

APPENDIX

Indications or Traditions to pass on from Dorothea Mier

Page numbers from Volume IX, Rudolf Steiner, *Eurythmy Forms for Tone Eurythmy*.

Page

2. Mendelssohn, p. 179.

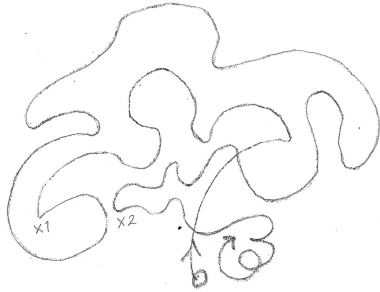
3. Grieg, "Butterfly". No repeats in the music. Ilona Schubert did the lower form.

1st time through 1-16

2nd time through 17-33

3rd time 34- 38, x1 on form

then skip over to x2, 39-end



6. Grieg, "Erotikon". Opening theme, whenever it comes, opening form, start wherever you are.

8. Bach Fugue, Sounds when standing. All in I before it starts (perhaps coming in with I in different zones). Standing: sounds I e l e I only bass does all four sounds.

10. Bach, "Bist du bei mir". There and back. Th. 1-13, B 14-26, Th. 27 & da capo 13.

B ½ the form. Other divisions are also possible. My guideline is that the character of the Aria is not violated. More skillful people might manage more form. I consider these forms are archetypes for melody, harmony, and bass.

11. Bach, "Kein Hämlein" II Bass part. (xxvi!). I melody is how we did it with M. Proskauer.

14. Couperin, "Soer Monique", p. 179.

22. Mozart, A Major (xxvi 2xs!). There and back,. No repeats in the music.

Th. 1-8, B. 9-12, Th. 13-18, all do melody.

27. Chopin, F minor Etude. Top voice comes on alone and begins; Bass comes in when his part begins (Tradition with Lea van der Pals).

28-29. Chopin, F minor Etude.

1-16 x4

29 - 36 x2

37-48 x3

49-55 ½ x 2

55 ½ - 63 x1

These 'leaf' forms placed progressively along the basic form, with the eurythmist facing in that direction. Last three bars on wavy line. Last three bars, frontal.

36. Schumann, "Waldszenen". No repeats. 1,2,3 Bass, there until 27, retrace with the run 28-end. Last run divided between the two voices. Top voice 'There' until 8 bars before the end. At this point, expand in order to retrace the first loops. (Two have switched places).

83. Bach Prelude F Minor, As solo, the wavy line. As duet, whoever is the more active does the wavy line, the other, the basic line.

88. Handel, Larghetto. Savitch and Lea van der Pals did version p. 88. I was told that Else Klink did the one on p. 89. The form on page 88 is shorter and some people continue with the form on page 89. If you compare the two forms, it becomes more obvious.

89. Some people end with the tonic, others go on to the transitional ending V. on the dominant.

97. Chopin, Etude E Major. I don't know from where the indication comes, to face profile at the beginning.

98. Chopin Prelude in E Major. (R. Steiner told Lewerenz, if the loops are too much, then do a curve. She was a large, tall woman. It is on the form).

109. Schumann, "Warum". The lighting copy has 41 bars and I presume without repeat.

120. Chopin, Prelude B Major. With Lea van der Pals, this was done twice through; with Savitch, once. The lyrical quality is greatly enhanced when doing it once.

137. Mozart, Andante. Isa Naumann, who was often with Annemarie Dubach in the years before she died, told me the following. I am hoping that the information is correct. If it is, then my feeling that Doctor Forms are like a seal, is confirmed. R. Steiner drew the form with the whole movement played (no repeats). Marie Steiner did not like long pieces of music, so she shortened it by cutting out the development. Rudolf Steiner saw it and did not object. (to being a shortened version of the music on the same form, making it much quicker). If this had been a violation of the archetype, R. Steiner would have said something. So now, the whole music on the form.

136. Mozart, Allegro. It is usual to make one's own form for the missing development.

XXII 'Tone Eurythmy Form' given as such, can be used in manifold ways. The mirror picture version is not from R. Steiner (as far as I know).

Jan Stuten composed music for the opening of the Goetheanum and Savitch based the forms for this orchestral piece in eurythmy on this form. She had the audience the opposite of what is printed. This I have used a lot as an expression of the qualities of the scale, 1-7. The dynamic of the difference between the lower and the upper tetra chord becomes apparent. See more in my article on 'Guidelines / Basic Principles for Tone Eurythmy Forms'.