

## GUIDELINES / BASIC PRINCIPLES FOR TONE EURYTHMY FORMS?

By Dorothea Mier

'Eurythmy as Visible Singing' 1996 edition where page numbers are mentioned.

To begin with, a negative. The basic elements of Tone eurythmy are not form principles, they are the 'How' not the 'What'.\* Melos, rhythm, beat, harmony (major, minor and dissonance), and even the interval forms, are not spatial. I understand that they are archetypes, and those do not appear as complete. The forms themselves teach us, and reveal to us 'how' to move, qualitatively; they are not a 'form'. The work with the cadence is close, but that mainly has to do with relationship, and is spatial from the point of view of the relative position of I IV V.

In my understanding, the guidelines for creating eurythmy forms are: phrasing, expansion and contraction (Tone course 8th lecture). Music is like a story, and you follow the thread of a story. What is latent in the human being is released into a direction. Is it a description, then, following the sideways movement in apollonian duration. Example: The Dr. form for Beethoven op. 27, Nr. 1, Adagio con espressione in Ab. The form starts at one side and flows sideways almost throughout the whole piece. Or take an unfolding, unwinding spiral, as seen in the Dr. form for Beethoven op.13, Adagio cantabile in Ab. It starts in the center and unfolds.

In the Middle Ages, music and mathematics belonged together. Both are there but not in the sense perceptible world. Rudolf Steiner emphasizes that music lies 'between' what one hears (3rd lecture p. 38). It is the inaudible *experience*, and this is what eurythmy brings to visibility. The audible is there for there to be an 'in-between'. The human being is an example: we need the physical but that is (only) the visible, sense perceptible part of the human being. (Resources: *The Human Being as Music* by Lea van der Pals, *Harmony of the Human Body* by Armin Husemann, *The Inner Nature of Music* and obviously *Eurythmy as Visible Singing*, Rudolf Steiner).

p. 35 starting with the paragraph, "Now the following question is unusual..." *Eurythmy as Visible Singing*, Lecture three.

Now the following question...

### PHRASING

Lecture 8, p.97-99. The simplest most basic aspect is the division of phrases as such. For instance, if one listens to a rising and falling melos, it is rather senseless until you come from outside' and make groupings (words, sentences). For example: Haydn, A major Theme (see music). Follow the melos with equal notes (relatively slowly) and no repetitions (as in the original). It is quite senseless and has no meaning. Group four notes together, then next four, etc..., and it immediately makes sense.

The experience of going from one group to the next is as a movement, and in singing is a breath. Hence the name for this break, 'breath', is chosen.

(N.B. Once you add the repeated note as Haydn does, an impulse is added, and it is no longer pure melos, but the beginning of a dynamic quality which enhances your anticipation. It also emphasizes the 1 of the beat.) This comes well to expression with geometric forms, done solo or

\* Bach Prelude, P. 83 in Volume IX Dr. Forms

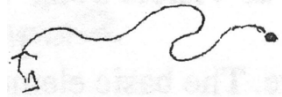
in groups. Either standing for the motive and moving to the next place in the breath or moving with the phrase to the next place and changing direction with the breath. Example: Rigadoon by Purcell

## RELATIONSHIP OF PHRASES

Lecture 8 (1996 edition), p.97.

Question/Answer: Go anywhere with the question but come back to the starting point with the answer.

Little Piece  
R. Schumann op 68



In classical music (in a broad sense) the question goes out and ends in the dominant V and the answer ends in the tonic I. Relaxed, it comes home again.

To and Fro: It doesn't go anywhere, is undecided. Example: Mozart A major, Sonata K 331 Theme.



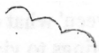
Di. Form

Allegretto Mozart

Four bars can be divided into 3 or 4 phrases: Rigadoon by Purcell, Beethoven Theme are 4 bars and 4 phrases.

Three, bars 1 and 2 are separate, 3 and 4 together. Examples: Mozart Allegretto A major, Theme, Sonata A major Kv331.

## SEQUENCE

The same motive repeats, usually rising or falling in pitch, which makes it progress. So too in eurythmy  in the same manner.

If a longer passage, maybe



Example ;Mozart Klavierstueck Kv 33B, C major, bars 5-10

## TONE EURYTHMY FORM

See XXII XXIII in Volume IX Rudolf Steiner Eurythmy Forms. This is not the original drawing, the original has not been found.

As printed, for my understanding, it is upside down and I do not know the reason why Eva Froböse printed it this way. As mentioned, Jan Stuten composed music inspired by this form of Rudolf Steiner's. Marie Savitch did this orchestral piece for the opening of the Goetheanum in eurythmy and as already mentioned, used this form for the theme. That is where I was first introduced to the form and only after volume IX was published in 1989 was, I made aware of it as a 'Tone Eurythmy Form', and have since worked with it a great deal. I have found it to be inspiring and so versatile. Anything you do with it is musical. Although I feel pretty strongly that the basic form is the other way round than printed, Tone eurythmy being 'non spatial' it can be

applied in all possible 'directions', each variation bringing out a different quality — more on this later.

If you just look at the form one can see a real development. There are two distinct parts, the square. more symmetrical part and then growing out of this through the centre comes the 'flower'. This makes it an ideal form for scales, dividing it either into 7 or 8.

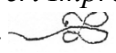

With 8 you bring out the two tetrachords beautifully, the lower, even, more held quality, even the backward movement of the 4th before the thrust forwards of the 5th into a different space. See *Inner Nature of Music*.

Dividing the form into seven, the use of the feet and therefore in the way you move differently in the upper tetrachord comes wonderfully to expression. You have the relatively undifferentiated first part for the lower tetrachord and then the greatly differentiated part for the upper. If the musician plays evenly, the eurythmist must become very active to reach the end of the form before standing for the octave. If you follow the form conscientiously, you can manage the 5th placing the whole foot. 6th only by moving more with the front of the foot and the 7th only if you use toes and never touch the floor with the heels. This is a strong experience especially if you do the tone angles with the arms. The quiet of the arms makes the activity of the feet more apparent. This is a wonderful discipline and ensures that the whole Gestalt is involved and not just the arms, always a danger with interval arm gestures. Needless to say, this experience also comes about when doing the given interval forms. There too, it is good to do the forms with *tone* gestures; when the arms do the interval gestures the focus is so much on the arms and too little on the Gestalt, the legs and body too little involved. Chronologically, the Stuttgart lectures 1923 where the interval forms were given came 11 months before the interval gestures were introduced.

The interval forms we are familiar with require a different use in the feet, especially in the upper tetrachord, but one can also differentiate in the lower; prime with the whole leg, directing the foot from the thigh for the 2nd, lower leg for the 3rd, be conscious of the heel in the 4th. The octave was originally a step up onto a higher level. A great experience is to take a step backwards, there one can really feel how the consciousness moves from the toe through the foot, lower leg, thigh, hip. You can of course also experience this with a level step and forwards. A nice exercise differentiating the lively movement through the whole leg in the octave and the unawakened leg of the prime. Another contrast can be made with the hands; turning the palm upwards in the 2nd (end of lecture 6 *Eurythmy as visible Singing*) and the turning of the hand with the enlivened whole arm of the octave.


Just about any singing music lends itself to the Tone form, easily being divided into 8, usually 8 measures/bars. *Beethoven op.7* (Rondo) is ideal for this. Bar 1-8 there, retrace till 16. There I stop. Doing the whole form in the gesture of tone F is excellent practice for going into the different directions keeping frontal, very enlivening for the shoulder girdle.

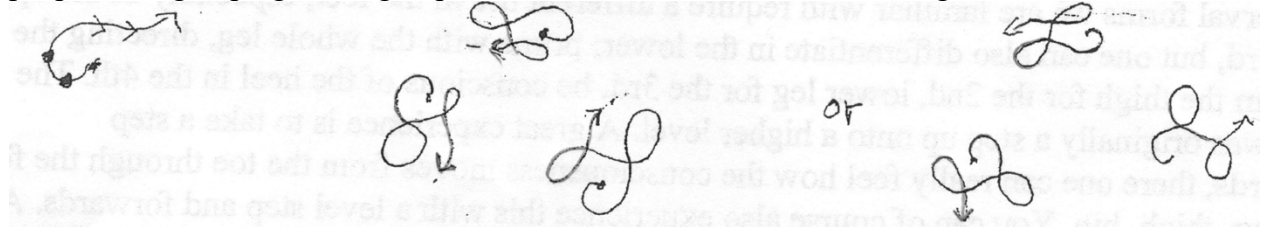
One suggestion: Having people start at different places, as suggested on p.XXIII, either handing on the motive 1, then 2, then 3 etc. or all starting at the same time from their different places. (A nice music for this is Beethoven var. VI). As an exercise it is good to have each place filled, but for visibility, having fewer than 8 is a help. Mirror picture allows for continuation of the forms.

*Schubert Impromptu Gb* major for example I have found very good placing the form horizontally, either  or  then at bar 6 comes a nice surge in the music to the right (for the eurythmist).

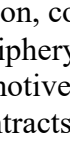
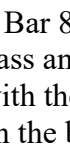
Mirror picture: this can also be a wonderful basis for choral eurythmy. Mirror picture immediately creates a space, away from each other, towards each other, expansion, contraction. I usually start off with the group in a circle and then following the pitch, high periphery, low centre. *Beethoven Theme in G major* ('nel cor piu mi sento'), for instance, first motive forwards outwards for high, 2<sup>nd</sup> motive outwards backwards — the form expands and contracts on the form.\* Different starting places bring out different nuances. For instance, with two people, mirror picture starting at place 1, first motive, 2 at place 2, 2<sup>nd</sup> motive, the first pair continue with place 3, 2 continue to place 4, etc...

Or: First pair start at place 1, 2nd pair start at place 3 for 2<sup>nd</sup> motive. It is great fun to try out all sorts of different combinations and each variation brings out different qualities. Then of course you need to decide which is the most suited to the piece. Or 1 starts at 1, 2 at 5 on the opposite side.

*Schubert Impromptu Ab major*: 2 groups moving in unison, in mirror picture. Bar 8 some carry on the form as the melody goes an octave higher, the others move more to the bass and either retrace or repeat first half of the form. 17 Then the back groups come through with the 2nd part of the form, like the brass section in an orchestra, the front ones move aside with the breath and stand. The 'brass' angulate the form  then all continue the form. Bar 25, everyone expands with the Gb, half or more, hold and 2 or a few repeat the form as 'woodwind' with the melody, all others follow the chords in the music, crossing to the other side with the dissonance. Then bar 31, the chord group starts the form again (for the group-mirror picture to where they began and the 'woodwind' carry on retracing). All groups are doing the same form, 'chords' there, 'woodwind' retracing, At bar 43 they are at the same place in the form and this allows for the delicious dissonance, 'woodwind' is in front of the other group. Then the Trio, 3 people, new grouping or the group divided into 3 and the form bent along the circle.



The eurythmists snaking, not parallel as a group, moving not too quickly, so the audience can enjoy the movement created by the 3 who must keep pretty close to each other. A suggestion for the division: Bar 47 *there*. Start *there* again for the repeat (possibly changing to the middle one leading, the others adjusting unobtrusively). Bar 59 *retrace* (the tail is now leading). Bar 69 *there*, wherever one happens to have landed, Bar 75 *retrace* Bar 79 *there*, Bar 91 *retrace*, 93 *there*, Bar 95 *retrace*? or begin moving to original places or mirror picture of the original place, whichever gives the most crossings, everyone moving relatively slowly. 'Coda', inner people

 then outer join  creating a harmonious closing. Just a suggestion / possible example.

## EXPANSION / CONTRACTION

More obvious in group forms. Preparation for this; move in and out of the circle facing the centre, obviously expanding to the periphery, contracting towards the centre. Generally, this

\* (high and low in any direction). Then applying this principle to the Tone Form.

would mainly be according to the melos, but major and minor can also influence the experience. (Choral bar 12). Then the same facing the front. This gives an even stronger experience, especially for those at the back.

Example: Reger Improvisation op. 18, Bach Choral Eb ('Here would I stand beside Thee')

Schumann, Avue (Carnival and 'From Foreign Countries', not included).

With the Tone Form, more subtly, Schubert Impromptu Ab, Beethoven Theme G major (For more details, see Tone Eurythmy Form section).

As it is periphery and centre it depends on the experience: Where do you at this moment experience the periphery? In the next moment the same place might be experienced as centre – it depends on the experience. But it remains that if you are in a group, being close together densifies, contracts, and going away from each other expands.

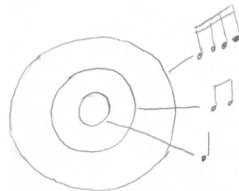
### RELATIVE POSITION, QUICKER, SLOWER

Lecture 6, p.71. The relative position follows physical laws: the outside moves quicker, again, centre, periphery, but it is complicated. Two elements (at least) are brought together. To the above is added, duration of tone, long notes, which have an expanding dreaming quality, and short notes, a contraction, awake.

When two or more move together with two voices, the quicker will be in the periphery of the other



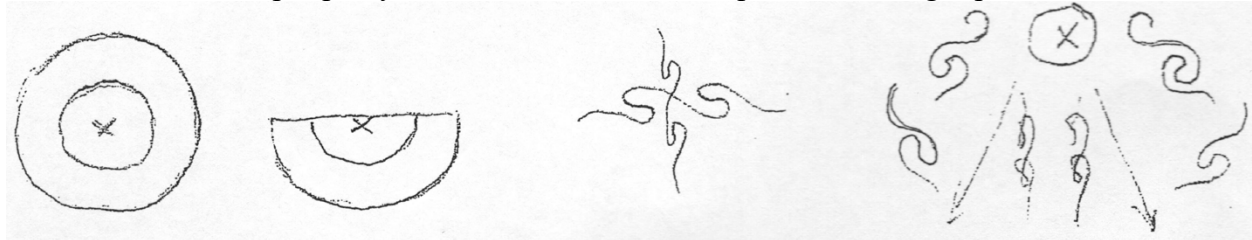
Exercise for this: Beethoven Sonatina F major



The 'how' of the movement is important: the inner circle moves very phlegmatically, inexact', the outer very exact and awake, the middle in between and not as awake as the outer.

Orchestral music is wonderfully based on this. See Eleanor Zuccoli, Tone and Speech Eurythmy

Added to centre and periphery, where Rudolf Steiner adapts it to the stage space,



where there is a front and back (which the circle does not give), the movements and forms are differentiated according to the instruments. The breathing, lemniscate-like movements of the strings, differentiating the more plastic, sculpted aspect for the lower strings (cello) and the freer, straighter forms for the higher violins. The strings are more of a horizontal experience, and the


woodwinds move on narrower, more vertical forms. Forms for the brass instruments are very three dimensional, are more consciously moved in space. The indication for timpany was at first to stand on a podium at the back, swinging the arms in very relaxed movements with rounded fingers. If one moves in space there should be little but very deliberate, monumental movements (the original indication was standing).

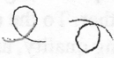
### **OBSERVATIONS and EXPERIENCES**


Urging: movement forwards to the right. Receding: movement back to the left. Music is a time art so you will always be interested in where it comes from and where it is going to.

Moving in unison densifies, consolidates.

Snaking  creates movement.

Movement that does not move along 

Loops hold back  'R' air

This instead allows to flow, like water 

Forte passages, very little movement strong stepping; piano, freer, flowing calm.

Moving at different speeds generates and enhances the experience of movement  
(Middle section of Reger)



Something new or a climax: change direction.

If you have been going in circles or generous lemniscates, bring a diagonal for the sake of variety, not necessarily waiting for the quality in the music to demand a diagonal but as a refreshing, enlivening change.

Bigger group pieces, or also solos, when there is a strong change of key, or mood, face another direction. For instance, if it goes to a subdominant direction, then the whole group faces to their left, or right if it is something brighter. Care needs to be taken that one continues to be aware of the audience. When facing left, the right shoulder slightly drawn back.

### **Acknowledgements**

I am indebted to all the students I have been allowed to work with in the course of my life, giving me the opportunity, not only of exploring, but putting Rudolf Steiner's indications into practice and thereby testing the objective truth that underlies everything. Warmest thanks and deep gratitude for all of the help with typing, editing and general support from Melissa Lyons.

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