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**The Two Paths of Sound in
Eurythmy**

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In my essay, I introduce and discuss in detail the two different types of eurythmy: speech eurythmy and tone eurythmy, as well as their basic elements and characteristics. By juxtaposing the two, my aim is to present the differences that characterize speech and musical eurythmy and shed light on how these differences manifest and why they are important.

In the process of preparing for and writing the present paper, I examined the above mentioned differences and studied them first and foremost through the ‘eurythmy meditation’ given by Rudolf Steiner in Dornach, on the 11th July 1924. With the help of this text, one can undergo a step by step, thorough study of how the characteristics of speech and tone eurythmy present themselves on various levels: through the experience of eurythmy practice, in eurythmy forms, and the different techniques applied in these two major fields of eurythmy.

When attempting to understand the most fundamental characteristics that inevitably distinguish speech eurythmy from tone eurythmy, I relied on the following quote by Rudolf Steiner from Chapter 1 of *Eurythmy as Visible Speech*: “Language is always the connection between man and the world. Music is man’s relationship to himself as a spiritual being.”

In the hope that these characteristics are made visible through actual artistic presentations, I have included studies of a poem and a music piece in order to represent the various artistic tools and techniques speech eurythmy and tone eurythmy apply.

However, I must emphasise – as I do in my paper – that ultimately, the differences listed are not positioning these two fields of eurythmy in conflict. In the conclusion of my thesis, I draw the reader’s attention to the harmony of speech eurythmy and tone eurythmy, and how they are connected. This is demonstrated with the help of concordances in musical intervals and vowels as well as the TAO meditation given by Rudolf Steiner and used by eurythmists all over the world.

