

# *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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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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## THE SINGING AND JUMPING EXERCISES: REAL SOUND-EXPERIENCES LEAD TO REAL GESTURES

### Introduction to PART IV

How might we perceive much more strongly the musical movement-impulses that stir within us, to successfully lead them over into whole-body gesture-movements? In Lecture III of his cycle on *Eurythmy as Visible Singing*, *EVSing*, Rudolf Steiner asked us to sit at the piano and simply and quietly play the scale, and then stand up and try to reproduce the experience in movement (see at 5/7 in). It seems to me that the principal reason he suggested this is that he wanted to guide us *toward* the experience but *away* from the tendency to sing and make gestures at the same time. Yet it is clear from many of the things he said that *one and the same impulse lies behind our singing and our whole-being gesture-expression of singing*. And the same is true regarding the impulses which lie behind our speaking. But here is the problem as I see it: even though these impulses of singing are there in me, and I have in fact sent them into my singing throughout my life, I do not consciously perceive and know what moves there as the impulse within my singing. How can I possibly express something that I am poorly acquainted with? I cannot do so. I must first come to know what lives as the sound-movement-impulses within my singing: I can produce musical sounds myself and cultivate my perceptions of these impulses directly. I can sense how they want to flow over into my whole-body movement as the equivalent of singing. And when I allow this flow to strengthen, it can become so clear that I can then choose to send the impulse of song in either direction – to my larynx as singing or into my whole body as movement. Then, with my entire focus in one direction, my expression will be the strongest possible, whichever direction I choose.

As I see it, either I do this singing work to explore the actual impulses of song, or I keep doing one or more of the following (or all of them to varying degrees – and I have done them all): persist in the urge to engage my larynx in singing in order to make my gestures feel real; fill my movement with experiences based on personal, imaginative, intellectual or otherwise extra-musical meanings; or form gestures by copying or by assignment to the written notes, and then develop a practice based on using these gestures as choreographic elements to build up my presentation as is done in dance, enjoying the process of sculpting the myriad sequences with my body and becoming skillful in adjusting and melding the gestures.

I have decided to explore the sounds themselves, through singing. And there is something more that gives me support and emboldens me in doing this: within the first few minutes of his first lecture on *Eurythmy as Visi-*

*ble Singing*, Dr. Steiner said that “mere gesture-making and movement-production”\* in eurythmy needs to be gotten past, transcended; and that the experience of the actual sounds in speech and music would “in fact” be had. This is because the onlooker sees “what the eurythmist feels and inwardly experiences.” Hence, this content within the eurythmist needs to be the real thing, in fact. So be it: his words resonate with my sense of my most profound goals in eurythmy. \* (“Gebärden-Machen und Bewegung-Erzeugen,” *Eurythmie als sichtbarer Gesang*, *ESG*, p. 44.)

But still, what gives me confidence that this singing research and deep acquaintance with the nature of musical sound really can and should be done? After reading what Rudolf Steiner said about the human experience of music, I find that it makes even more sense to do this. “The tone, a melody, or some harmony is actually experienced with the whole human being. ... The ear is the organ which before an experience of tone, first separates the air element from tone, so that we ... actually receive the tone as resonance, as reflection.” In music, the ear’s role is to overcome the sounding of the tone in the air and to reverberate [zurückwerfen] the pure etheric-experience of the tone within us.” It is “a reflecting apparatus for the feeling-sensing-perceiving of tone [Tonempfindung].” We therefore perceive or ‘hear’ it with our whole being, unlike with other sound phenomena. (See his March 7, 1923 Stuttgart lecture, 2nd page in; *The Inner Nature of Music and the Experience of Tone*, *INM*; also *ESG*, p. 36) There is no stronger experience available to me than this: I produce the musical tone, my ear overcomes it and reverberates it within me and I perceive it there, inwardly. And when someone near me produces the tone, the experience is strong for both of us.

### The Eurythmy Meditation

There is another significant foundation for my confidence in turning myself in this direction: “The Eurythmy Meditation,” which Steiner offered us in the last year of his life (see *EVSing*, end of Lect. 8 or *EVSp*, end of Lect. 14). He urged us to provide the fertile ground for the work that this meditation points to. My understanding is that it directs our attention to the inward experiences that are the foundation of our art. None of these foundational experiences can be had if we do not enter the musical phenomena (and as well, the speech phenomena) *first hand, thoroughly*. One cannot just sit in a chair and set out to try to find the “working” and “living” of musical and spoken realities and perceive what they can “tell” us by imagining tones and speech sounds. To do sensible-supersensible research, one must in fact begin with actual experiences using our earthly senses.

Through regularly reciting the quintessential lines of this meditation and receiving their import into my feeling and understanding, I receive complete freedom to engage

my will, my heart and my thinking – all three to my heart's content and to whatever extent is possible for me; and I receive complete affirmation of my determination to “seek within.” Here is The Eurythmy Meditation (my rendering in English followed by the German):

I seek within  
The Working of Creative Forces,  
The Living of Creative Powers.  
It tells me  
Of Earth's Might of Weight  
Through the word of my feet,  
It tells me  
Of Air's Forces of Form  
Through the singing of my hands,  
It tells me  
Of Heaven's Power of Light  
Through the sensing of my head,  
How the World in Man  
Speaks, sings, senses.

Ich suche im Innern  
Der schaffenden Kräfte Wirken,  
Der schaffenden Mächte Leben.  
Es sagt mir  
Der Erde Schweremacht  
Durch meiner Füße Wort,  
Es sagt mir  
Der Lüfte Formgewalt  
Durch meiner Hände Singen,  
Es sagt mir  
Des Himmels Lichteskraft  
Durch meines Hauptes Sinnen,  
Wie die Welt im Menschen  
Spricht, singt, sinnt.

### The Agrippa von Nettesheim Drawings Come to Life

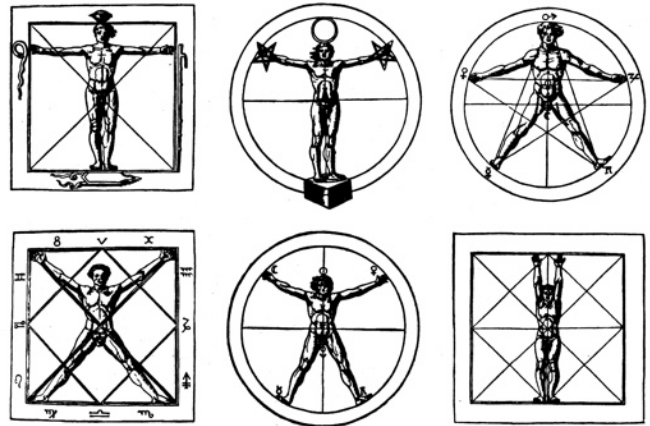
Some of you might be acquainted with what I have described about how I was able to hone my sensitivities sufficiently to begin to prove the speech sound gestures. My purpose was and still is to gain real, earned, objective perception of these inaudible movement-impulses that inform speech phenomena – and now also those that inform musical phenomena – rather than settling for the myriad subjective impressions that can so easily arise.

At Michaelmas 2014, my report on how I prepared myself and how I entered my work on the speech sound gesture work was posted in the artistic section of our EANA website: *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. Several things were necessary: work with the six positions of the upright human being within geometric backgrounds, drawn by Agrippa von Nettesheim (found in his *De Philosophia Occulta*, Ch. 27), three-part walking, the seven exercises with the copper rod<sup>1</sup> – work with the colors in movement,

and the recitation of the speech sound etudes.\* Doing the rod exercises in the way I described in my *EANA Newsletter* article for autumn 2015 has been critical to my ability to begin to make the inward transitions of experience that must quickly precede my eurythmy movement. Steiner pointed to this when he said, “Nothing has meaning once it is completed. The significance of eurythmy lies in the process of coming-into-being.” (See also PART I of my *Singing and Jumping* report, p. 5). Along with this stronger inner mobility, for my work toward experiencing the movement-impulses that must form the foundation for music eurythmy expression, I have found that the Agrippa positions are a primary resource. \*(I wrote the etudes in response to Rudolf Steiner's advice to Lory Maier-Smits to write and use sentences such as these. See, *How the New Art of Eurythmy Began*, HNA, by Magdalene Siegloch, p. 20. My etudes are available as a booklet.)

But the reason I was able to find a way into the music eurythmy work via the Agrippa positions is because in 1912 Steiner had advised our first eurythmist, Lory Maier-Smits, to do something I had not done with the positions: jumping. “Imitate these [drawings of the positions] exactly, springing rapidly from one to the next.” This exercise was among the first tasks he gave her to do (see *HNA*, pp. 16-17). So I began to work with the positions anew, quietly assuming them as we had done in school, but now also with springing, jumping. It is a miracle how powerful the jumping is: it called my will awake. This was perfect!

The Agrippa von Nettesheim drawings:



As I worked with the positions this way, the character of their unfolding as a sequence became stronger. We had been aware of this aspect in eurythmy school, too; and we regularly recited the six-line verse that Steiner introduced in 1924 to accompany the positions (see *Eurythmy as Visible Speech*, EVSp, Lect. 9). But now, working solely with what I could perceive while jumping the members of this sequence from one to the next, I became aware of three new things in particular: First, entering each position via a jump focusses my attention on the change of

consciousness that belongs to each one; and the jump signals my completion of this change. Instantly upon arriving in the position, I have to begin the inward change to the next, just as Steiner said we must do in eurythmy. Second, I realized that the initial position, with the arms outstretched and the feet together, with the jump into it, was not my first condition of soul, now that I was perceiving each of the six as a condition of soul. It had to be preceded by a poised standing condition of enlivenment, as prior to initiating a deed. Third, with the jump into it, the last position possessed *a lot* of energy – it was no longer quiescent the way I used to experience it; it did not feel final. This experience gave rise to a gesture-movement of release following the position. Thus, I was now doing a progression through eight conditions of soul, with no jump when entering the first and eighth conditions.

To pick up speed, I took to counting; but since my first position is not entered with a jump, an empty two counts are needed, to signal my preparation for a conscious entrance into this first position (like a conductor setting the tempo). So I do: “*one*–and *two*–and | *ONE*–and *TWO*–and *THREE*–and...,” etc. I began to jump the sequence in reverse order, too. After this (by about mid-October 2014), an awareness simply arose in me that this sequence bears qualities in it similar to the those of the archetypal musical scale; so I began to do it with jumps only into the 5th, 6th and 7th positions (originally the 4th, 5th and 6th positions). It was remarkable how much this helped me to enter the musical scale more deeply, despite the fact that the correspondence between the two sequences is only approximate. And it did not escape my notice that for anyone seeking to tread a path of inward development, the strong engagement of the will in attaining the 5th, 6th and 7th is meaningful.

While making the transitions from one position to the next, I found that if I am mindful I can also begin to perceive which parts of the musical sequence of bones from the collarbone outward are most active. Briefly, these are: the collarbone, the upper arm, the lower arm with its inner and outer bones, the wrist bones, and then the hand with its mobility and further degrees of differentiation outward through the fingers. Steiner said, “you yourself are the living expression of the scale.” // “...the human arm and hand, in their connection with the collarbone, are really identical with the scale” (*EVSing*, Lecture 7, 3/7 in). I had begun to grasp this as real.<sup>2</sup>

It was becoming apparent to my inward experience that neither the **angle-gestures** nor the **bones-sequence-gestures** and the **intervals forms** that Steiner introduced are simply constructs he ingeniously put together as a means of representing the archetypal scale in movement. (Sketches for the angle-gestures are in the MATERIALS section; for the interval forms, see p. 5.) *These gestures*

*originate in our human constitution as laws therein; and they can make themselves evident within our human experience when we become sufficiently perceptive. Together with the work I have done with the speech sound gestures, the work described here has also made the **concordance** between the vowels and the scale members that Steiner spoke of much more immediate to my experience. (See near the end of Lect. III and in Lect. IV of *EVSing*. Note: at about 3/7 into Lect. IV, he made it clear that he was not designating specific pitch-tones by using letter names, but only taking ‘C’ to lead up the scale as is the convention – i.e., when discussing musical matters, as in music theory.)*

### Beginning to Sing

However, this realization about the bones and the Agrippa sequence came later on. What happened next is that *I began to share this research with a companion!* I write in past tense because circumstances changed and we could not continue. But I have felt that it is important to write about what we did, to let others know what is possible.

We undertook several tasks: we did the Agrippa sequence silently, but we also did it while singing the scale degrees. We found some suitable rounds\* and sang them both in unison and in parts while moving a bit forward and backward with the rise and fall of the pitch, and taking strong breath-‘schwung’ movements between the short phrases. \*(See in the MATERIALS section.)

At first we used the standard solfège syllables for the steps of the scale, ‘do re mi,’ etc. But since we also wanted to hear and recognize the harmonic intervals that we produced between our voices, we often found it better to use numbers: ‘1’ through ‘7,’ plus ‘8’ for the octave, in keeping with the number-names used for the intervals in music. We shortened ‘seven’ to a single syllable: ‘sev’n.’

Our first focus was on following the melody as it traversed the scale degrees and the two **tetrachords** – the lower as **prime, 2nd, 3rd, 4th**; the upper as **5th, 6th, 7th, octave/8ve** – as it left and returned to the prime or went to the octave. Then when we sang it in canon, we perceived more and more the **contrapuntal** movements between our voice parts, moving apart, back together, in parallel, or one holding a scale degree while the other moved. *This was very fine!* We also began to listen for the tension and release of the harmonic cadences. One of the things we did not do, that needs to be done – that I still feel the need to do more of – is simply to sing the melody quietly in standing, with the attention solely on the rise and fall of the pitch to sense as movement-impulses arising from within, that correspond to this rise and fall.

Despite all this, we found that our experiences of the scale degrees were not yet strong and clear enough for the musical impulses to pass naturally into gesture, as Rudolf Steiner had said they would. Yet I felt with certainty from

my work with the speech sound etudes and the gesture-impulses for the vowels and consonants that arise through speaking them, that this experience is available to us.

### Entering the Scale Degrees

We began to try other singing exercises. Unhurried, both of us stood poised and one of us would sing a tone. The other would join it to produce a **unison** in the tone. Repeat. Then while the one renewed and held this first tone, this prime-tone, the other ascended to the 2nd and then descended back to the prime (perhaps moving forward and backward a bit with the pitch), singing, “1–2–1.” Repeat. Then in like fashion ascending to the 3rd, “1–2–3–2–1.” Repeat. “1–2–3–4–3–2–1,” etc. Taking our time, the first one kept renewing and holding the prime while the other worked her way up and down through the degrees of the scale, with the prime always as the point of departure. Then we switched roles, diligently feeling.

Just as in my work with the speech sound etudes, we found it to be extremely helpful to enter the quietude of standing poised whenever possible – of being poised in readiness to move, but not moving overtly. When we are poised to feel the movement-impulses that stir within us, with no compulsion at all in any direction, this is what works best. The gesture-impulses are subtle and they will not ‘speak’ unless we renounce any attempt to impose movement ideas or formulas on ourselves and them. They are very quickly overridden.

I think that at first we went only as far as the limit of the lower tetrachord, giving ourselves room to let our inward hearing grow; the whole scale was actually too much all at once. For the one ascending the scale, central to her experiential inquiry is this: can I feel the distinct movement-impulse awaken within me as I prepare to leave the prime to enter the experience of the 2nd? then as I am just about to leave the 2nd to enter the experience of the 3rd? – and so on stepwise while the prime persists from my partner. Through exerting ourselves in our inward attention in this way – and we really did exert ourselves in the work! – the impulses that give rise to the gestures that involve the bony-sequences of our collar-bones and arms actually began to stir in us. The truth of what Dr. Steiner said was revealing itself: “For the whole muscular and bony structure of hand and arm is in reality nothing but an outer, concave image of what exists in inner, convex form in the lungs, and indeed, proceeding further, in the heart-organization, and everything concerned in speaking and singing right out as far as the lips” (*EVSing*, Lect. 7, last page).

As our work progressed, we also discovered that our experience of the **harmonic intervals** that live between the prime and the other scale degrees were *essentially the same* as the scale degree experiences. Thus, it became clear that these experiences have nothing to do with size

and measurement between pitches: they are experiences of *relationship* within the archetypal **scale-gebilde\*** structure, between the scale degrees as members of that phenomenal structure. Later, when we began to work on the **descending scale** – when one of us held the octave while the other descended and reascended step by step, singing, “8–7–8” then “8–7–6–7–8” then “8–7–6–5–6–7–8” – we found that the harmonic intervals between the scale degrees that we now sounded together, and the scale degrees as scale degrees *are no longer the same experience*. So this work with the descending scale is more challenging – leaving the octave rather than reaching up toward it – but it is so important! The **minor scale** and its three versions – pure (or natural), melodic and harmonic – needs to be explored in the same way, but we did not get to undertake much with minor beyond changing a tune to minor just to feel our way a bit with its more inward, feeling mood. (See the “Bells” tune in the MATERIALS section.) \*(This is one aspect of the “music-Gebilde” that Rudolf Steiner spoke of near the opening of *EVSing*, Lecture 1. See more about this in the BASICS section of *Singing and Jumping Opens the Way*, posted with the first half of PART I. I am adopting the term into English usage.)

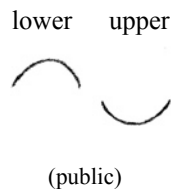
### Entering the Melodic Intervals

In a similar way, we worked on the **melodic intervals** between the prime and each degree of the scale – interval relationships occurring within the element of time rather than existing as structural elements of the scale. One of us held the prime and the other sang “1–2–1,” “1–3–1,” “1–4–1,” etc. Through this exercise, we discovered that **ascending and descending intervals** are in fact different: *in ascending, the prime ‘speaks to’ the tone above; in descending, the tone above ‘speaks back to’ the prime* – expressing their *relationships* to each other. Exploring the melodic intervals descending from and returning to the octave is also extremely important, but we did not get to that. All of these tasks with the scale degrees and melodic intervals need to be carried out with the minor scale, too; and we got to do just a bit of work on these.

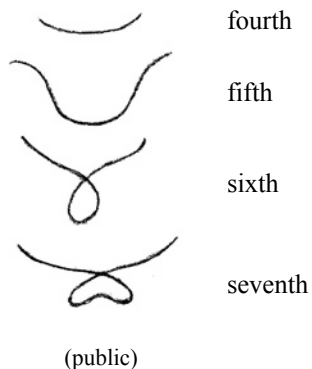
We found that these exercises were in fact awakening us to stronger perceptions of the movement-impulses that inform the eurythmy gestures. Since discovering that singing – i.e., our personal production of musical sound – has such potency as a means for this inward awakening, I have realized that perhaps it was more possible for me to sense these movement-impulses even while I was in school than it might have been for other students (for I did indeed sense them to some extent) simply because I played intervals on the piano for students in the other classes, for their practice; and while I played the intervals, I always sought these impulses within myself. And indeed, I felt it as my duty to play in such a way as to support the stirring of these experiences in these fellow students

also, by accompanying my playing of the intervals with my own experience to the extent that I could.

My colleague and I began to find that we could feel the movement-impulses flow over into the bony structures of our arms from our collar-bones outward (as I mentioned already), as natural expressions of the scale degrees and intervals. We then tentatively explored how we felt prompted to move in space in further expression of these intervals, to see whether we would arrive at forms such as those suggested by Rudolf Steiner in his March 8, 1923 lecture in Stuttgart (see in *INM*) the year before he introduced the bones-sequence gestures.<sup>3</sup> He had said that when rising stepwise toward the octave, we will feel that we should make backwards movements in space for the prime, 2nd and 3rd; and for the upper parts of the octave, 5th, 6th and 7th, we feel we should make forward movements:



Then Rudolf Steiner elaborated on the forward movements. (Note that contrary to the curve shown for the 4th in the published lecture, he said that the 4th is made with the least amount of movement beyond just standing still.)



We tentatively began to explore how these forms in space could provide the foundation for the presentation of our principal round in eurythmy movement. We fashioned a form for it as a single melody and found that this dynamic spatial expression of melody held promise and was absolutely worth pursuing fully. The coordination of the movements between three eurythmists, to express the melody as a round, was something I longed to do; but we did not get to that. I believe it would be remarkable.

### Entering the Triads

We also started to explore the major and minor **triads**. One of us held a **root**-tone for a triad, singing it as “1,” while the other sang “1–3–5–3–1” and gently moved a bit forward and backward with the rise and fall of the pitch.

Then we practiced singing the same triad in **first** and **second inversion**: one of us held the 3rd, “3,” while the other sang and gently moved, “3–5–8–5–3.” One held the 5th, “5,” while the other sang and moved, “5–8–3–8–5.”

After this we began to explore each of the triads that belong to the major scale. For this exercise we laid the scale degrees out in space, from back-left to forward-right. While one of us stood and held the root-tone of the triad-of-the-prime, the **tonic** triad (not too loudly), the other sang and gently moved the triad for this first scale degree in root position, “1–3–5–3–1.” Then both of us moved a step or two forward-right along this diagonal, stopped, and as before, the one now intoned the 2nd and the other sang and moved the triad-of-the-2nd, “2–4–6–4–2.” Then we moved to the triad-of-the-3rd, “3–5–7–5–3,” and so on up the scale. It was fascinating how the character of each triad belonging to the scale began to come alive to our hearing. We found that the triads of the prime, the 4th and the 5th – with their **major** 3rd below and **minor** 3rd above – have a more active, will quality; and the minor triads of the 2nd, the 3rd and the 6th – with their minor 3rd below and major 3rd above – have a more receptive, feeling quality. Permeating ourselves with our feeling-perceptions over time, we discovered that the three major triads are actually quite different in quality from each other, and that the three minor triads differ from each other, too. We began to understand why the 5th and its triad is called the **dominant**, and the 4th and its triad is called the **subdominant**. They clearly prefer to go to the tonic – the subdominant more quietly and the dominant more urgently, for we could feel within it the 7th scale degree wanting to resolve to the tonic. And always when coming to the **diminished** triad-of-the-7th degree, of the **leading tone**, we found that singing this triad with its two minor 3rds in tune took effort! We felt how very strongly it leans toward the tonic, too.

We began to realize that each degree participates in three different triads; and we found yet another door opening to us: on close inward attention we could begin to sense that even a single line of melody could have inaudible harmonies ‘sounding’ with it that give it ever-changing major and minor colors. And in fact a composer could either sound the most evident of these triad colors, or could sound one of the less evident triad possibilities: for example, with the prime or octave in the melody, the tonic triad would be the most prominent inaudibly; but the prime/octave could be harmonized with the triad of the 6th scale degree instead, “6–8–3–8–6,” or with the triad of the 4th scale degree, “4–6–8–6–4” – and these colors make all the difference! Soon we also began to notice that members within each of the triads had definite affinities or movement-preferences;<sup>4</sup> and we *began to understand that progressions from one triad or harmony to another and in sequences, are governed by laws that are inherent*



in the scale degrees themselves by merit of the archetypal scale structure, the *scale-Gebilde*. Our work with rounds had also begun to wake us up to this reality: we heard how the tonic is defined and affirmed by the activity of the triads of the 5th and of the 4th. We could now begin to sense that the three minor triads definitely form allegiances with one or the other, or with the tonic triad, too, in the progressions of harmonies.

### Exploring Harmonic Progressions and Modulation

And lastly, we began to explore how to express these harmonic qualities, activities and affinities in space. We both recalled that in *EVSing*, Lecture V (about 2/3 in), Rudolf Steiner had briefly presented a lawful expression for harmonic relationships; and in school both of us had some introductory experience in applying what he had explained to certain pieces of music. We began to test out anew what he had said: we would use the center (center-back) space for the expression of the tonic, **I**, and in relation to it we would have the dominant, **V**, in the forward-right space and the subdominant, **IV**, in the forward-left space. This did in fact feel generally right to us now. We were aware of wanting to do a great deal more research work on this. We began to consider the **parallel**, **i**, and **relative minor**, **vi**, of the tonic key, too (either sharing the same tonic prime, or being found a 3rd below it, respectively), to sense where they would be in relation to the other harmonies in space.

Building on these qualities of differentiation in our relation to the space in which we move, we sensed that transitions between keys, **modulations** within the lawful structure of key relationships known as the **Circle of Fifths** would naturally proceed in the dominant, forward-right direction or in the subdominant, forward-left direction; and each new temporary key would make its ‘home’ in those new spaces during the course of a piece of music. And if a piece modulated through the full Circle by proceeding in only one direction, in spatial expression it would come full-circle back to the tonic home of the piece!

These expressions that involve space require a truly-differentiated experience of the three dimensions of our human form and our relation to space. I found that the rod exercises, when done as I have come to do them, are once again a critically-important aid in cultivating these spatial sensitivities – to discern and know when it is inherently necessary to move rightward rather than leftward, forward or backward, etc., and to know what difference this makes in our expression of the harmonic changes. Then I will know the difference, for instance, between moving right-forward through experiencing the dominant in its right-forward-ness and merely turning to *face* diagonally right and moving in this direction. The latter means that *I will still express forward-ness*, because I simply continue my

awareness of what is *forward* to me – as my nose is – while turned away from my onlookers. This is what is commonly done in subjective expression, in dance.<sup>5</sup>

What we could discover is that the structural relationships between the dominant, subdominant and tonic triads within the scale – together with the other triads that have affinities for them within any given home key (tonic key) for a piece – are the gateways through which modulation occurs within this Circle of Fifths. Through these dynamics a piece is taken to the bright side or the dimming side of the Circle. The lawful structure of triads reinforces the established tonic; but the triads are also ready to relinquish these roles and enter new roles, to establish a new tonic center or to take on minor or major colors. (For a full explanation of these processes, see my article, “Fixed Do and Movable Do in Our Eurythmy: Does it Matter?” Complete long version is PART III of the *Singing and Jumping Opens the Way* report, posted on the EANA website; a brief version is in the autumn 2021 *Newsletter*.)

In light of modulation, out of necessity we began to explore how our solfège could express the changes that must occur, that lead to transitions between tonal centers within a melody. We worked at first only with major. If a *non-scale* pitch-tone sounds, we changed the solfège syllable of the scale pitch-tone we expected to hear at that moment (see explanation further below here). We did not understand the musical process in the way I do now. We approached our changes as ‘naive’ artists in this regard (‘naive’ vs. ‘critical’ – see my article, “Eurythmy as a Critical Art,” in our autumn 2020 *Newsletter*). We did not get to explore this very far.

Our solfège was always linked to the actual scale steps, not to the named and written pitch-tones. We stayed within the realm of what we directly experienced of where ‘do’ is, where the prime or tonic is of the scale and of the piece at the outset. This ‘do’ was always our point of departure for the piece. We did not discuss this, but what we did so naturally is **movable-do** practice. In contrast, **fixed-do** practice is merely a handy means of singing the named, written pitches.\* Unlike in English, in German a fixed-do orientation is especially easy since one does not have to say ‘C-sharp’ and ‘C-flat; instead, these are, ‘Cis’ and ‘Ces.’ \*(A very helpful article on this is “The Case for ‘Movable Do’ in Classroom Musicianship,” by Michael Kaulkin; <https://medium.com/@michaelkaulkin/the-case-for-movable-do-in-classroom-musicianship-6c06eb93c621>.)

In brief, how our method of solfège would work when fully filled out is as follows. We begin by assigning the ‘do-re-mi’ or ‘1-2-3’ syllables to the *normal* scale degrees in both major and pure minor. In minor, one simply sings the scale as pure/natural minor – i.e., with a minor 3rd, 6th and 7th. This keeps us firmly grounded in the *normal* scale in its two *normal* modes, major and minor. Hence the 3rd scale degree, whether major or minor, is sung with



the syllable ‘mi’ or as ‘three.’ When the 6th and 7th must be exchanged for higher pitch-tones in the melodic minor (or only the 7th exchanged for a higher pitch-tone in the harmonic minor), then the syllables are changed as the charts below show. When the pure minor is restored, the normal syllables return. *In this way, one must really hear and experience the changes occurring within the scale as a melody proceeds.*

For a **fully-chromatic numerical solfège**, here are the syllables that I have developed and use. The normal syllables run across the middle line here with the ones for each next-higher pitch-tone shown above the normal ones and for each next-lower pitch-tone shown below. The pitch-tone above the 3rd degree has the vowel ‘eye.’ The vowel for the syllable, ‘èt,’ is short è, as in ‘set’:

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

And here are the syllables for the ‘do-re-mi’ solfège. The pitch-tone above the 3rd degree and 7th degree has the vowel ‘eye.’ And the vowel for the syllable, ‘rèh,’ sounds as in ‘set.’

dee	ree	my	fee	see	lee	ty	dee
do	re	mi	fa	sol	la	ti	do
day	rèh	may	fay	say	lay	tay	day

Using these syllables makes it possible for me to become and remain aware of the actual changes that occur. Everything is absolutely clear: if the straying from the normal scale structure points to a new tonal center and if a transition to that center is made, I can recognize it and follow it from home tonal center to that new tonal center. Then my movement in space in expression of the relationships of tonic (I), dominant (V) and subdominant (IV), relative minor (vi), and parallel minor (i) and parallel major takes on meaning as direct experience. I feel the heightening that is involved when moving in the dominant direction, the dampening when moving in the subdominant direction, and the darkening or lightening in the minor and major relations between tonal centers. And once each new tonal center is established, there also, I will take its home scale as normal and in this way be able to follow whatever changes occur that lead to transitions to yet other tonal centers in the Circle of Fifths – or that lead back to the home center of the piece. (See the Circle of Fifths chart here at the end.)

Concerning our expression of these tonal movements as movements in space, Dr. Steiner said: “If these things are well-practiced in the way that has been explained, you will find that the character of each separate tonality or key will reveal itself; for you will be obliged to make movements corresponding to the transitions [Übergängen]” (see *EVSing*, Lect. 5, 3/4 in). He had been speaking about

tonalities just then; hence, these “transitions” would surely be modulations between keys. In our “movements” we would be “obliged” to make clear the establishment of every new tonal center relative to the home tonal center. And we would do this through our use of space – and indeed, through our whole demeanor: the ‘at home’ free sense of the tonic, the heightened dominant space and direction, and the dimmed, softened subdominant space and direction. It is helpful to draw these movements – including during modulation – as a general form for our expression of the other musical elements. Rudolf Steiner then pointed out that “what we do [in eurythmy] is the outcome of an inner necessity,” not a matter of “arbitrary ideas.” But lest we feel encumbered by this, he quickly added that it remains within our freedom to make beautiful what we are obliged to do out of this “inner necessity.”

Our experiences through the medium of these singing exercises showed my colleague and me that if modulation is to have a place in music eurythmy, the tonal journey within each piece has to be clearly perceived. Changes to the scale degrees herald tonal shifts. In major, one step in the dominant direction requires the 4th degree to give way to a new non-scale pitch-tone sounding between it and the 5th degree, which then serves as the 7th in the scale of the key of the dominant, thus pulling the melody and piece to that key. One step in the subdominant direction requires the 7th degree to give way to a new non-scale pitch-tone sounding between it and the 6th degree, which then serves as the 4th in the scale of the key of the subdominant. In the role of the 4th, this new pitch-tone secures the new lower tetrachord and pulls the melody and piece to that key. To move to the parallel minor, the 3rd gives way to the pitch-tone between it and the 2nd; and the 6th and 7th give way to pitch-tones below them for the pure minor, or again the next higher pitch-tones sound, according to the requirements of the melodic and harmonic movement of the melody. These shifts are beautifully lawful within the archetypal structure of each key and the Circle of Fifths.

To begin to be able to perceive and follow the tonal shifts is the beginning of a deep engagement in the musical wonder of this harmonic Gebilde. Unfortunately, with the fixed-angles system these very same shifts and lawful activities become opaque to my feeling-perception. For example: if a piece modulates three keys away from its home key in the dominant direction, what do I do? – the new prime is the 6th degree of the old key (whichever key the home key is); and the new key is three stages removed from the old one in terms of the relationships within its Circle of Fifths. I know that ingenious gesturing can be devised for such things, but what about the onlooker? When thought out, the mathematics and layers are intriguing; but if these layers are not at the same time *realities that are capable of arising out of my own direct experience of each particular piece of sounded*

*music*, then I am only using complex gesture-codes to stand for principles that I have thought about and rehearsed as gesture-sequences. In addition, the onlooker does not grasp such principles and codes as these.

When lower tetrachord members are expressed with upper tetrachord gestures (and vice versa, and etc.) in the fixed-do angles system, this creates deformities in the archetype of the scale-Gebilde. This explains the limitations we encounter in our expression of the remarkable relationships between keys. In our work with Leclair's Sarabande in A major (see PART I of the *Singing and Jumping Opens the Way* report), of course we ignored the magic of its modulations and carried out the angle-gestures as fixed to the written notes. But with the archetypal movable-do angle-gestures, we have the possibility of gradually coming to experience and express all of this lawful musical activity clearly. And not only do we have this possibility for ourselves: *since the ears of our onlookers are also causing the etheric experience of the music to "reverberate" within them, then when our movement is true to the music, they will sense it and have a real chance of feeling stirred, of feeling awakened.* We need to tell the truth.

### Entering Music With Fresh Sensibilities

Reflecting on the 1924 lecture series that Dr. Steiner gave, it seems to me that his whole manner of approach bespoke an intention to lead us toward real, factual experiences, *especially of the archetypal scale beginning with the groundtone as not fixed to any particular pitch-tone*. He introduced the scale-degree gestures not as angles now, but as lawful movements involving the sequence of bones in the arms. Not only did he *not* fix them to named pitch-tones, to my feeling-sensing, these gestures discourage fixation on pitch-tones. For example, it is inconceivable to me that my feeling-perceptions could ever allow me to take the minor form of the 3rd in this bones-sequence and fix it to the pitch-tone, E $\flat$ , in Bach's Fugue in b $\flat$  minor (*The Well-Tempered Clavier*, Vol. I, XXII); for this pitch-tone is serving as the 4th and the 4th is what I experience (in the home key, until the piece modulates). For myself, I can only fix the bones-gesture of the minor 3rd to E $\flat$  as an intellectual feat of reasoning: E $\flat$  is what is written; I take E as the 3rd (lower arm) because it would be the 3rd in the key of C, and then I take E-flat to be the *minor* 3rd (*inner* lower arm bone). But then, to be true to my direct experience of this pitch-tone as the 4th in the scale-Gebilde of the piece, I will feel compelled to add the bones-gesture of the 4th in my wrist to this bones-gesture in my lower arm. But it simply cannot be: I do not know where my consciousness should be when it is split like this between two different scales, such that the pitch-tone we call, 'E-flat,' serves as minor 3rd in one scale and as 4th in another. My most pressing need is to express

discrete experiences clearly, firstly by becoming well-grounded in the reality of the scale-Gebilde.<sup>6</sup> Then at all times and without regard to the notated key, I will perceive when that structure is present and when it is disrupted – such as during modulation or threatened modulation, or during multiple quick key shifts (such as in Bach's "Air on the G String," mm. 13-15).

For me, my task is to approach each piece as a *heard experience*. I must be able to perceive the particular way it inhabits the archetypal scale-Gebilde and its scale degree intervals, along with the rise and fall of pitch of its melody (and bass and other voices), its rhythms and rests, meter, melodic intervals, harmonies, development of motifs, etc. I need to recognize its key features and bring these forward. *In this regard, less is more.* For example, it is reported that the early eurythmists did not move around that much. Instead, through what the onlooker experienced in their gestures it was as though the space itself was moving. And once again I recall hearing about the onlooker who remarked warmly on the presentation of the intervals gestures (the bones-sequence gestures) at a performance; but concerning the rest of what was presented as pieces, he essentially said, "if you've seen one, you've seen them all." This does not have to be. In contrast to this, I beheld the solo of a graduating eurythmist who very nearly abandoned the angle-gestures altogether. Instead of the fixed-do expression she had learned, she brought to expression the ever-changing major, minor and dissonant harmonies, restoring the melodic element to each. It was utterly remarkable as a musical experience. *I was deeply moved and I will never forget it. This is what matters to the onlooker.* She left out everything personal to herself and everything sensory in the music that was played, including the visual notation on the page and the tactile piano keyboard (as it was a piece for the piano), and she retained only the real music. And about the expression of the real music, Dr. Steiner said: "It is precisely this that is so necessary in music. And in eurythmy also there is nothing more important" (Lect. 6, 1/3 in). For this reason, when we rightly discriminate between the musical and the non-musical, between the essential and the non-essential in relation a piece of music, the onlooker will surely feel blessed and grateful.

Eurythmists and musicians alike need to be able to perceive what gives a piece its particular character – as in the case of the piece presented by this graduate, where the harmonies were clearly its essential feature. The question needs to be asked, "Does the key signature matter? Did the composer really feel the difference in keys, or is it simply a matter of the higher or lower setting of pitch overall? *Why* does an F# call attention to itself? Is it because it is an F#? or is it because it is the leading tone, the 7th either of the main key or of a new key arising in the tonal journey of the piece?

If it happens that I actually *experience* that a piece is colored by its place as a named ‘sharp’ or ‘flat’ key in the Circle of Fifths belonging to the key of C – and really could not sound just as well otherwise than in this relation to C – and if I perceive this as an essential feature of the piece, then I could consider how to bring this out. Maybe I could fashion an audible-inaudible prelude to the piece – through movement in space, also – that would reveal my experience of the lawful tonal shifts that connect the key of the piece to the greater home in C, as an experienced context. A bass line and chord progressions (and rhythmic or melodic elements in keeping with the piece, if I like) could quickly establish each key leading from C to the tonic or groundtone of the piece. I could then unfold my expression of the other essential features of the piece within its own archetypal scale structure (i.e., movable-do expression). Intimations of its larger context would be secondary. A postlude could lead back to its greater home in C, to end there. Particularly with the enharmonic scales (B/C $\flat$ , F $\sharp$ /G $\flat$  and C $\sharp$ /D $\flat$ ), it seems to me that if the written key matters, establishing the context in this way would be essential. (Note: when musicians and eurythmists encounter Bach’s “Arioso,” they often find it written and sounding well either in G or in A. What they might not know is that Bach notated it in F for oboe solo with orchestra and continuo; and on Baroque instruments the piece as scored sounds roughly one half-step lower, in F $\flat$  or E. Not only is the eurythmist or musician usually unaware that the key they are doing is not the original key: nothing in their *experience* will suggest this fact of notation, that G or A is not the ‘right’ key.)

Composers who are pianists can of course respond to their relationship to the layout of keys on the piano and the notes on the page for that instrument; but though their compositions of pieces might be influenced by these factors, the finished character of each piece might very well remain unaffected by being played in another key. This can then be tested: ask the player to prepare to present the piece at the start of rehearsals a half step down or up, or the same – or to play the piece while imagining it to be in its enharmonic key if it has one – and to do so without giving notice. Giving notice and changing the key in the moment is not at all an appropriate test, because the keys will be heard in relation to each other and thus not be felt cleanly and objectively: the second one will sound higher, brighter, or lower, dimmer. Determining the key through pitch-frequency recognition (perfect pitch) does not require significant musical experience at all,\* nor does it ensure objectivity. And it is known that musicians who ascribe specific qualities to named keys do not uniformly or necessarily agree! So much can be by association, personal preference and other non-musical aspects, such as how easy or difficult a key is to play on an instrument. If the pianist says that a piece has quite a different char-

acter in one key rather than another because of how it feels on the keyboard under the hands, while the eurythmist experiences only the sound-Gebilde and finds the piece to be the same in its intrinsic musical character, well, there is the answer. Really, only the direct experience of the music-Gebilde matters. At every moment we need to have factual experiential justification for what we do in our expression. \*(In color perception, too, we often name the colors without experiencing them at all in their objective qualities.)

In the lovely melody by Morricone/Ferrau that was given words as the song, “Nella Fantasia,” I feel a full, round quality. So surely, this piece would have been written in a ‘flat’ key. Not so: it was written in D major for oboe and orchestra (called “Gabriel’s Oboe”); and I have also seen the song scored in A major. In both of these ‘sharp’ keys, D and A, the piece does not feel to me at all the way that eurythmists say a ‘sharp’ key should feel. I find that the ‘flat’ and ‘sharp’ theory does not hold: its music-Gebilde is what carries the piece, regardless of the key: the particular way that this melody begins by winding around within the scale somewhere other than around the prime, the way the rhythms move in both triple and duple divisions of the beat, the peculiarly beautiful harmony that occurs near the final cadence (the triad-of-the-3rd turns major momentarily) – these are what shape this piece.

“Nella Fantasia” is written in D major, the key of the dominant-of-the-dominant in relation to C, but it nevertheless feels too round and full to be a ‘sharp’ key. How do I answer this? To my experience the only time a key feels sharp *reliably* is when it arises as a new key as the result of modulation to the dominant of the key we have been in: then it feels heightened, ‘sharp,’ in relationship to the first key; and the first key also feels calmer, ‘flat,’ when we return to it.

And then the question must also arise: what should we do if we are to express a melody scored in F for a B $\flat$  trumpet accompanied by piano scored in E $\flat$ ? (The B $\flat$  trumpet will sound the melody a whole step lower than the pitch-tones that are written for it.) We might note that quite unlike the keys of the piano that are laid out linearly side-by-side, visibly, three valve keys are all that the trumpeter has for the creation of musical sounds. But with just these three keys, the sequences of natural harmonics are called forth from the nine feet of tubing through the regulation of the lips and the breath, to sound the pitch-tones. Because of this, being freed from all visual linearity and visual relationships between pitch-tones, the player has an entirely different relationship to the notes on the page than the pianist does. With the melody scored in F, played with three valve keys and the piano scored in E $\flat$ , what kind of angle-gesture expression should be given to the piece? Again, I find that only the music-Gebilde itself

can guide me – not the notation, the named pitch-tones or the nature and layout of keys – and it will reveal itself fully through movable-do expression.<sup>7</sup>

### Equal Temperament: Does It Change Things?

The adoption of the equal temperament tuning of degrees of the scale has made all scales sound equally ‘well’ (or one could say, equally ‘off’) no matter which note is taken for the prime. Because of tuning adjustments like this, Bach’s two volumes of twenty-four preludes and fugues known as *The Well-Tempered Clavier*, (*WTC*), were possible (though he was not the first to write compositions such as these). Before equal temperament, tuning in harmony with the acoustically correct or pure intervals always meant that *with that tuning, only one scale in the Circle of Fifths sounded harmonious*; and the further a piece modulated away from this in-tune home scale to the dominant and subdominant sides of the Circle of Fifths, the more out-of-tune these more ‘distant’ keys sounded. To change the range of pitches beyond these closely-related scales, one had to either literally re-tune to a different home scale or switch instruments. With equal temperament of the scales, the music could modulate through the entire Circle of Fifths from any starting point freely. For ease in singing or to suit particular instruments, or just for preference, any named keynote and scale could be chosen for a composition; and its modulations would sound just as pleasing as if ‘C’ were the keynote.

Each volume of Bach’s *WTC* contains one prelude and fugue in twelve major keys, representing, of course, the Circle of Fifths. And each of these twelve pairs in major is directly followed by a pair in the parallel minor, e.g., B major is followed by b minor. However, Bach did not systematically write preludes and fugues for all of the standard key signatures, nor did he necessarily complete the ones he wrote within the same time frame. What is notable is that in the two volumes it would have been possible for him to present all six of the enharmonic keys, and to do so in both major and minor; but he did not do so. He left out C<sup>b</sup> and G<sup>b</sup>. And other pairings are also not as one might anticipate: in both volumes his pairs for A<sup>b</sup> major are followed by pair in g<sup>#</sup> minor – a<sup>b</sup> minor is left out. And his E<sup>b</sup> major pair in Volume I is followed by a prelude in e<sup>b</sup> minor paired with a fugue in d<sup>#</sup> minor. (See more details at ENDNOTE 8.)

What does this incompleteness of the *WTC* suggest? Bach seems to have aimed for equal *facility* of technique with the physical keyboard now that the tuning was equalized. He does not seem to have been aiming to use all possible *notations*. It appears that he simply did not aim to reveal two different moods for the same keynote pitch-tones. If he felt that many sharps vs. many flats made a big difference, why did he simply switch between enharmonically-notated keys? I think the character of the

piece is what matters, not the key signature.

Equal temperament certainly fits our modern sensibility. But as Rudolf Steiner said at the end of Lecture 8, “When you are practising it will be necessary first to put various ideas to the test and find your way into the experience of the music.” He was speaking about phrasing, but this applies to every aspect of our expression of the music. In facing the expedient of equal temperament and the changes in concert tuning over time (they have risen), the difference that a key signature might make nowadays is something we have to put to the test. Does it even have any meaning for our art of eurythmy?

### Atonal and Twelve-Tone?

Regarding music written in the atonal and twelve-tone direction, it seems to me that the gestures that arise out of the human experience of the archetypal scale would need to be abandoned. Yet, the archetypal scale is, as Steiner said, the human being. So, what is music when it takes leave of this archetypal tonal structure of the scale in our time? This scale is the human being. And I am uneasy with the idea of deriving a **twelve-step chromatic** scale by altering the seven archetypal angle-gestures which express the distinctly tonal scale-Gebilde of the lower and upper tetrachords. Is the resulting system of gestures appropriate, and is it even actually expressive of what these composers were or are driving at? Yet melodic and harmonic intervals remain in their music and so do movements between harmonies, even if composers mean to cancel the archetypal scale relationships (both major and minor) and the modulations that belong to the Circle of Fifths. These same sorts of questions arise when considering (as I know some people are) the eurythmy expression of music in other scales such as the scales of the Middle Ages, the modes of Ancient Greece, scales which might involve quarter-tones and other unusual or newly-created scales. These require us to find the movement-impulses belonging to them as real facts – so that our movement is founded in fact, not on derivations.

### Closing

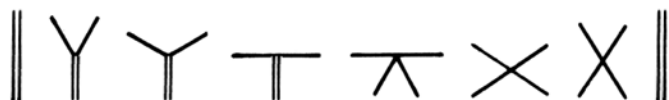
For now, these are the things I wanted to share – the results of my work to ground myself in the archetypal tonal scale and all of its related musical structures, allowing singing-and-listening exercises to deepen my experiences. This has in fact become the best foundation for my work in music eurythmy. And whatever searching of our hearts and souls we need to do in order to get to this and ensure this, that is what I earnestly advocate and support.

Kate Reese Hurd

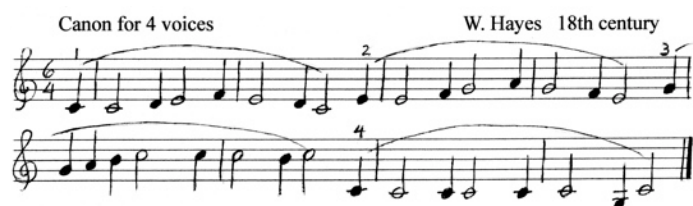
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## MATERIALS

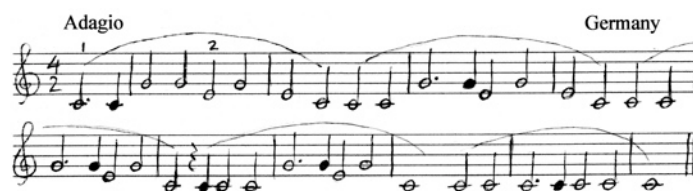
The angle-gestures were presented by Rudolf Steiner in August 1915. He named them the “prime, second, third, fourth, fifth, sixth, seventh,” plus of course the octave renewal of the prime. Here is this sequence of eight gestures as sketches, amended from Elena Zuccoli’s booklet, *From the Tone Eurythmy Work* (see it for more sketches). indicating the arms and legs only. In the first and last, the feet are together with the arms straight up. Ascending the scale from the prime, the arms open to the horizontal and then close to the octave; the feet separate and close again, as indicated. One arrives at the 5th, 6th, and 7th via a jump for each, to the gesture; and one simply brings the feet back together for the octave.



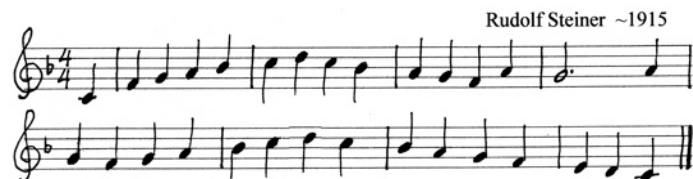
Round with clear tetrachords, clear I–IV–I–V–I cadence.



“Bells” – a round for immersion in major (sing the 3rd scale degree minor to sing the round in minor).



Melody, provided for practice by Rudolf Steiner:



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## ENDNOTES

<sup>1</sup> For p. 2, regarding the copper rod exercises. When I began to do the seven exercises in a new way in 2013, I discovered that the subtle leaning and stretching in the directions that I had learned to do in school had actually bred confusion in my feeling experience. I described this in PART I of the *Singing and Jumping* report; and in my article for the autumn 2015 *EANA*

*Newsletter* I laid out how I now do the rod exercises: “The Seven Rod Exercises: Honing the Agility of our Conscious Awareness.” My inner feeling-sensing awareness must truly shift in order for the rod to move. I have heard of the technique of imagining one’s shoulder girdle as tethered moveably to objects or points in one’s surroundings in the space. We then feel pulled in the direction of these movable points or objects. This is totally contrary to what I am suggesting: nothing is imagined to be pulling our shoulder-girdle around or holding onto us.

<sup>2</sup> For p. 3, regarding the bone-sequence gestures. Rudolf Steiner introduced these gestures in Lect. 7 of his *EV Sing* course in February 1924. He accompanied them with drawings of the bones and the flow between the prime of the scale and the octave.

<sup>3</sup> For p. 5, regarding the intervals forms. Rudolf Steiner introduced movements in space in expression of the scale in his March 8, 1923 lecture in Stuttgart (about 3/4 in; see in *The Inner Nature of Music and the Experience of Tone*). The drawings of these ‘forms’ in space are from the view of the onlooker (public), so to perform them we need to turn them upside down. 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.

<sup>4</sup> For p. 5, regarding the triads of the scale degrees. Their affinities within harmonic progressions are (where they ‘want’ to go). In the written music, with a colored pencil, the major triads can be shaded yellow, the minor triads bluish and the dissonant (diminished, or triad with a seventh added) reddish.

- I: to any other harmony; it 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 regarding the role they take within the inversions, root, 3rd or 5th (see BASICS, p. 3 in PART I of the *Singing and Jumping* report):

- I: root, 1st
- ii: 1st, root
- iii: root, 1st (if preceded by a triad in root position, e.g., V–<sup>1</sup>iii)
- IV: root, 1st
- V: root, 1st
- vi: root, 1st (if preceded by a triad in root position, e.g., I–<sup>1</sup>vi)
- vii°: 1st, 2nd (if cadential, passing, pedal or arpeggiated)

<sup>5</sup> For p. 6, regarding turning away from the onlooker to face a direction or move in a direction other than forward. One must experience the directions in one’s being and in the space, not merely turn to indicate or demonstrate a given direction. For instance, it is clear in the Figure drawings of the expression of the major and minor triads, which Edith Maryon drew (perhaps copying those made by Rudolf Steiner), that the body remains facing forward, not actively turning right or left to follow the forward or backward movement of the foot. In his directions in

*EVSing*, Lect. 1 (about 3/4 in), he described that in major one will step forward with the right foot “as feelingly as possible,” express “feelingly” with the head also in that direction, and make a movement with the right arm accompanying the direction of the foot. (One will do similarly with the minor, stepping backward with the left foot, letting the head follow “not so strongly” in that direction, etc.). In Lect. 2 (about 1/2 in), he elaborated that the arm “accompanies or follows ... but in such a way that one goes with it [dass man mitgeht] ... goes with it, for example when it is the major 3rd, such that one remains inside in one's arm. One remains inside” – i.e., not streaming out beyond in the direction. In both major and minor, one remains in “inwardness.” The other arm then brings the 5th as a completion [Gestaltung] of the gesture, like the skin around us.

Near the end of Lect. 1 (*ESG* pp. 57-58), he spoke of the transition between major and minor: “From the element of the minor experience try to pass over to the major-experience by simply re-construing/re-interpreting [umdeuten] it.” How so? “You simply incline the head somewhat forward.” And just by making this change, “already the whole muscle-movement is somewhat different” and now “you would have to step out with the right leg.” He then pointed out that “this transition corresponds to the *i*-experience (ee) in speech eurythmy” which lies between the minor mood of *ah* and *e* and the major mood of *o* and *u*. We very simply pass from minor to major (and major to minor) with no need for any demonstrative turning aside of the body.

However, it is different in the expression of major and minor *cadences* – the *close* of a harmonic movement. For this, Rudolf Steiner spoke of turning (see *EVSing*, Lect. 7, about 3 pp. from end). For the major cadence:

You must bring a certain finality into the form of the movement, and you will certainly feel a tendency to lead the movement over towards the right and there hold it. This gives the effect of a close. Thus a major cadence leads one to make the movement a veering-turning [Wendung] from left to right: the movement must be made in this way, towards the right side.

And it will be the reverse for a minor cadence: “... the movement should be carried from right to left and there retained, for now the element of feeling must predominate.” He elaborated on the justification for this:

For there is a great difference, is there not, as to whether the heart is situated on the right side or the left. ... it is based on the inner organization of the human being. ... And if you now imagine the [musical] progression in this way, that you, in the moment where it comes to a conclusion grounded in the music itself, which one cannot imagine continuing, that at that moment you must also introduce something into your movement through which this movement comes to an inner conclusion, then you will also feel precisely, completely, the necessity of this expression of the cadence in eurythmy.

Yet eurythmists nowadays freely turn in various directions and snake through the space following the nose, also turning their backs, without any necessity for this that is “grounded in the music itself,” as Dr. Steiner described. These customs are not something we cultivated in eurythmy school a few decades

ago. Why is this being done? It seems that the snaking is simply to bring energy into the movement in relation to the music. But what is *actually transpiring* in the music-Gebilde at these times? If we will enter the actual formative-structural nature of the music deeply, a whole world will open up for our objective expression, which will then prevent us from falling prey to general expressions of this kind, turning and snaking, so like the subjective expressions of dance (no slighting of dance is meant – its intentions in movement are of a different nature).

Eurythmists will often not only turn to carry out movements *facing* strongly right-forward, but will also do so during dramatic *minor* passages – likewise the reverse, turning to face left-forward during major passages. This seems to be done in order to signify a strong change or a strong passage in the music. But by doing this – showing minor as right; major as left – the inner organization of the human being is restructured so that the heart on the right. And the confusion that this breeds is all the greater because of something else which has arisen as common practice: the feeling-experience of minor that requires the angle-gesture expression to sag below the shoulders, and requires the feet to be hampered in movement, has been to a great extent abandoned, leaving a void in expression that must be filled somehow.

How is it for the onlookers when viewing these dance-like choreographies? My feeling-perception when seeing them has always been that the eurythmists now cut away from their onlookers, dismissing them, and with a sense of privilege enter into their own private world of experience and expression. They change the onlookers into mere spectators, just as for dance, instead of graciously allowing them to remain participants and recipients in a genuinely-shared experience throughout. *But for this true sharing to occur, the eurythmists themselves must first come to deeply-legitimate experiences of the music-Gebilde itself.\** And I hope that this PART IV can help us toward these experiences in significant measure.

\*(In his reader's letter for the *Performing Arts Section Newsletter*, Easter 2022, “The primary catastrophe in tone eurythmy,” Reinhard Wedemeier, a pedagogical eurythmist, wrote:

In a lesson with 9th graders, with whom I practised hearing and experiencing major and minor keys in such a way that they simply had to sit in a circle and move their hand with the palm upwards in the case of major and downwards in the case of minor, my trainee, who had been trained in eurythmy for 4 years, had his hands tremble with nervousness because he could not do it safely! How can this be?)

<sup>6</sup> For p. 8, regarding becoming well-grounded in the reality of the scale-Gebilde – and well-grounded in all of the musical realities we seek to express in eurythmy: When suggesting that reorientation of our attention and redirection of our efforts might be necessary, I am aware that this could prompt dismay. However, it could equally prompt relief, joy. This is because, on the inner path of development, we gain a great deal each time we are able to recognize an error and turn away from it, replacing it step by step with what is true. In his book, *Knowledge of Higher Worlds and Its Attainment*, Steiner pointed to this when he described the trials that the student will face along the way. In the section or chapter entitled, “Initiation” (2/3 in), he wrote:

Further progress is now only possible if the student is able to distinguish illusion, superstition, and everything fantastic, from true reality. ... Every prejudice, every cherished opinion with regard to the things in question, must vanish; truth alone must guide. There must be perfect readiness to abandon at once any idea, opinion, or inclination when logical thought demands it. Certainty in higher worlds is only likely to be attained when personal opinion is never considered.

I see that I have much to gain by working to follow his counsel in my eurythmy.

<sup>7</sup> For p. 10, regarding the different instruments. Hedwig Köhler explored this in 1923 when he undertook Anton Bruckner's 8th Symphony in eurythmy expression. Elena Zuccoli wrote that Steiner pointed to the thinking aspect in the woodwinds, "radiating toward the periphery" from stage center; the feeling aspect in the strings, "weaving around the circumference;" and the will aspect in the percussion, in standing on a platform in the center – in other words, *spatial* arrangements and expression. The brass are not mentioned. For these spatial forms and movements, the actual form of the given instrument – itself a spiritual 'imagination' – could be an inspiration. Zuccoli noted that "Hedwig Köhler had attempted to take the character of the instruments over into the style of the arm-movements, but this was rejected by Rudolf Steiner for the reason that as tone eurythmy is visible song, the arms should carry only the singing element." See *From the Tone Eurythmy Work*, pp. 25-28.

<sup>8</sup> For p. 10, regarding Johann Sebastian Bach's *Das wohltemperierte Klavier*, Volumes I and II. The pieces were from various periods and in different styles, so even the pairing of a prelude and fugue might not have been originally intended. Here are some details: while he completed the pairs for both modes of C# (major and minor) and D# (major and minor), he did *two* sets for B and left out Cb, and did *two* sets for F# and left out Gb major. In both volumes he followed his Ab major pair with a pair in g# minor, leaving out ab minor. Likewise, he followed his D# major pair with a pair in c# minor, leaving out d# minor. And his Eb major pair is followed by a prelude in eb minor paired with a fugue in d# minor, not eb minor.

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## ABOUT THE AUTHOR

Kate holds degrees in English literature and music and is a eurythmy graduate (1985). She has sung in choruses and chamber groups, has played a number of musical instruments and served as a pianist for four years at the School of Eurythmy in Spring Valley NY.

In 2016, she completed and published an in-depth manual on the speech sounds and their gestures: *The Speech Sound Etudes, Volume I: Revelations of the Logos; Poetic miniatures for sounding our language: a body of speech-work for speakers, actors, eurythmists, poets, writers, singers, teachers, therapists*. It is available on request (or inquire at the Rudolf Steiner Library in Hudson NY). A description of it is near the end of the autumn 2015 *Newsletter of the Eurythmy Association of North America (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 this direct approach to the eurythmy gestures: *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*. This report is posted (2014) 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 this report and several 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*. The first half of "PART I, The Archetypal Scale and Its Disappearance – a Memoir," is posted at the EANA website, artistic category (2019). The autumn 2018 *EANA Newsletter* includes a description of this four-part report which is still in progress. Her first article on the musical branch of eurythmy came out in spring 2019, followed by several other articles (as listed below). Some of the content of these is now included in the first part of PART III of the *Singing and Jumping* report, which is also posted at the EANA website together with all of "PART IV: The Singing and Jumping Exercises – Real Sound-Experiences Lead to Real Gestures" (2022).

Kate's intensive report on poetic speech, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, was posted at the EANA website, artistic category (2021).

Since 2015, Kate has been reciting poems, pentameter and the poetic miniatures at poetry gatherings when she can. She has now established a website for easier access to her reports, articles and materials, and is orienting toward making full use of this new foundation in speech and movement to prepare and present pieces in eurythmy.

Her publications to autumn 2024 are:

**Reports:** ☆ = foundational for eurythmy

☆ *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures*, autumn 2014 – also available as booklet.

☆ *Singing and Jumping Opens the Way to a Vital Music Eurythmy Foundation* (in progress, PART II yet to come):

"PART I, The Archetypal Scale and Its Disappearance – a Memoir" (first half, remainder to come), with Preface, Basics and Prologue, posted at the EANA website, artistic category, December 2019.

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**Booklets** (contact Kate for copies):

☆ *The Speech Sound Etudes: Feeling the Gestures and Finding the Figures* – also posted at the website, autumn 2014.

☆ *The Speech Sound Etudes, Volume I: Revelations of the Logos; subtitle, Poetic miniatures for sounding our language, 2016. Slim Edition of Vol. 1* of the etude studies without the intensive texts of the original manual.

*A Quartet of Articles* – the first four of Kate's articles.

*A Quintet of Articles Concerning the Gesture-Impulses of the Speech Sounds* – marked with \* in the articles list (booklet yet to come).

*A Quintet of Articles on Music Eurythmy* (booklet yet to come).

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"The Earliest Records Show the Angle-Gestures as Movable Do," spring 2022 (the Performing Arts Section 2023 version is shorter);

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☆ "My Responsibility to the Onlooker in Music Eurythmy," autumn 2023.

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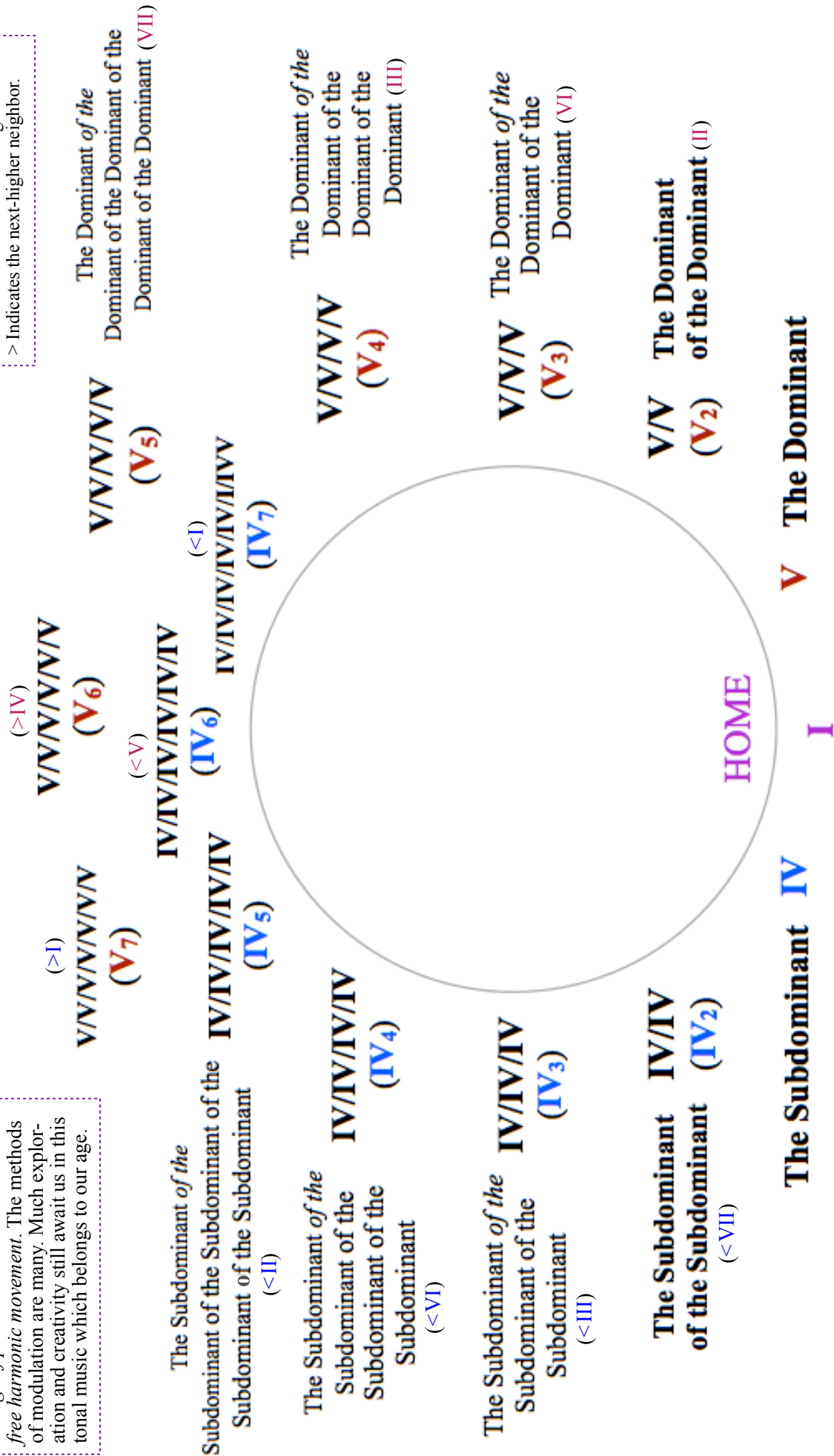
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www.eurythmyfoundationmatters.website 091424

Every conceivable pitch-tone that serves as the TONIC HOME of a piece has its own complete Circle of Fifths. And with our equal temperament tuning, a piece can venture far from its home key while staying equally ‘in tune.’ *The tunings of prior centuries curtailed such free harmonic movement.* The methods of modulation are many. Much exploration and creativity still await us in this tonal music which belongs to our age.

We can readily see how convenient the custom is, of elucidating the laws by naming the stages of the Circle of Fifths, ‘C,’ ‘G,’ ‘F,’ etc., rather than naming the successive *roles* and the *actual relationships* as shown here.  
 < indicates the next-lower neighbor.  
 > Indicates the next-higher neighbor.

# The Circle of Fifths Relationships of Tonal Music



The Parallel Minor of the TONIC is i  
 The Relative Minor of the TONIC is vi

The TONIC