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Singing and Jumping Opens the Way to a Vital Music Eurythmy 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 – A MEMOIR

First half includes **J.S. Bach's Chorale BWV 367** and
Jean Marie Leclair's Sarabande and *introduces a new
approach to understanding tonal relationships.*

Posted at the EANA website in November 2019, revised 2023, 2024.

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*The second half of the **PART I** Memoir concerns third year,
fourth year and some post-graduate classes, and focusses on
eight more pieces of music. It is still in progress.*

PART II: CONTEMPLATING MORE CAREFULLY OUR FIXING OF THE ARCHETYPE ONTO ONE AUDIBLE PITCH-TONE *(still in progress)*

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PART III: FIXED DO AND MOVABLE DO IN OUR EURYTHMY – DOES IT MATTER?

First half includes **J.S. Bach's Arioso, BWV 156** and
Air on the G String, BWV 1068 and *uses fully-chromatic
numerical solfège.* (**PART III** began as "Fixed Do and
Movable Do" in the autumn 2021 *EANA Newsletter*.)

This first half was posted at the EANA website in March 2022,
reposted in January and August 2023, and revised in July 2024.

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*The second half of **PART III** will include brief discussions
of **Max Reger's Improvisation Op. 18, Nr. 1** and **Edward
Grieg's Schmetterling**, key revelations from Rudolf Steiner
and a review of developments in eurythmy since his time.*

PART IV: THE SINGING AND JUMPING EXERCISES – REAL SOUND-EXPERIENCES LEAD TO REAL GESTURES

Posted at the EANA website in March 2022

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