continue in the art. The reasons stemmed from what I had learned, and even more, from what I had not learned and was unable to learn. I knew of no way forward. I couldn’t even formulate the problem in order to solve it. Painful as it was, I had to set eurythmy aside. It is only now, these years later that I have finally been able to take up the art again, able to understand why I had had to quit it. With a different and utterly direct and honest foundation for my work, I am finding sustaining

depths of life in the art; and I am sharing my discoveries through my writing. In PART IV of this report, I describe the inroads that I’ve been making into music eurythmy expression – exercises that lead to a well-spring of renewal for this expression. But here in PART I, as a memoir I will revisit in detail how I learned and experienced the gestures which are used to express the melody line in pieces of music – the so-called ‘angles’ – and I will explore and examine the nature of how these gestures are typically applied to the expression of music.

Since some readers might feel that the degree of detail into which I go is not necessary, I want to say that my experience throughout the process of composing this *Singing and Jumping* report thus far has shown me that it is only when we can see how an existing worldview has come to form the fabric of our practice, when we can see this clearly, only then can we really begin to evaluate where we are in our development of this precious art and begin to know what to do next. When we continue to ask each other why the art doesn’t prosper as well as we hope it will, and when its inclusion in the core curriculum of Waldorf education can be met with some amount of ambivalence on the part of schools (especially considering the requirements and costs of its inclusion), I believe that this review in detail will be helpful to us, as we work with sincere devotion to nurture this art. I encourage everyone to take up this review and unfold it further with their own experiences and honest reflections, professionals and students alike (just as forty-five third-year students of eurythmy actively did at their international gathering in 1999⁸).

Introduction to the Angles at the End of First Year

My class had been advised not to read anything about eurythmy – for instance, not to read the lecture courses on music eurythmy and speech eurythmy that Steiner gave in 1924. Our teachers wanted us to enter the art through our experiences. I had not read anything yet, though I’m certain that some of my classmates had. I nevertheless couldn’t help but have some idea of the angle-gestures from seeing eurythmists and schoolmates using them in their eurythmy expression.

The way our teacher brought us into working with these gestures at the end of our first year was notable. Her method appealed to my desire as a musician for direct, objective experiences and for knowledge of the unity between musical realities and movement. But even more than this, my orientation was in keeping with the stage of life that I had just entered: the fifth seven-year period.⁹ I had turned twenty-eight a year and a half earlier. The period of enlarging the bounds of my life experience in my early twenties had ended. I was now naturally inclined to enlarge my involvement with life questions and life experiences with conscious understanding and intelli-

gence, and to go significantly beyond the simple engagement of my senses, limbs and life of feeling. Also, as a reflection of the nature of this stage of my life, I made notes following classes during which I felt that important teachings had been given. As I recall, roughly half of my classmates were twenty-eight or older, and half were under. It is recommended that students have reached adulthood, age twenty-one, or are nearly so when beginning the program.

By the end of the first year, we had done quite a bit of work with musical elements, such as experiencing the rise and fall of pitch, stepping and expressing rhythms and expressing the metrical flow of beats in pieces. We also did basic exercises that could help us develop artistic sensitivity for our art. We were deemed ready to begin to work with the angle-gesture expressions.

For our first exploration, we stood in a circle with our backs to the center so we could be private in our experiences. Our pianist sounded a first tone. It was slowly repeated a few times. Then a second tone rather higher was sounded and repeated. These two tones were repeated like this several more times, slowly. We were asked to listen and respond in movement however we felt prompted to inwardly. I recall feeling a bit uneasy as I sought gestures mainly with my arms, trying to find what felt right. We repeated this exercise with our accompanist in our practice session, too. At the next lesson, a third, higher tone was added and repeated; and then in this same lesson, we shared our experiences. We found that a number of us had tentatively come to the angle-gestures that our teacher referred to as being those for ‘C,’ ‘F’ and ‘A,’ respectively. I felt stirred by our sense of success. Again, we took up the exercise in our practice session.

In the next lesson, the first two tones were repeated as before and a different third tone was added; and then a fourth. These we called ‘D’ and ‘E.’ We now had a sequence that we called ‘C–D–E–F.’ We then faced each other in the circle and were taught, or guided to find or determine, the angles for ‘G’ and ‘B’ which we made below and above the ‘A.’ We were guided toward experiencing the sequence, ‘G–A–B–C,’ as the upper **tetrachord** of the major scale, and we were shown how we could express the special activity of these three scale degrees that reach toward ‘octave C’ by jumping when we made each of these angle-gestures, ‘G–A–B.’ For this we actually jumped our legs apart to form angle-positions with our legs also. When had we completed the scale by doing this, I found it beautiful how the nature of these steps or degrees and their roles in the two tetrachords of the major scale could begin to awaken in me. I felt that I was beginning to experience this beautiful scale structure more strongly and consciously than I had been able to in music school; and I felt grateful.

The Musical World That Opened Began to Close

Without realizing the shift that now began to come upon us in relation to these new experiences, for the few remaining weeks of our first year we worked with these angle-gestures for the major scale, taking the pitch ‘C’ for its keynote; and we began to apply them to a **Chorale by Johann Sebastian Bach** that is notated in the key of C.* In standing, we performed the angle-gestures while hearing the sounded tones of the melody, which proceeded scale-wise much of the time. It was easy to follow. We applied the angles as corresponding to the notes in linear succession as written, in 4/4 time: G | C–C–D–D | E–E–D ... and so on. *(Please see the pair of plain and annotated music manuscripts that I’ve provided. I’m offering the plain, unmarked manuscript in case you want to approach it independently. If you like, you may hear the piece: “In allen meinen Taten, chorale BWV 367 | Johann Sebastian Bach,” at <https://www.youtube.com/watch?v=yz7MJeUrDTo> – ‘Where’er I go, Whate’er My Task.’ Unfortunately, the bass line is barely audible and the piece goes by very quickly.¹⁰)

We then moved along the circle doing the gestures for the Chorale with free steps between each gesture and making a simple jump for every G, A and B that came. Then we worked on the form – the path of movement in space – that our teacher gave us. As the tones of the melody were played, she showed us how to ‘catch’ and ‘release’ each of them with the angle-gestures of our arms, always making a free movement between each one. We began to get a feeling for how to carry out these gestures using this movement-technique. I noted how we handled the fermata at the end of the Chorale: “a small circle with shoulders, feet follow a little, and arms in ‘C’ move around on this long tone. Dwell in the tone a little while” – we held the gesture as a duration, as we would in singing.

Catching and releasing the angle-gestures felt very engaging, challenging and pleasant to do in relation to the sounded tones. However, when I feel back into these experiences, it is also clear that outside of the fact that I jumped for each G, A or B, with this technique I prepared all of my angles in the same manner. I wasn’t making an inward transition of musical experience depending upon the specific scale degree my angle was to express. In other words, through this catch-and-release exercise, the impulse that led me to make the angle-of-the-2nd, ‘D,’ wasn’t a musically-different impulse from the impulse that led me to the angle-of-the-3rd, ‘E’; nor was the impulse leading to the 5th different from that which led to the 6th. These distinct experiences were not our focus; and quite naturally, the generic free movement between the gestures supplanted the transitions that real experiences of the scale degrees would have required. I believe

that I was to some extent aware that I was missing something: I was giving the appearance of making transitions without actually doing so. I hoped and trusted that we would be cultivating the specific musical experiences that I vaguely felt needed to be there to inform the gestures.

These years later, I wanted to explore this Chorale, to experience it anew; and I'm surprised by what I find in it! Sure enough it is notated in C major; but it's full of tonal colors – it makes a number of brief references to other keys. We had not paid any attention to this aspect at the time – and perhaps rightly so at our stage. Nevertheless, this piece in six short phrases possesses a complex little music-Gebilde! This is not at all surprising coming from Bach; and in fact, a key feature in his chorales is the shifting of tonal centers. Here below is a quick summary of the shifts in this one, followed by a detailed log of what transpires musically to bring them about. Certainly as novices, these shifts would have been way too much for us all at once; but these are actual experiences, and we can grow by slow steps to awaken to them. It is good to remember that music theory analysis can help make the lawfulness of such changes clearer and can alert us to aspects we might be rushing past. I have tried to describe the changes in such a way that you might begin to grasp and track the musical significance of the entrance and departure of tones which do not belong to the home key, C, so that you might begin to understand the language they are speaking. My longing as a musician has been to become oriented in exactly this way. I will also identify the typical cadence movements in the vocal lines that either lead us to close a phrase in the home key, or lead us to a new tonal center or place just passing emphasis on a related center such as the dominant of the home key. I'm proceeding on the assumption that readers who are eurythmists or musicians have a basic knowledge of musical concepts and are ready to build upon them – scale structures, intervals, triads, major and minor, etc.; but it might be very helpful to give some earnest study to the material that I've provided in the BASICS section concerning these concepts and concerning the methods I'm using to present them (above pp. 2-4). **Readers who don't yet feel ready for these musical details might want to take it easy with them or skip them for now and come back to them later.** In measure 3, Bach does throw us in at the deep end! However, if you even just catch a glimpse of what this log indicates about the activities of the voices of this twelve-measure piece – especially of the alto and tenor – and what I am pointing out about how they shift the music away from and back to the home key of the piece, this *will* be a step forward for you, toward gaining a deeper conception of the movements and structures of music, and a feeling for what a music-Gebilde is.

Summary: Half cadence in the *tonic* (C),
 Secondary resolution in the *dominant* (G),
 Half cadence in the *relative minor* (a),
 Secondary resolution in the *dominant* (G),
 Resolution in the *relative minor of the dominant* (e, which is also the *mediant of the tonic*),
 Full cadence in the *tonic* (C).

- ♦ The Chorale begins in the *home key*, the *tonic* of the piece as written, C major, and at measure 2 (m. 2) *a normal half-cadence in the tonic* is made, ending in the *dominant* chord, G major: I–V; ► the movement of the bass stepwise up from the prime to the 5th of the home key, twice (the second time as running eighth notes), is one of the typical half cadence **voice-leading** figures: 1-2-3-4-5– ;
- ♦ however, at the opening of m. 3, this half cadence does not resolve to the tonic, I, as we fully expect, but instead resolves in a **deceptive cadence** to the minor **vi** chord; right after this a shift occurs when the alto abandons the 4th degree (F) of the tonic and sounds its next-higher non-scale neighbor, 4> (F#), as the **leading tone**, the 7th degree, of the key of the *dominant* (G); this new pitch-tone actually replaces the root of the IV chord, and allows a diminished chord, **iv>°** to be sounded in the tonic; this new, dissonant chord which does not belong to the tonic key, now serves as the chord of the leading tone, **vii°**, of the dominant, **vii°/V**; the alto then sounds this new pitch-tone, 4> (F#), again, and this time the ii chord of the tonic is allowed to sound as major, **II**, so that it sounds as the V chord of the dominant – the **dominant of the dominant**, **V/V** (both of these chords, **vii°/V** and **V/V**, function as **secondary dominant** chords relative to the home key); the progression **vi–iv>°–V–II–V** in the tonic key equals the progression **ii–vii°–I–V–I** in the dominant key, so the phrase ends in *a resolution in the dominant*; yet this shift away from the tonic does not feel conclusive because the melody ends on the 3rd (B) of the dominant rather than the prime (G); ► the bass sounds the typical 5–8 leading and then immediately reinforces the 8ve with the prime: 5– | 8–1 (D– | G–G);
- ♦ at the end of m. 4, the dominant is relinquished when the bass restores the 4th degree (F) of the tonic; but upon arriving at m. 6, the alto suddenly abandons the 5th degree (G) of the tonic and sounds its next-higher non-scale neighbor, 5> (G#), as the leading tone, the 7th of the *relative minor* (a), the key of the 6th degree, **vi**, the submediant; the iii chord of the tonic sounds as major, **III**, and serves as the V chord of the *relative minor*, **V/vi** (which is

another secondary dominant in relation to the home key), and this instantly creates *a half cadence in the relative minor*; the progression, vi–III in the tonic (C) equals i–V in the relative minor (a) – we hear the bright character of this III chord in its role as a dominant, as V/vi; ► the typical half cadence figure in the bass, rising from the prime to end on the 5th (as eighth notes, the 3rd degree sounding in minor mode), 1-2-3-4- | 5—, leads our awareness to this *dominant of the relative minor*; and the soprano ends on the 2nd (B) of this key, leaving the melody unresolved;

- ♦ when the next phrase begins at the end of m. 6, this reference to the relative minor is dropped when the alto suddenly restores the 5th degree of the tonic (G); but in m. 8, like in m. 3, the alto abandons the 4th degree (F) of the tonic and again sounds its next-higher neighbor, 4> (F#), as the 7th of the *dominant* (G), with the bass reinforcing it; now II–II–V in the tonic equals V–V–I in the dominant – another resolution in the *dominant*; ► the bass and alto move in powerfully-defining figures that rise two scale steps and fall by a 3rd; and when such figures appear, their action either affirms the existing tonal center or heralds a shift away from it;¹¹ the bass presents three of these figures in quick succession (in running eighth notes): the first figure affirms the *tonic* (C), 1-2-3-1; the second figure points up the *subdominant* – the 1–4 jump to the 4th in the tonic is a 5–8 leading in the subdominant; and in the third figure the bass suddenly begins on the 2nd degree (D) of the tonic (which is also the 6th of the subdominant) and then abandons the 4th degree (F) of the tonic, sounding its next-higher neighbor, 4> (F#), as the 7th of the dominant, strongly steering the phrase toward this secondary resolution in the dominant; in the bass this third figure sounds 5-6-7-5-1– while the alto sounds the same figure-form in counterpoint with it, 7-1-2-7-1–; the quick tonal movement of the three figures goes: *tonic—emphasis on the subdominant—dominant of the dominant—dominant*;
- ♦ at m. 9, the *home key, tonic* (C) is asserted, but: the alto again abandons the 4th degree (F) of the tonic and sounds its next-higher neighbor, 4> (F#), as the 7th of the *dominant* (G); the ii chord of the tonic is again changed to major, II, and sounds as the V chord of the dominant; the bass reinforces this new 7th (F#) of the dominant ... but then, at the beginning of m. 10 the tenor abandons the 5th degree (D) of the dominant and sounds its next-higher neighbor, 5> (D#), as the 7th of the *relative*

minor of the dominant (e minor); the iii chord of the dominant is changed to major, III, and sounds as the V chord of the relative minor of the dominant; the tenor then quickly recasts the 7th (F#) of the dominant, now sounding it as the 2nd (F#) of this new key;

and in m. 10, the bass sounds the ascending melodic form of the *relative minor of the dominant* (e) – it has abandoned both the 4th (C) and 5th (D) of the dominant and has sounded their next-higher neighbors, 4> (C#) and 5> (D#) as the new 6th and 7th of this key; a V–i (B–e) *cadence is made in the relative minor of the dominant* (e minor) is made ... and even though this new key is also the key of the *mediant of the tonic*, all sense of direct relation to the home key has disappeared; ► the bass enters m. 9 with a typical 5–8 leading asserting the tonic, and it again moves in powerfully-defining figures in quick succession (in eighth notes): the first one affirms the *tonic* (C), 1-2-3-1; the second one abandons the 4th (F) of the tonic, again setting up the II chord as the V of the *dominant*; but the expected dominant doesn't come – instead, the third figure abandons both the 4th and 5th (C and D) of the dominant to sound their next-higher neighbors (C# and D#) as the new 6th and 7th leading to *a resolution in the relative minor of the dominant*: VII–iii in the tonic equals III–vi in the dominant which equals V–i in the relative minor of the dominant; and in that key, the bass sounds the melodic minor leading, 5-6-7-5-1–, with the tenor moving in counterpoint, 7-1-2-7-1–; and the soprano ends with the 3rd (G) of the key; the phrase in quick succession proceeds: *tonic—dominant of the dominant—dominant of the relative-minor-of-the-dominant—relative minor of the dominant*.

- ♦ and at the end of m. 10, the tenor and bass immediately restore the 2nd and 4th degrees of the tonic (D and F), the alto restores the prime (C), and the piece ends in *a full cadence in the home key, tonic* (C) with not just one, but three affirmations of the home key!: V⁷–I–vii^o–I–V–I; ► the bass sounds the typical and emphatic full-cadence figure, 1–5 | 1.

I know that this will be a great deal to attend to, a lot to work through to follow these figures and shifts with our experience. Yet I believe it is well worth the effort to take it slowly and step-by-step, in order to enter deeply into the rich tonal journey, the cadence movements and counterpoint of this remarkably-compact Gebilde of this Chorale.

My sense now is that these are the *true* complexities of musical experience. These interactions are where the

tonal colors come from, that we have such deep appreciation for in music. And if we become attuned to the non-scale-member tones that enter and leave the music (and this is actually not so difficult!) – and if we become especially attuned to the introduction and dismissal of each new 7th degree, and attuned to where each of these new non-scale members cause the music to go, tonally, *we can begin to find our way into a wonderful musical depth and clarity, not just in this piece by Bach, but in all tonal music.* And if, for instance, we learn the bass line and follow its tonal inclinations – not just tracking the melody line and gliding on the surface of this Chorale – we will find a real opening through which to foster our education in tonal movements and colors. We will then perceive how the bright half cadence at the end of the third phrase (beginning of m. 6) calls out for a resolution to the submediant, the relative minor (a minor) – how it calls out for the bass to go ahead and make the 5–8 leading and resolution – and how we’re oddly thrown off when the fourth phrase straightway abandons this direction by reverting to the minor iii chord instead, which belongs solidly to the home key.

As a musician, I know that I have largely manifested the notes-as-written and have merely gone along for the ride – though hopefully with a good amount of musical sensitivity. But my utterly blind progress through the musical terrain meant that my hearers were also unlikely to experience what was actually unfolding. They were simply carried along on a nice ride, too, even though so much more than this lies hidden in each piece, waiting to be revealed. As a eurythmist, I want to ask myself: am I again going to be content to take the onlooker on a nice ride and leave it at that?

But getting back to my class and our work ...

I suspect that all of us dimly perceived the odd musical colors that arose because of what the three lower voices of this Chorale were doing (of course now sounded together by the piano) – especially that dramatic shift at the end of the third phrase. But nevertheless, we jumped for every G, A and B as written, as though the piece never strayed at all from its home center. It didn’t matter whether the melody pitches continued to *serve* as upper tetrachord scale degrees in our home key or not: we kept our fixed point of entry. Although new doorways kept opening up, we passed them by rather than taking the opportunity to just step outside for a moment in one direction or another, in order to step back home again refreshed. And indeed, Bach could have harmonized the Chorale melody such that it stayed home and made no journeys at all! ... *but that’s not what he did.*

I’m not suggesting that we could have divined these shifts very well in our first year. And even if we did, we certainly wouldn’t have known what to do with them, to give expression to them. But with pieces far simpler than

this one and taking our start with pieces that *stay* home – to feel what that’s like through and through, and to know what straightforward cadences feel like and what creates them – it would be so satisfying to lay the groundwork in that way, to become more and more able to sense it when changes to the scale and its relationships are generating tonal movements, by becoming familiar with the basic nature of the Gebilde of our tonal music.

Casting my feelings back to my work on this Chorale, I’d say that I sensed disharmony in the way I was simply following the melody with my angle-gestures while overriding my sense of the tonal shifting that was occurring. But I had to think that maybe this was just the way the gestures were applied in the beginning. Even so, I felt that a door was being narrowed because of this; and I didn’t know why this should be happening.

And another door had closed entirely: once we were applying the angle-gestures, we didn’t do our initial listening exercises anymore, despite the fact that they offered us some tentative means of having direct experiences that could have helped us continue to enter the movement-impulses of these musical phenomena and *securely prove* the gestures that we were putting to use. But although we ended that process, I still felt that the lower and upper tetrachord structure and the steps of the scale ascending from the prime to the octave had begun to open some of their secrets to me. This spoke to my sense for truth.

But now, these years later, I want to ask: what was it that came to us through those listening exercises?

Looking More Closely at Our First Exercise

It seems to me that through our introductory exercise, we had the impression that we had found gestures for the pitch-tones that we call ‘C, F and A,’ and then for ‘D’ and E,’ and for ‘G’ and ‘B.’ Yet, when we were subsequently led to jump with our angles for G, A and B – but not for the other tones we heard – the reason that jumping felt right to us is because it expresses our experience of these three tones when they are sounded within the scale structure, within the scale-Gebilde. *Hence, this jumping expression depends entirely upon the scale structure, not at all upon specific pitch frequencies.*

I want to keep a firm grip on my good, sound common sense; therefore, in reflecting upon this with sincerity of heart and clarity of mind, wouldn’t I have to ask myself the following questions?: *“If it is true that our angle-gestures belong to absolute pitches – as we thought, as we conceived them to do, and as we applied them – then why don’t all pitches have distinct absolute gestures right from the outset? Why don’t the pitches that we call ‘G, A and B’ have gesture-expressions that are independent of the scale structure? And if each of the pitches we use in our music do have absolute gestures, why isn’t it our primary task to find each and every one of the gestures as*

an independent fact? Or is it really the case that all of the angle-gestures are entirely dependent upon our direct experience of the scale, of the archetype of the scale whenever this archetype manifests, and that none of the gestures are absolutes for the named pitches or for the written notes?"* *(These gestures would include the bent angle-gestures that we hadn't gotten to yet.)

As regards this question concerning the gestures as belonging – or not – to absolute pitches, I believe that part of my sense of unease during the listening exercise stemmed from my awareness that I might be essentially matching gestures to sounded tones. Though I tried to forget that I had seen such gestures before, I was still trying to feel which type of arm 'angle' fit which sounded tone best. My efforts were not in-the-clear as regards the phenomena themselves, my experiences of them and my expression. However, to the extent that *something* felt right in what I came to – and something did – what is it?

We didn't give the exercises much consideration at the time, so it's wonderful to take the opportunity to do so now. I'd like to share some first observations concerning our research results as a class:

Any tone sounded by itself and repeated without a context would likely be perceived as a 'prime,' which might prompt a gesture that stays within itself. The narrowest of angle-gestures would be appropriate. (Nevertheless, I still wonder: would we have raised our arms straight up like we did when hearing a single tone, a potential prime, if we didn't already have the idea that eurythmists did the prime with their arms straight up? And if higher pitches followed the first tone – as was the case in our exercise – I also wonder: wouldn't we feel conflicted when we *lowered* our arms while the pitch rose?) Once we had experienced this first tone as the narrowest gesture, the second tone felt quite removed from it – it was not a near angle-neighbor. It was much different and it even had a formative feeling. It could be felt as having the quality of the 4th in relation to the first tone. The first tone could now be a point of departure, seemingly a keynote, a 'home.' A desire to express a concentrated sense of awareness for the second tone as the 4th by calling upon our upright and horizontal dimensions simultaneously through opening our arms out to the sides, was perhaps appropriate. When the next tone departed from this – feeling even less oriented to the first tone, the prime, and now relating perhaps to the octave above – a raised, open-armed gesture for the 6th, taking us above the horizontal, might be appropriate, although I didn't feel the urge to jump, and I don't recall that anyone else reported feeling that urge, either). To me, these initial investigations seemed to form the rudiments of a foundation, such that the gestures could emerge out of the human experience of the scale degrees as *relationships*, not as absolutes that are fixed to pitches.

In my further exploration of this exercise, I've found that there's even more musical import hidden in it. In fact, I've been thoroughly surprised by how, in this simple succession of three tones, the harmonic workings of musical relationships can reveal themselves to our experience, taking us beyond even the initial intimations that I've presented just now, of prime–4th–6th. Further on, in PART II, I'll go into this exercise again from a different point of view.

But going on ...

Second Year: Revolution Amongst the Angle-Gestures

At the opening of our second year, our relationship to the angle-gestures was formally altered. We were now led to take up these angle-gestures – which for me expressed tender, objective experiences of the archetypal scale-Gebilde – and systematically use them to indicate every occurrence of the named audible pitch-tones and written notes not only in pieces written in the key of C as we did in first year, but also in every piece we worked on. And after we learned the elbow-bend angle modifications of these gestures, we applied these bent-angle-gestures to every occurrence of the named audible pitch-tones and written notes that we associated with them; and we routinely and exclusively referred to the angles by these note-names.

But we didn't grapple with what the reasons might be for fastening the angle-gestures to specific named and sounded tones. We took this step as a matter-of-course, simply, with the sense that it was self-evident that what we saw written on the page would be transferred to our gestures. And since we were beginning to learn how scales are related to each other, it also seemed matter-of-course that we would take *one* scale of audible, named pitch-tones and keep it as the mother-scale (so-to-speak) for all scales, just like in notation – that we would tie the angle-gestures to *its* named notes and keep these gesture-identifications throughout all of the scales. This fastening could feel like a necessary outcome of how, with a simple change, one scale can in fact give rise to another, which can then give rise to another – and so on, to another and another – to generate a whole circle of lawfully-related scales: a circle to which the name, **Circle of Fifths**, is given.

How does this Circle arise? By taking the major scale that we had been doing with the pitch-tone 'C' as its prime or tonic, we can find (or we were told) that if we take this as our mother-scale or 'home' we can create a new manifestation of the scale by beginning with its *upper* tetrachord, by beginning with its *5th degree*, 'G,' its **dominant**. But if we took this 5th degree as a new prime, we could discover that we could not simply ascend using all of the same pitch-tones as in the C scale.

I do not recall whether we really tried keeping the same pitch-tones or not (rather than being shown what to do to spell the new scale); but if we tried this, we would have found that we had no feeling that the octave-G was a completion. We would have felt drawn to pass it by, pulled toward the C above it. Why? Because the sense of arrival at the octave of a major scale depends upon the activity of a proper upper tetrachord structure; and in particular, *the 7th, the tone before the octave, must actively lead toward that octave*, as B does toward C in the C scale. But the tone before our intended octave-G was not doing this. This tone, F, was still serving as the 4th degree of the C scale. In order for the G scale to manifest, this F as the existing 4th degree must be abandoned and a new higher non-scale pitch-tone (F#) must enter to serve as the new 7th degree, the **leading tone** of the G scale. The two-tetrachord archetype could then assert itself and the full transition could be made to the new scale. *The archetype insists upon this*, and we can feel. After achieving this transition, we could find that the 5th degree of this new scale could likewise serve as the prime of another new scale in the same way, by calling in a new pitch-tone to serve as its 7th; and so on.

In a beautiful harmony, by always beginning on the 5th of the last scale, the upper tetrachord of this last scale always becomes the lower tetrachord of the new scale, and a new pitch-tone always enters in order to serve as the new 7th – the existing 4th having been abandoned. This results in a whole series of twelve new scales that will – marvelously – circle back to the home scale, each beginning with the 5th degree of the last scale and where the twelfth scale will be **enharmonic** to the home scale – i.e., the same pitches as those which serve in the home scale are sounded, but they are called by a different set of note-names. I'm not at all sure that we really grasped these processes and this final reality of the complete Circle. It means that if the 'C' scale is taken as the home scale, the prime or keynote of this twelfth scale would be the next higher neighbor to the 7th of the C scale itself ... and this next higher neighbor is the pitch-tone C called by another name, B#.

We could find that a second Circle of related scales can also arise. For this the prime of each new scale is the 4th degree of the existing scale. Taking the 'C' scale as the home scale, the new scale begins with its *4th degree*, F, the **subdominant**. (Note: while the dominant is found a 5th *above* the prime, the subdominant is found a 5th *below* the prime). Now ascending from the 4th degree but using the existing pitch-tones to sound a new scale, upon coming to the 4th degree this step can feel like it is reaching upward away from the 3rd, 2nd and prime, which it must not do. Our feeling can us that it must keep oriented toward the prime below, F. Therefore, the existing 7th degree, B, of the C scale must be abandoned

and a new lower pitch (B \flat) sounded to serve as this new 4th, in order to make the transition to the new scale. Again, *the two-tetrachord archetype insists upon this*. Ascending through the rest of this new scale, the structure feels harmonious. After making this transition, we could find that the 4th degree, the subdominant of this new scale, could likewise be taken as the prime of another new scale, for which a new pitch-tone must enter to serve as its new 4th; and so on.

In yet another beautiful harmony, by always beginning on the 4th of the existing scale, the lower tetrachord of this scale will always overlap with the upper tetrachord of the new scale; and a new pitch-tone always enters to serve as the new 4th – the existing 7th having been abandoned. And just like when repeatedly beginning with the dominant, the 5th, of the scale, the twelfth scale in this subdominant direction will be enharmonic to the home scale, in this case the C scale: its prime would be the next lower neighbor to the 2nd of the C scale, D $\flat\flat$ ('D double-flat').

In this way, the generation of these two manifestations of the Circle of Fifths leads to two scales that are enharmonic to the starting scale *and to each other*: three scales now sound the same pitch-tones but are called by different note-names. These are the culmination of two processes of *musical relationships* that are based upon lawfully-overlapping tetrachords. These two relationship processes proceed in opposite directions: one to the dominant side and one to the subdominant side of the home scale. It is a sort of miracle!

These two lawful processes are harmonious. But we can come to the realization that these two Circles are not only harmonious within themselves: *they are in fact an unbroken continuity going to and fro*. We can discover that the fluidity of these lawful, Circle-of-Fifths scale relationships provide one of the key pathways for musical **modulations** – for transitions between tonal centers within pieces of music. (For more on the remarkably diverse modulation methods and pathways that are available to us, see "Modulation (music)," [https://en.wikipedia.org/wiki/Modulation_\(music\)](https://en.wikipedia.org/wiki/Modulation_(music)).)

Upon coming to an understanding of this harmonic continuity that moves in both directions, I have to ask myself yet more questions: "*In what way do the lawful scale-relationships that make up this incredible music-Gebilde require us to tie our gestures to a specific audible scale with a specific named note as its keynote, to make it our all-embracing and overriding 'home' and fasten our gesture-expressions for its scale degrees (and for the non-scale members which enter and leave this particular scale) onto all of the other scales? Couldn't any of the sounded scales in these Circles serve as the 'home'? Couldn't we even manifest entire Circles in both directions by taking any pitch, named or not, as the prime*

and tonic of our mother-scale, even taking a pitch that would be a quarter-tone relative to our standard tuning?" (I believe the answer is, "yes, of course.")

But taking up the class work again ...

Whenever the scale-structure was our focus, the scale we took was the one that begins with the pitch we call 'C.' It was with the C major scale that we learned of an alternative to jumping with the G, A and B angle-gestures. Rather than jumping, we can express their heightened energy by doing iambic stepping (short-l-o-n-g) for each of them. And in minor, to express the subdued, hampered character of these upper tetrachord members, we could do trochee stepping (l-o-n-g-short). The iambic and trochaic stepping felt fitting and expressive to me. But quite shatteringly, it turned out that this rightness of feeling was only true for this one scale, C; for we were shown to keep the stepping fixed to the upper tetrachord of this specific scale and to transfer the stepping, as-is and fixed, to the other scales.

My vital experiences of the scale degrees as relationships between the sounded tones were becoming yet more confused and obscured. The gesture-expression of this archetype that I had recognized as belonging to *every* scale and key, and therefore revealing itself as a remarkably *movable* expression, was now immovable, fixed to one audible scale. I reiterate this, because as a result of this I was now working to manage all of the other scales as best I could; and this was complicated and difficult.

For example, for the G major scale the jumps and angle-gestures that we called G, A and B, that belong to the 5th, 6th and 7th degrees of the C scale as its upper tetrachord, were to be applied to members of the lower tetrachord of the G scale, to its prime, 2nd and 3rd; and the angle-gestures for the rest of its degrees involved no jumps. This generated multifaceted conflicts within me. Since my feeling-experience tells me that the pitch-tones D, E and F# are the *upper* tetrachord of this scale, when I don't jump with my angle-expressions of these tones I'm at odds with this musical reality. And if I continue to jump for the pitch-tones G, A and B, I'm also at odds because my feeling-experience is that of the *lower* tetrachord. But if my experience were to cause me to leave off the jumps for G, A and B, what then? Without the leg-involvement, I'd be expressing F, E and D (more or less, depending on my angle-distance measurements). No matter what, the G scale is turned inside-out and upside-down for me. I am at odds with the archetype.

However, at the time, the conception I came to about this scale whose prime is the pitch-tone 'G' was that this is the way we are supposed to experience this scale; and we must therefore express it in eurythmy as inside-out and upside-down in its scale structure – and indeed, for various scales we were provided forms in space to practice that reinforced each one's pattern of straight and

modified angles. Still, I couldn't help but dimly wonder: "*What can the onlookers make of this when they don't know what key a piece is written in, in order to begin to fathom what I mean to express with my gestures? And if my gestures run contrary to what moves in my own experience of the scale structure that informs the music that is sounding, won't my gestures run contrary to what moves in the experience of the onlookers, too? Could I and they really say that the scale with G as the prime is so dramatically different from the C scale that it must be expressed with its inner structure completely disrupted?"*

Admittedly, when we were considering this G scale as the first scale in the dominant direction – when taking the C scale as 'home' and the G above it as the new prime – it felt fitting that our expression should convey a sense of the brightening that this tonal movement generates. So beginning the G scale with the three angle-gestures that involve jumping could feel exactly that: brighter. However, this being the case, then the D scale, the scale of the dominant of the dominant, should be yet brighter in its gesture-structure. But no: its first three angle-gestures involve no jumps. And like for the dominant, its 7th degree gesture (done as C#) is devoid of an upper tetrachord jump. And the A scale, the scale of the dominant of the dominant-of-the-dominant, begins with just two jumping angle-gestures – fewer than G, i.e., less bright than G. I was not finding and feeling a sense of musical grounding in our use of these angle-expressions.

The gradual accumulation of bent-angle gestures to the dominant side – first signifying F#, then signifying C#, then G#, etc. – could be regarded as a steady reflection of the shifts between scales. But this additive process didn't relieve the mismatch I felt between my experiences and my gesture-expression. Of course these bent-angles signified each new 7th degree for the scales that appeared, so I could take them as expressive of the striving nature of the 7th in these scales. But then why wasn't the striving nature of each 7th scale degree being expressed likewise in the scales to the subdominant side? Were these other 7th degrees so lacking in '7th-ness'? What justifies my passive expression of these other 7th degrees?

Through considering much more carefully this accumulation of bent-angles in the dominant direction, I've realized that it comes about for the simple reason that in our expression, each time a new pitch-tone enters to serve as the new 7th, it replaces the existing 4th scale degree of the last scale. The angle-of-the-4th is then bent, signifying the abandonment of the existing 4th and the entry of the new 7th. But even after the new scale is established, this bent-angle is *kept into perpetuity* rather than transforming to a full expression of the 7th (which it would or could of course do if the entire scale settled into full expression of the scale archetype). But in our

practice, the expression of the quality of the 7th itself *doesn't ever appear* in these Circle of Fifths scales.

And likewise in the subdominant direction of the Circle, the accumulation of rounded bent-angles comes about each time a new pitch-tone enters to serve as the new 4th, replacing the existing 7th degree of the last scale. The angle-of-the-7th is given a rounded bend, signifying the abandonment of the existing 7th and the entry of the new 4th. But even after the new scale is established, this rounded bent-angle is *kept* rather than transforming to a full expression of the 4th (which it would do if the entire scale were allowed to settle into full expression of the scale archetype)

In both directions in the Circle, the changes in relationships and the fulfillment of musical transitions are never actually expressed. *It comes as a surprise to realize that with each step, this system of expression perpetually holds onto the past ... as does our system of musical notation.*

I had wanted the musical phenomena of the scale-Gebilde and the two Circles to be direct and deeply-felt experiences of lawfulness, of harmonious structures and qualities of relationship, and that these experiences would bring life to what otherwise remains obscure to me and keeps me bound in merely intellectual understanding – which is of course also necessary in our time. I wanted my new experiences to transcend and heal those which I had had in music school. And I wanted a clear sense of what is *essential* in musical experience, in clear contrast with what is non-essential. But for me, with my movement stripped of its in-the-moment reflection of the absolutely essential drama between the lower and upper tetrachords, I was losing the scale in my expression. And I find that the question of a higher order is: *“if I omit the jumps for the 5th, 6th and 7th degrees of the scale that actually holds sway in the music, rather than making the jumps as both a musical necessity and an inner necessity (i.e., for myself in my development as a human being) – and if I also omit the struggle toward the octave when the music sounds in minor – what are the consequences of these choices to eurythmy, to the music, to ourselves and to the onlookers?”*¹²

How We Handled the Angles

The irregularity of the angle-gesture sequence for the G scale is just the first of the gesture-complexities we now approached. With seven straight angle-gestures and fourteen bent-angle-gestures (seven sharply-bent, seven bent-and-rounded), we had a total of twenty-one fixed gestures. *Each* straight-angle-gesture would need to appear in a different place within the following *contexts*:

- ♦ seven major scales
- ♦ seven natural minor scales (five in the case of the angles we did for E and B)

- ♦ seven harmonic minor scales (six in the case of E)
- ♦ eight melodic minor scales

And each of the bent-angle modifications of the straight angles would appear in up to *seven* different contexts.

Added to this multiplicity of *contexts* is the multiplicity of angle-gesture *sequence patterns*. When we include both of the scales in the enharmonic pairs of scales* that we choose to handle in our system of notation, we encounter *fifteen* different patterns for major scales and *forty-five* for the three kinds of minor scales. *(In the major mode these enharmonic scales are: B/C \flat , F \sharp /G \flat , C \sharp /D \flat ; in minor: g \sharp /a \flat , d \sharp /e \flat , a \sharp /b \flat . To actually complete the Circle of Fifths in major and minor there are five more enharmonic scales in major, and five more in minor. I'll go over this in PART II.)

We were also shown to position the arm-angle of the 7th degree, which we called 'B,' closer to the arm-angle of the 8ve, 'C,' and the angle of the 3rd degree, 'E,' closer to that of the 4th, 'F.' This wasn't the case in 1915 when Steiner originally introduced the angle-gesture expressions of the scale: the prime and 8ve were 0 degrees with the arms straight up, the 4th and 5th were at 90° degrees with the arms out to the sides, the 2nd and 7th were at 30°, and the 3rd and 6th at 60° degrees. (Much more detail will come in PART III.) Our reason for changing the angles of the 7th and 3rd – and therefore also for the 2nd and 6th – was easy to see: the distances between the arm-angles now represented half and whole steps: they corresponded to smaller and larger differences in pitch.

I recall feeling a slight sense of puzzlement at the introduction of half and whole steps into our expression; but within the scope of my practice they seemed harmless: they were just another aspect of the many things I needed to master. But contemplating them now, I am able to recognize how full of consequence they were for me: they induced a profound shift in my orientation to the angle-expressions and confused my conception of them. Again I felt pulled away from the intimations that our initial listening exercise had revealed to me (pp. 10-11, 14-15). This is, I know, a very sensitive issue; but not withstanding, I need to take heart, pluck up my courage and enter upon a discussion of it. I can't just step around it.

Making the half and whole step pitch-structures of the scale visible as angle sizes was now fundamental to my expression. But nevertheless, I wasn't being consistent. Firstly, I ignored the whole step between the angles of the 4th and 5th, 'F' and 'G' – I didn't represent this step visually. And secondly, when the adjusted angles are used in scales other than C, these half and whole step angle-measurements that belong to C don't match up. To compensate for the mismatch, I tried to feel where the half and whole step structures should be in each of the other scales. For example, in the F scale, since the arm-angle for its 3rd degree is not closer to the arm-angle for

its 4th, I had to feel that it is now the fixed bent-angle for B♭ that provides this half-step measurement and establishes the whole step measurement between B♭ and the angle for C. And in the G scale – where it's not even possible to make the arm-angle for its 7th degree closer to the arm-angle for its 8ve, I had to feel that the fixed bent-angle for F♯ provides the half-step measurement, as well as the whole step between F♯ and the angle for E.

For me, these strange circumstances prompt the question: why was I trying to express half and whole steps in my angles-expression? In terms of *music* – not pitch frequencies – what are half and whole steps? Answer: they are *melodic intervals*; they are the minor and major 2nd. And each of us can grow to perceive these inaudible elements of music inwardly. The melodic intervals are the musical transitions between the sounded pitch-tones of a melody or a sequence of scale-steps ('do-re-mi....'). Therefore, when I cause the angle-gestures to assume relative distances from each other according to the smaller and larger 2nds that come between either the pitch-tones or the scale degrees in simple succession, I easily begin to regard the melodic intervals between them as a matter of *size*. But the melodic intervals are musical *qualities*. They are not graspable at all in material absolutes such as size and measurement. And in fact, a given melodic interval is likely to feel smaller (or, speaking musically and accurately, 'minor-ish') when it comes as a descending interval rather than an ascending one.

I very much understand this mistake of taking the nature of intervals to be a matter of size rather than quality. I know all about it! In my music studies I struggled with exactly this. All I knew to do to improve my sight-singing skill, was to try to get better at gauging how big or small the leap between pitches should be for each kind of interval – 3rd, 4th, major 6th, minor 6th – so as to sing a melody written on the page. I didn't know how to enter the qualities that each interval possesses; and we weren't taught how to open the door to this inaudible, inward perception. It seemed that no one knew how to help us do this.¹³ But it is within the power of eurythmy to show the way and open the door.

I believe that it's deeply problematic for our expression when we choose to represent the minor and major melodic 2nds as lesser and greater angle-distances. With this representation, it is easy to fall into believing that by moving the distance from one angle to the next I have essentially expressed the interval between them ... when in reality I haven't done this at all. And I know that it wasn't only my sense of the melodic intervals that became confused through this method of angles-expression: my experience of the scale degrees was also disrupted: with the members of the scale now being held within or oriented toward a spatial scaffold of half and whole steps (more-or-less, represented variously), my tentative sense

of each scale degree in its relationship to the prime of the scale – which is so fundamental to each member's identity – was no longer supported. The practice of spacing out the angle-distances as a kind of measurement note-to-note very much compromised my sense of this essence. For example, since in my use of the angles I believed that I must somehow the smaller half-step distance between the the 7th and 8ve of the scale (regardless of the scale), the *half-step* took my attention. Therefore, I was not vividly experiencing the *7th degree itself* and its *pure relationship* to the 8ve. And I wasn't experiencing the real melodic interval between the two scale degrees, either – i.e., *the minor 2nd*: my experience of carrying out the angle-distance (or the making of a bent-angle) supplanted both of these musical experiences. And of course, the same compromise impacted my experience of the 3rd and 4th degrees also.

Had I been wakeful to what was happening to my ability to experience and express the scale degrees and melodic intervals, my whole being would have caused me to ask: can't we find some way to let the musicians and composers keep their problem of half and whole steps without passing it on to us? Of necessity they must grapple with the earthly requirements of music making: on their instruments with holes, levers, a fingerboard or keyboard distances, and spelled out in clefs and symbols, half and whole step increments matter. But the content of *my* activity needs to be purely musical. That's the whole point of my eurythmy expression.

Before moving on to more of our work in class, there is one more matter of serious consequence in this angles-system that needs looking at. We were clearly taking the audible C scale as *the permanent tonic*; and we expressed it as such. As a consequence of this, its dominant, the G scale, became *the permanent dominant*: its angles-structure was largely tied to the permanent tonic; and it kept this fixed expression and identification whenever and wherever it appeared in music. *But what does this mean?* There is no way that I could have approached this matter at the time; but now I am able to ask the necessary and urgent question: how can an audible scale be regarded as a permanent dominant? My musical feeling tells me that the quality of 'dominant' only arises in relationship to the presence of a prime, a tonic, a *specific* tonic which it actively proclaims as *its* tonic. The musical quality of 'dominant' never arises otherwise. Simply put, there is no such thing as a pre-existing, self-standing, audibly-manifesting dominant scale functioning outside of this *immediate, in-the-moment relationship*. And the same holds for the quality of 'subdominant,' 'leading-tone,' and all of the other scale relationships.

Here are the simple facts: in the written key of C, C is of course present; and G as its dominant proclaims the role of this C as the tonic. But in the key of G, although

the pitch-tone C is present, it cannot serve as a tonic. Why? G does not proclaim it as a tonic; and furthermore C is busy. It cannot be the prime because it is serving as the 4th to G. And what about in the key of D? Here this pitch-tone C isn't even present. In D, the idea of G as a dominant has no relevance here. It only had meaning in the key of C; but that is past. How can I justify expressing the pitch-tone G with the angle-of-the-5th as the permanent, one-and-only dominant in the whole of music? Considering these facts, I cannot do it.

In class, still in that first term of second year ...

We learned the sequence patterns for a number of the major scales and a couple of the minor ones. The angles-expression of the scale that takes 'C' as its prime was a direct unfolding of the lower tetrachord beginning with the narrow angle above for prime, and opening outward and down to the horizontal of the 4th. Then came the effortful rising, with jumps, back up through the upper tetrachord, as our arms closed in to the octave. But the other scales required us – as already mentioned – to bend and unbend our arms in various sequences. Naturally, these structural shifts presented difficulties for us, and in practice we could easily fall into learning the scales by rote.

To counteract this tendency, our teacher urged us to feel as if we were 'singing' from our collarbones out through our arms. We should ensoul the space, or feel as if we reached out to slip our arms into channels, to send and receive rays from the stars. I noted with enthusiasm that "we must move and sing with our bones – feel the ribs and collargirdle [the structure of bones involving the collarbones and shoulderblades], all of our bones. ... The bony part, our teeth and bony structures are all dead, but the marrow inside our bones is where our blood comes from; the inside of the bones is very alive! Sing in and through your bones, all of them! ... The collarbone sings out the tone into the arms. SING!" Yet while giving us this image of fully singing out through our arms, she also instructed us rather perplexingly, that we should not dwell in any of the gestures: "sing through the tones – not resting on any of them, never holding. Radiate and sing on. Move between the tones. ... The air carries the tones – they sing all around us and in us. ... The air carries the singing of our movement and gestures. The air is alive and receptive, substantial."

I found that applying devices of active imagining to the making of the angle-gestures really did help me to keep my arms up and feel them enlivened with a stronger sense of intention for my movement. Yet through my 'singing' and 'moving-between' I do recognize, that I was again coloring my angle-gestures with a *uniform* quality of energy and expression, just as I had done with the 'catch-and-release' technique that we used at the end of

first year in our work with the Chorale. I didn't realize it at the time, but I was now routinely giving my gestures the streaming quality of the vowel 'i' (ee). This new technique helped me produce a certain overall effect. But that was the extent of it. It didn't foster the distinct musical experiences that I felt should be alive in each of the gestures, that belong to them. Instead of directing my feeling-attention into these essential experiences, I was directing my attention into movement-imaginings. But dance and ballet and other modes of movement – T'ai Chi, and even mime, etc. – typically do the same in order to unify their expression into a stream, or to convey feeling-qualities or 'transfer energy,' and so on. Is what I was doing really any different? These other artists or practitioners prepare for their intended movements with the right amount of stretch, tensing or relaxation – just as I did when I approached the prime, for which I must bring my arms straight up overhead. They are intensively experiencing their movements, too, when making them; and how they do their movements matters to them. This being the case, what constitutes my distinction regarding what I do? Indeed, I am experiencing doing the movements that I am guided to do. Are *these* experiences the experiences that I intend the onlooker to have? Are *these* experiences of the music itself? I need to be clear with myself about what the sources of my expression are. Traditions, suggestive imagination-methods and other helps cannot be its driving force. Nor can it be driven by a mere set of beliefs.

During this year, as always, we continued to work on the elements of rhythm, meter and beat, and the rise and fall of pitch. And we began to work on differentiating major and minor, firstly in our scales – the gestures for major being above the horizontal and for minor below – and then also major and minor in our quality of movement, in our expression of rhythm and in our 'breaths' between phrases as we shifted between major and minor sections in pieces.

We were also introduced to a wonderful new form of expression for the scale degrees and the melodic intervals. As I recall, we focussed more so on the latter, the melodic intervals. We sought to experience these musical phenomena as a lawful progression of sensation that starts with the collarbones and proceeds bone-by-bone down the arms. I call these the **bones-sequence gestures**.* The experiences are different from the 'singing' through our bones that we had been practicing with the angle-gestures. (Steiner introduced these in *EVS*, Lecture 7.)

Roughly, in brief, in this sequence the prime is felt in the collarbones and extending just into the shoulder joint; the 2nd is felt in the upper arm; the major 3rd and minor 3rd in the outer or the inner of the two bones of the lower arm (respectively), the 4th in the compact wrist bones; the 5th in the hand bones, the 6th around the hand and fingers

and between the fingers, the 7th as intense, uncomfortably-energetic enlivenment going out beyond the fingers, and the octave as arriving at a new, higher level with a sense of completion or fulfillment of the sequence process. The descriptions and the gestures that we were led to do felt right and beautiful to me. I was aware that I couldn't feel them distinctly enough, and I fervently hoped they would grow strong and vivid in my experience.

We practiced these gestures while hearing our pianist play melodic intervals, always in relation to the prime. We slowly ascended the scale in melodic interval pairs: prime-prime, prime-2nd, prime-3rd, prime-4th, etc. We didn't take these interval relationships in reverse order starting with the upper tone, i.e., 2nd-prime, 3rd-prime, etc., so we didn't explore the possibility that descending intervals might present a different experience – nor did we keep repeating the octave as the beginning tone and work our way down from it.

Along with these arm gestures, we learned to express the quality of each interval relationship as a movement in space, as an **interval-form**.¹⁴ (Note: the relative dimensions of the curves of the interval-forms may be modified; but the forms are always performed facing forward. They don't work facing sideways or backwards.)

- ♦ The **prime**, **2nd** and **3rd** stay more quietly within themselves. We moved each of these in a small not-so-deep bowl-curve left-to-right or right-to-left, with the bowl open to the front.
- ♦ With the **4th** comes an awakesness. A shallower bend is made across the front; that feels filled from the back.
- ♦ With the **5th** comes a real change. A much larger bell-like curve is made to the front, still left-to-right or right-to-left. Unlike the previous movements, this one now has double curves, and demands much more attention and involvement befitting the expression of the particular outward-going nature of the 5th.
- ♦ With the **6th** a crossing enters into this outward-going-ness. A loop is formed to the front. With the crossing comes a sense of waking up in this new outward condition.
- ♦ With the **7th**, the outward end of this loop becomes indented. This new pair of curves demands great effort to execute, very much expressive of the 7th's intensity of energy in its leaning, its climb toward the octave.
- ♦ And for the **octave** we were shown to do a small circle beginning at its left or right side and proceeding first across the front (but it seems that it has been done or might also be done the same as for the prime, or with no movement at all).

We worked in pairs to practice these forms as complements, too – one person did the prime, the other did the 8ve; one did the 2nd, the other the 7th, etc. And we also worked on melodies for which our teachers drew forms based on these interval-form movements.

We were taught that this sequence of gestures finds a natural correspondence with seven vowel sounds – the vowels being the musical aspect of speech. (These seven vowels are *u*, *o*, *ah*, *ö*, *é*, *ü* and *i*.) We worked on these correspondences and then took up the expression of the calming, musical poem, “Über allen Gipfeln” (‘over all peaks/summits’), by Goethe.* We divided into two groups, one doing the musical gestures and interval-forms, the other doing the vowels gestures. This was wonderful! *(You may find the poem in both German and English at <https://www.oxfordlieder.co.uk/song/713>; “Wandrer's Nachtlied II | Oxford Lieder.” See *EVS*, Lecture 4.)

With our new bones-sequence gesture skills, we were now able to open the door leading into the expression of harmonies, too – the major and minor triads and dissonances. We began by awakening our feeling-experiences of the qualities of root, third and fifth. Our triad gesture involved a step for the root or prime, followed by the bones-sequence gesture-of-the-3rd and a completion with the gesture-of-the-5th. These triad members are usually sounded simultaneously, but in our expression we restored them to the condition of melody by doing them in quick succession – the major triad as out-streaming in nature and including the major 3rd; the minor triad as in-streaming and including the minor 3rd. In contrast to these triads, we then felt how dissonance has an active tearing-apart quality that calls on the legs for its expression – bending the knees, or jumping such that one leg lands in the backward direction, but – as I noted – “without heaviness.” “Dissonance takes us somewhere else ... outside;” and upon returning, we must quickly “erase” where we've gone in order to resume in consonance. All of these expressions felt right and good to me. We explored pairs of chords to feel how the dissonant tensions release or resolve into major or minor; and then we worked on short pieces that were chosen for this.

I recall experiencing intensity in the harmonic movements of some of the pieces we worked on during the rest of this year – such as Chopin's Prelude in C minor, Op. 28, No. 20; and César Franck's Maestoso, also in C minor.¹⁵ Though the course of our development didn't involve awakening to the significance of the tensions and resolutions we practiced, in reality each of these dramatic exchanges is defining or initiating tonal movements. Had we known something about these movements, we might have begun to perceive them and make sense of them. But as it was, in our work we focussed on the chords of tension and release in simple linear succession, staying on the surface of these tonal structures much as we had done when expressing the pitch-tones in the Bach Chorale.

The pieces were notated in various key signatures; and in many of them, accidentals (# and ♭) appeared in the melody. I knew that these corresponded to tones that don't belong to the written key. These intrigued me, and

I knew that at some point we'd be including such tones in our expression, too, when we were expected to express the melody in pieces like these. But rather than feeling heartened in anticipation, I sensing complications in this task. At the same time that this wonderful new door of harmonic expression was opening, I felt that another door might be narrowing further. Reflecting on this now, I see why I felt unsettled: though I might succeed in recognizing what these non-scale tones were doing in the in-the-moment scale-Gebilde and in modulation processes, I would *never* be able to experience and express these processes adequately. I would be unable to become secure in these experiences. I already knew that I would never be able to grasp the movements of a melody with immediacy as it traversed the *scale degrees* – not just moving from pitch to pitch. And indeed, since the gestures are disconnected from the scale structure of every notated key except C, they will continually contradict my experiences. Furthermore, my angles-expression wouldn't ever give me the experiential clues I longed for, regarding movements in the tonal center: my gestures wouldn't require me to attain and sustain a living perception and knowledge of what is unfolding. With fifteen different angle-expressions for the 7th scale degree (in the scales we bother to notate), I would always have to remind myself which angle-gesture, straight or bent, was supposed to be the 7th at the moment – a daunting task.

Looking at these pieces now, I'm impressed by the diversity of the tonal journeys they take; and the modulation activities between tonal centers in some of them are striking. In my recent explorations, I've also come to understand that it isn't only the overt dissonances that have characteristic directions of movement and resolution requirements: the triad that belongs to each of the scale degrees has affinities and aversions in relation to triads that belong to the other scale degrees, too, just as the scale degrees have different affinities for each other.¹⁶ Each of the scale-degree triads yields well or poorly, or just so-so, to this or that other triad; and they also have preferences relative to which **chord position** they like to sound in – **root position**, (with the root sounding as the lowest), **first inversion** (with the 3rd sounding lowest), etc. (see the BASICS section above). When we get to know their tendencies, we can begin to witness what is unfolding in each phrase as the inclinations of the harmonies interweave with each other predictably or surprisingly; and we can witness amazing musical tapestries arising within pieces of music. In light of this, what Bach did in his **harmonization** of the Chorale melody is impressive.* On its own, this melody must be one of the most boring ever! Played as a single voice with no accompaniment, the unsounded harmonies that its tones implicitly suggest through the dispositions of the scale degrees are thoroughly uninspired. But Bach laid

hold of the manifold possibilities for his setting and, gratefully, we very nearly forget how dull the melody is. *(This melody was one of the many that Martin Luther and others created for hymns in German. I'm aware that – like Bach – the Episcopal hymnists made a strong effort to make better music of the standard texts and melodies.)

In our class, continuing our work with the angle-gestures we took up **Jean Marie Leclair's Sarabande in A Major*** – a piece that unfolds beautiful modulations right in its melody line. Our teacher said that she didn't want us to determine the angles we did from the written notes; and I appreciated this. I knew what she wanted us to avoid, because as a pianist I'd seen that students often learned the angles from the written music. So instead of this, she taught us the angles-sequences by doing them herself and having us absorb the gestures from her movement; we moved along with her while the music was played. However, this process was challenging; and a big reason for this was that it was difficult to tell which angle she was showing us. For instance, an 'A' angle and a 'D' angle could appear very similar, and only the jump or lack of a jump would tell us which it was; but since the jump didn't express the scale structure in the music – really, it didn't relate to it at all – my feeling-perceptions of that actual structure wasn't a help. Of necessity, it was best to try to ignore whatever direct experiences I might have of the music itself, and just concentrated on laying the angles-sequences I saw her do into my movement. *(See the pair of plain and annotated music-documents for this piece. I haven't found an audio version to offer.)

In this way we filled in the gesture-patterns and strove to become graceful with them. Our teacher showed us how to sculpt melodic-groupings with our arms into lovely, composite angle-gesture shapes. Following her movement, we learned how to go from one angle to the next 'singly,' "through the marrow of our bones" and in the space around us. That is what was important. She said that we shouldn't be so concerned about the actual gestures. I noted that she told us that "it doesn't matter so much if the angles we do are right or not: Sing!" And I did indeed work toward making a practice of 'singing' through my arms; but the idea that the content of my gestures might not matter was not a reassuring one. I still had the feeling and conviction that it really did matter.

Might There Be Value in Angles Fixed to 'Tones'?

Although our teacher downplayed the importance of exactitude in making the angle-gestures, I had begun to adopt the view that maybe it could be anticipated that distinct experiences of the *pitches themselves*, the 'tones,' as we called them (together with their octave reiterations) would gradually come to us through routine use of the angles as assigned – that is, if we did G, A and B with jumps always for major or with the alternate hampered

movements for minor. In this way, doing the gestures might lead me past the mere association of the angles with pitch-tones, to sense the realities that I felt that I was not perceiving in relation to them. Maybe I could yet hope for this. *I believe I was not alone in thinking along these lines.* This is worth considering. But if it is true, I have to believe that it matters that both our arm movements and our leg movements are correct. Yet even if it is true, there is nevertheless a hazard in this approach, because ‘body-first’ all too easily stays ‘body-first.’

Though I took this view, I remained uneasy with the linking of angle-gestures to absolute pitches, and I could not escape this trouble. For example, even if I always perform the angles correctly, how do I come to terms with the fact that concert pitch ‘A’ has changed over time? It simply isn’t as universal and fixed as we think.* What if my musician doesn’t tune properly and plays everything flat? What about the fact that my solo French horn player reads the indication for ‘A’ on the page, operates the valve levers for ‘A’ on his instrument, but the pitch he sounds is the ‘D’ a 5th lower? What if my guitarist places a capo two frets up but plays the same fingering for the melody? In each of these cases, which angle-gestures should I make? *What are the actual experiences that I mean to express? I need to know.* *(See the article by Patrick Thilmany, “The Relevance of Concert Pitch,” <http://waldorfmusic.org/the-relevance-of-concert-pitch/>. Italy wants the standard pitch, A440 – i.e., 440 Hz, the pitch frequency in cycles-per-second – to be lowered to reduce the strain on singers’ voices. Some people advocate that A432 should be the standard tuning.)

When I played the B \flat clarinet in high school, if a piece was written in the key of G, I played it in the key of G on my instrument; but I sounded it in the key of F. However, I never felt any conflict at all between my sounded tones and what was written, though there was always a difference of a whole step between them: upon decoding the notation, I experienced the musical structure as it unfolded and this musical reality is what held my activity, sure and strong. I never felt any conflict with what was played by the instruments around me, either. And when we sing “Happy Birthday,” all of us keep this musical-structural reality, too, taking whatever start pitch suits the voices at hand.

In band and orchestra I always tuned to the sounding of the pitch, A440. With familiarity, this became a pitch that I could fairly readily produce out of myself at that time, no matter what name I gave it. Hence, if any pitch could have a feeling of being *the* prime for me (and none do), it would be this pitch, not the pitch that we call ‘C.’ I’ve read that while people who have ‘absolute pitch’ or ‘perfect pitch’ perception run into trouble if they are given a start pitch for a written melody that is not the pitch that is written. While they can produce the written

pitches, they can be likely to have a weak sense of the scale relationships, so they cannot find their way on the basis of these relationships. I’ve also read that some musicians who have developed perfect pitch memory skills are adaptable. For them, it doesn’t matter whether concert pitch is A440 or A415: whichever tuning is current in their work is their frame of pitch-reference. Groups that specialize in playing Baroque music on period instruments use A415. And this has relevance to our **Bach Chorale**: the music sounds roughly a half-step lower than with the modern standard of A440. *This means that in Bach’s time, his Chorale would not have sounded in what we call ‘C major.’ It would have sounded in C-flat major or B major (how do we decide which?). In other words, there is nothing ‘absolute’ about the notes Bach indicated on the page.* Doesn’t this tell us that music in its entirety is not about the tones that are notated and played, nor even about the individual tones at all? In the moment of hearing the piece sounded by four period instruments, would we even notice that they do not sound the pitches that are written in C?

When the innate tuning of the organ at a church was such that the wind instruments could not tune to it (the strings are more adaptable), Bach would rewrite their music so that they would simply play it in a different key. No problem. And in the medieval period, during which the musical notation we use was developing, notated chants were sung in a higher pitch-range in the morning than in the evening. it was always understood that the notation was relative, not absolute, and that it indicated the *relationships* between pitch-tones not pitch-tones themselves. They were closer in their feeling to spiritual reality than we are now, as we work our way toward the spiritual world and learn to perceive spiritual facts again. They knew that the notation is not the music. The pitch-tone ‘C’ is not special. Within the whole world of pitch-tones, it is just one of many.

In my classwork I continually sought to feel a true correspondence between the angle-gestures I made and the sounded pitch-tones, to feel my gesture as being as real as if I produced tones with my arms just as I would on an instrument, like our teacher urged us to do. However, to be honest, my hours of practice *outside* of class and *without a pianist* brought up the same unresolved question. At those times, I heard the melody or scale only from within myself; *so what pitches was I hearing?* For sure, they were not the actual pitches – I don’t possess absolute pitch perception and memory. The *only* reality for me during these private work sessions was the reality of the musical structures, the scale and the tonal context.

Despite what our teacher had said about the actual angles not mattering so much, in our work with Leclair’s Sarabande one day she tried to persuade one of my classmates that she really must form the narrow angle

for 'C#' as written in the Sarabande by Leclair; the student was doing 'D#.' This C# initiates the opening motif of the piece. The teacher actually formed the student's arms physically and did so several times, to create for her the C# gesture close over her head. The student was completely cooperative, but she did not keep her arms in C# on her own; she did not learn to do that gesture for this note in the piece.

What happened there has stayed with me. What I found striking about the exchange and the outcome was this: my classmate didn't appear to feel any conflict at all between the angle she made and the tone that was played on the piano as written. Why was she gesturing D# rather than C#? She made her D# angle gracefully. Maybe she simply didn't like doing the C#. Maybe that tight gesture marred her enjoyment of this lovely piece in 3/4 time. If C# were really the *right* gesture, why would she not feel this as the right gesture and do it? I felt confused. What were we supposed to be feeling? What kind of feeling-perceptions were we seeking in relation to music and gesture? This question was not discussed, but I vaguely sensed that there are two vastly different kinds of feeling activity within us: *personal feeling-responses*, and *objective feeling-perceptions* that can reveal realities in relation to music and eurythmy.¹⁷ Didn't we need to learn to discriminate between them? If so, assuming that my classmate possessed some amount of true musical *feeling-perception*, what might her gesture have meant to her?

I believe my own feeling-perceptions of the opening of this piece give me the makings of a real answer: C# is the 3rd degree of the home scale of the piece. From there, this opening motif leads directly to the A just below, which is the prime. After that, the motif rises to E, the 5th degree. To my feeling-perception, in the context of the music itself as an experience, and in the context of the archetypal scale – which my classmate perhaps unknowingly felt – this sounded tone, C#, possesses the quality of the 3rd. *Indeed it does.* Then comes the prime: the quality of 'home.' If so, in her unknowing awareness my classmate would not want to make a tight, sharp gesture for this first tone, nor would she then want to open her arms out and jump for the next one, the prime. In fact, her musical sense would tell her not to do this – it nullifies everything about the opening of this piece. And she would likewise not want to go from the prime, to form the gesture that belongs to the 3rd, because her experience would tell her that this is the 5th, not the 3rd ... and if she felt this 5th consciously, she would also feel that she has to jump.

Our teacher kept working to get all of us unfold this opening motif with the right feeling, over and over again. She showed us how to move from the C# to the A below it, and then up to the E – from the bent angle-of-the-prime to the angle-of-the-6th to the angle-of-the-3rd. But now I

know why we couldn't achieve the gesture-sequence the way she wanted us to: nothing in our direct experience of the music had the power to inspire us to unfold it with this sequence of fixed-angles. It felt arbitrary. Hence, we could only strive to master the sequence as a gesture-shape unto itself. But in reality, in the reality of music, we simply needed to be expressing the 3rd, then the prime, then the 5th: the actual scale degrees. These are *real* experiences that each of us can have – experiences that give rise to truly legitimate, deeply-shared gestures that transcend everything of a personal and preconceived nature. With these we could also grow to be able to express the descending melodic 3rd and the ascending melodic 5th, too, as relationships living between the scale degrees that open this beautiful piece.

Our practice of giving expression to the gesture of the bent-angle-of-the-prime, C#, when this musical phenomenon is not present, together with my classmate's preference for the looser bent-angle-of-the-2nd, D#, when this phenomenon is likewise not present, require me to ask the question, "*why would I carry out a eurythmy gesture whose origin in my experience is not clear?*" What am I doing? I can't just carry on without knowing – not knowing leaves a void in my activity. I need a living justification for what I do. Perhaps if I give this Sarabande a more thorough consideration, I could uncover better grounds for its gesture-expression.

Intellectually, I can grasp that if I view the piece in the context of a Circle of Fifths generated by the pitch 'C,' the scale of the piece is arrived at by going three scales in the dominant direction: it is the scale of the dominant of the dominant-of-the-dominant of C. But the Sarabande opens simply and directly with its own proper scale-Gebilde relative to its own prime. The complete music-Gebilde that it possesses fills my immediate feeling-perception as a concrete reality. I have no sense of a vital relationship to C at all or of having come from the key of C in any way. The idea that the Sarabande is endowed with the quality of the dominant of the dominant of the dominant of C – and perhaps gaining a certain quality from this – is an abstraction for my feeling-perception. And in actuality, something far more real, is the fact that since the piece is notated in A major, the violinist plays the prime and the 5th of the tonic key on the upper two open strings, and this adds bright resonance to these important pitch-tones when they are sounded..

From another harmonic perspective (just seeking to cover the possibilities here), I can grasp intellectually that the written keynote of the Sarabande is the major mode of the submediant of C (i.e., the parallel major of the relative minor). But do I experience it as that? I have to admit that I didn't; and I still don't. Again, I perceive no vital relationship to C. The bottom line for me is that the mere notation and key signature on the page, which inform me

which relative pitches, higher and lower, are to be played, cannot be the driving force of my expression.

However, there remains a notable possibility: if the piece actually began with written C and modulated from there to the submediant, to the key of the 6th, the relative minor, and from there to the major mode of this key, *I would indeed* have cause to experience this as a reality, as no mere abstraction. And even more than this, my sense is that through this, I would feel with immediacy that *its entire scale-Gebilde would then be imbued with the mood of the major 6th. And in this case, this new key could assert its own scale-Gebilde, all of which might be endowed with the quality, the mood, of the 6th, since all of its scale degrees would in fact receive their identities, character, belongingness and unity in the scale structure exclusively by merit of their direct relationship this 6th as their prime.* This is where my feeling-inquiry leads me. In poetry, a line or even a whole poem might be imbued with a quality – the quality of a particular vowel, for instance – but nevertheless of this, the movement-impulses of the sounds and the structure of the syllables and words all remain intact. *So too in music, the actual scale structure that is at work in each phrase is likewise the foundation.*

But of course, since this Sarabande doesn't begin in the written key of C, no special coloring actually happens. So what does happen? What tonal movements are awake in it and ready to be expressed as musical realities? Here below is a quick summary of its tonal shifts, followed by a detailed log of what transpires in it step-by-step (see the annotated manuscript). (As with Bach's Chorale, please take it easy with these details and come back to them later if you aren't ready for them yet.)

Summary: First part, repeated –

Deceptive cadence to the *relative minor* (f#)

Tentative cadence in the *tonic* (A),

Full cadence in the *dominant* (E),

Second part, in quick succession, repeated –

Resolution in the *tonic* (A),

Resolution in the *dominant of the dominant* (B) (*major supertonic*),

Resolution in the *dominant* (E),

Deceptive cadence to the *relative minor* (f#)

Full cadence in the *tonic* (A).

- ♦ The first part (an eight-measure phrase that repeats) begins in the *home key* as written, *A major*; right away the V chord and the 5–8 leading of the melody into m. 3 would suggest a resolution to the tonic; but instead of this, a *deceptive cadence to the relative minor*, *vi* (f#) is made, V- -vi; then at the end of m. 3, the accompaniment abandons the 4th (D) of the tonic and sounds its next-higher non-scale neighbor, 4> (D#) as the leading tone, the 7th of the dominant; this makes the ii chord of the tonic

sound as major, **II**; and this II chord, as the V chord of the dominant (E), creates a brief V–I *resolution in the dominant* at m. 4; then the accompaniment restores the 4th degree of the tonic (D); this normal 4th causes the I chord in the dominant to sound as **I<7**, which is a chord that does not belong to the dominant; this is the V⁷ chord of the tonic, so the piece falls back to the tonic with a passing V–I resolution in the *tonic* at m. 5; a I<7–IV in the dominant equals a V⁷–I resolution in the tonic (this **I<7** chord is a common pathway for moving in the subdominant direction, in this case from the dominant back to the tonic);

but at the end of m. 5, the melody abandons the 4th of the tonic and sounds its next-higher non-scale neighbor (D#) as the 7th of the dominant; this time (as in m. 3 of the Bach Chorale), this pitch-tone replaces the root of the IV chord in the tonic, and allows a diminished chord, **iv>°**, to be sounded; this new, dissonant chord which does not belong to the tonic key, now serves as the chord of the leading tone, vii° of the dominant, vii°/V; the accompaniment soon affirms this 7th (D#) in m. 6, and this allows the ii chord in the tonic to sound as major, **II**; this II chord is the V chord in the dominant, and a *full cadence in the dominant* (E) is made going into, m. 8; the progression, vi–iv>°–II–II⁷–I–II⁷–V in the tonic, equals the progression, ii–vii°–V–V⁷–IV–V⁷–I in the dominant;

- ♦ The second part begins at m. 9 with a single eight-measure phrase: ► the leading of the melody opens in the *dominant* (E), shaping its lower tetrachord, 1–•2-3-4 |5 ; but when the melody abandons the 7th (D#) of the dominant and restores the normal 4th (D) of the tonic, this normal 4th causes the I chord in the dominant to sound as **I<7**; this again is the V⁷ chord of the tonic, so the piece falls back in a V⁷–I resolution in the *tonic* at m. 10; ...

but then in m. 11, the accompaniment abandons the prime of the tonic (A) and sounds its next-higher neighbor (A#) as the 7th of the *supertonic*, *ii* (b minor) of the home key; this 7th allows the vi chord of the tonic to sound as major, **VI**; as the VI chord it serves as the V of the supertonic, so we expect a V–i resolution in this minor supertonic; but instead of sounding the minor 3rd (D) in this new key, the melody and accompaniment sound the major 3rd (D#); so going into m. 12, we hear V⁷–I, a resolution in the *major supertonic*, *B major* – which is the key of the *dominant of the dominant*; (via this single **VI** chord in the tonic, the piece moved two keys away from home in the dominant direction): ...

but then at the end of m. 13, when the melody abandons the 7th (A#) of the dominant of the domi-

nant and restores the 4th (A) of the dominant; this normal 4th causes the I chord in the dominant of the dominant to sound as $I^{<7}$; this is the V^7 chord of the dominant, so the piece falls back in a V^7-I resolution in the *dominant* at m. 14; ...

but then at the end of m. 14, the accompaniment abandons the 7th (D \sharp) of the dominant and restores the 4th (D) of the key of the tonic; so we expect the piece to fall back to the tonic by way of the $I^{<7}$ in the dominant, which provides the V^7 of the tonic; but going into m. 15 this is held up by a *deceptive cadence in the relative minor*, vi (f \sharp), V- -vi, which is then followed by a *full cadence in the tonic* going into m. 16, I-ii 7 -V 7 -I;

► the leading of the melody during this tonal journey involves a specific figure that actively initiates each of these brief tonal centers with a 2-5 leading that shapes the dominant chord followed by the filling in of the new lower tetrachord: in the dominant this leading unfolds as 5-8-• <7 | <7-6-5-6-• 5 4 | ; at first we hear the secure 5-8 leading in the *dominant*, but when the 7th (D \sharp) of the dominant is abandoned our experience quickly shifts as the melodic leading falls back to the tonic and shapes a V-I resolution in the *tonic*: 2-5-• 4 | 4-3-2-3-• 2 1 | ; this same tonality-shaping figure is repeated in the *dominant of the dominant*, and begins to be repeated in the *dominant*; but instead of completing, a shift is made toward the *tonic*, interrupted again by a *deceptive cadence in the relative minor*, and only then is a *full cadence in the tonic* made.

♦ As a written-out repeat from m. 16 to m. 24, the same eight-measure journey is taken again with a slightly different lead-in in m. 16.

Reflecting on the modulations within this Sarabande, and upon its tonal-shaping figures, I reach the conclusion that it is this unique music-Gebilde which must be unfolded as the core of the eurythmy expression of this piece. It is beautiful how Leclair used the deceptive cadences, how he used the $iv^{>^{\circ}}$, **II** and **VI** chords to move in the dominant direction and used the $I^{<7}$ chord to fall back in the subdominant direction, and how the melody supports the shaping of these tonal centers. These activities and movements *must* be expressed. For this, I will need to undertake a sensitive feeling-inquiry in order to clarify the following: 1. At what moment do I actually perceive each shift in the tonal center being made? 2. When does the transition complete each time? 3. How long is the new center kept? and 4. How might I reveal these musical facts through my gestures and movement-expression? When Steiner spoke of choral eurythmy – several eurythmists participating in the expression – and of the tonic, dominant and subdominant finding their

zones of expression in space, he gave us very strong hints concerning where to begin (see *EVS*, about $\frac{2}{3}$ into Lecture 5). Surely the rich tonal relationships and journeys within the Circle of Fifths Gebilde, to which I am drawing our attention so fervently, could find their expression in this way. There is a great deal to do!

In school, it was one of the strongest longings of my heart to be able to go on the tonal journey that is presented by the music-Gebilde of each piece, to bring it out of obscurity and to express my objective experience of each journey through my movement. Whatever would bring me nearer to this is still what I wanted in my study of this art.

Near the end of second year, I spoke about the angle-gestures with my teacher at that time (yet a different one). I recorded that she told me that these gestures are “the response of the human being to the rays coming from the cosmos. Star-song, musical, mathematical, pure. We receive them and ray out through the angles.” I noted: “Pythagoras, 6th c[entury] BC. Mathematics. Music. Intervals.” I drew two charts. The first shows a circle with twelve lines radiating out from the center to make divisions of 30-degrees, each labeled with the letter names for the seven tones as corresponding to our arm and leg angles for the gestures. The other is a seven-star drawn with the pitch-tone C at the top. Proceeding star-wise, the remaining pitch-tones found their places, such that when viewing the page, D and B became the ‘feet’ left and right, F and G the lower ‘arms,’ and A and E the upper ‘arms.’ I marked the region of C, E and G “tonic;” A, F and C “subdominant;” and G, B and D “dominant.” (My teacher knew that she could use these terms with me as a musician. But for our pieces in class, my recollection and notes at that time show that we didn’t discuss these tonal qualities at all.) I noted that the lower tetrachord is done with palms down and the upper with palms up, and that angles for major scales are done from the shoulders up, and those for minor in the region below the shoulders.

I noted that she told me that “the tones [the angles], because they are more difficult to feel, more objective than the intervals, can be misused – as in modern music? They become very physical, earthed, treated as separate from their cosmic origin and nature. The intervals [the bones-sequence gestures] are not so readily abused, so readily regarded only as objective and not felt.” I followed these notes with two entries: “what would it be like to misuse intervals...”, and “give example of misused tones....” How would I know if I am misusing the tone-angles or the bones-sequence gestures? However, I didn’t bring this up for discussion with her again. I think I felt that these issues were beyond my scope as a novice.

But what my teacher explained to me placed my individual quandaries with the angle-gestures into the context of eurythmy practice generally. Indeed, my own exper-

iences at the time confirmed what she said, that these gestures are “more difficult to feel;” but now I understood that this lack in the experiential underpinnings of a critical aspect of our expression was actually recognized as being common among eurythmists. I wasn’t alone. I felt a troubling answer coming, to the question that gnawed at me: what happens when I don’t actually feel the significance of a gesture as an expression of a distinct objective experience, prompted in me by the music itself? What happens when I undertake to fashion a specified form, a movement, for which the content is vague or even absent for me? If I don’t energetically make haste to seek out and lay hold of the content that truthfully belongs to it, doesn’t the void invite some other content to fill it? Yes, it does. As I witnessed in school, this void *will* be filled with personally-subjective and intellectual ideas, ‘imaginations’ and inherited techniques that are external to what should be there and are therefore arbitrary. I will “misuse” a gesture-movement when I allow this to happen. Perhaps I do understand what she meant with the word, ‘misuse.’

I want to say that at that time, since I couldn’t come to any conclusions in relation to our angle-gestures, I really did embrace doing the scales and pieces as we were led to do them, as singingly as I could and as best I could. I remember feeling something comforting in it, that each note had its customary angle, each scale had its own pattern, and melodies had gesture-shapes that I could work to master. This work felt much like the work I did to master the fingering and movements I had to make on the musical instruments I’ve played¹⁸ – movements that I associated with the notes, scales and melodies. I made it second nature to play this scale with this set of actions, and that scale with that set of actions; and then I shaped my movements in order to sound each piece of music. I’m sure that my familiarity with this process sustained me as I occupied myself with the angle-sequences, patterns and shapes. And indeed, for musicians who take up eurythmy, this process of bringing the notes they play into visible movement can be well-liked for this reason, its familiarity, whether or not they can read musical notation. How could anyone object?

Nevertheless of the familiar feel of my work with the gestures in rehearsal, I was always aware that they weren’t making it easier for me to fulfill the long-standing desire I’d felt since my music studies – the desire to experience the most essential musical archetypes within our tonal music. With sadness and frustration, I was finding that my transference of the named pitch-tones to sequences of straight and bent angle-gestures made these archetypes just as opaque to my experience as the note-symbols on the page have always been. As uncomfortable as it is to ask this, the question that wanted to become conscious in me, and seek redress, was this: instead of notation on the

page, isn’t this that I am learning to do with the angles a kind of ‘eurythmy as visible notation’?

Although I was learning rich and valuable things concerning many aspects of music and of movement-expression, I longed to be able to find the scale-Gebilde and tonal-Gebilde and their profoundly-interdependent activity shining within the very center of my feeling-experiences and expression. I hoped that this would come in the work we were yet to unfold in the four-year program. I sensed that far-reaching benefit would come if these were central to our music-eurythmy expression.



PART I continues through third year, fourth year and some post-graduate classes, and focusses on eight more pieces of music. PART II goes further into certain aspects of music and eurythmy expression. In PART III, I explore the nature of movable do in tonal music and examine in detail Rudolf Steiner’s presentation of the angle-gestures in August 1915, his recommendations and counsel to the early eurythmists, and the impulses that other personalities have brought to bear on the development of music eurythmy. And in PART IV, I unfold the singing and jumping exercises that I have found to be so very helpful for opening the doors to the true experience of the scale degrees, melodic intervals and harmonic elements – experiences which awaken the movement-impulses that form the foundation for music eurythmy expression.



ENDNOTES

¹ For the title and pp. 6-9, regarding music eurythmy. Concerning eurythmy generally, please see the BASICS, p. 5. Regarding ‘music eurythmy’ in particular: as a result of my work on this report, I’ve become uncomfortable with calling the musical branch of eurythmy, ‘tone eurythmy.’ Admittedly, it’s natural to render the German name, ‘Toneurythmie,’ as a simple carry-over of the word: ‘tone eurythmy.’ But we don’t refer to ‘Lauteurythmie’ as ‘sound’ or ‘speech sound’ eurythmy. Instead, we refer to the general field within which we encounter the speech sounds: ‘speech’ eurythmy. I prefer to do the same with ‘tones’ as sound; hence, ‘Ton’ phenomena belong to *music* eurythmy just as speech sounds as ‘Laut’ phenomena belong to *speech* eurythmy.

But the chief reason I gravitate toward this name, ‘music eurythmy,’ is because the commonly-adopted name, ‘tone eurythmy,’ places this problematic word, ‘tone,’ in the spotlight (see the section beginning on page 6 here). My experiences tell me that we need to do everything we can to make it clear that the audible tones and their audible durations are not our business, that our gestures are not supposed to be stand-ins for these audible phenomena. Our sole business in music eurythmy involves their relationships with each other and what lives between them. What we normally experience in a dim or

unconscious fashion of this inaudible context is to be rendered fully conscious by the eurythmist, such that the onlooker may begin to awaken to these unnoticed experiences also.

² For the TABLE OF CONTENTS and p. 2, regarding Rudolf Steiner. See the BASICS, pp. 5-6, and see *Rudolf Steiner: An Autobiography*. Here are some additional notes on his life course: Steiner was born in 1861 and grew up in Lower Austria. His father took the decision to send him to the higher elementary school, Realschule in a neighboring town in Hungary, where his education might fit him to become a railway engineer (his father worked for the railway). At age eighteen he entered the Technische Hochschule in Vienna where he studied natural history, mathematics, chemistry, philosophy and German literature. He then spent several years as the editor of Goethe's natural scientific writings, preparing them for publication. In his book, *Occult Science – An Outline*, published in 1909, he explained how strong and thorough-going his scientific orientation was, "He [the author] has truly made it a principle to speak or write only about those subjects in the field of spiritual science about which he would be sufficiently able to say what modern science knows about them" (see the Preface to the first edition, about 1/3 in) – and the subjects he could speak on in depth were many. The architecture of the Goetheanum building in Dornach, Switzerland, was his design and it included the first-ever feature of a double-cupola consisting of two interlocking domes – the smaller one over the stage and the larger one over the auditorium. After a fire destroyed the building (end of 1922) it was rebuilt in sculpted cement, also at his design, and it has remained the center for the efforts that he and those who have been inspired by him have made toward unfolding anthroposophical* work in many fields. *(See about this in the BASICS.)

³ For p. 3 and p. 4, regarding my use of numbers for melody lines and for solfège. In my EANA article for spring 2019, "The Scale Degree Intervals Give Rise to Our Tonal Music Gebilde," I described how numbers can be used in place of the standard solfège syllables ('do, re, mi,' etc.). The entrance of *non-scale* pitch-tones into the music can be expressed in singing by altering the vowels of the number-words.

Here are the **numerical syllables** that I have fashioned. Not only do I find them efficient to use; they are essential for working with the music-Gebilde. They are based on the *normal* scale degrees as experienced in major and in *natural* minor; hence the vowels of the syllables only change when the normal structure changes: in general the vowel brightens to 'ee' (or 'y,' 'eye'), or darken to 'ay' (or 'eh'). The syllables for the next-higher non-scale pitch-tones are above the normal ones and for the next-lower pitch-tones are below. The vowel 'y' is sounded as 'eye,' and the è is short 'eh':

ween	tee	thry	feer	feev	seex	seev'n	eet
one	two	three	four	five	six	sev'n	eight
wayn	tay	thray	fayr	fayv	sayx	sayv'n	èt

And here is how I notate these in the music, to show the journey-visits to the scale degrees that any line of melody (or bass or other voice line) in tonal music makes. The next-higher non-scale neighbors that enter are above, the next-lower neighbors are below the normal scale degree numbers, which are in bold:

1>	2>	3>	4>	5>	6>	7>	8>
1	2	3	4	5	6	7	8
<1	<2	<3	<4	<5	<6	<7	<8

⁴ For p. 3, regarding the relative and parallel **major and minor modes of our scale**. If we take the pitch-tones of our major scale with 'C' as its prime, six other scales can be sounded simply by having each of the members of the major scale take the role of the prime. When the prime is changed, our experience of the entire scale structure is altered. Here is what happens:

- With G as the prime, the 7th degree hangs back from the 8ve.
- With F as the prime, we feel the lower tetrachord as being stretched and as streaming too easily to the upper tetrachord.
- With B, the transition to the upper tetrachord is again too easy, the upper tetrachord feels stretched; and the scale barely wants to leave the prime: the 2nd hangs back, and on descending there is little feeling of arriving 'home.'
- With E, the 2nd again hangs back and there is a weak sense of 'home;,' the 6th hangs back while the 7th reaches upward.
- With D, the 2nd rises all right, and so does the 6th; the prime has a sense of being 'home;,' but the 3rd and 7th hang back.
- With A, the 2nd is willing to rise, and the prime has a sense of being 'home;,' the transition to the upper tetrachord feels effortful, but the 3rd, 6th and 7th all hang back.

What we can feel is that the scale with A as its prime is distinct from the others by merit of possessing several characteristics in combination: 1. the scale is willing to rise away from the prime and upon return to the prime it has a sense of 'home;,' 2. the transition from the lower to the upper tetrachord, from the 4th to the 5th degree, involves a sense of effort; and 3. all of the other scale degrees – the 3rd, 6th and 7th – hang back but do so in a harmonious unity in the quality of 'hanging back.' Because of this harmony together with the other characteristics, perhaps it is not surprising that this particular scale-structure has been adopted as our musical, minor counterweight to the major scale.

⁵ For p. 5, regarding the development of our organs of higher cognition (referred to by people generally as the 'chakras' or 'lotus flowers'). Rudolf Steiner gave concise directions for the safe and effective development of these organs – for instance, see his book, *Knowledge of Higher Worlds and Its Attainment*, *KHW* (the title in English might vary), and Chapter V in his book, *Occult Science – An Outline*. Steiner strongly counseled that these centers should not be directly and precociously stirred to function. On the contrary, all inner work toward that goal needs to be entirely focussed on the harmonious development of the soul forces of thinking, feeling and willing, and the ennobling of character. Besides fostering the healthy maturation of these higher centers themselves, the harmonious movement of etheric currents between them must be prepared. ('Etheric' refers to the supersensibly perceptible formative forces through which all organic forms and functions are manifested.) In *KHW*, in the chapter entitled, "Some Results of Initiation" (~ 2/3 in), Steiner wrote:

"... [the student] introduces into his etheric body currents and movements which are in harmony with the laws and the evolution of the world to which he belongs. ... A simple start is made with a view to the deepening of the logical activity of

the mind and the producing of an inward intensification of thought. Thought is thereby made free and independent of all sense impressions and experiences; it is concentrated in one point which is held entirely under control. Thus a preliminary center is formed for the currents of the etheric body. This center is not yet in the region of the heart but in the head, and it appears to the clairvoyant as the point of departure for movements and currents. No esoteric training can be successful which does not first create this center. If the latter were first formed in the region of the heart the aspiring clairvoyant would doubtless obtain glimpses of the higher worlds, but would lack all true insight into the connection between these higher worlds and the world of our senses. This [insight of connection], however, is an unconditional necessity for [the human being] at the present stage of evolution. The clairvoyant must not become a visionary; he must retain a firm footing upon the earth.”

In essence, we prove our willingness and determination to seek, respect and adhere to the lawfulness of the formative forces that hold sway within the etheric world. And bringing order and strength to our thinking in harmony with truth is effective by merit of the fact that the formative power within our thinking is one with these etheric forces.

In his book, *Theosophy*, Steiner pointed out that “a development of the human powers of knowledge must precede the higher knowledge” and that “unprejudiced logic and a healthy sense of truth” makes it possible for each of us to understand revelations of spiritual fact (p. xx) – that in fact, the feeling for truth “is itself the magician that opens the ‘eyes of the spirit’ (p. xix). “We take the right attitude towards the things of the supersensible world when we assume that sound thinking and feeling are capable of understanding everything of true knowledge that emerges from the higher worlds” (p. xxiii).

It is critically important to understand that true knowledge requires us to actively unite the contents of our experiences with the concepts that belong to them; and it is by means of our thinking activity that we do this. Through thinking we lay hold of the necessary concepts that allow us to complete what Steiner called “the act of cognition.” Whether or not we ordinarily recognize it, this process is our sole means of differentiating the myriad contents of our experiences, including all of our feeling-experiences (including those that belong to eurythmy). Clarity in relation to the sensings of the heart as a perceptive organ depends upon our inward development of the preliminary center in the region of the head that Steiner described. It descends by stages to the region of the heart, and there it enlightens and makes fully-conscious knowledge of what the heart receives as perception. Deepening the life of feeling is essential, especially in eurythmy; but attempting to awaken a ‘heart-thinking’ by focussing on the heart center directly and omitting the conscientious creation and descent of this new center that begins in the head, invites the danger of a premature and faulty development of the heart center itself. Other passages that address this can be found in: *Occult Science*, Ch. 5, Section 7; *Anthroposophical Leading Thoughts*, the First Michael Letter, last paragraph, August 17, 1924; and the seventh Note that Steiner provided for the 1924 edition of *A Theory of Knowledge* (in reference to a passage six pages from the end of Ch. 16).

⁶ For p. 6, regarding the Eurhythmics of Dalcroze. See “E. Jaques-Dalcroze: Eurhythmics and Its Implications,” *The Musical Quarterly*, Volume XVI, Issue 3, 1 July 1930, pp. 358–365;” <https://academic.oup.com/mq/article-abstract/XVI/3/358/1090111?redirectedFrom=fulltext>.

⁷ For p. 9, regarding the eurythmy program I attended and the teachers I had. Some readers might want to know where I studied, and it need not be a secret; but I believe that in most ways and in the context of this report it is immaterial which program I pursued. I graduated from the School of Eurythmy in Spring Valley, New York (now Chestnut Ridge) in 1985; and the following Fall I went to live in Dornach, Switzerland, where I played piano for the Eurythmeum Zuccoli and for eurythmists generally. Most of my teachers were seasoned and respected faculty from the other professional programs in Europe or England (Dornach, Vienna, Stuttgart, The Hague, London). Only one came to us with a different background, having taught pedagogical eurythmy in one or more Waldorf Schools for many years. These teachers served as either our regular faculty or came to teach during single terms.

Since it is likely that some readers will also want to know, here is the briefest outline of my life course and ‘credentials’: I was born in Philadelphia PA in 1952 and was raised in the mid-Hudson Valley of New York (Red Oaks Mill, Ossining, New Paltz). I graduated from Vanderbilt University in Nashville TN in 1974 with a major in English Literature (emphasis on dramatic works) and a minor in Drama. During summers I attended programs in England and in France and served as an arts counselor at Appel Farm Arts and Music Center in Elmer NJ. I finished a second bachelor’s degree at SUNY New Paltz in 1978, this time in music (my diploma stated “summa cum laude”). I was orienting myself toward undertaking a master’s degree in musicology – especially in regard to Baroque and early music performance practice – and possibly choral directing. I took a course in German for reading knowledge since I knew that I’d be immersed in texts in German; and I continued to study piano. But I didn’t pursue this next degree: despite my musicality, I’d had a late start in studying music seriously and I felt inadequately prepared on my main instrument and in other areas of my musical skill. In 1980 I met with anthroposophy and eurythmy and quickly relocated to Spring Valley to take the “Foundation Year” classes and began the eurythmy program there the following year.

⁸ For p. 10, regarding the eurythmy students’ plea of 1999. I also cited their plea in my article, “Eurythmy as a Critical Art: What This Means For Its Future” (see in the autumn 2016 EANA Newsletter). Forty-four third-year students from twelve European eurythmy schools held a five-day conference. Their “Open letter, To all eurythmy trainings” was published in the Performing Arts Section Newsletter from the Goetheanum for Michaelmas 1999 (p. 105). They wrote: “Eurythmy is in a crisis and it also lies in our responsibility whether or not it will have a future. And because we do share and would like to share this responsibility with you all, we have composed this open letter. This crisis is expressed probably in all realms of work of eurythmy, but also precisely in the trainings. In the eurythmy training, we meet students and teachers. From the latter we expect ability and knowledge of their subject, but today we can

no longer learn eurythmy through imitation. We today can only connect ourselves by going through the eye of the needle of our own conscious training in the feelings. ... During the training, we start to search for the eurythmist in ourselves, not for a general, ideal image.” In that same newsletter, the leader of the Section at that time, Werner Barfod, used the word “crisis” in his request for sharing from professionals to assist in meeting the urgency. I am working to answer this urgency.

⁹ For p. 10, regarding the stage of life development I was in during eurythmy school. Steiner called it the stage of the *Gemütseele* or the *Verstandeseele*. These are often translated as ‘Mind Soul’ and ‘Intellectual Soul.’ However, I sense that neither translation captures the nature and potential of the soul’s activity during this stage. In the Translators’ Note that they provided for the four lectures Steiner gave on *Michaelmas and the Soul-Forces of Man*, Samuel and Loni Lockwood elaborated on the German word, *Gemüt*: “When a wholly untranslatable word occurs in a text there is no adequate alternative to retaining it. The dictionary translates *Gemüt* as ‘heart, soul, mind,’ seeming to imply, ‘take your choice.’ But the word *Gemüt* must not be thought of as having these three separate meanings, but rather as a unified concept embracing all three.” The Lockwoods quoted Steiner: “This human *Gemüt* dwells in the very center of the soul life.”

¹⁰ For p. 11, regarding the **Bach Chorale**. Here it is, played on an organ: <https://www.youtube.com/watch?v=Vd77mcBHndg>. The organ makes everything rather muddy, but the bass line is sometimes more audible. (I recommend that you ignore the harmonic analysis that’s given – it doesn’t differentiate major triads from minor ones, and the color-coded encryptions of scales keep the voice lines tied to the home key even though the tonal center shifts. This is not helpful.)

¹¹ For p. 12, regarding this **melodic figure**. The figure can be used to move quickly from key to key. It can serve to sound and shape the first three members of either of the tetrachords of our scale, lower or upper; hence it is easy to cast sets of three scale degrees as new lower or upper tetrachord members at any time, especially by introducing next-higher or next-lower neighbors to the existing scale degrees in conjunction with sounding a 5–8 leading that defines the new V–I relationship or restores the old relationship. Simply repeating the figure a 4th higher* each time – sounding the 5–8 leading – moves the tonal center in the subdominant direction: 5– | 8-2-3-1 | 4-5-6-4 | <7-8-2-<7 | <3 ... and so on. If the key we call ‘C’ is taken as the home key, we’ve gone with ease from C (8) to F (4) to B \flat (<7) to E \flat (<3). The music can stop at any one of these resolutions and settle into that key, or it can continue yet further. The harmonic tones in such figures – the tones that participate in the chord at the moment – have non-harmonic tones interspersed between them. *(It could repeat a 5th lower, too, and involve a 5–1 leading, from the 5th to the prime.)

To go in the dominant direction, the figure simply begins one step up each time. It can be rounded off by a 5–8 resolution after any one of the figures: 5– | 8-2-3-1 | 2-3-4->-2 | 3-4->-5->-3 | B ... If ‘C’ is the chosen home key, this series of figures goes from C (8) through D (2) and E (3) to a 5–8 resolution to A (6), with E as the V of A – the leading of 3–6 in C equals 5–8 in A. As with the figure for the subdominant movement, the music

can stop at any one of the resolutions and settle into that key, or continue yet further.

The figure can also proceed quite naturally in an alternating fashion down a 3rd and up a 4th: 1-2-3-1 | 6-7-8-6 | 2-3-4-2 | 7-8-2-7 | 3 ... This movement makes use of the natural tonal relationship between each major mode of the scale and its relative minor mode. To signal the new tonal center, the next-higher or next-lower non-scale neighbors to the existing scale degrees merely need to enter. These then shape the proper upper tetrachord structure, sound the dominant and set up the 5–8 leading and V–I resolution to each new tonic: 1-2-3-1 | 6-7-8->-6 | 2 . Here, 6-2 is the V–I resolution in the key of the dominant of the dominant, D, two places in the dominant direction of the Circle of Fifths from the home key. The new pitch-tone 8> (C#) entered to serve as the new 7th. With ‘C’ as the home key, the sequence goes from C via A (6) to D (2)

¹² For p. 14, regarding the necessity of the expression of the **upper tetrachord** in relation to human development. It is only with intention and effort that we properly develop the higher members and faculties of our being. Passivity doesn’t get us there. See *Occult Science*, Ch. V and see the other references in ENDNOTE 5, above. Also see Steiner’s March 8, 1923 Stuttgart lecture (~3/4 in), included in *The Inner Nature of Music and the Experience of Tone*, where he described the connection between the correct experience of the 5th, 6th and 7th in the scale and the soul condition underlying the faculties of higher cognition known as Imagination, Inspiration and Intuition, respectively. (Note: what comes through our everyday imaginations, inspirations and intuitions is not what is meant here.):

“The interval of the fifth is a real experience of imagination. He who can experience fifths correctly is actually in a position to know on the subjective level what Imagination is like. One who experiences sixths knows what Inspiration is. Finally, one who fully experiences sevenths – if he survives this experience – knows that Intuition is. What I mean is that in the experience of the seventh the form of the soul’s composition is the same as clairvoyantly with Intuition. The form of the soul’s composition during the experience of the sixth is that of Inspiration with clairvoyance. The experience of the fifth is a real Imaginative experience. The same composition of soul need only be filled with vision. Such a composition of soul is definitely present in the case of music.”

¹³ For p. 19, regarding not finding the door into experiencing the melodic intervals in music school. For example, in my classes on Advanced Harmony one of our tasks was the taking of musical dictation – hearing a melody or sequence of chords, etc., and writing it in musical notation correctly. Our professor was a noted composer, but he gave us no clue as to how to improve our ability to perceive the music accurately. He said little (I recall nothing) about the characteristics and qualities of the intervals and chords that might distinguish them in our experience. I did all right; but I felt inadequate. Classmates who possessed absolute pitch perception would have readily known what pitch-tones to record as symbols on the page – they would have had no need of reckoning with intervals and chord qualities in order to complete their task. But this meant that not just for me, but for *all* of us, unless we happened to come upon the door into experiencing these on our own, this door would remain shut.

¹⁴ For p. 20, regarding the **interval forms**. Steiner introduced these accompanied by drawings in his March 8, 1923 lecture in Stuttgart (~ 3/4 in). See in *The Inner Nature of Music and the Experience of Tone*. (Note: the person performing the forms in space needs to turn the book images upside down – they are drawn from the view of the onlooker.) Also see Elena Zuccoli’s drawings of these forms in her booklet, *From the Tone Eurythmy Work at the Eurythmy School in Stuttgart 1922-1924*, pp. 22-23. (Note: these are drawn from the performer’s point of view, facing the onlooker.)

¹⁵ For p. 21, regarding the Chopin and Franck. You may hear and see the Chopin at https://www.youtube.com/watch?v=XeX4X_1_l0Q; “Chopin: Prelude Op.28 No.20 in C Minor (Pogorelich)” And hear the Franck Maestoso at 5:09 minutes into https://www.youtube.com/watch?v=n_Wh_wk9QwI; “Franck - Seven Pieces in C Major and C Minor.”

¹⁶ For p. 21 (and pp. 2-4), regarding the **triads of the scale degrees**. Their affinities within harmonic progressions are:

- I: to any other; may interrupt a progression
- ii: ii-V, ii-vii°
- iii: iii-IV, iii-vi
- IV: IV-ii, IV-V, IV-vii°, IV-I
- V: V-vi, V-I
- vi: vi-ii, vi-iii-IV, vi-IV, vi-V
- vii°: vii°-I, VII-III in minor

These triads also have preferences within chordal inversions as regards the roles of root, the 3rd or the 5th:

- I: root, 1st
- ii: 1st, root
- iii: root, 1st if preceded by a triad in root position (V-Iiii)
- IV: root, 1st
- V: root, 1st
- vi: root, 1st if preceded by a triad in root position (I-Ivi)
- vii°: 1st, 2nd (if cadential, passing, pedal or arpeggiated)

¹⁷ For p. 23, regarding discriminating between two kinds of feeling activities within ourselves, objective and personal. The one unfolds as a spiritual activity, the other is restricted to the subjective soul activity of the individual person – especially see Chapter 1 in Steiner’s book. *Theosophy*. Soul-level engagement with music and movement provides no foundation for the art of eurythmy. Only engagement on the level of spiritual activity in the pursuit of truth in music and movement can ensure the unlimited viability of our art into the future. Soul content only enters into the art in relation to the soul-moods that are evident in poetry – e.g., devotion, merriment, greed, megalomania, despair – and **soul-gestures** are used for the expression of this personal content. In this regard, the content is objectively present in the poetry – it is not a subjective addition. We are not expressing how we feel about the poem personally.

¹⁸ For p. 26, regarding instruments and carrying out sets of actions on them. My first instrument was the piano, so I am well-acquainted with interacting with its keyboard. I have also played the B \flat clarinet, flute, violin, string bass, viola, guitar and recorder. I briefly took up the B \flat cornet and am now acquainted with the fully-chromatic Hayden concertina (a button-box accordion). I have found that the piano is the only instrument among these that involves *visual* interaction to such a great extent in the production of sounds, not just tactile

interaction with the instrument. In addition, unlike the others it produces sound by means of the *mechanical percussion* of tensed strings.

When playing written music on the piano, I find and sound the written notes according to the note-names assigned to the white and black keys of the keyboard. In learning to find the right keys to press down, the usual process is largely visual at first, and with practice I can acquire a tactile memory and a physical muscle-memory of the sequence of movements I need to make for the specific piece. After that, I’m no longer thinking of the notes as they are on the page according to their identification as pitches, sharps, flats and naturals; I am in the music alone.

On the flute and clarinet, the process is largely tactile, as I learn which fingers to move, which holes to cover (as on the recorder also) and which levers to operate, together in patterns or alone; and how to adjust my breath and the embouchure of my lips in order to translate the notes on the page into sound. On the violin, viola and string bass, I learn where to place my fingers on the fingerboard – which in the case of the bass might be out of easy sight – and I must use my hearing in order to adjust my tuning to produce the right pitch. On the guitar I learn where to place my fingers on the fret-board, singly or in combinations; the tuning of the pitches is pre-set by the frets. On the cornet, I must learn which of the three piston valves to use and how to adjust my breath and the embouchure of my lips (buzzing, not just shaping as with the flute) in order to produce the right pitch. And with the brighter-sounding trumpet – the cornet’s close relative (the cornet is warm in tone by comparison) – the pitch can be adjusted further by operating two moveable slides in the tubing. On the concertina, I must learn which button to press to allow air from the bellows to flow through the correct pre-tuned reed, causing it to vibrate.

So, in playing each of these instruments I have different *tactile* and *movement* experiences. With some of them I am also keenly aware of changing and controlling *my breathing* and of mastering what I do with *my mouth and lips*. In the case of the piano – as mentioned already – I can have strongly *visual* experiences in relation to how I produce the sounds with its white and black keys. And on this instrument (and a few others), I can even experience my movement as a *physical-athletic* phenomenon, and I can deliberately accentuate this aspect.

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Kate holds degrees in English literature and music. She has sung in choruses and chamber groups and played a number of musical instruments over the course of her life. She also served as a pianist while studying at the School of Eurythmy in Spring Valley where she graduated in 1985. In 2016, she completed and published *The Speech Sound Etudes, Volume I: Revelations of the Logos*. The subtitle is: *Poetic miniatures for sounding our language: a body of speech-work for speakers, actors, eurythmists, poets, writers, singers, teachers, therapists*. It is available as a booklet on request. A description of it appeared near the end of the autumn 2015 Eurythmy Association of North America Newsletter (EANA).

In late 2012 she had begun to work intensively on this body of speech sound etude studies, honing them thoroughly through using them to evoke the movement-impulses of the sounds. Her efforts have been so successful that in 2014 she made a detailed report on it, *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. This report is posted at the EANA website in the artistic category and is also available as a booklet. She is slowly at work on miniatures for the combination-consonants (e.g., *br*, *fl*, *sn*, etc.) as well as for the vowel-to-consonant soundings.

In addition to articles on speech eurythmy, Kate began a detailed research report on music eurythmy: *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation*; and in December 2019 she posted the Basics, Prologue and first half of "PART I: The Archetypal Scale and Its Disappearance – a Memoir," at the EANA website (artistic category). The autumn 2018 EANA Newsletter includes a description of this report which is still in progress, now in four parts. Her first article on the musical branch of eurythmy came out in spring 2019, followed by several others (as listed below). The content of these will be included in PART III of the *Singing and Jumping* report. In March 2022, she posted "PART IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures."

Kate's intensive report on poetic speech, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, was posted at the EANA website in the artistic section and is available as a book on request.

Her articles for the EANA Newsletter thus far are:

"The Word of My Feet: The Three Parts of Walking," spring 2015;

"The Seven Rod Exercises: Honing the Agility of our Conscious Awareness," autumn 2015;

"Ethereic Bodies are Moving to the Speech Sound Etudes," spring 2016;

"Eurythmy as a Critical Art: What This Means for Its Future," autumn 2016;

"Eurythmy as an Art that Makes Visible the Inaudible, Invisible and Unsounded Contents of Poetic Speech and Wordless Singing," spring 2017;

"Beginning With **B** in Light of Goethe's Sensible-Supersensible Process," autumn 2017;

"Finding Unison in the Vowels: The Hope and Blessing of Whitsun," spring 2018;

"The Scale Degree Intervals Give Rise to Our Tonal Music Gebilde," spring 2019;

"Speaking Visibly in Genuine Rhythm," autumn 2019;

"The Agrippa von Nettesheim Positions: Rudolf Steiner Told Lory to Jump!" spring 2020;

"The Kindling Character of **K**," autumn 2020;

"Fixed Do and Movable Do in Our Eurythmy: Does It Matter?" autumn 2021;

"The Earliest Records Show the Angle-Gestures as Movable Do," spring 2022;

"Imitation and Mental Imagery in Professional Eurythmy," autumn 2022.

And in the *Performing Arts Section Newsletter* from the Goetheanum in Switzerland: "The 1915 Angle-Gestures are Movable Do," Nr. 78, Easter 2023.

The first four of these articles are available as a booklet: *A Quartet of Articles*. In addition, a *Slim Edition* of *Vol. 1 A Slim Edition of Vol. 1* of the etude studies without the intensive texts of the original is also available.

Since 2015, Kate has been reciting poems and the poetic miniatures at poetry gatherings, and she has now begun to make use of this new foundation in speech and movement to prepare and present pieces in eurythmy.

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P.S. Kate plans to establish her own website soon (year 2023) for easier access to her articles and reports.

Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation

A Detailed Report by Kate Reese Hurd
 First posted in December 2019
 Extensively revised in March 2023

First third of PART I

“The Archetypal Scale and Its Disappearance
 – A Memoir”

Accompanied by two music manuscripts introducing new methods for showing tonal relationships:

J.S. Bach, Chorale BWV 367

Jean Marie Leclair, Sarabande

This revision of the first third of this PART I memoir was made necessary because of the evolution of my understanding of the processes of modulation. It is not a matter of the 4th of the existing scale raising or the 7th lowering. Instead, a new role opens up which redefines all of the existing scale relationships and allows the music to move to a new tonal center. A pitch-tone which is not serving in a role in the existing scale enters for the sake of opening up this necessary role in the scale to which the piece is modulating. The roles are everything!

Also, my studies of the earliest records (available now in German) that were made by the eurythmists who attended Rudolf Steiner’s August 1915 presentations of the angle-gestures, have made it possible for me to address his use of the word ‘tone’ more effectively. I also realized that other sections of my PART I of the report were not yet clear enough. I certainly hope that I have done a better job of it now! My articles on the earliest records have come out in both the EANA and Performing Arts Section newsletters; so this revision and re-posting could not wait.

Our musical notation rightly focusses on the matter of showing clearly what the musician has to do to sound the correct pitch-tones, in order to play the music. But these notational conventions are the source of a great deal of grief for the art of eurythmy. For our responsibility is to bring the formative structuring of music to expression, which Steiner called the “Tongebilde” (note: the Compton-Burnett team translated this word properly where it appears in Eurythmy as Visible Singing at the opening of Lecture I). Never did he mean to encode individual pitches as angle-gestures. I can find no record of such an intention as that on his part. Only in the living, formative relationships between the pitch-tones is music to be experienced. But I would like to suggest that even this statement is not accurate. This livingness of music involves the qualities of relationship that arise in the tonal

musical scale; and it is solely these qualities of relationship, which define and affirm each other, which constitute the scale-Gebilde in its entirety. When these relationships are directly experienced, there is no need for reference to pitch-tones at all; for the relationships which are holding sway in any given moment are all the musical grounding we ever need in tonal music. We can then let go completely of the material-audible aspect.

Great effort over many decades has been applied, to try to manage our art without placing the roles and relationships that belong to the tonal scale at the very heart of our expression of music. We have placed pitch-tone expression in the center, and have tried to compensate for this by incorporating references to the life-blood of tonal relationships, as a kind of apology for eclipsing these relationships so thoroughly. As our colleague Reinhard Wedemeier declared in the Performing Arts Section Newsletter, Nr 76 for Easter 2022, this is indeed “the primary catastrophe in tone eurythmy.” These angle-gestures as presented by Rudolf Steiner in 1915 are not tone angles. In their absolute gesture-essence, they are tonal angles: they express relationships. We must be moving toward really experiencing these remarkable relationships in the tonal pieces that we work with and present, so that we know where we are in this inaudible tonal-Gebilde at every moment and can grow to express it. The exercises which I provide in PART IV of this *Singing and Jumping Opens the Way* report can do much to help us to enter and experience these relationships clearly and securely. They are the life-blood of tonal music; and they need to be likewise the life-blood of our expression of that music. (PART IV was posted in March 2022.)

I hope that my articles and reports concerning our practice of music eurythmy and about the formative structuring of music, the music-Gebilde, will help to shine light on our plight and show us how to surmount this situation. I plan to establish a website for my work this year, where colleagues will be able find my articles, updates, additions and my writings on other topics more easily.

Dear reader, please remember to take your time and gently pace yourself with the body of work posted here, which aims to delve far below the surface of both music and eurythmy movement, in order to bring new understanding, healing and fresh impulses into our efforts now for the sake of our art.

Wishing you many blessings on your journey,
 Kate Reese Hurd
 karehuuu@gmail.com