

INGRID EVERWIJN

The 4th as Key to the Eurythmy Interval Forms – “The Heart Experiences”

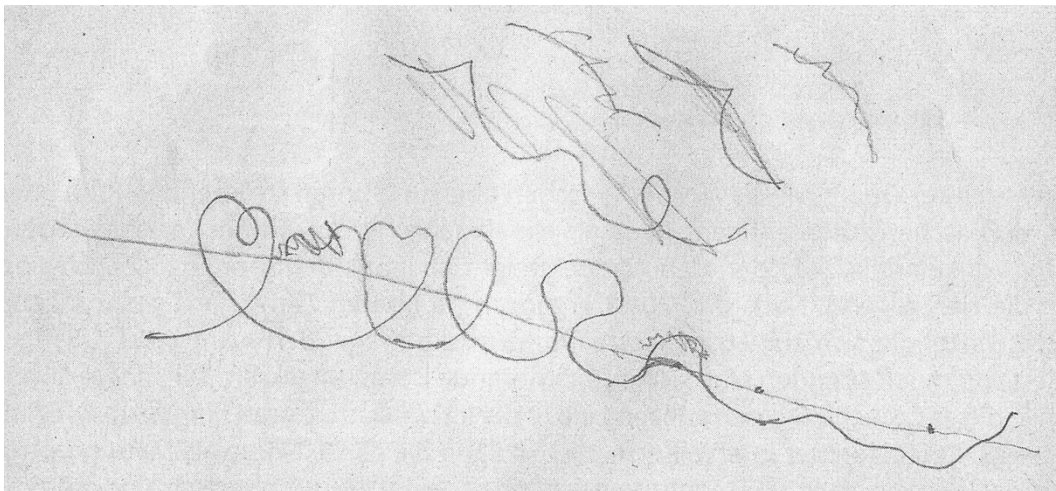
Translated by Dorothea Mier

For the purposes of reading comprehension, all quotes and the names of intervals in this translation are in *italics*.

Rudolf Steiner describes the intervals in a contrasting (*gegensaetzlichen*) manner in the lecture, Stuttgart, Germany, March 7-8, 1923: On the one hand, as an expression of the gradual incarnation of consciousness of the human being from Atlantis to the present and future, and on the other, as the familiar rising tone scale from *prime* to *octave*. The first description invites one to go the inward path of meditation; the *second*, with its exact indications for eurythmy movement, has one do it [practically]. They indicate the gradual laying aside of super-sensible capacities that were alive in the human being in ancient times, on the way in which the human being will acquire Imagination, Inspiration, and Intuition through their own will forces.

In the following explorations, I have concentrated on the character of the *second* (description), placing them in historical, eurythmical context, illuminating aspects from practice and putting feelers out, sensing possible ways of understanding – fully aware that Rudolf Steiner’s indications for eurythmy, in their cryptic simplicity, can only be revealed through the experience of doing.

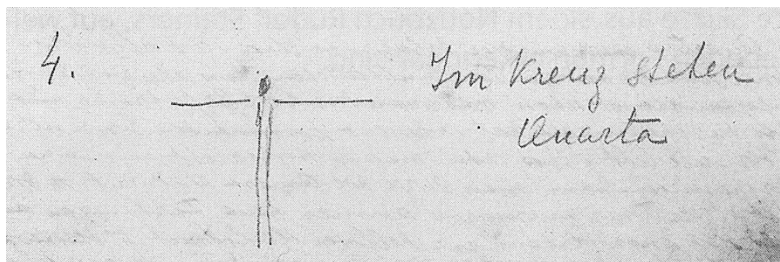
As an opening, I chose the sketch, made public for the first time in the new edition (2015) of “Eurythmie als Sichtbarer Gesang” from Rudolf Steiner’s notebook and which is recognizable from his description in the lecture.³¹⁶



The notebook drawing differs from the ones handed down so far in the following points:

- Next to the seven familiar forms is also an eighth form, which can be interpreted as the form for the *octave*.
- The drawing does not show the single-form elements, but a continuous metamorphosing line.
- The difference between the first, more indefinite forms, tending towards the back for the lower tetrachord, and the forward and backward differentiated line for the upper tetrachord, is very clear.
- The movement line develops in relation to the reference baseline (Referenzlinie) and the three dots. The movement line begins in front of the double-curved baseline and drives immediately backward into the backward region, passing the two dots in order to meet the third dot exactly on the baseline. This is the only place where the baseline, point, and interval meet. It is the fourth interval of the scale. Beyond this the movement evolves, there is an expansion to larger, reaching-out movements that connect the areas in front and behind the baseline.

In Rudolf Steiner's sketch, the *fourth* has a prominent position. It is the quietest, most stable point, which is accentuated by the direction of the movement (Bewegungsanweisungen) most clearly. The direction for the movement is *stand still*.³¹⁷ In the lecture, the stenographer wrote, "do not stand still, but carry out a slight movement."³¹⁸ When one compares this to the indication in 1915, where the *fourth* was a cross, which is carried out when the arms are outstretched horizontally, while the body is in a vertical position, one finds a similar characteristic. The cross is the most stable moment with the least movement; it expresses concentrated, calm clarity.



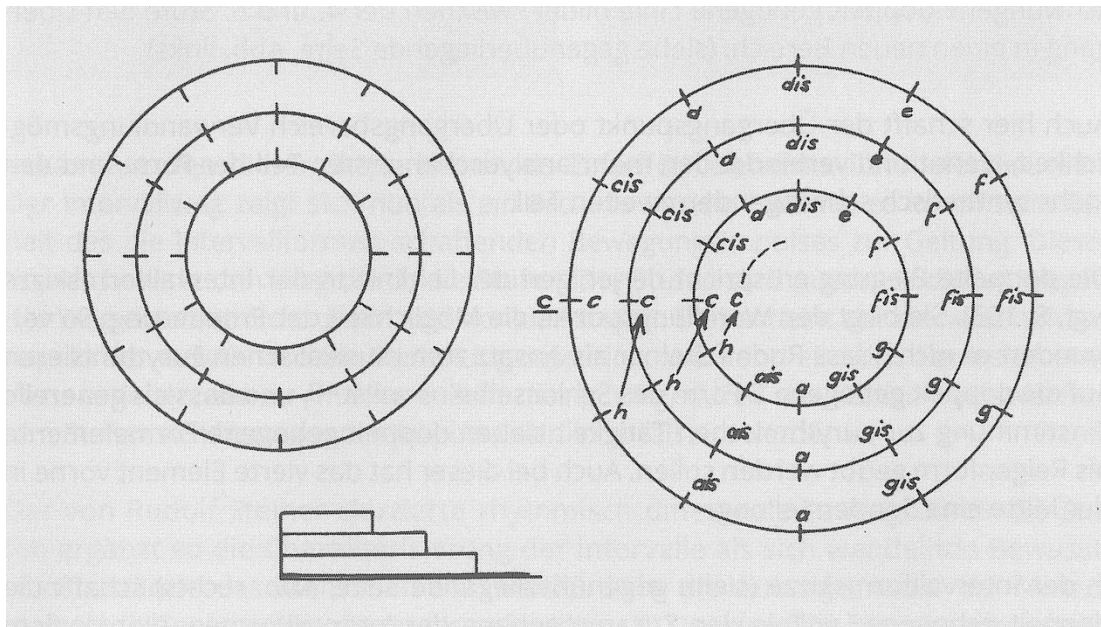
The way to the *fourth*, as it arises through the up-and-down streaming of the *prime*, over two steps in-between, can be experienced as an arrival. The angle between the arms arises from the solar plexus area to the region of the heart. After the *fourth*, in the upper tetrachord, jumped angles of the legs complement the returning angles of the arms. For the person moving, that requires an intensified force of movement.

The inner dynamic needed, in order to move the interval structures, corresponds with the line of interval forms. So the whole sketch can be read as a metamorphosis of the indications given in 1915, so it begins in the region of the *prime* with undifferentiated waves that calm down in the *fourth*, in order to go over into larger, expanding movements, which connect above and below the baseline. Both the point of the *fourth* point, in the line, and the stable cross, bring the wakefulness at the transition point between two contrasting realms.

According to what has been handed down,³¹⁹ Rudolf Steiner did not mention in his verbal communications about the indications for the intervals in 1915 and 1923, the *octave* as a new *prime*. So the scale has seven members, and it is not the *tritone* but the *fourth* that is the middle. The focus on the quality of seven creates connections to other aspects of scale formation (for instance to the seven steps of the color scale) and many other essential elaborations Rudolf Steiner has given. In his introduction to the seven pictures of the occult seals and pillars,³²⁰ for instance, he says generally speaking: *Now, all progress rests on the path of seven steps.*

World evolution has seven steps³²¹ and so the central idea of development and metamorphosis becomes visible in the building of the first Goetheanum, where the polar forces of up-down, the weight-bearing forces of the forms of the seven pillars are developed. The process of the meeting of contrasting forces can also be found in Rudolf Steiner's indications for eurythmy.³²² The seven pillars correspond to seven "words." The fourth central-pillar word is "ICH" ("I").³²³ As a center of presence of mind, it creates a challenging moment for the possibility of change between the past and the future.

One can also consider, the point of the *fourth* as a threshold between contrasting regions when trying out Tatiana Kisseleff's spirals, which Rudolf Steiner indicated in 1915 as a round platform/podium for tone eurythmy.³²⁴



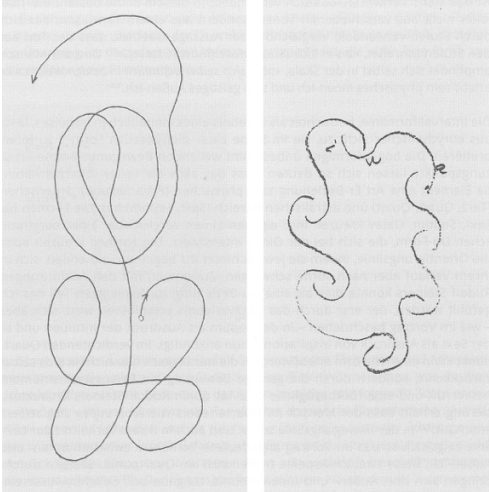
This spiral, intended to be moved strictly frontally, causes the movement for the *prime*, *second*, and *third* to begin with a curve over the back, oriented to the center point of the spiral. With the half-step, a small concentrated distance leads to the *fourth*, a slowing-down intensification and densification of the movement. Then the boundary is crossed into a new realm. While one's front was facing the center of the spiral until the *fourth*, in the *fifth*, *sixth*, and *seventh*, it lies behind. Thereby, losing the central orientation and opening oneself to the periphery; one's posture is more convex. The octave requires a step that leads sideways and

backward onto the higher step of the platform/podium, which demands heightened consciousness. Just simply following the spiral in movement, we already have the orientation of the body and soul experience which corresponds to what is given in the interval forms. The *fourth* makes the transition from concave to convex, densifying the movement at the threshold of the *tritone*. This position of the intervals in the tone spiral is surely not the only possible one. As also with Rudolf Steiner's indications for the zodiac in eurythmy, the relative position is more important than the absolute.³²⁵ Nevertheless, the example conveyed by Tatiana Kisseleff with the tone spiral as well as the Zodiac for stage performances seems to me of an archetypal character, although not the only possible one.³²⁶ In any case, this way of bringing to expression the process of what takes place with the intervals, between concave and convex, between inner and outer, and the transition point between front and back, corresponds to the interval forms.

Also in the musical basic form, which Rudolf Steiner gave to Jan Stuten, as a basis for his music for the opening of the First Goetheanum, one can recognize a seven or eight-step development; a swinging double-curve forms the transition between the *fourth* and *fifth* intervals into a new region (Bereich). See the left drawing on the opposite page.

Here, too, the transition point or transition area creates the possibility of transforming, separating, and connecting the more analytical first part of the form and the more synthetically swinging second part.

The double curve corresponds to the basic form in the sketch for the intervals in the Notebook (S.P. 153). It contains the changing-point moment, the possibility of something new. So, it is not surprising that Rudolf Steiner points to the double curve in the collar bone, the S-form as the starting point (ansatz) for musical eurythmy³²⁷, and, for the general tuning for eurythmy, the seven double-curved form elements in a round dance form was given (see drawing on the right). Here, too, the fourth element in the front has a special place.



In the interval form sketch (figure on right above), the double-curved guideline creates the connection between the interval forms, which until the publication of this sketch, was always done alone, singly. The interval path is now shown as a process around the basic line; it shows

the wholeness of the creative movement impulse of the interval forms. This impulse brings about the path through the steps [key-related intervals]. The key-related intervals are expressions of this path; the path is not made through the addition of steps. This appears to me to be an essential aspect of the eurythmy Gestalt intention (eurythmische Gestaltungsintention): while single form elements lead us to {do} them, it is a help to follow the path through feeling for the in-between of the steps, the impulse for the interval to “become.”

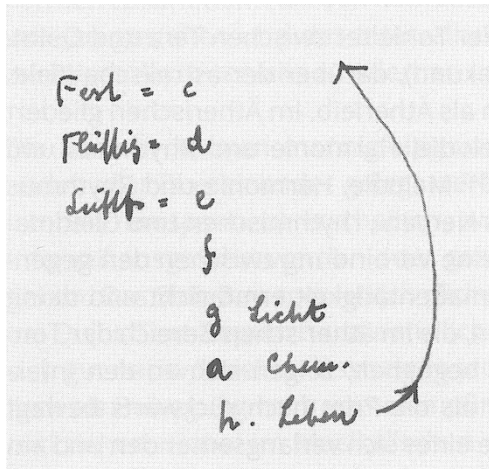
Rudolf Steiner’s sketch completes the rhythmically differentiated path through the steps, thus bringing out the different character of the intervals as changing states of human consciousness, and clarifies the statement *the human being simply experiences the musical scale as himself*.³²⁸ The impulse moving the tone is the human being, who changes (verwandelt). In this sense, the scale does not consist of different tones, but is a tone “being” that changes through the steps, to be compared with Goethe's statement that the tone walks on the steps *until it finds itself again in the [octave]*.³²⁹ And the human being experiences himself in the scale, *but himself as existing in both worlds*. He experiences his physical inner-I and his spiritual outer-I.³³⁰

The interval line seen as the result of a unified impulse, allows one to interpret it as a Dionysian form³³¹ from the eurythmy point of view. The undefined wavy-curved movement without any crossings allows one to recognize that the active element behind it is a kind of “he” (third-person singular) quality for the physical (*prime, second*), etheric (*third, fourth, fifth*), and the astral realm (*sixth, seventh*). The forms for the *sixth, seventh, and octave* cross their own lines, to be compared with the eurythmy “you” form (second person singular), which is intensified in the *octave*. The forms also cross the baseline (line of orientation) with their beginnings and endings behind the line, but in the course of the movement, go in front of the line. Together with Rudolf Steiner's descriptions, this could be felt as a “you” connection to that which is revealed (erschlossen) in the experience of the *octave* - but - as described in the lecture, in the *seventh* as an expression of intuition, and inspiration, in the *sixth*. In the densified point of the *fourth*, one can experience an “I” form, which musically here does not go back on itself [as one retraces the line in speech eurythmy], but through the minimal movement, a moment of consciousness is called up creating a reflective quality, as through Rudolf Steiner's characterization, that the human being *looks back on himself as though from the outside*.³³² In the line of movement itself and in its relationship to the baseline, is shown what is indicated in the lecture, the relationship of the inner and outer “I.” These two aspects of the “I” meet in the *fourth*. Soul-wise, inner and outer experience, devotion, and self-confidence penetrate each other. As Rudolf Steiner says, the *fourth* stands between an inner experience of the *third* and an outer experience of the *fifth*. It is a *stepping out into the wide world all of the fifth experience, [and a] going back of the human being into his own house of organization with the third. Between lies the experience of the fourth*.³³³

The tone’s path of change (Verwandlungsweg) is the path of development (Verwandlungsweg) of the human being. It can also be compared with the picture of the development of a seed. A seed, isolated for hundreds of years, capable of sprouting, but remaining locked up, which begins to develop as soon as it enters a milieu conducive for growth - comparable to the line of intervals, which in Rudolf Steiner's drawing, starts off, delves down below the baseline and thereby initiates the development process. This begins with a watery, wavy, hidden [quality] {*prime – second – third*}, in order then, so to say, to draw itself together as a knot, in the

fourth. After which, the path leads to an expanding, given over to the light {*fifth, sixth, seventh*} in order, ultimately, to bring forth the fruit, which bears the new seed within it {*octave*}.

On a note of Rudolf Steiner's³³⁴, the path (Gang) appears from *prime* to *seventh* in connection to the elements and ethers: {solid}, {fluid}, {airy}, {light}, {chemical}, {life} [no mention of warmth!]. The place of the *fourth* is not mentioned. It is clear that this is where the transition is, that there (Umformung) the changing over takes place, the connecting of the "solid" *form* and *the dissolving of the form*, takes place.



From other statements Rudolf Steiner has made concerning the elements and ethers, one could place the concept, warmth, in the undesignated space in the drawing, which confirms the central meaning of the *fourth*, as seen from the *Study of Man* (menschenkundlich) indicated by the following: *Warmth directs the formative quality dominating the elemental, those above the warmth into the living, and it leads the more formless, living etheric via the warmth into the more formed, earthly.*³³⁵ Warmth is the prerequisite for the spiritual, being able to incarnate, *the truly earthly human being is the element of warmth.*³³⁶ *The heart is connected with the warmth as an organ; it is formed entirely out of the warmth element.*³³⁷ The warmth in the heart combines the cosmic with the earthly. *In the region of the heart the cosmic and the earthly merge in such a way that the cosmic, in its cosmic configuration, is taken into the etheric [...].*³³⁸ The condensation of the etheric in the heart would lead to a kind of death if dissolving forces did not begin at the same time. Rudolf Steiner speaks of a sum of currents, of working forces, which are concentrated in the heart as a result of the Saturn, Sun, and Moon evolution. They allow the etheric to become physical. He also speaks of the secret that this place at the same time harbors the turning to the etheric for a solution.³³⁹

The experience of the *fourth* appears to correspond to this exactly. It is the key to the musical element (Musikalischen) and at the same time the eurythmy element (Eurythmischen), that which is connected to the ascending stream from the heart: Rudolf Steiner's notes say, very briefly, *fourth – experiences the heart.*³⁴⁰

Much of this is mirrored in the general view (Ansicht), that music is the language of the heart and also in the following: *All music is born in the heart of the human being. [...] Music rests on the harmony between heaven and earth.*³⁴¹

In this sense, many aspects dealt with in this lecture can be linked to the interval forms:

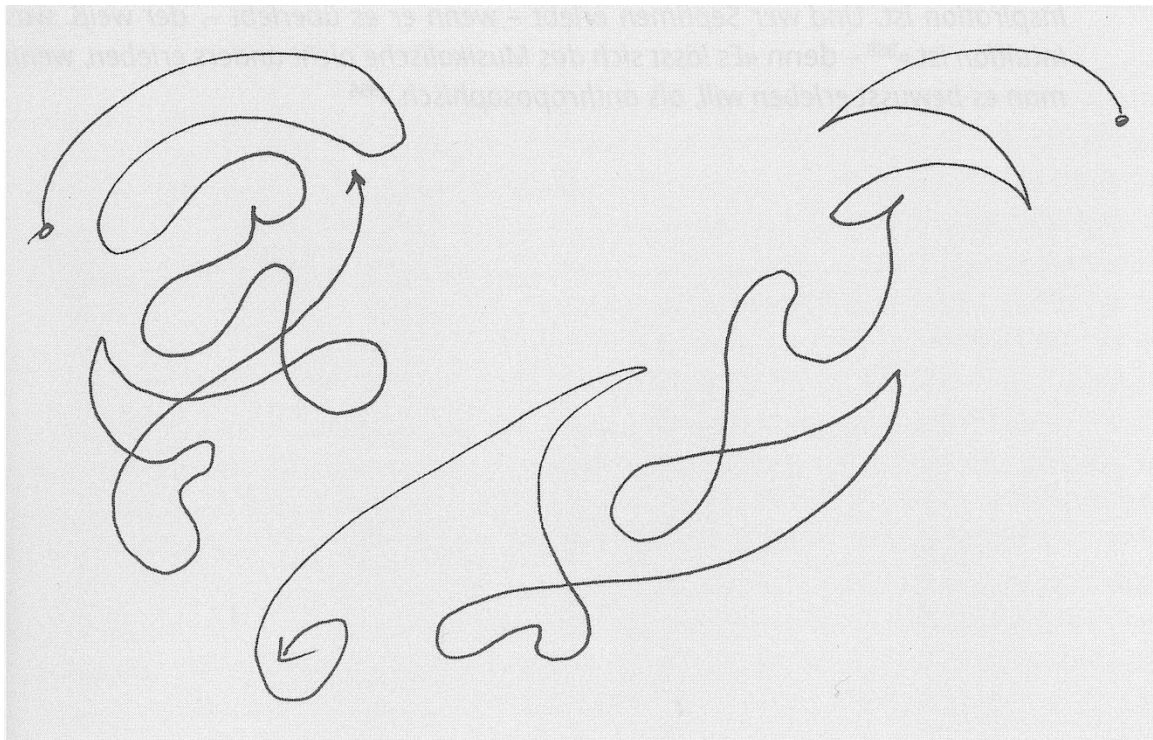
The *fourth* finds itself in the etheric realm of the tone scale between the *third* and *fifth*. Below that lies the physical region {*prime, second*}, above, the astral {*sixth, seventh*}.³⁴² In the *fourth*, the human experiences himself as an etheric body. In the etheric, the music groups itself into the threefolding melody, harmony, and rhythm, and this threefoldness flows together in the *fourth*.³⁴³ Melody, harmony, and rhythm, as described in the lecture, are an expression of the nerve, rhythmical, and limb systems, whereby the rhythmic system makes the connection between the polar functions of nerve and limb activity possible, and thus health and life. The polar tendencies, which meet in balance in the etheric realm, can be seen in the interval form of the *fourth* in the musical scale: since the *second* and *third* are to be moved backward more weakly than the *prime*,³⁴⁴ the *fourth* finds itself at the end of a slowing down and at the beginning of an accelerating process. The slowing down of a movement is led upwards via the breath towards perception, acceleration via the blood circulation downwards into the will-nature (Willensartige).³⁴⁵ The interval forms tending towards the back, show the image of the closed aspect of the head, which makes possible conceptual activity (Vorstellungstaetigkeit) that is connected to the past. The will-forms point forward, towards the future, as do the limbs.

Although this contrast (Gegensatz) is clearly shown in the differentiation in the interval forms on both sides of the changing point of the *fourth* described (Quartumwandlungspunkt), the eurythmy interval forms, as a whole, lean towards the will pole. In eurythmy, the musical experience takes hold of the limbs: visible forms arise, in which, Elena Zuccoli wrote, *the inner life rhythm of one single tone appears more and more differentiated*.³⁴⁶ This inner rhythm of life is very differentiated and contains the whole wealth of the far-reaching interval experience, which Rudolf Steiner stimulates (anregt) in the two lectures. The interval forms Rudolf Steiner drew on the blackboard during the lecture he called *stereotype forms*³⁴⁷ and said they are within the forms he has already given for musical compositions. These standard forms contain the manifold, not seemingly stereotypical lines, but very lively, and so one comes more to the impression of a great force of change (Verwandlungskraft). [One is more aware of the manifold possibilities of the forms given, rather than the forms given originally.]

After the forms were given as possibilities of examples (Vorbilder), these were avidly practiced in the newly-built Eurythmy School in Stuttgart. Elena Zuccoli describes how the expression (Ausdruck) of the etheric human being was given through the angles of the arms according to the melody, through paying attention to the major and minor quality of the harmony through the form, follows the inner rhythm of the tones.³⁴⁸ The forms were practiced differentiating the character of the major or minor, with the major straighter and the minor rounder, in the forms.³⁴⁹

Since Rudolf Steiner introduced the interval gestures in 1924, one brings the new gestures [for the intervals] together with the forms. Out of this combination, many possibilities arise, deepening the experience of the interval. There is not only one *correct* way of doing the intervals and then using them as building blocks.

The forms can be varied in many ways, in many directions, next to and on top of each other. You can let the tones (which surround the interval) appear, during which one tone can be done as a key-related interval or a whole passage with an interval character. The whole impression of the movement must maintain, naturally, *backward*, in the *prime*, *second*, and *third*, and *forward* in the *fifth*, *sixth*, and *seventh*, which is not difficult, because one senses every movement forward as a going out – in contrast to withdrawing into oneself, which in the musical, a going out does not refer to the physical world, but rather the soul-spiritual realm. [Translator's note: In the musical element, the spatial human being is transformed into the non-spatial human being - the spiritual human being is the inner origin of the musical element. Rudolf Steiner's notes p.131 in the 1996 edition of Eurythmy as Visible Singing GA 278]³⁵⁰ Maintaining the front-back aspect, the forms in major can tend forward, with a straighter, more striving character, in minor with a more rounded, self-contained character, for example in the following way. See drawing.



In this way, one can find and practice contrasts and balance out expressions in manifold ways on different levels. In the transitions, the in-between, there arises the essential of eurythmy; this art of transition, a threshold art, which can consciously join the inner with the outer, the cosmic with the earthly.

For me, the point of the *fourth* in the sketch of the interval forms appears as a hidden key for the interval forms. As Rudolf Steiner says, the experience of the *fourth* is *perhaps one of the most interesting*,³⁵¹ because it lies at the border between inner and outer. Being consciously aware of the middle realm is the experience of the spiritual and thereby the etheric human

being is present, without the human being having to *forget* himself. He goes with the fourth into the divine world as a human being.³⁵²

The interval forms group themselves around this point of concentration, around this summation³⁵³ this threshold between the state of consciousness of those human beings still open to the spiritual and those in whom, at the expense of self-awareness, the spiritual has gradually darkened. The former ones still experienced the angel, the muse, who sings within them, the others, gradually the individual, *I sing*.³⁵⁴ A conscious standing at this threshold - at the place in Rudolf Steiner's drawing, where the movement and the baseline (line of reference) meet - enables the crossing [for the upper Tetrachord]. In the lecture, Rudolf Steiner indicates this possibility through the conscious experience of the intervals of the upper tetrachord:

*The fifth is the right experience of imagination [...]. Anyone who experiences sixths knows what inspiration is. And whoever experiences a seventh - if he survives - knows what intuition is.*³⁵⁵ Because, *There is no other way to experience music if one wants to experience it consciously, than through anthroposophy.*³⁵⁶

ENDNOTES

316. Rudolf Steiner, *Eurythmy as Visible Singing*, (GA 278) (1924)
317. Ibid.
318. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lectures 5 & 6, (GA 283) (1923)
319. Rudolf Steiner, *Eurythmy: Its Birth and Development*, (GA 277a) and Ibid. Lecture 2 (1906)
320. Rudolf Steiner, *The Apocalyptic Seals*, (GA 284), also, *Occult Signs and Symbols*, (GA101) (1907)
321. Rudolf Steiner, *An Outline of Occult Science*, (GA 13)
322. The coming together of the forces from above and below, one finds in the eurythmical Introductory Forms, in their sequence, as in the musical interval of the *fourth*. See Ingrid Everwijn, *The Emergence of the Musical Out of the Polarity of Major and Minor in Der Toneurythmie Kurs von Rudolf Steiner*, edited by Stefan Hasler, and translated into English by Dorothea Mier, *Five Articles from the book*.
323. Words to the pillars of the First Goetheanum, as given by Rudolf Steiner. Mantric verses, (GA 246f)
324. Rudolf Steiner, *Eurythmy as Visible Singing*, (GA 278) (1924)
325. Rudolf Steiner, *Eurythmy as Visible Speech*, (GA 279)
326. Rudolf Steiner, *Eurythmy: Its Birth and Development*, (GA 277a)
327. Rudolf Steiner, *Eurythmy as Visible Speech*, (GA 279)
328. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lecture 1 (GA 283) (1906)
329. Johann Wolfgang von Goethe, *Tonlehre* (1810; Tone Theory)
330. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lecture 1 (GA 283) (1906)
331. Rudolf Steiner, *Eurythmy: Its Birth and Development*, (GA 277a)
332. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lecture 2 (GA 283) (1906)

333. Ibid. Lecture 2, (1906)
334. Rudolf Steiner, *Eurythmy as Visible Singing*, (GA 278) (1924)
335. Klaus Höller, *Menschenkundliche Grundlagen der Tonheileurythmie: Auf Grund von Goethes Tonlehre und der Ätherlehre Rudolf Steiners*, Möllmann, Ch; 2nd edition (1 Jan. 1999)
336. Rudolf Steiner, *Die Weltgeschichte in anthroposophischer Beleuchtung*, (GA 233) (1923)
337. Rudolf Steiner, *Menschenwerden, Weltenseele, und Weltengeist*, (GA 205) (1921)
338. Rudolf Steiner, *Menschliches Seelenleben und Geistesstreben im Zusammenhange mit Welt- und Erdentwicklung*, (GA 212) (1922)
339. Rudolf Steiner, *Weltenwunder, Seelenprüfungen und Geistesoffenbarungen*, (GA 129) (1911)
340. Rudolf Steiner, *Eurythmy as Visible Singing*, (GA 278)
341. Li Bi WE, Chinese businessman, 300 BC
342. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lecture 1, (GA 283) (1906)
343. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lectures 1 & 2, (GA 283) (1906)
344. In the notes belonging to the sketch (*Eurythmy as Visible Singing*) *prime* – backward – *second* – weaker backward – *third* – least / movement within oneself – *fourth* – remain standing – *fifth* – movement forwards – *sixth* – figural movement forwards – *seventh* – strong movement forwards – *octave* – jump, with movement into the air.
345. Rudolf Steiner, *Eurythmy as Visible Speech*, (GA 279)
346. Elena Zuccoli & the Goetheanum, *From the Tone Eurythmy Work and the First Eurythmy School in Stuttgart, 1922-1924*, (1980)
347. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lecture 1 (GA 283) (1906)
348. Also, when the tones of the scale are played evenly, the inner rhythm of each, the individual quality, as given, must be upheld.
349. Elena Zuccoli, *Tone and Speech Eurythmy*, (1997)
350. Rudolf Steiner, *Eurythmy as Visible Singing*, (GA 278) (1924)
351. Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone*, Lecture 2, (GA 283) (1906)
352. Ibid. Lecture 2, (1906)
353. Ibid. Lecture 2, (1906)
354. Ibid. Lecture 2, (1906)
355. Ibid. Lecture 2, (1906)
356. Ibid. Lecture 2, (1906)