



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

Tone Gestures
Nr. 64

Easter 2016

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Further events are published in the German edition, as well as a report of Uwe Werner: "Anthroposophen in der Zeit des Nationalsozialismus" [Anthroposophists in the Nazi Era] and two articles: Ulrike Wendt: "Thoughts on the Etheric in Eurythmy", Gudrun Gundersen: *Studies on the Inne and Outer Dimensions of Space on Rudolf Steiner's Indications for the Foundation Stone Verse on Esoteric Considerations of the Class Lessons on Hermann Lindes Painting Series „Imagination“*.

You may request an English version of Uwe Werner: "Nazi Era" as well as the correct version of "Ranck Rap for Eurythmy" from secretary at srmk@goetheanum.ch

Dear Colleagues,

The main theme in this newsletter is “The Tone Gesture in Eurythmy”. Having received several articles on this subject, I asked further colleagues for contributions, so that we now have differing points of view, experiences and questions gathered together in this issue. This series begins with the questions of a musician in relation to eurythmy; followed by contributions from different eurythmists; reports on paedagogical work with pupils; an addition to the new edition of Eurythmy as Visible Singing; two articles from a medical point of view and a further essay penned by a musician. Alongside the contributions on the main theme, there was only a small amount of space in this edition for a few articles on other themes.



Future articles: The Michaelmas edition will be a varied array of colourful contributions. In preparation for the large Working Meeting/Section for the Performing Arts Conference in the first week of April 2018, which will be concerned with questions in connection with the forces of the sounds, the Easter edition of 2017 will have, as its primary theme, articles on the topic of eurythmy in different languages. The Easter edition of 2018 will be dedicated to the symphonic working together of eurythmy and speech formation. The current edition will be sent worldwide, to as many of our colleagues as possible (we have around 6000 addresses so far). If you know of someone who has not received it, please would you be so kind as to notify Hanna Koskinen in the office of the Section for the Performing Arts.

Best wishes for an inspiring read,

A handwritten signature in black ink that reads "Stefan Hasler". The script is fluid and cursive.

Stefan Hasler

Two Questions from a Musician Concerning the Tonal Gestures ^[1]

Felix Lindenmaier



Born in Basel. Grew up on the border of the French speaking part of Switzerland. After secondary school, spent a year at the Speech School at the Goetheanum. Studied violin at the current University of Arts in Bern. Further studies with music theory as a main subject at the Music Academy in Basel. Since then teaches (theory, analysis, method, chamber music) in the Music School at the Basel University and at the Independent Basel Music School. Leads various choirs and orchestra, runs chamber music groups, musical advisor for eurythmy performances. Lectures and is published. Is married to a pianist and father to a grown son.

Translation: Henry Hardt

Notes

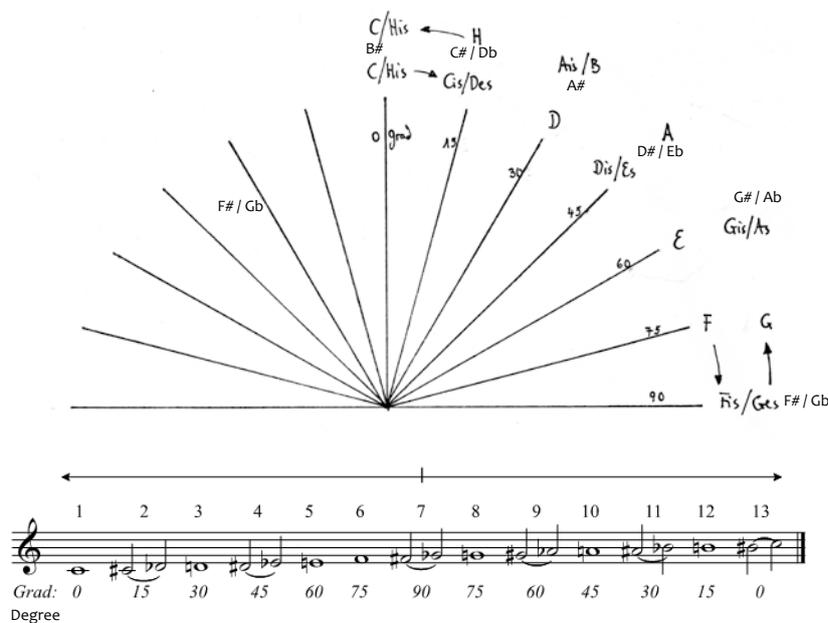
[1] To my terminology: I refer to Rudolf Steiner's specifications in the Apollinian Course of 1915 as "tonal angles", to his specifications in his lecture from 8th March 1923 as "patterns of movement", and "arm (and foot) gestures" refer to what he related in the course of 1924 (I avoid the expression "interval gesture", because Steiner introduces the arm gestures, just like he did with the tonal angles in 1915, exclusively as degrees of a scale during said course of 1924. Their use as gestures for the intervals of a melody is thus an expan-

Anyone who spends some time reading the new edition of the tone eurythmy course (Volume 278 in the collected works of Rudolf Steiner) will find themselves quickly confronted with a large number of difficulties in understanding, as well as actual and seeming contradictions that can lead to many questions. Two of which concerning tonal gestures may now be highlighted here, because an unbiased approach to them may have a substantial impact on the practice of tone eurythmy [2].

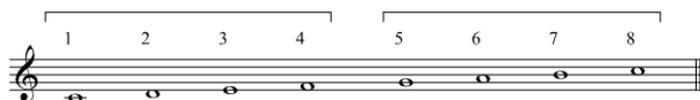
The size of the tonal angles

As we know, Rudolf Steiner determined the tonal angles to be uniformly 30 degrees during the Apollinian Course of 1915 [3]. Even before the conclusion of Kisseleff's "Diary" [8] – that is, even before 1918 – the angles were differentiated to 18, 36, 54 and 72 degrees corresponding to the whole tones and semitones of the major and minor scale. The sources differ on the questions of when and under which circumstances this distinction took place, as well as if it was made by Rudolf Steiner himself. However, this has become common practice in many places [5]. To me, this practice is not coherent in and of itself – therefore, the question arises whether, and if so under which circumstances, this distinction actually reflects the essence of the tonal angles and does justice to the intent that Rudolf Steiner had with them – or if it wouldn't rather be honest and sensible to abolish this practice. The intention of correctly reflecting the sequence of whole tones and semitones in the scale leads to irresolvable contradictions in the context of the three notes that are placed "in the cross" – at zero and 90 degrees. Is it therefore sensible to place the note C# (or, respectively, the degree of the scale that note represents) at zero degrees, so that the step from C# to D is still 36 degrees? Actually, C# would have to be placed at 18 degrees, at the same spot as Db. While here, this would enable us to put the principle of distinction between whole tones and semitones into practice, it is simply impossible for the notes F# and Gb because for them, like for the notes F and G, there is no angle that can be chosen other than 90 degrees. The whole tones from E to F# as well as from Gb to Ab will therefore, falsely, always be 18 instead of 36 degrees. In addition, the angles of the arms – because they are identical for both F and G – cannot reflect the whole tone between these two notes, nor a narrower step between F# and G or between F and Gb.

Here, at best the legs should contribute to a distinction of the angles, so Gb would have to correspond to 18°, G to 36°, Ab to 72° degrees (which is physically impossible), Bb to 54° and B to 36° degrees – which would lead to the last semitone between B and C amounting to 36 instead of 18 degrees! In order to add distinction to the angles without inner contradictions, one would have to apply a single angle corresponding individually to each of the twelve notes of the chromatic scale, regardless of enharmonic distinction. This would only be possible using an array of twelve positions, or respectively, thirteen positions grouped around the note F#/Gb as the center:



Yet the principle of the scale of the tonal angles comprises a seven-fold array of positions, or an eight-fold one divided into two tetrachords, that aren't grouped around one note, but around the interval between F and G as its center: this reversal, this eversion in what remains soundless, in what is "between the notes", is a central aspect of this "scale".



For, as for example Hendrika Hollenbach or Hans Reipert beautifully show, Rudolf Steiner thus shapes an image reflecting regularities of development and progression – as an entirely new impulse as well as an expansion upon the ancient Greek tetrachord knowledge. In its seven- or eightfold shape, it is something that encompasses much more than our major scale with its whole tones and semitones [7]. That Rudolf Steiner introduces it in association with the major scale probably has its reason in the fact that this tonal order, with its seven steps per octave, is an expression of the archetype that seems to be most concurrent with the present state of human development – therefore he would have, from a musical point of view, addressed his eurythmy students of that time in a way they will have been able to relate to on an emotional level.

But the underlying principle of his teachings, far outreaching the current human condition, finds its corresponding, in itself coherent form of expression only with angles of thirty degrees, for only they leave the size of the note intervals open and allow a problem-free combination of the diatonic (seven-step) as well as chromatic (twelve-step) principle.

In my opinion, a distinction between half- and whole-steps makes no sense that arises out of the practice itself nor from the underlying spiritual principle – regardless if whether we view them as absolute or relative notes. Which brings us to another centrally important question in the context of the tonal gestures:

Absolute or relative notes?

Are the tonal angles, the forms of movement and the arm gestures to be understood as absolute or as relative notes? [8] Is, for example, the angle of zero degrees to be associated with the note C under all circumstances? Or is it not rather associated with the root of the scale that is being played in in that particular moment (that is, A for the key of A major, G# for the key of G# minor, and so

tion of their use, the same as with the angles, and you can just as well call them "interval angles"). "Tonal gesture" is the overarching term for all three.

[2] Page numbers always refer, if not otherwise specified, to the new german edition of *Eurythmy as Visible Singing*, 6th edition, Dornach/Basel 2015, Rudolf Steiner's collected works vol. 278.

[3] See in the new german edition of *Eurythmy as Visible Singing* the course notes of Tatiana Kisseleff and Mieta Waller, p. 170-172, and Kisseleffs memoirs p. 308.

[4] Tatiana Kisseleff, *Diary 1914-1918*, hectographed copy without a printing date.

[5] See for example Erna Van Deventer, pp. 174-176, Tatiana Kisseleff p. 305f., Hendrika Hollenbach p. 312

[6] see Hendrika Hollenbachs recollections on p. 310f. of the new german edition of *Eurythmy as Visible Singing*; or Hans Reipert (ed.), *Eurythmic Correspondence – Eurythmists in Dialogue 1952-1958*, reprinted in Berlin 2006, p. 10f.

[7] Therefore it can also be used as a basis for eurythmic work with entirely different forms of seven-degree scales, for example the so-called Schlesinger Scales, where each step between the degrees of the scale is different.

[8] This question only arises, of course, when the tonal gestures are used as a display of the degrees of a scale relative to a key center. But if you use them to illustrate the intervals between two notes of a melody, it is irrelevant if they are interpreted as degrees of a scale or as absolute notes; what is relevant is the interval, the "distance" between those notes. – Interestingly, this question is seldom posed in the context of the patterns of movement, or the arm gestures, even though here, it is just as relevant – these two were once specified as expressions of scale degrees by Rudolf Steiner. But eurythmic practice primarily uses them for intervals.

on), resulting in the other angles being correspondent to the other notes of that scale?

This question was already asked by Paul Baumann in 1923 (cf. p. 307 in the German) and also discussed at length in Hans Reiperts' "Eurythmic Correspondence" in German from 1952 on [9]. From a standpoint of eurythmic history it is obvious that the angles were given as relative notes in 1915 by Rudolf Steiner (see also my notes in the new German edition of the tone course, pages 336-340) and that they were generally understood as such until 1918 – as far as we have actual sources on this and as far as tone eurythmy was actually practiced until then. For example, Tatiana Kisseleff's "Diary 1914-1918" [10] cites the angle of zero degrees not as C, but as A (as the root of the key of A minor, which she uses as an example of a minor key).

As absolute notes, the angles were apparently only interpreted from 1919 on, and Hendrika Hollenbach did so first. She used the tone angles not for a primarily artistic expression through eurythmy, but with pedagogical intent. She hoped to be able to thereby make lessons in elementary music theory more interesting for the members of her children's choir. As she herself writes, the tone angles were simply a display of the "natural notes in our system of notation" [11], that is: absolute notes, where every position corresponds to a certain printed note, which of course makes it far easier for the children to vividly memorize our system of notation rather than through simple questions such as, "which note is written here?". Also our understanding of the scale, with its distinctions between whole tones and semitones, the principle of tetrachords and so on could be displayed much more poignantly, specifically to the children using the tonal angles, because also the senses of motion and balance were involved.

Upon request from Marie Steiner, she taught this understanding and this use of the angles also to performing eurythmists, who then immediately attempted to apply this to the eurythmic performance of musical pieces. In this lies the origin of the unavoidable phase of any rehearsal process, where the eurythmist is standing in front of the score, "dryly" learning the notes for their piece. What goes unnoticed is that these aren't "notes" but actually letters and printed notes. But music doesn't come from being able to name and display the absolute pitch of a note, but from being able to experience and sense a relationship of that note to something else (for the most part: to another note). This relation, this aspect of relativity is the musical element of a note which gives it meaning, purpose, purport and so on – in addition to its sensory appearance. This too is the defining aspect of a note when it comes to the auditory experience of music. Its absolute pitch is mostly of no interest in this context. Therefore, the question is: is there a musical situation where it makes sense to do absolute pitches in eurythmy?

When an eurythmist uses tonal gestures to illustrate notes or note denominations in the aforementioned way, he needs to have neither a sensation nor a musical experience related to the piece, but can give his body an entirely intellectual command of which movement to make in accord with the sonic event of "C1" or "D#5". Usually, this action will however be replete with much feeling and musical sensibility, for our eurythmist will have established a highly distinguished perception associated with the note A, through months and years of diligent practice work by learning – within the common, everyday C major scale and maybe its C-melodic-minor equivalent – to experience and show its very particular quality as the sixth degree of that scale. He can apply this whole depth of perception to his performance of the tonal gestures as soon as he reads the note A in his score.

This makes him show something musical – the perception of the major sixth as a degree of a scale – but not necessarily the musical meaning which this absolute note of A has in the music that is present at that moment. This would only definitely be the case if that particular note were set in the key of C major or C minor. But if it is set in B minor, the corresponding connection and sensation experienced by the musician and the listener is that of the major seventh relative to the key of B. In D minor it would be that of the perfect fifth, in G minor that of the major second and so forth. If our eurythmist now each time applies the gesture that corresponds to the sixth to that note, he misuses this note A, by foisting a quality derived from C major or minor upon that note irrespective of musical context. He is only abstractly, autistically applying the concept of "sixth degree of the scale of C" to his display, but not truly responding to the actual music that is resounding in that moment.

This insufficiency – we may as well call it a lack of musicality – was felt early on, and sensitive and musically educated eurythmists such as Hans Reipert looked for possibilities to ameliorate this. Reipert advocated the method (still in use today by many eurythmists) of making the particular arm gesture (“interval gesture”) corresponding to the degree of the scale which that particular absolute note represents relative to the key of the piece, before assuming the tonal angle. (In a higher tempo, it is only, of course, possible to hint at that gesture by assuming the starting point in the bones of the arm of the particular interval gesture related to the degree of the scale.) In Bb minor, the tonal angle related to “A” would be preceded to the arm gesture related to the seventh. For Reipert, it is important too that “the secret of the keys, which many anthroposophists have searched for by inadequate means (the zodiac, colours, etc.), simply be resolved by seeing a spiritually founded reality” [12].

Some eurythmists saw that there is not one musical situation in which absolute notes are important, because music is tantamount to relation, relationships and context. Only they dared to free themselves from this makeshift solution and from the idea that the tonal gestures were linked to absolute notes. They consequentially referred to Rudolf Steiner’s ideas, and in the context of any kind of seven-note scale (be it the major, the minor, the “Schlesinger scale“ or the so-called acoustic scale or any other) they formed the root and the octave of that scale with a zero-degree angle and the other steps of the scale with their respective arm and leg angles. With sufficient practice, this is possible purely through hearing, without a score.

The main criticism that I receive in response to this understanding of the tonal gestures as purely relative notes is this: each key then looks the same, we have no particular characteristic of the key. This is, at first, correct. But it also corresponds to musical facts. When I hear a melody, the first thing I hear is not the key but its intent and meaning as a melody that arises only from the mutual relationships of its notes. This is the essential musical experience. Anyone prefers to sing a song in the comfortable range that most befits their voice, and is interested little in what key they do so. Only if one consciously and willingly chooses a certain key, out of a wide variety of entirely equal choices of transposition, as the “right” and “original” transposition from which the other keys of the piece are derived through the rules of displacement within the circle of fifths, and if their mutual relationships are consciously handled as a means of expression, then “key” becomes an element of composition – of course to be regarded from the point of view of the eurythmist as well.

These mutual relationships of the keys – their “characteristic” – now don’t necessarily need to become visible by the use of tonal gestures. They could, for example, also be visualised by giving each key its specific place in the room, therefore expressing a modulation by shifting the eurythmic presentation to that particular place. If one definitely wants to make these relationships present to the audience by means of the tonal gestures, a suitable and truly musical means of display is the following – it is already in use by many eurythmists – but to be understood, one needs to become aware of the regularities that underpin the transposition of a diatonic scale.

If one shifts a major scale (chosen here as an example for the simplicity of it, but also relevant to the minor and the modal scales and so forth), say, C major, up a perfect fifth, then F, which thus changes from the fourth to the seventh degree of the scale, needs to be raised to F# if one wants to maintain the sequence of whole tones and semitones. This slight “illumination” or “brightening”, possible also a slight “cooling down” of the “normal” major tuning, the stronger presence of an element of “lightness” which a seventh degree in major already inherently has – all these sensations this alteration affects are the attributes that distinguish G major from C major. They are the “character” of that key. Eurythmically speaking, this elevation of the new key’s seventh degree, at an angle of 30 degrees (with a jump), can be shown, as is usual, by additionally angling the lower arm, and in this way the eurythmist has precisely expressed the musical experience that results from listening to the new key in comparison with the older one.

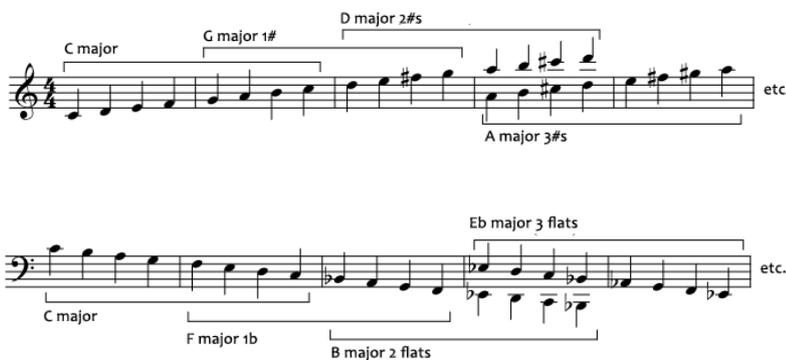
If one raises the key by another fifth from G major, this leads to the necessity of raising another note from the tonal “material” of C major: C needs to be raised to C#, now the seventh degree, while F# is now the third degree of the scale. In this key, the third and the seventh need to be accompanied by an angling of the lower arms. And in this fashion, we ascend fifth by fifth along the keys: in A major, the elevation of third, sixth and seventh; in E sharp, that of second, third, sixth and seventh; and so on.

If one however lowers C major by a fifth, we come upon the necessity to lower B to Bb. This “darkening”, which is possibly also a slight “warming” of the “normal” major tuning, this slight additional weight upon the fourth degree of the scale are the attributes, the “character” of F major.

The eurythmist will thus slightly bend his arms when forming the 90-degree angle (without a jump), and in B major at an angle of 0 degrees in addition, and so on.

This raising and lowering of certain degrees of the scale at first have nothing to do with their notation and nomenclature as absolute notes, but are rather regularities, which are in effect during the transposition of a major scale, that can be experienced solely through listening. But one of course immediately notices that in our notation, these “brightenings” and “darkenings” correspond to the accidentals of the particular key, because our notation aims to reflect our musical experience, as far as possible, in its graphical symbols.

This gives every key its own and unique number and placing of lower arm



angles (“brightenings”) or curves (“darkenings”) which distinguish it from the tonal material of the “normal” (or maybe more fittingly “neutral”) key of C major and all the other keys. Eurythmy thereby directly illustrates the relationships between the keys – which is what is actually musical. At the same time, each note receives its distinct expression of its degree relative to the scale, and the corresponding musical sensation, varied by nuances of “bright” and “dark”.

Possibly it sounds complicated, because it is unusual to work in this way. But it is far less complicated than when a eurythmist interprets the angles as absolute notes. They must then abstractly learn and practice the positions for the seven natural notes and for their single and double elevations and deprecations – that is, 35 positions. An then, in a similarly abstract way, their correct progression in all of the more than 48 keys. Then – yet again abstractly – they learn the notes of the piece from the score. And only then can they contribute their own musical experience by paying attention to the particular degree of the scale, which is associated with the note that is being played, by means of the corresponding approach.

But if the angles are interpreted as relative notes, thus as degrees of a scale, the eurythmist first practices the positions and the sensations connected to them. From the beginning, this is something they can do purely by listening to a specific piece in any key because this applies regardless of key. Secondly, they learn and practice just the angles and curves specific to each key. This seems at first to be yet another purely intellectual process of rote memorization. But when one pays attention to how little or how much “light” or “lightness”, or respectively “dark” and “heaviness”, is specifically present in each of the keys, and how these attributes become linked with the perception of the notes as degrees of that scale, for each key anew and differently – and if one makes the effort of eurythmically and acoustically comparing the currently present key with the “reference” key of C (which is neither particularly “light” or “illuminated” nor “darkened” or “heavy”) or any other key, then this work too will be replete with musical experience in every moment.

The different “key characteristics” in existence ascribe a specific message to each key, while C major functions as the “reference key”. But as with the notes,

the mutual relationships of the keys to one another – expressible as a “distance” of steps in fifths – are actually what is important and musical, rather than the “absolute” position of a key relative to C major. i.e. if I transpose a musical piece for some reason, I alter the character of its keys relative to C major, but not the relationships of the notes to one another. In its musical message, the piece remains the same.

But how is it for music without a key center, that is, for example, atonal music? Is a rendering of absolute notes not far more suited to the matter, even the only adequate one? Because degrees of a scale cannot be ascertained in this context – they are nonexistent in the absence of a key center.

Here too, we can say: “The notes are not the music... The music lies between the notes.” [13] Where degrees of a scale are absent, where there is no relationship of a note to a key center (currently present, either as a sounding note or in the listener’s active memory), what is left is the presence of intervals between the current, past and following notes. Irrespective of the understanding of the tonal gestures as either absolute or relative notes, eurhythmists rightly use them in this context only in an interval-like fashion, and have always done so,

To summarise, I repeat: In my opinion, it makes no sense to view and treat the tonal gestures as absolute notes, both from the music (in the broadest sense) as well as from the matter at hand. It only makes sense to view them as degrees of a scale, which also means: as intervals.

This article wants to encourage you to study in depth the vast source material that is contained in the new german edition of *Eurythmy as Visible Singing* as a work of creative and artistic research, and to not hesitate to question and possibly dispense with old and accustomed habits, even when taken from role models and mentors that are revered for good reason. And to use your own insight and responsibility to decide and act when you intensely devote yourself to the subject matter. There are many topics and questions yet to be addressed...

Notes

[9] Hans Reipert, previously cited, pp. 6-11, 42-44, 72, 75, 96, 98f., 122, 131-137, 151f., 166-168, 174, 191-196.

[10] Tatiana Kisseleff, previously cited, also in the new german edition of the tone eurhythm course, p. 306.

[11] see p. 316.

[12] Hans Reipert, previously cited, pp. 8f.

[13] Third lecture of *Eurythmy as Visible Singing*, p. 79

Some Thoughts in Connection with Tones

Dorothea Mier



Dorothea Mier was born in England, where she studied piano at the Royal College of Music. She received her eurythmy training at the Lea van der Pals School in Dornach, where she subsequently taught for 17 years. From 1959 to 1980 Dorothea performed and toured with the Goetheanum Eurythmy Ensemble under the direction of Marie Savitch. In 1980 she was invited to lead the School of Eurythmy in Spring Valley. With the Ensemble, she has toured all over the United States, Canada and Europe. While still bringing her gifts to the work of Eurythmy Spring Valley part-time, Dorothea's time is now filled with teaching in diverse settings and countries, since her retirement in 2003.

own translation

I love Elena Zuccoli's sketch for the tones. For me, that gives a true picture – the radiant quality which can be seen as radiating both outwards and inwards. We do not create the angles; they are there waiting for us, and we need to open ourselves up and meet them.

For the majority of us, angles as such do not have much meaning on their own. Whether my arm is 40° or 45° above the horizontal does not make much difference to the experience, so I have found it helpful to always add the experience of the interval, as was originally given.

C The extension of the Gestalt through the arms – a pillar of sounding, a starting point with so much potential I could almost burst.

D I dare to leave this security, full of anticipation as to what I will find, what will happen. Tension.

E Well it wasn't so bad. I can continue. Relaxation.

F And then I come to a boundary.

G Now I have to become active. I activate my legs.

A This opens me up and I can again continue to a feeling of expansion. ("I feel myself in the spirit.")

B Then I come close to the vertical full of the tension of whether I will make it or not. Now I can sense how much I will lose if I don't achieve it.

C Then, through grace, I reunite with myself as a new being.

If you stand in the 6th/A and then go to the 7th/B, you can feel how much more tension there is in the latter. Now bring this tension into movement and you have the gesture of the 7th. Zuccoli did that with us, I was amazed, and it helped me understand the qualitative difference between tone and interval. Tones can be experienced as intervals come to rest, corresponding to the seven: planets, and angles resulting from the division of twelve: fixed stars.

30° or "well-tempered"

I like the latter because I feel it expresses better the different qualities, but actually I do not consider it so very important. If you look at the Zodiac, for instance, there is a 15° give-and-take on either side, it isn't a point but a region, an area. There is a definite moment where it goes over, for example, from Aries into Taurus.

As in Zuccoli's sketch, I feel F is the quintessence of tones for the human gestalt. This plane is the ideal plane and technically, I encourage eurythmists to go into C via F (from the side rather than the front), since the shoulder area is then much more relaxed.

A very helpful thing to do in preparation for tones I was given by Daffi Niederhäuser. Stretch your arm out, over-stretch, then release the tension without bending the arm, and then "breathe", stream out with your consciousness through the relaxed arm. Similar to this: stretch out your arm, note how you experience your arm. Now point to something specific. Again take note of how it feels. Because you are in the object where you point, your arm is virtually weightless – the ideal for tones.

Major and Minor

Stand in C. You are in the above-mentioned plane, the space in front and behind is yours. You can experience light. Keeping the arms exactly and the whole fee-

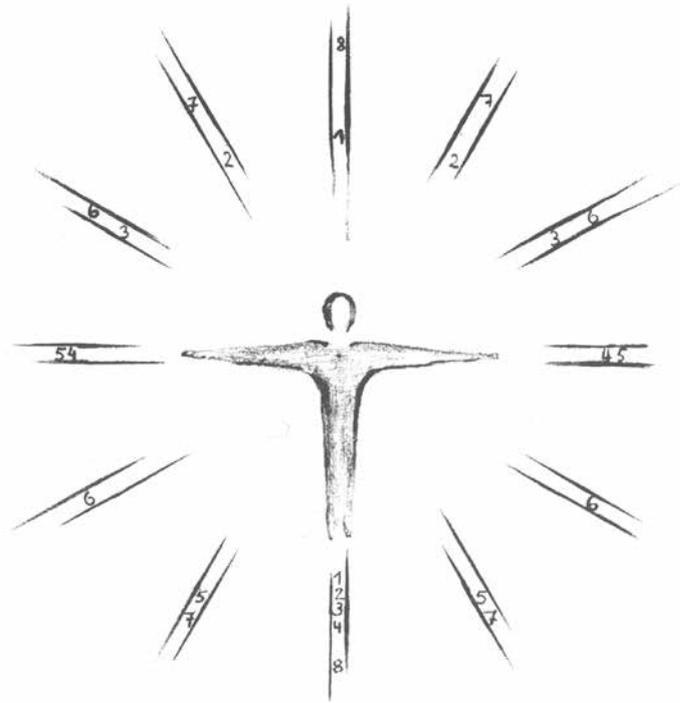
ling of light. Now bring the arms slowly downwards, radiating light, down below the shoulder, bringing light into darkness. Now stop—what do you notice? Your shoulders have become rounded, you have lost the space behind you. You are in an ideal position for minor tones, that means, for instance, that minor F is further forward than major F.

Sharps and Flats

I grew up with the indication that for both sharps and flats the lower arm creates a right angle to the upper arm (see Zuccoli for an expansion of this) and the eurythmists added the rounding, and that Rudolf Steiner had no objection to this. Nowadays, I rarely see a proper right angle except in F# and G#, which is a pity, since the right angle gives so much more color and character, instead of the so-prevalent, sloppy, weak angle.

A caution for beginners:

Because of the “breathing in” quality of minor, many I see who go out of the limbs, breathing physically, so to speak, whereas just the opposite is needed. Minor wants to connect, to incarnate, even too much, so that it hurts but enjoy being so closely bound to the body. You need to go to the very tips of your fingers, so they tingle (first lecture, Tone Course, like sparkling wine). For very low notes, so closely related to minor, you need to “make room for yourself in your feet,” in other words, very relaxed feet, then you will be low. If there is tension, it squeezes you out and makes you go up, which is counter-productive! There is nothing ascetic, on the contrary. The lecture “Laughing and Crying” is most helpful, as well as, of course, the first lecture of “Eurythmy as Visible Singing.”



A Journey through the Degrees of the Archetypal Scales

Silke Sponheuer



Eurythmy training in Hamburg, until 1997 Trainer at Eurythmy School Hamburg. 1998 Founding of 'Kairos Eurythmy Training' Cape Town, Faculty Head, MA in Music/ Dance at University in Cape Town.

own translation

In this short article I will be looking at the archetypal scales – major and minor – from an understanding of the development of the human being and evolution. I will be considering this in a pictorial, imaginative manner.

The Archetypal Scale is the first introduction to tone eurythmy given in the year 1915.

In it the tones/notes and their respective gestures are solely expressing the sol-fa of the scales. A note always stands in relation to the scale's progression and its whole context as Schönberg (1994:29) states: "an individual tone immediately poses a question concerning its harmonic significance (is it a third, a fifth fundamental, etc.?)" And similarly Sloboda (1990:44) concludes: "Listeners generally decide on a single tonal interpretation for a note by taking into account the context in which it appears, i.e. the ordering of the musical elements." In the following the context for the single note in the progression of the Archetypal Scale is explored by considering aspects which might enrich and broaden the understanding of the sequence of the scale degrees.

The introduction of the Archetypal Scale took place within the so-called Apollonian course in August 1915. It was enveloped between two cosmic dances: The Cosmic Prelude (21st August) and the Planetary Dance (23rd August, afternoon). Thus Rudolf Steiner 'composed' for this first introduction of tone eurythmy a placement where the tonal impulses were immediately sounding in concordance with the music of the spheres.

"The archetype, the pattern, of music exists in the Devachan, the physical music is but a reflection of the spiritual reality". (R. Steiner 1983:6)

We can ask then what is an archetype?

It is the blueprint of that which lies behind the visible incarnation of the manifest.

Goethe discovered the archetype behind each plant, the spiritual lawfulness which creates and shapes the manifoldness of the species' appearances.

In Greek Mythology the archetypes of virtues and vices are brought into existence through the imaginings of Gods.

When engaging with the spiritual image of evolution as it is unfolded in the chapter on world development in 'Occult Science' by Rudolf Steiner, one is able to divine the archetype of the human being as it was intended by the hierarchies and the progressive Godhead.

Thus one can understand the archetype as an image homed in the spiritual source from which development and evolution manifests in manifold ways in the earthly realm.

The archetypal scale is then, likewise, the spiritual gesture, the prototype, stemming from the Devachan. It is from this realm that all the varied and colourful qualities for each of the scales of the circle of fifth originates.

Each single step of the eight degrees of the scale can be linked to an evolutionary phase of the human being. And the seeming dichotomy of the two scales of major and minor together create a harmony of wholeness.

The Archetypal Major Scale:

When Rudolf Steiner introduced the archetypal scale he was asked if there was a

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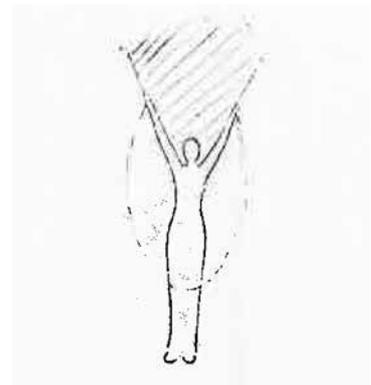
connection to the evolutionary stages of the earth, which he confirmed.

Using a pictorial language one can observe in the major scale the journey of consciousness or of 'Light'.

In the first degree, holding the arms and hands parallel above the head, one can imagine a picture, as if the seed of light, like a drop from the hierarchies, is held in the heights between the hands. Then in the second and third degree this light, given by grace, is widened and enlarged, moving as in the process of Sun and Moon evolution, and arrives with the fourth degree onto the Earth. The cross – the upper hemisphere to the horizon – is filled with the gifted light of the Gods. In the eurhythmy gesture of the fourth degree the hands face upwards.

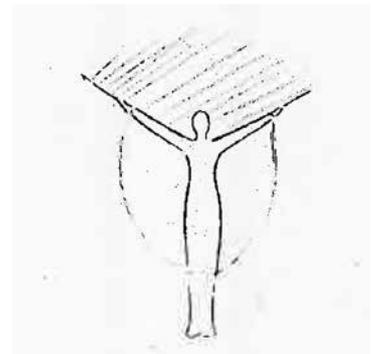


In going onwards one can sense the threshold crisis of development, the crucial moment of the transformative impulse between the fourth and fifth degree. The question arises: will I only return with what I've been given as a gift or will I take the risk to enter into the unknown, change and bring back a newly-engendered substance through the impulse of transformation? This stage in the evolutionary journey of the scale is a reality-image as in the deed of the Mystery of Golgotha: the turning towards the earth, the sacrifice of light into the density, resistance and warmth of the earth. This becomes visible in the eurhythmy gesture in the expression of the engagement of the legs and that the hands follow this direction, turning towards the lower hemisphere; it is a first step in the journey towards transformation.



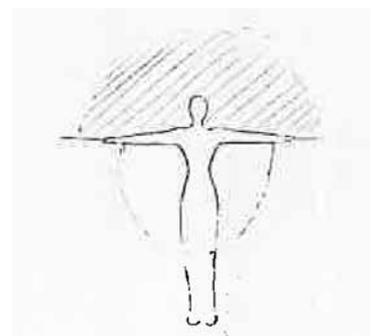
Then the iambic rhythm is added in movement which signifies the ascent –for the fifth, sixth and seventh degree.

In the sixth degree the gesture spreads widely – both into the further ascent as well as into the wider depth. One can experience an expansion of soul, stretching the inner capacities to hold the more penetrated depth together with the enriched widened light-consciousness. This is comparable to the Jupiter stage of evolution, the 'Cosmos of Love and Imagination'.



In the seventh degree the tension between the legs and arms increases, inwardly felt as between the density and warmth, and the light-engendered substance. Here the challenge is to not lose the newly-forged connection between the two.

In the eighth degree, the octave, the journey finds its completion. Although the outer shape of gesture is seemingly the same as the first position, one can perceive it as a turning inside-out.



Whereas in the first step of the scale the 'drop of light' was inside the parallel gesture, now the whole peripheral sphere is created.

If we consider that each step of the scale is still present while the new step is achieved, similar to the principle as described in the 'Akasha Chronicle' then all the stages of the development are present within the last degree of the scale. In a likewise fashion all the evolutionary steps from Saturn to the present as well as the future stages in seed form are present in our current human development.

The drawings will illustrate this: light as yellow above, meeting the warmth from below – a new merging of substance is created in space-time, from point to periphery.

The Minor Archetypal Scale:

When we look at the path of initiation through the minor scale we encounter a journey leading through the denseness, resistance and depth of earth.

The earth path can be imagined by looking at an archetype from greek mythology, Demeter.

“Demeter represents the being from which human consciousness arose; but we must think of it as having been able to come into existence through the

spiritual forces of the earth.” (R. Steiner 1972: 80)



The gesture for the beginning of the minor Archetypal Scale points towards the earth and through the three first steps of development in this scale the forces of earth and depth enter the human gestalt.

With the fourth degree the lower hemisphere is filled and saturated with these ‘Demeter’ forces. With the fifth degree these forces make a connection to the light and on the return journey this touch of light is brought back into the realm of darkness and depth. This gesture is enhanced by the backward-leaning pillar of the gestalt.

In this image one can see the task of the human soul to develop faculties of strength through the passage of penetrating the earth, a building up of gestalt-forces on which the ego can ‘play’. For the fifth, sixth and seventh degrees the descending rhythm of trochee is applied, emphasizing the resistance-filled passage through the forces of darkness.



The first line from the Christmas verse can enhance the experience of this passage: “Behold the Sun at Midnight hour...” (R. Steiner, 1961:71)

Once again, yet in a different way to the major scale, a new emergence of warmth-darkness and light substance is created.

Both pathways forge the development of the human being: either through the path of light (‘The Being of the Zeus-Circle’ R. Steiner, 1971:24) or the path of depth and warmth.

Major and Minor Scale as a ‘Wholeness’:

The polarity of major and minor can become a new wholeness through the inter-linking of light and warmth, as shown above. The following considerations might add further thoughts on creating an enhanced balance.

In the paths of initiation one can acknowledge two tendencies, which can be seen in the words from the Foundation Stone Meditation, in “the path of the kings and the path of the shepherds”. In various exercises for meditation given by Rudolf Steiner (e.g. Knowledge of Higher Worlds) each path is nourished, yet only in the balance between the two will harmony of soul be reached. Or, in other words, one can speak about a northern and southern stream of initiation or a Summer and Winter path; each complementing the other into a new emerging completion.



Referring back to the images in Greek Mythology one can perceive in the archetype of Persephone the being who balances the two paths.

“It is the soul which lives alternately above and below. The immortality of the soul and its perpetually recurring transformation by birth and death are thus symbolized.” (R. Steiner, 1972:80).

Another aspect to enrich the understanding of the archetypal scale can be found in the fifth lecture on the cosmic imaginations of the archangels working within the seasons. (R. Steiner 13.10. 1923) Here Rudolf Steiner speaks about how the archangel connected to the specific season, working directly from above, awakens soul capacities in the human being whereas the opposite archangel working at that time through the earth, builds more upon the constitution of the human gestalt. Both though, work intricately together in their rhythmic exchange.

The Archetypal Scales therefore in manifold ways connect the human being to cosmic forces:

- The alignment with the devachanic source of music
- The connection of the human being to the stages of the earth’s evolution-

nary developments, and life's progression

- The interlinking of the two paths of initiation while attempting to create a new substance and complementing wholeness.

The image of Persephone, working in the yearly rhythm through death and resurrection, can be likened to the Christ Being:

“The divine-spiritual being that descends into earthly depths in order to spiritualize the processes of nature accomplishes this in the rapid rhythmical repetition of the yearly cycle. It brings about the ensouling of nature with primal, eternal forces, just as the Christ who came down to earth brings about the ensouling of humanity with the primal, eternal Logos, destined to work unceasingly for the salvation of mankind.”

(R. Steiner 1984:90)

Some aspects which can allow for an enhanced and complementary understanding of the Archetypal Scale have been explored. When immersed in artistic eurythmy work, we experience a more objective musical expression in accordance with the Apollonian principles. Also the explored images and thoughts can readily be applied to most inner quests –biographical development, the evolution of humanity, in social dynamics– asking for example the question: ‘In which stage of the sequence are we at this moment in our particular process?’ It is equally relevant in the art of teaching and in all the processes of human development and transformation.

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Creating the Major and Minor Tones out of Opposite Formative Elements

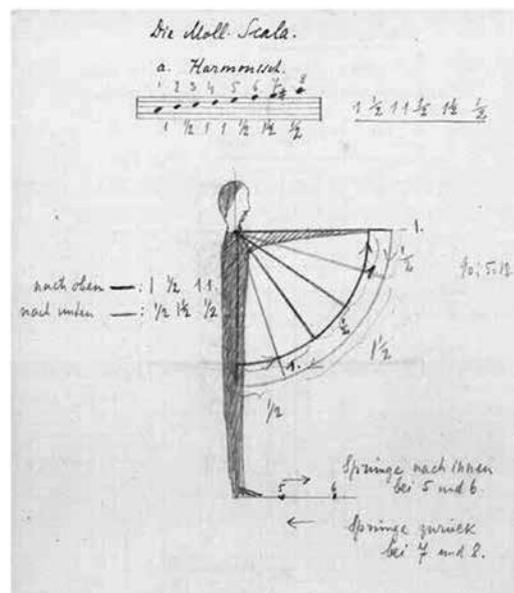
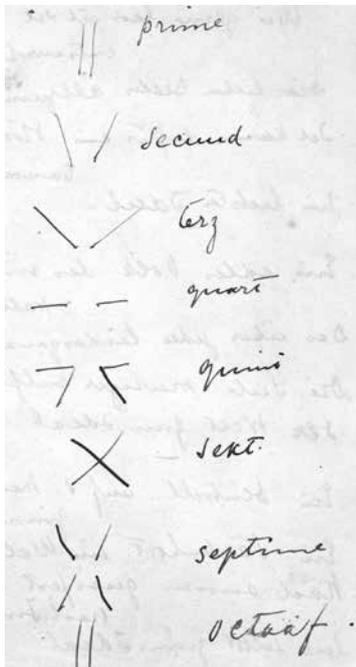
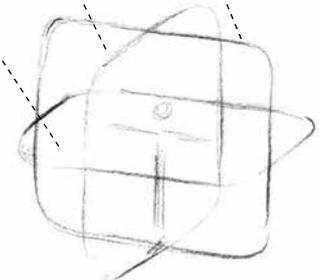
Stefan Hasler

Translation: Bevis Stevens

The first indications Rudolf Steiner gave for tone eurythmy were the scale for major on the 23rd of August and the scale for minor on the 26th of August 1915. [1] Thereby major and minor were placed from the start at the beginning as fundamentally mutually opposed musical forces. Rudolf Steiner appears to make a connection with Goethe's contemplations on the major and minor tone in his "tone treatise"[2], which probably come closest to what Steiner lays at the basis of tone eurythmy. Notes from 1915, which were found while researching the new edition of the tone eurythmy course[3] and published there for the first time, stimulated me[4] to the thoughts presented below. But first I will mention two utterances of Rudolf Steiner, in the tone eurythmy course of 1924, concerning the polar forces of major and minor. There he says: "Everything that is major is related to action" and "all phrases in the minor mood are receptive. They possess something of recognition, of acceptance, of laying hold of something. All phrases in the minor mood are related to feeling." [5]

Whereas in the indications from 1915 we find the tone gestures connected to strict geometric proportions of the human gestalt, in 1924 the soul experience stands in the center. How do these seemingly very different approaches relate to one another? To understand the following considerations it may be helpful, to review, how the three bodily planes transverse, sagittal, and coronal relate to each other.

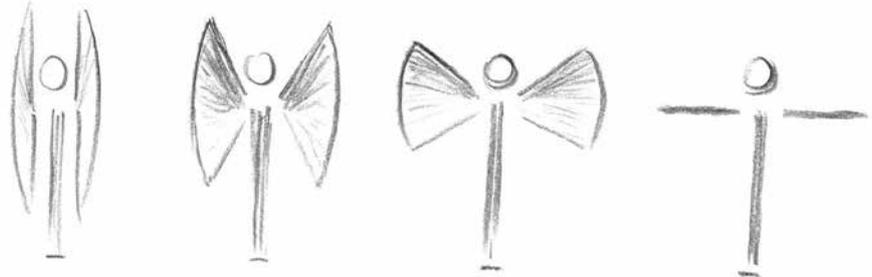
The first indication[6] for the major scale lies in the coronal plane. We can experience this plane as the contact surface between the qualities of front and back, between the visible and invisible world. The human being places himself willfully and candidly in the world. The arm gestures are done in this plane above the shoulders and the angles with the legs jumped, thereby being spread out over the surface area. The gestalt is strongly linked to the periphery; the tone gestures are clear and radiating. The coronal plane is that, whereby, according to Rudolf Steiner, "man is shown to be Man." [7] This plane is not found to the same extent in animals.



In the years following the Apollonian Course Tatiana Kisseleff passed on its content to all interested members of the Anthroposophical Society. In addition she made the following drawing of the minor scale in her "eurythmy diary". [8] I understand it to show that the tone angles are to be primarily carried out in the sagittal plane, which means that the arms are to be kept parallel and move in front of the gestalt from the feet to shoulder height. The sagittal plane can be experienced according to Rudolf Steiner as the "plane of cognitive thinking". The tone gestures appear to be of a warm and soft quality. A further record shows a side-on view of the minor scale (picture in the paragraph after next). In this version the gestures leave the sagittal plane and expand to the left and right, reaching, in the ascending scale, the transverse plane, which is connected to everything "which is human feeling". [9] The human being experiences himself left to his own means, facing the

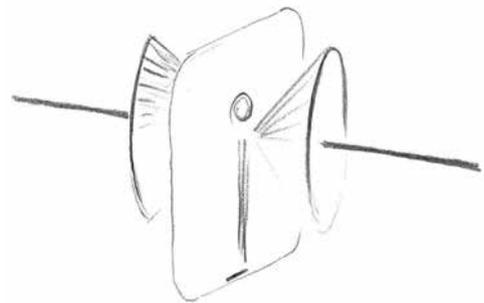
world; He lives in the qualities of thinking and feeling – opposite to major, in which he is connected radiantly with the periphery and is actively present in the quality of will.

The angle gestures of the major scale were during Rudolf Steiner’s lifetime – and according to Hendrika Hollenbach with his emphatic approval[10] – also done in front and behind the coronal plane (which is physically limited), and later (from when and through whom is unknown to me) also done below the shoulders (outside the true major space above the shoulders). Assuming that the gestures always make angle proportions to the sagittal plane (as it is traditionally consciously or unconsciously practiced), the following options arise (see drawings):

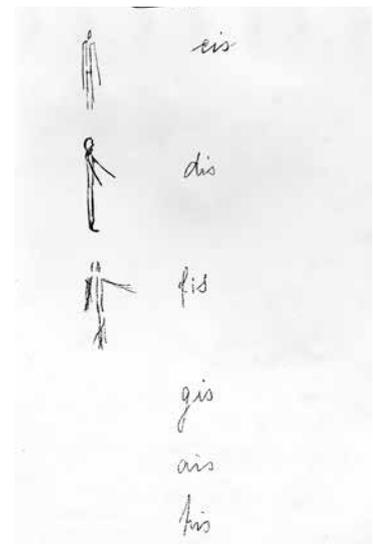


So if I summarize (according to Elena Zuccoli and other eurhythmists who worked with this) all possibilities of the various major angles together which are possible to build as just described, there arises around the transverse plane sound-spheres or “tone spaces” in the form of cones, which I could also describe pictorially as “trumpet arms”.

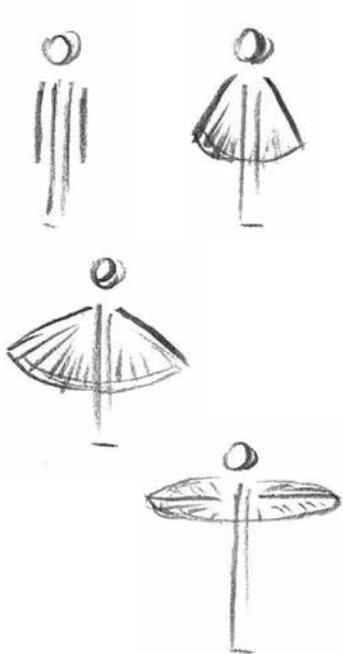
In the picture to the right, this is visible for the second tone, which stands at 30° to the sagittal plane and is built around the horizontal line. When we now progress through all the tones, then the first tone shows itself to lie on a vertical disc, the second and third tones form cones, while the cone of the fourth tone lies so narrowly around the horizontal that it only appears as a line.[11] The same arises with the tones of the upper tetrachord (picture above). The angles can be seen on the one hand in relation to the sagittal plane, on the other hand equally in relation to the transverse plane, to the horizontal.



For the minor scale I refer to another drawing by Tatiana Kisseleff, which comes directly from the Apollonian Course of 1915[12] (picture right). The two lower angle positions are drawn in half profile and show the second and the next tone of the scale. If one practices them in this manner, the familiar image of the minor tones being like heavy skirts or enfolding coats become reality. The tones arise therefore as angles not only in relation to a plane, but also around the vertical (picture left). This shows that the tone angle stands in relation both to a plane, as well as to a line standing vertically to it. Only here, the relationship, compared to the major tones has been inverted. The prime appears in great quiet and clearly always vertical, the second and third tones build “skirts” while the fourth lies like a disc lying on the horizontal (pictures left).



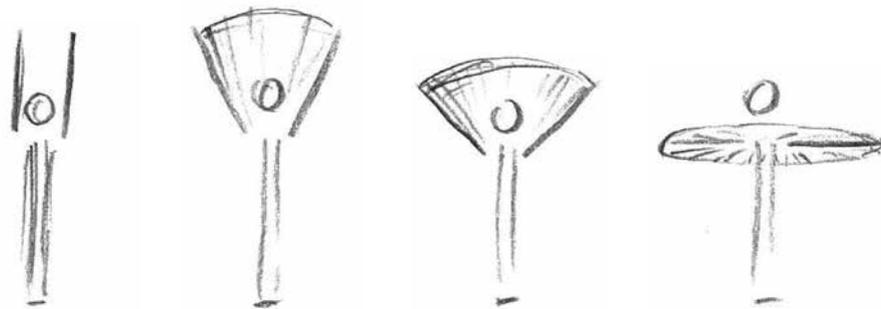
In the minor, “skirts” appear as sounds spheres, forms which surround or receive, in major “sleeve forms” arise. Sleeves free the arm to work towards the outside. The tone gestures for the major and minor spheres become very individual, totally different from one another, and very differentiated formative spaces. By means of the alternation between these two sound spheres the cross is formed time and again in the human being.



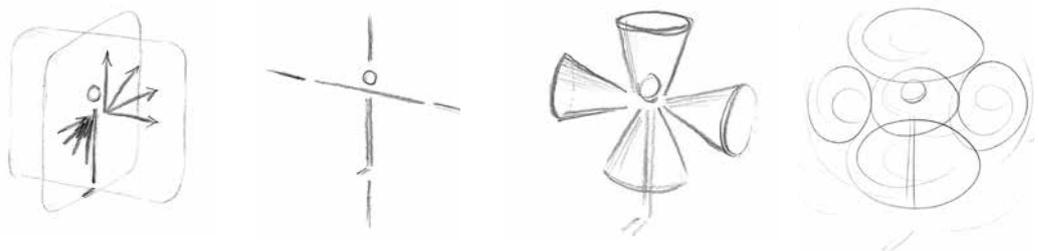
With practice one can clearly experience that, when intentionally formed in this way, the major tones obtain an outstreaming, while the minor tones receive an instreaming quality.

So already in the germ form of the first indications of 1915 the basic polarity can be found in the tone eurythmy movement – outstreaming and instreaming – which pervades all later indications of the tone eurythmy course of 1924. It is easy when doing the tone gestures as pure angle gestures for a sense of abstractness, of barrenness or dryness to arise. When in contrast I experience the tone angle as part of a sound sphere connected to many other interwoven sound spaces, I am left with a feeling of great abundance. Maybe it is possible in this way, that the harmony of the spheres may appear in the gesture. Here we enter a field of imagination, which cannot be represented geometrically.

In the eurythmic presentation of different compositions and styles the need emerges to not only perform the minor gestures archetypically in the lower region. Could it not be possible that the zone above the horizontal be immersed with minor? The angles would continue to arise around the vertical, and the following funnel-like or bowl-formed tone spheres would arise (picture left).[13]



Summarized the sound-space connections are as follows:



The left picture shows the planes of the original indications for the tone angles (according to the notes in Tatiana Kisseleffs “Eurythmietagebuch” – eurythmy diary)[14]: Major tones in the coronal plane, minor tones in the sagittal plane. The second picture shows the cone axes of the major and minor gestures, the horizontal line for major, the vertical line for minor, as an inner cross. The last two pictures show the tone spheres of the “trumpet arms” for major and the “skirts” and the upper open funnels for minor.

The opposed formative elements summarized once more:

Major:	Minor:
Archetypal arm gestures in the upper zone	Archetypal arm gestures in the lower zone
Archetypal arms and legs in the coronal plane	Archetypal arms and legs in the sagittal plane[15]
Angles connected to the sagittal plane	Angles connected to the vertical
Tone spheres like “trumpet sleeves”	Tone spheres like “skirts”
Horizontal line as axis of the “sleeves”	Vertical line as axis of the “skirts”
Expression of will	“Impression” of thought/feeling
Orientation to the outer world	Orientation to oneself
Outstreaming quality	Instreaming quality

In any case it has become clear that the indications and possibilities connected to the elements of tone gesture, tone angle, tone sphere, and tone forming still contain a lot of hidden questions with which we can research further and work on with enthusiasm for the abundance which is hidden within them.

Notes

- [1] GA 278, 6th edition, Rudolf Steiner Verlag, 2015, pages 170-176, 182-185 and 305-319
- [2] Goethe, Naturwissenschaftliche Schriften, herausgegeben von Rudolf Steiner, page 599
- [3] GA 278, 6. Auflage, Rudolf Steiner Verlag, 2015
- [4] In exchange with students and colleagues, including Ingrid Everwijn, Bettina Grube, Margrethe Solstad and Felix Lindenmaier
- [5] Steiner, R. (GA278, 1998) Eurythmy as visible singing 3rd ed. Stourbridge: Anderida Music Trust: p. 74, <http://wn.rsarchive.org/Lectures/GA278/English/AM-TRP1996/19240226p01.html>
- [6] Here a drawing by Mieta Waller from the Apollonian Course
- [7] Rudolf Steiner in Dornach, 9th April 1920, GA 201, Man: Hieroglyph of the Universe: <http://wn.rsarchive.org/GA/GA0201/19200409a01.html>
- [8] GA 278, 6th Edition, Rudolf Steiner Verlag, 2015, page 306. The date of this drawing by Tatiana Kisseleff cannot be exactly placed.
- [9] Rudolf Steiner in Dornach, 9th April 1920, GA 201, Man: Hieroglyph of the Universe: <http://wn.rsarchive.org/GA/GA0201/19200409a01.html>
- [10] GA 278, 6th Edition, Rudolf Steiner Verlag, 2015, Seiten 313
- [11] Vertical, that is at 90° to the sagittal plane
- [12] GA 278, 6th Edition, Rudolf Steiner Verlag, 2015, page 184. Here the tone names are c#, d#, f#, g#, a#, b#. If one adds the tone e, one gets c# minor. Steiner thus shows a connection to the key of C major, which are not “related” by a common fundamental, but through the common third.
- [13] For the sake of completeness a further, maybe confusing consideration will be brought: it is not handed down how the above presented variation of doing major, which quickly became common practice, came about. It may therefore well be possible that the dish-formed tone spheres, which in this article were introduced as a variation for the minor gesture, could be conceivable as a basis for doing major instead of the trumpet arms as presented here.
- [14] GA 278, 6th Edition, Rudolf Steiner Verlag, 2015, Seite 305f
- [15] This statement refers to the record by Tatiana Kisseleff given above, which however is chronologically not the first record of the minor scale.

How do I express musical experience through the angle-gestures?

Maren Stott



(MA Eurythmy) has worked as a performer, teacher and director of eurythmy and eurythmy in drama since 1982. Solo programmes include: Bach, Partita in D-minor, incl. the Chaconne, with Prof. Paul Robertson (violin) in Europe and U.S.A. Since 1992 teacher & principal of Eurythmy Training, Eurythmy West Midlands. Long-standing collaboration with artistic partner Alan Stott (piano) and Geoffrey Norris (voice) incl. "Water Islands": www.eurythmy-wm.org.uk
own translation

At the request of the editor, I attempt in what follows, to describe my experience as performer and teacher in working with the eurythmical angle-gestures in music.

To begin with one could ask: What do we want to show in eurythmy? Do we not want to convey musical experience? At the beginning of the music eurythmy lecture-cycle EURYTHMY AS VISIBLE SINGING, the necessity is emphasised of the inner musical experience in portraying the musical sound.

The following anecdote of a famous concert pianist can serve as an introduction:

"Mr Pianist, do you play the notes or do you play what you feel?"

"Madam, can one not play the notes *with feeling*?"

Musicians and eurythmists for me are on the same level. Eurythmists should at least follow the same discipline as musicians. To awaken and cultivate this "feeling" that is to live in each individual gesture is, of course, the ultimate aim in the eurythmy training and of the practising artist. Musicians and eurythmists internalise the music, which we can also call the mystery of ourselves.

If music is the art that "reveals the laws of the 'I'" – the musical element as such lives in the astral element, but "the 'I' dives into it" – then it does not make sense in eurythmy to look for outer prescriptions and recipes. How do we as striving artists fashion our practice process? What do we actually do? We pick up hints and useful clues, assimilate teaching, make our discoveries, forever researching *how* to express musical experience... And then with all we gain and *all that we are* we fashion our interpretation. Of course, for this our specific eurythmical technique is available to us in order to express this "pro-active listening".

I do not need here to describe the beginnings of music eurythmy in 1915 (GA 277a) – I only want to summarise the most essential things. The eurythmical gestures were given as angle-gestures, each of 30° of the arms and legs; they were drawn in two-dimensions on the blackboard and carried out in this way.

But what exactly are these gestures to express? Rudolf Steiner added in Latin numerical names from one to seven (prima, secunda, etc.). He consequently names the degrees of the scale, not note-names. A circle with 12 divisions arises, through 7 (or 8) degrees of the diatonic scale. In this genial, fundamental picture we see how the human being places him/herself into a radiant solar image and moves in it.

In teaching I attempt to awaken experiences in the students in practising these indications. Through their own doing, reflecting and questioning they can bring to awareness their own experiences. With the prime, parallel arms emphasise the closed gesture of the upright gestalt, in which the potential whole is contained. The arms open with the second degree, showing the first shimmer of the rising dawn, the light grows between the arms ... A further opening lies in the third. With the fourth – this is then the total opening of the arms – at the same time I stand with closed legs in a cross on the Earth.

How can we go further? In order to fashion the second tetrachord, a turning-inside-out has to be gone through. (This process is not addressed in any other movement art, including Dalcroze-eurythmics.) The light that has opened the arms

from within, now passes right through me and enlivens the legs. Perhaps one can imagine the fifth degree in such a way that now actually legs and arms would have to meet on the horizontal plane. But legs doing the splits in the air is hardly physically possible! The light that has passed through me lives between legs and arms. Proceeding to the sixth and seventh it becomes so strong that the arms, now from without, come together again, as do the legs. In the “octave” the human gestalt finds itself again in the closed upright position, but now standing within a circle of light between the feet and hands, or rather in a sphere of light.

This experience of traversing the scale is admittedly not “original”; it always depends on *how* I appropriate it and *how* I live with the angle-gestures and jumps. I include the legs in jumping into the movement at that moment when I cross the threshold between the first and second tetrachord.

If I am able to experience the fashioning of the scale as a unity with the specific places, the points of departure of the degrees of the scale, in the bone-structure of the arms and legs, then it is even clearer why the legs and feet are involved in these eurythmical movements. Only with the fourth (wrist and heel) do I arrive, touching the Earth; from the fifth my feet are ready to move, that is, the step or jump is now with awareness expressively employed. For the forms (Steiner calls them “rhythms”) for the intervals I need to include my feet from the fifth onwards to be able carry out these rhythmic forms.

This experience of the seven steps through the scale out of our human construction forms together with the solar, radiant angle-gestures in the major and minor modes the basis of “visible singing”. This basis is sufficient in order to express the entire realm of “simple” music that does not modulate. If we turn towards the development of music of the last 400–500 years the harmonic connections, especially modulation (in short, the diatonic-chromatic level in the tonal system) has to be taken seriously. Hereby, the angle-gestures help us.

The “basis of the seven” also carries us further because we find ourselves within the same tonal system, although on a different level. On this level we can now take any note as a keynote. We can now also express the quality of the various keys, that is, experience and express “the quality of the twelve”. Already for C-major, which is almost identical with the basic scale, the angles are adjusted for the semitone and whole-tone steps. This major-pattern is valid for all other major scales, in the same way as another pattern is valid for all the minor scales.

In G-major, I begin on the fifth degree. The arms are opened wide; the feet are included through the above-described process of “turning-inside-out” in the transition from the first to the second tetrachord. Despite all this activity I can and have to experience this gesture as prime, yet a quite different prime from the one in C-major. The second in G-major is found on the sixth degree, but in the arms I feel the point of departure of the second in the bone of the upper arm. The third probably shows in the strongest manner the upward-striving character of this key. It finds itself on the seventh degree and leads through this to a quite different experience from what is conveyed by the wide-breathing third-gesture in C-major. With the fourth, we arrive at a close, as it were calmed-down gesture on the prime-octave degree, though I am awake in the point of departure of the wrists. With the fifth degree in G-major a new beginning is made; I now find I am on the second degree of the basic scale, but do not feel the bones of my upper arm as second, for I am now conscious of the point of departure of the fifth in my hands. Via the sixth, which with its point of departure in the fingers lies on the wide, free-breathing gesture of the third of the basic scale; I then reach the seventh on the wide, open fourth degree. It has now to be raised into F# and consequently conveys an especially tense experience. In the octave I reach again the fifth degree, lay hold of it with “the full hand” of the widely opened arms. The legs extend into a jump.

When I musically research and eurythmically “mediate” all the keys in this way, I arrive at an intuitive insight into their qualities. At the same time I carry out the meditation given by Steiner for musicians. During the Apollonian-course (GA 277a. 71ff.), on the same day, 23 August 1915, the beginnings of music eurythmy were introduced (a.m.) and “The Twelve Moods” (p.m.) in which the seven planets move through the twelve zodiacal signs. I take this fact as a confirmation of the connection between these two eurythmical worlds – they are one.

When I am asked, “Shall I do notes/tones or intervals?” then for me this is simply a wrong question. They are one. What we call notes/tones were and are *degrees* which contain the consciousness of

the respective bone, the point of departure for the interval. The holistic view expresses the musical reality. Through each scale the basic, or archetypal, scale always shines through. And so there are no “absolute tones”, but always relationships. For example, the note “C” will sing in each key on another degree. The degree-interval in the angle-gesture will each time find a subtly different expression. The musical element, of course, lives *between* the notes, or degrees. Consequently another aspect, to include the *melodic* intervals, also belongs to it. Of course, I can relinquish the angle-gestures and express only the melodic, or degree, intervals, or show only the rhythm, or only the pitch. In this article I have limited myself to the question of the angle-gestures in music eurythmy, to recreate the music, as the pianist in the anecdote intimated.

Eurythmy Gestures for Major and Minor

How can their expression be strengthened and more differentiated?

Rudolf Steiner's eurythmy figures for the major and minor triads apply to all keys, starting from the prime, stepping forwards, going on to the third in the arm with movements to the left and right and then closing with the fifth and its calming effect. We give soul - or inner - forms to these two gestures when we express joy or pain.

If they have both the ability and capacity for individual expression, eurythmists may be able to differentiate changes of mood that correspond to the different keys. Josef Matthias Hauer (1883–1959) has left us a wide variety of soul qualities for each of the twelve major keys: for C major, for example, he named the following qualities: victory, pure, free, Olympian, virginal, brilliant, festive.[1] Individual eurythmists can then choose the nuance they wish to use to express C major.

To give a cosmic dimension to speech eurythmy Rudolf Steiner wrote the Twelve Cosmic Moods. Each zodiac image appears with its own individual characteristics. In addition, each sign of the zodiac has been assigned one of the consonants and its living qualities. In tone eurythmy every key sounds in the circle of fifths in the corresponding zodiac sign, and each has its specific prime tone and triad.

The sun moves through the entire zodiac and creates on earth the four seasons of spring, summer, autumn and winter. The twelve virtues are also present in the twelve of the zodiac and in their transformation into human faculties. Both the twelve human senses and the twelve world views (Idealism, Realism, Materialism, etc.,) can also be assigned to the signs of the zodiac.

When a specific virtue and a specific key are connected in each of the twelve signs of the zodiac it is possible to discover that the character of each one corresponds with the other. In the sign of Capricorn, for example, the virtue of courage that strives outwards resounds with the key of E flat major, and the power of redemption or of the Redeemer with the parallel minor key of C minor.

Alongside this moral effect on human striving tone eurythmy gives the virtues a cosmic aspect (in the element of the triad). When the gestures for the scales of the major and minor keys are formed and then the quality of the virtue assigned to it is sensed or perceived, stronger possibilities of expression can arise or emerge, though this does depend on how intense the soul forces of the eurythmists are. The virtues that have become conscious will enliven and determine the forms of the gestures. Both the individual tone and the themes enable a group of eurythmists to find a foundation for a unified, harmonious working atmosphere whenever they work with and experience the gestures that they want to practise. In the same way the soul gestures for speech eurythmy can create a basic mood of a sentence that has been developed from the single sounds and the words.

We are not dealing here with a thought-out or constructed, imposed differentiation of expression but want to give the mood of each virtue arising out of the musical sounds, the opportunity to be seen and to shine.

Supported by a description of the basic construction of the musical scale the

Lili Reinitzer



Performed in Elena Zuccoli's eurythmy ensemble at the Goetheanum; from 1982 studying and further development of form technique (Annemarie Dubach-Donath) and in poetics (Hedwig Greiner-Vogel). She founded the E chore Eurythmy Ensemble that has performed Saturn Evolution by Josef Gunzinger as well as symphonic works, such as Anton Bruckner's 7th Symphony in E major and Wolfgang Amadeus Mozart's symphonies in E flat major and C major.

Translation: Sarah Kane

Notes

[1] Hauer, Josef Matthias, *Vom Wesen des Musikalischen* (The Being of Music), Robert Lienau, Berlin-Lichterfelde, 1966

[2] von Baltz, Karl, *Rudolf Steiners musikalische Impulse* (Rudolf Steiner's musical impulse), Seite 15/16

following observations aim to make clear how the experience of each separate virtue can enrich the performer's musical power of expression in eurythmy and how it can complement the well-known eurythmy exercises for the scales with essential, vital experiences. (Please see the accompanying sketches.)

To complement the sketches below I have applied the exercises a) to d) that we all know to the F major scale from the sequence of the zodiac and following on from that, exercise e)

a) The Zodiac Signs for Individual Notes or Tones



b) Corresponding Consonants from the Zodiac

N R F M W H T N

c) Intervals of Degree (Stufenintervalle)

(Cf. Rudolf Steiner, *Eurythmy as Visible Singing*, GA 278)

Prime	Second	Third	Fourth	Fifth	Sixth	Seventh	Octave
Calm	Question	Excitement	Within Oneself	Abundance	Longing	Losing Oneself	Fulfilment

d) Elements (Earth, Water, Air, Warmth, Light, Sound, Life)[2]

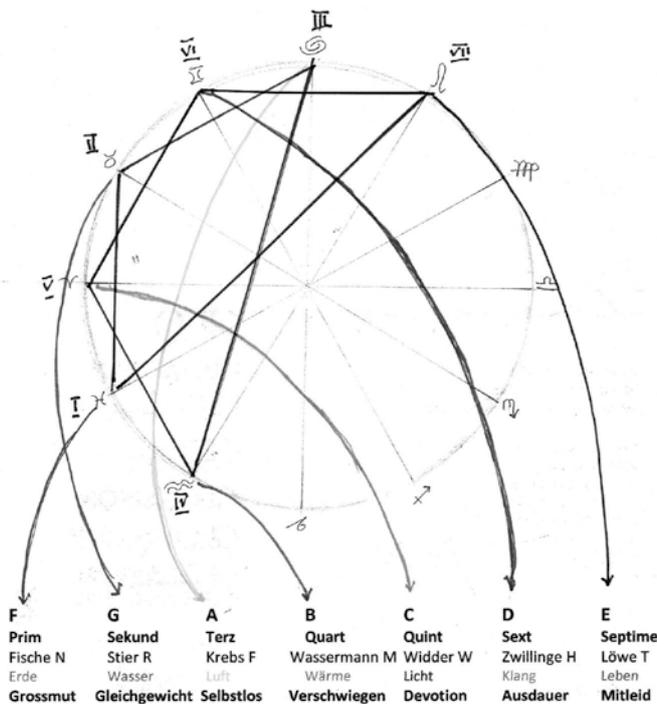
Prime	Second	Third	Fourth	Fifth	Sixth	Seventh
Earth	Water	Air	Warmth	Light Ether	Sound Ether	Life Ether

e) Virtues

Pisces: Generosity / Taurus: Balance / Cancer: Selflessness

Aquarius: Discretion / Aries: Devotion / Gemini: Fortitude / Leo: Sympathy

F major key in Pisces



I would like to mention here that the seven or eight eurythmists move or swing back to the appropriate zodiac sign after every exercise in order to use the following exercise to demonstrate the new quality of the scale.

The eurythmists, of whom I was one, regularly practised these creative options when Elena Zuccoli was head of the Goetheanum Eurythmy Ensemble: we performed the gesture for Capricorn with enthusiasm, for example, in the passages in F minor in the first and third movements of the *Appassionata* piano sonata by Ludwig van Beethoven.

Exercise d)

In the tone eurythmy gestures for the lower and upper triad chords there are significant differences in their relationships to the elements: the movements – that open from inside to outside - for the prime, second and third can be accompanied by the first three elements (earth, water, air) and those movements – that begin outside and strive upwards towards the middle - for the fifth, sixth and seventh connect with the second trinity of light, sound and life ethers. It is

also possible to experience soul processes here, and the quality of warmth in the middle that the fourth carries can be a strong experience.

Exercise e)

This is used to develop a soul faculty by means of which the archetypal gestures of the major and minor triads in the different keys can be filled with inner activity. The gestures developed by Rudolf Steiner in the eurythmy figures of major and minor then determine how the gestures themselves are formed.

The fading major triad gesture in a particular key connects with the sensation of the active virtue in the specific sign of the zodiac, while the minor triad in the parallel minor key becomes filled with the sensation or experience of the human transformation of the virtue that has taken place. The sensation of the virtue that awakens in a eurythmist's soul will then appear and become visible in the eurythmy gesture. For example:

the zodiac sign of Aries corresponds to C major – devotion / A minor – sacrifice
and the zodiac sign of Gemini to D major – fortitude / B minor – loyalty

As we can find diverse musical themes in C major, devotion also contains within it a variety of nuances so that we can work and create in a purely artistic way with these correspondences and connections.

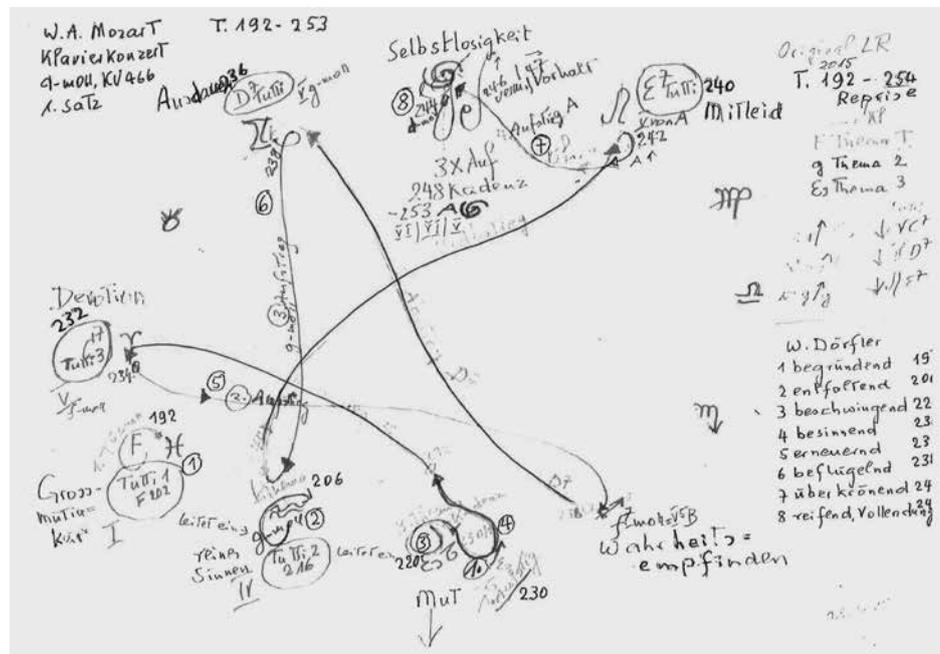
What has been described here was experienced when working with different transitions in Mozart's Piano Concerto in D minor, KV 466, specifically in bars 53/54:

one bar in **D minor** in the strings / bar line

Mood Love

one bar in **E flat major** in the woodwind instruments

Mood Courage



The Section for the Performing Arts will be organising weekend workshop in german on this theme at the Goetheanum on 8 & 9 April 2016.

Aphoristic Notes on Friedel Thomas’ Teachings in Tone Eurythmy (as her students practise, teach and pass on these teachings in oral form)

Riikka Ojanperä



Translation: Sarah Kane

A Finnish eurythmy colleague invited me to meet Riikka Ojanperä in August 2015 at her house in a lonely Finnish forest. Riikka Ojanperä spent her whole life searching for and longing to find her strong image of tone eurythmy somewhere in the real world. After completing her eurythmy training in Vienna and still living strongly with her image, she went on to attend the fourth year of training in three other eurythmy schools and after that continued to struggle to find what she was looking for.

Riikka had just been working with a small group of eurythmy colleagues for some days, who also showed what they had been practising, with the support of Tudi Tamelander at the piano. Both Friedel Thomas-Simons, with whom Riikka studied eurythmy, and Riikka herself have been teaching eurythmy their whole life whenever they were invited to do so, but neither has tried to put down their experiences in writing. I have now attempted to do just this by putting on paper what are more like aphoristic descriptions of my experiences in the lively conversations and in practical work during my stay. Riikka has looked through what I have written and worked on it further herself.

Stefan Hasler

The following is what Riikka told me

I first saw Friedel Thomas-Simons during a eurythmy performance at the Goetheanum in the final piece of the programme. I immediately woke up because the space changed so completely: instead of the eurythmist I saw something like flames on the stage, as if they were visible tensions, dynamics and movements. This other dimension in the performance had been so impressive that at 7 am the next morning I was standing outside Frau Thomas’ front door but I waited dutifully for another hour until I took my courage in my hands and rang the bell and then asked Fr Thomas if she would teach me eurythmy. I wanted to learn, wanted to understand how it had been done.

Friedel Thomas-Simons was an excellent musician: she sensed right away that she would be devoting her life to tone eurythmy. When a eurythmy performance was being planned for the first Goetheanum, Rudolf Steiner wanted Friedel Thomas-Simons to practise the form he had created for the *Funeral March by Felix Mendelssohn* as a member of a group of five eurythmists. Friedel Thomas-Simons was able to ask Rudolf Steiner how the one or other part should be performed. The fire that destroyed the first Goetheanum had already started while she was performing the Mendelssohn Funeral March.

This was how I became her pupil in the last two years of her life; it had a decisive influence on the rest of my life. I continued to practise what I had learned from her on a daily basis and I engaged with the material again and again on a daily basis and so kept discovering new things, so that I could say again on a daily basis: I have only now understood this.’

In order to practise all this, seven years are needed, as Rudolf Steiner indicated in *Eurythmy: its Birth and Development*.^[1] Although not all eurythmists have the necessary patience, musicians absolutely do work in this way. We should do ex-

actly the same, but where is there such a thing as a seven-year training? After all, Rudolf Steiner said: To study eurythmy is to study an art, it is visible singing.[2] In the future we will also need to develop the tone gestures I mention here.

The entire human being is always engaged in tone eurythmy: the first beat in the bar is not just simply 'right', but the whole human being, the whole human form, takes on the quality of 'right'. The second beat in the bar is not 'left' but the body, the whole instrument, takes on the quality of 'left'. The pitch is not outside the body but it visibly streams up and down through the vertical human form and the form goes with the movement, it rises, stretches and falls. The pitch enlivens the eurythmist's verticality, and this enables the soul to move what is actually an immovable torso.

A movement that flows musically comes about because flow arises between the steps.

... what is actually musical stepping, which feels and moves at the same time, comes about because of the elasticity in the middle part of the foot that transfers the weight from one foot to the other.
[3]

At the beginning of a lesson there are three practice phases: the tuning of the instrument, musical flow and pitch. The striving for focus on the collar bone and shoulder blade tunes the human instrument because the space for tone eurythmy arises in what lies in between.

Everything that comes from the lungs, the larynx, etc., which has been metamorphosed and externally depicted in the connection between the collar bone and shoulder blade, serves as the end of the collar bone, the shoulder blade, the upper arm, lower arm and finger bones.[4]

In 1915 Rudolf Steiner gave the angles for each tone as 30 degrees. Only the musicians wanted to differentiate between full tones and half tones and Rudolf Steiner acceded to their request. But he had a different intention, so Friedel Thomas-Simons agreed to always carry out the gestures at an angle of 30 degrees, and with both arms at the same time, and with the whole arm, and with the whole body, as a whole human being, in the plane between the front and the back. Major was in the upper area, minor in the lower. For major the hands point outwards so that the gesture can radiate out away from the body; for minor, the hands point down so that the weight of being connected to the earth becomes visible. As long as a piece of music has been written in a major key all the gestures need to be made above the shoulders, even if the piece contains the odd minor chord. If the piece changes to a minor key, the gestures need to be made beneath the shoulders, even if the piece contains the odd major chord.

As pianists need to find their keys or violinists their strings eurythmists need to find their so-called 'keys' or 'strings' (an expression used by Friedel Thomas-Simons), too. These are the places where movement begins. So C becomes visible as the being of the prime whenever I inwardly send my 'feeling' to the two parts of the collar bone and on into the shoulder joint; I experience the being of the second whenever I ignite the etheric stream in my upper arm, I experience the being of the third whenever I send inner vibrations into my lower arms; I experience the being of the fourth whenever I sense the small bones; I experience the being of the fifth whenever I allow my hand to flatten; I experience the being of the sixth whenever I sense the air between my fingers; I experience the being of the seventh whenever the hands tremble as expression of a desire to depart, as if the eurythmist is inwardly putting his hands into fire, into flames; I experience the being of the octave whenever I rotate my hands outwards in a way comparable to touching a wall and rotate my own wrists, i.e. I turn inwardly and accept the fruits of life. These beings are so strong that they reveal themselves in every key and in every melody in absolute form.

This means that the actual being of the interval does not change in a different scale. The being of the prime C preserves its fundamental character as a prime parallel in every key. Friedel Thomas-Simons invited us to practise the beginning of the A major scale in the following way:

We began with 'igniting' the position of the prime; then came the 'sixth key' for the note A, then followed a jump for the note A itself. We experienced the transition to B as the mood of the second in relation to the prime A, and the being of the interval of the second appeared for the tone B. After this came the transition for C sharp, prepared in the mood of the third in relation to the prime A.

This is the way to practise every melody because every melody has three different movements: the melodic interval, the interval of degree in relation to the prime and the tone itself.

At this point Friedel Thomas-Simons made a very important point by calling the onset of the tone a key (as on a keyboard):

And as musicians actually need to bring the creation of the tones into their fingertips, eurythmists need to bring the gestures into their entire body.[5]

We can see every tone as an individuality and eurythmists will do well to live into each one very thoroughly. In the same way as musicians press a key on a musical instrument, eurythmists need to send the feeling to the beginning of a movement, to the key, so that the right tone can sound. The etheric forces need first to be ignited at the beginning of the movement (key) and then expressed.

Eurythmists express the notes G, A and B in the major key more strongly either by jumping when standing or stepping lightly when moving a form; in minor the same notes can be expressed through a highly dramatic fall into weight, or by leaning the whole body backwards or by dragging the back foot.

{Note: Riikka is quite sure that Friedel Thomas worked with the absolute tones and with their angles. Elisabeth Day and other eurythmists understood what Friedel Thomas passed on as given from the perspective of the degree. SH }

Right angles in the elbow always bring about the alterations (i.e. raised tones or sharps, and lowered tones or flats): the lower arm turns more outward in major in the upper area of the body. In the minor key the elbow joint is always moved inwards at a right-angle and the mood is further strengthened and enhanced when the hands are rounded.

The movements for the intervals are gestures and gestures are made with one hand only; therefore gestures for the intervals are made with one hand, while the other hand gently accompanies them. First, eurythmists need to practise thoroughly what movement possibilities each joint bears within it, so that these can be later used.

There are three different varieties of intervals for C sharp:

Firstly, the melodic interval, moving in time from one note to another; secondly, the relationship of degree to the root of the chord or tonic of the key, and thirdly, the inner colouring of the being of the tone. This means that in an A major key for C sharp after the B a melodic second can be made, followed by a third as interval of degree, followed again by the prime as point of departure for the angle for the tone C sharp. This inner movement is always necessary so that real singing becomes visible, is expressed.

The dissonances are achieved by bending the knees, and not by bending the whole form of the body. It follows therefore that the eurythmist's instrument remains upright and does not become heavy if the gaze is looking down.

Rudolf Steiner's creation, tone eurythmy, is the only art in which spiritual substance, spiritual contents can be made visible in the sense-perceptible world by means of the intervals. They are inaudible transitions that live between one tone and another. Tone eurythmy is more spiritual than music itself. At the therapeutic level it is more effective than music alone, despite the fact that music has been used therapeutically since the beginnings of humanity.

I then put some additional questions to Riikka Ojanperä:

S.H.: How has eurythmy changed your life?

Riikka: I was born in Viitasaari in Finland in 1930. My father taught me the art of gliding and I once became Finnish champion in gliding. After school I initially worked as a flight attendant. There was not one speech artist in Finland and so I decided to train in Creative Speech.

I spent my first year at the Goetheanum in the Speech School and then worked in blocks with the following famous speech artists: Ida Rüchart, Ilja Duwan and Günter Sponholz. At the end of the training I was awarded a Goetheanum diploma in Creative Speech from the Speech School.

Because I did my eurythmy training in Vienna, the music centre of the world at the time, I was able

to fulfil my deepest longing for music. As students we were recommended to learn at least one or two musical instruments parallel to the eurythmy training. I took up the violin and the piano. We went through a tough exam in music theory and history, and I joined both a student choir and a student orchestra.

After my training I taught eurythmy at the Rudolf Steiner School in Helsinki and then for several years I was head of a performing group that toured Europe with performances of the Kalevala with Sibelius' music written especially for the Kalevala. Eurythmy was thus completely at the centre of my life. At the moment I am concentrating only on tone eurythmy: this is what Friedel Thomas-Simons had been given by Rudolf Steiner. The instructions that Tudi Tamelander and I were given come from the work with her.

S.H.: *What can eurythmy achieve in the current tension-filled, digital world? What are eurythmy's tasks in this world and what opportunities does it have as a new art form?*

Riikka: If one were to run an artistic training over seven years, as Rudolf Steiner envisaged, and as it is described in GA 277a in the chapter entitled Konferenzen (Conferences) - this was the period of time which was the standard length of training in Vienna - then eurythmy would have extraordinary possibilities and an enormous amount of work to do.

Notes

[1] Rudolf Steiner: Die Entstehung und Entwicklung der Eurythmie (Eurythmy: its Birth and Development), GA 277a

[2] Rudolf Steiner, Die Entstehung und Entwicklung der Eurythmie (Eurythmy: its Birth and Development), GA 277a, p. 138, 2nd edition, Dornach

[3] Olga Samyslova in an article in the journal Das Goetheanum, 1927.

[4] Rudolf Steiner, Eurythmie als sichtbarer Gesang (Eurythmy as Visible Singing), GA 278, from the 7th lecture, p. 141, 6th edition, Dornach, 2015

[5] Rudolf Steiner, Eurythmie als sichtbarer Gesang (Eurythmy as Visible Singing), GA 278, p. 69, 6th edition, Dornach, 2015

Working with Scale Degree Gestures in Pedagogy: A Report

Reinhard Wedemeier



Born in 1952, Reinhard Wedemeier studied eurythmy with Helene & Claudia Reisinger in Berlin and has been teaching eurythmy in the Rudolf Steiner School in Berlin since 1982. He co-founded the North German training for teachers of eurythmy and currently teaches tone eurythmy for the Upper School in the Euritmie Academie at the University of Leiden in the Netherlands. He has contributed to *What moves you* projects in 2012, 2014 and will be contributing again in 2016.

Translation: Sarah Kane

I began my teaching career in 1982 and since then have never used what are called the pure or absolute tones but only the gestures for the degrees in my teaching. I was therefore very grateful when this subject was made a central theme at the 2015 eurythmy conference for the first time.

Why have I never used the absolute or pure tones? The answer is very simple: neither I nor my students can hear and recognise the pure individual tones as such, i.e. none of us has perfect pitch, and because it is extremely important to me as a teacher that the students find their own gestures, out of their own hearing and experience. To my mind it is a problem from a pedagogical perspective if students are frequently condemned to imitating what the teacher does and this is in fact the case when the teacher only works with tones in their pure form. But it is also hard and dull work for all eurythmists to translate the notes into tone gestures from the musical score. Many believe in the purpose and beauty of the gestures for the pure tones, but who can honestly say that they can create the gestures for them out of their own experience?

The gesture that expresses the musical form needs to arise out of an experience, and the gesture can only do this when the experience it is built on is there.
Rudolf Steiner, Eurythmy as Visible Singing, Lecture 2

How do I proceed when working with school students? I have to admit at the outset that I have adopted an individual solution in order to avoid the problem that arises when using the original forms of the gestures for the degrees, which is that they do not include pitch and that the use of major (above the shoulder girdle) and minor (below the shoulder girdle) is consistent. The gestures for the degrees originated in the beginnings of tone eurythmy, when there was no such thing as pitch as an element in the work. I find it challenging and difficult for students to not consider the level of the tone in their gestures and this is why I treat every kind of major tone as if it were C major and every minor tone as if it were C minor, and use the C gesture as the prime tone.

From Class 6 onwards I begin to allow the students to find the gestures for simple melodies only out of what they themselves hear, i.e. they create and form the gestures entirely out of their own experience, and not out of watching what I do! Initially it is a very good idea to remain within the range of the octave. This is definitely a challenge for the students, but with some practice most of them can manage it. Self-confidence in accurate listening can also be developed in other ways, for example, the teacher invites a group of eight students to stand on a sequence of eight consecutive steps on a staircase and invites each student to make a movement when his or her individual tone sounds, or eight students stand in a row, one behind the other, and hop or jump when their individual tone sounds. It is also worthwhile at the end of a lesson when the students are sitting to practise pure listening: any scale is played, followed by individual tones or degrees, and I then ask the students to name them. And of course the students regularly practise the eurythmy gestures for the degrees.

This procedure does not fundamentally change much in the upper classes, only that the pieces of course become more complex. When the relationship to the ground tone remains clearly audible, the students have almost no major difficulties. This is rather different in pieces in which the key note is difficult to recognise, as is the case with some late romantic or impressionist works, and certainly

in all atonal pieces. When the key note changes in a modulation, in most cases it can certainly be useful to take the new prime as a starting point. When I prepare I frequently sing my way through the degrees within a melody in order to clarify and deepen my own experience.

But in all honesty I have to say that it is almost impossible to work through every passage in the larger pieces as degrees within the time available. There is undoubtedly a conflict between the fact that one would like to work on more demanding pieces of music on the one hand and on the other that there is not the opportunity to go into the finer details of the melody. But a really well-filled and well-formed gesture expressing pitch can be extremely expressive and gives students a great deal of creative freedom.

It is always important to consider that classical music is not one of the styles of music that the majority of today's students is likely to listen to voluntarily. I believe that I have achieved a great deal if as a teacher I have succeeded in opening the students' ears and hearts to a movement from a sonata by Beethoven.

It is unusual and special that Rudolf Steiner's first deed in tone eurythmy was to present the degrees, i.e. the field of music that is most closely connected to thinking. I even have the impression that Rudolf Steiner was most interested in the tones and the degrees or intervals, i.e. in the melody, and it is perhaps not surprising to discover this in the author of *The Philosophy of Spiritual Activity*. Whatever the origin of his interest was, here we are dealing with the certain fact that this is an aspect of music of which I want to state here that it is of all musical phenomena of the least immediate interest imaginable to students either in the middle of or just emerging from adolescence. This is the Apollonian aspect, if I were to express this in a way that addresses the state of mind of Class 11; 17 year olds are much more likely to go in search of the Dionysian element in music, right up to the point of becoming intoxicated on it.

From my experience it is important to see any work done with tones, degrees and intervals as something extremely precious, which should not be devalued by continuous use. But for me one question remains: when and how do I introduce what are known as the gestures for the intervals in the classroom? Both these and the tone gestures can be used to create intervals as degree and intervals as melody. (Cf. Felix Lindenmaier's explanations in the new edition of the lecture cycle on tone eurythmy, not yet translated into English.) Of course it is possible to introduce the students to these gestures in the lower classes but it seems to me that only students from Class 11 onwards have the necessary sensitivity to be able to work with these gestures in an artistically creative way.

It also seems important to me to distinguish between *melodic* intervals and *harmonic* intervals and to specifically investigate which of the two dominates in one's own experience of a particular moment in the music. In addition, the harmonious connection colours the relevant sounding tone so that we are dealing as a whole with what appears to be a water colour painting that has several layers of colour. It makes sense to me as a eurythmist to practise all these layers in order in performance to create what seems to me in the present moment to inspire the performer most. That would at least be an alternative to having to watch the repetition of overfamiliar gestures.

I wish to close with two important quotations on the theme:

Learning pure tones as opposed to learning tone scales for pieces of music is one of the most difficult chapters in eurythmy altogether. Teachers and students often become equally frustrated: the work on a piece of music has begun with enthusiasm and now the arm movements need to be learned. Very frequently this part of the process remains difficult, the students have to learn something that has to be 'added' to the work already done. Experience teaches that in the course of their working life teachers challenge their students less and less to learn tones. On a personal note: over the course of time I asked students to learn tones less and less, but on the other hand to listen more and more and to find the tones themselves. from: *Die Toneurythmie in der Pädagogik (Teaching Tone Eurythmy in School)* by Rosemaria Bock, Stuttgart 1995

By virtue of the fact that every degree has a relationship to the prime, it also contains within it the corresponding interval of melody as an archetype. The degree is therefore closely related to the experience of the intervals. from: Margarethe Solstad quoted in *Der Toneurythmiekurs von Rudolf Steiner (Rudolf Steiner's Course on Tone Eurythmy by Stefan Hasler)*, p. 196, Dornach, 2014

Pitch as a Key for the Eurythmy Work with Upper School Students

Jutta Rohde-Röh



Born 1958. Teacher and eurythmy trainings in Stuttgart and Hamburg. Since cofounding the Flensburg Waldorf School in 1983, eurythmy teacher there, teaching all age groups. Introduction of a mixed age eurythmy ensemble in the middle and high schools into the school profile.

Main area of focus is developing and researching pedagogical eurythmy and the professional areas of eurythmy; co-working in and with training concepts such as Eufono and 4.D., lecturer for middle school didactic in the Eurythmy Bachelor in Leiden. Co-working in the Professional Association of Eurythmists, bei IPEU (initiative for Eurythmy Pedagogic) and since this year on the training council of the German Federation of Waldorf Schools.

Translation: Bevis Stevens

Note:

[1]Steiner, R. (GA 303, 2003): Soul Economy. Body, Soul, and Spirit in Waldorf Education. Anthroposophic Press, Great Barrington, P.219 Available online at:

http://www.pdfarchive.info/pdf/St/Steiner_Rudolf_-_Soul_economy.pdf

How can adolescents gain a genuine connection to movements with which they can express music?

Following on from the article which appeared in the last newsletter by Jürgen Frank on working with Rudolf Steiner's speech eurythmy forms in the lessons of a ninth grade, this contribution continues the series of reports from the research project "Pedagogical Eurythmy Today". This research project sponsored by the Alanus University, dealt in its third part with the theme "the art of education through eurythmy in age appropriate contexts". Nine experienced eurythmy teachers took part in the project, the results of which will be published this year. The task of focussing ones attention for a year on a specific eurythmy element and its concrete application to a specific age group introduced a stimulating perspective, brought about an abundance of methodical inspirations and created moments of enlightenment.

The development of tone eurythmy in pedagogy begins a lot later than speech eurythmy. There are also very few direct indications by Rudolf Steiner. As a result it was always a task for every eurythmy teacher to research the elements in respect to their anthropological effectiveness, methodic-didactic application and artistic development.

The tone eurythmy element, which I chose for my pedagogical-empirical research was pitch. My key objective was the work with the high school eurythmy ensemble in which students from classes 9 through 12 work together. In this mixed-age-group teaching environment the whole developmental pallet of adolescence is manifested. In the long term development of artistic projects with adolescents of different age groups I often had the experience that a decisive, very sensitive moment, right at the onset of the production, was how the students could connect personally, become familiar with the gestures and forms and with the expressive elements of eurythmy, and whether they could access them in the particular context and make them a part of their expressive personality. When this doesn't happen, they remain onlookers rather than becoming protagonists. Adolescents come to the lessons full of expectation and the primary wish: "Here I am and I want to move, I want to experience something in the movement, I want to express myself in the movement", is tangible. At the same time an experience of estrangement from the eurythmy gestures exists for many of them, a seeming "unfamiliarity". Put differently these elements have to be rediscovered by the adolescents before they can express something uninhibitedly and out of their own intentions with them. Rudolf Steiner describes the age of adolescent as a time of "tumult", of being strongly thrown back on ones own soul nature; adolescents fall out of all familiar contexts, are estranged from the spiritual world, but they bear within them a longing to reconnect.[1]

How the experience of estrangement could be transformed into an uninhibited, exploratory situation, was the goal of my pedagogical research:

I chose the element of pitch, through which to find the moment when students could discover for themselves their movement expression during a process of working with eurythmy and music. My prior experience was that adolescents could do these movements, for example the rising and falling arm gestures following the upright gestalt as expression of the melody, its rising and falling,

almost spontaneously and naturally. The feeling of the pitch of a tone, the aural impression, agreed with their movements. A peacefulness, which corresponded to an inwardly experienced state of “being-with-oneself, could arise through practicing these movements. Three aspects of pitch as a means of eurhythmia expression were addressed in the project: 1. The bodily movement, 2. The soul experience of the movement, 3. The spatial movement.

20 students of the Flensburg high school ensemble and the school orchestra prepared a programme on the theme “J.S.Bach - yesterday and today”. For the first part of this article I will extract one detail of my research: the development and continued application of specific exercises for pitch, in this case, a warm up exercise to begin the lesson. The method consisted of working on simple, elementary movements one after the other and then to combine them, taking note of every change that occurred with every new step: one group, beginning in canon, moved around another group of standing students in a sequence of inner and outer bows, whereby the moving group increased in number and decreased again. The second step was to move the arms and hands, starting from ones middle, outwards and upwards and down towards the gestalt in breathing alternation, in accordance to how the students experienced the music.

The steps were:

- Listening to the music / practicing the form - repetition - reflection / suggestions for movement from the teacher - trying out - reflection / pitch and form simultaneously - repetition - reflection / become connect together / exchange

As a eurhythmic means, dualities were to be connected together:

- With the form: front - back / standing - moving
- With the gestures: up - down / outwards - inwards / away from the Gestalt - towards the gestalt
- With form and gesture: perception - movement

What changed when the students added the breathing movements of the arms to the movement of the form? The gaze turned increasingly more inwards, became dreamy and things became stiller. The mood and the concentration changed noticeably with the transition from “seeing” to “hearing”. The gestalt showed a greater flexibility, the students were continuously present and in the exchange they were more interested in qualities than outer corrections and debates as previously. Some experiences made in the change from the first to the second exercise sequence were:

“The music fills my movement more”; “it becomes more flowing and one is more in the music”; “when I move the arms and hands in the music, the feet become lighter and somehow more agile”; “when one does it with the steps alone, one keeps it more for oneself, and when one adds the arms and hands it goes further outwards, that, which one feels in the music”. Even these few remarks make clear that everyone had a distinct experience through these exercises - they described the musical gestures as beneficial, enriching. This was surprising even to them. The relationship of the movement to the music became conscious upon reflection. With the help of the question “what had changed through the method of practice?” the students could turn their attention to feeling and perceiving their own moving body! I was amazed to discover along the further course of practice, how differentiatedly the attention of the adolescents was able to be directed to-

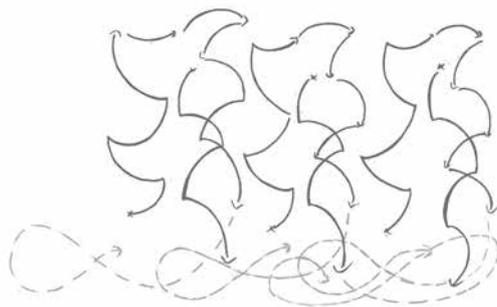
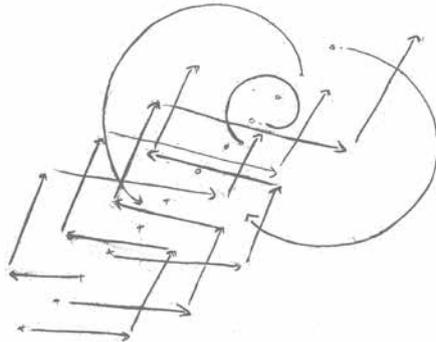




wards single movement elements. Rudolf Steiner's indication that it is of great pedagogical importance to make something conscious which otherwise happens habitually, gained new significance. Connecting the dualities/opposites was tried, with a slightly changed method, with the following elements: pitch and interval gesture, pitch and major/minor movement, pitch and tone gesture, meeting of several voices, pitch and form. The students succeeded, using the pitch as a kind of underlying breath, in adding other gestures to it and developing them out of it.

2. To the theme "pitch and form" I want to present a further condensation point in the research: moving on from directed attention to creative activity (choreographic experiment with the Toccata in D minor).

The students had to spontaneously, through improvisation, through a group movement, come together in a fixed choreographic structure. The starting points were the element of "play" and the form requirements governed by pitch (moving forwards or backwards in accordance with the rising and falling pitch of the phrase and the connection of these forms to straighter or rounder forms). The common starting point in a diagonal was set. In the middle of this process an enigmatic moment occurred. A lot had been changed, dismissed, and tried out, when suddenly, while the group was moving, a feeling arose: "now it is correct, so it can remain!" Suddenly all were unanimous, and a happy and high spirit atmosphere arose, and also a lively discussion. Motivated and with considerable body presence they tried it again and were totally clear: "this is how the form has to be"! One student said, that there was no wrong or right here, just an "it is true, one just simply knows it, it feels good and somehow nice too." What had happened? In the process of developing the form the students discovered something within themselves which resonated between their movement and the music. This experience gave them the feeling of coherence. The experiences of joy, vibrancy and contentment made it easy for them to decide on the form while doing



it. A great momentum began. The students experienced in the improvisation of the form a process which led them from "searching" to "finding". They became conscious of the feeling relationship between their movement in space and the sound of the music. This process required time, as it was divided into several steps. The choreography of the Toccata could be independently created in this manner by the students themselves. For me it became a real experience that in such moments, something inwardly answered to the adolescents through their doing, something of which they were very sure. It was also evident, how delicate this moment is, unreproducible and not to be directed by means of the teacher's intentionality. An observing, consultative stance is a requirement that this resonance space can arise.

3. In a third step, towards the end of the project, when almost all choreographic elements of the form and gestures were set and intensively practiced, we investigated, by means of a printed questionnaire on several familiar movement sequences, how the students experienced their movements and their forming of the pitch, and whether in their personal expression they set special accents, how they would characterise this, and what was most important for them therein. The result of these questions, which presents the most important experience, can be summarised in four categories:

- In the group the individuals “sound” together
- Ones own movements give rise to feelings
- Music and ones own movement become a unity
- The movements become expressive and allow ones own intentions to become visible

The feeling of unison (in the group, with the individual movement, between music and movement, and between the individual wish for expression and the nature of the movement) was a central concern for most students, independent of their age. They experienced this situation in all aspects of the movement as beautiful and good. They could discern when this feeling of unity arose and formulated it as their implicit personal goal. When they gained access to their personal expressive ability and to the practice steps in order to achieve this, they felt themselves endowed with an experience of coherence.

These three experiences which happened while discovering ones own expressive movement - the directed attention, finding a relationship to spontaneity with the help of an experience of resonance, and the experience of a unity between movement and music - came about by practicing pitch. The discoveries, which we made together along the course of this research often lay in making small adjustments to the habitual - suddenly something new stood before us, which we could undergo as a new experience; a very stimulating moment for our creative deeds. Whoever is interested to find out more about this work, can look forward to the further publications on “eurythmy pedagogy today”!

Investigage ones own Eurythmy Teaching

This volume in the series «Contributions to Eurythmy Pedagogy” published by Stefan Hasler and Charlotte Heinritz, documents the first part of a three-part research project of the Alanus University. Seven experienced eurythmy teachers (Andreas Borrmann, Norbert Carstens, Peter Elsen, Axel Föller-Mancini, Jürgen Frank, Fay-Claudine Gauthier, Imogen Scheer-Schmidt, Jost Schieren, Michael Werner) investigate their own teaching. They develop areas of research, analyse their experiential knowledge and research new didactic methods.



These books can be obtained from “die Pädagogische Forschungsstelle beim Bund der Freien Waldorfschulen” www.waldorfbuch.de

Working with the Modal Eurythmy Indications for the Planetary Modes of Schlesinger

Thomas Sutter



Training: Rudolf Steiner School Basel. Training as electrician. Eurythmy training in Dornach under Lea van der Pals. Goetheanum: Member of the Eurythmy Ensemble, coworker in Faust Ensemble, orchestra manager, head of the lighting department, member of the stage direction. 2000 founding of the Light Eurythmy Ensemble, Arlesheim-Dornach and Instructor for eurythmy lighting.

Translation: Bevis Stevens

Drawings by Thomas Sutter

Notes:

[1] Killian, G. (2006) Die Monochordschule des Pythagoras und das Musikalsich-Organische. Die Wiederentdeckung der altgriechischen Planetenskalen durch Kathleen Schlesinger und die Erweiterung der Tonkunst. Mit einer Beilage mit Tabellen und Abbildungen. Zürich - Den Haag - Melbourne: BlueHill Publishing.

Gotthard Killian acquainted me with the expressive modal eurythmy gestures for the Schlesinger scales in 2000. Through an intensive period of work with Gotthard and his wife Danae we increasingly wove modal eurythmy into the performances of the Light Eurythmy Ensemble, including compositions from Elsie Hamilton, Gotthard and Danae Killian. We also discovered these scales in Bartok, Debussy and Kodaly so that we used these special tone eurythmy gestures in partial and even complete works by these composers. The culmination of our work was a weekend conference on eurythmy and planetary music including performances. This occasion also marked the launch of Gotthard Killian's comprehensive book on this subject.[1] When the Killians shortly afterwards immigrated to Australia we worked on this theme further. Performances of compositions in the Schlesinger scales of the seven planets by Christian Ginat were given. Through music, played on the viola – eurythmy, form and gesture – the characters of the individual planets could be portrayed very nicely. At first this music sounds strange, but the ear and heart is opened through hard work and practice. Even a simple ascending and descending scale is a work of art. Through the differently sized seconds, which are found in these scales, they obtain a richness in expression and colour. Ever more strongly did I feel the health-giving harmonising effect of this music. Ulrich Göbel from Heygendorf used them in therapy work. Here I want to express my special thanks to Ulrich Göbel who, together with his family, dedicated his whole life uncompromisingly to the planetary music. At the Werkheim am Hügel he built lyres on which these scales sound particularly nicely. Especially impressive is the Organ, built by Ulrich Göbel and tuned to the planetary scales, which is played each Sunday for The Act of Consecration of Man. A next phase began for me when Bevis Stevens joined the Light Eurythmy Ensemble. Bevis had extensively worked with Maria Renold's research including her writings on the Schlesinger scales. Bevis had also done extensive research himself and had composed. With the research into the interval Bevis Stevens opened up new possibilities for the eurythmic realisation of these scales, also fructifying the work in the area of known tone eurythmy. In addition this planetary music and its differentiated eurythmy gestures present a convincing expansion of music and eurythmy into the future. In Autumn 2015 Bevis Stevens held a course in Dresden where the Light Eurythmy Ensemble could demonstrate the modal eurythmy. I will now let Bevis continue with this account.

Thomas Sutter

Introduction

After a short introduction I aim to show how the modal eurythmy gestures are not abstract but have a connection to the interval structure of the tetrachords. Then a longer section will report on questions regarding tuning and researching the effect this has on meditative and artistic work.

The gestures for modal eurythmy[2] are twofold:

1. The left arm indicates a Chakra point and acts as the planetary 'key'[3] or the 'fundamental'[4] of the mode.
2. The right hand shows the planetary scale degree. The inner planets are shown by small tones radiating inward to the left. They are minor in quality and the intervals between them are in the region of the minor second. The outer planets are shown by large tones and radiate outwards to the right. They are major in

quality and the intervals between them are in the region of the major second.

So for the Sun mode the tones for Sun, Mars, Jupiter and Saturn belong to the major tetrachord, rising with the pitch:[5]



First Tetrachord of the Sun scale. Major, radiating toward the periphery

The second 'minor tetrachord' spirals inwards from the Sun tone, over Venus, and Mercury to the Moon 14 'against the [direction of] pitch':[6]



Second tetrachord of the Sun scale. Minor, radiating toward the centre

The left hand points inwards to the heart and so 'the heart thus becomes the visibly resounding prime' of the mode.[7] This prime is the standpoint from which one works or rather sings out into the world. It is also the centre and point of departure for the movements of the gestures and for the movement in space on the form.

1) The relationship between the hands and the interval structure of each scale

As well as the connection between the gestures and the outer and inner planets given in the introduction above, the relationship between the prime and the right hand in the progression through the tetrachords has a direct connection to the interval steps of the scale. This will be illustrated by two examples:

Bevis Stevens



I grew up in New Zealand, where my first profession was toy maker after which I studied violin and composition at University. I completed the eurythmy training in the Eurythmeum Elena Zuccoli after which I worked professionally in several ensembles, touring internationally. My meeting with Maria Renold awakened an interest in microtonal differentiation in music. After a serious accident I began to combine all three areas of expertise, instrument building, composition and eurythmy to research microtonal music, especially as can be found in the Schlesinger scales.

Contact: stevens@eurythmy.co.nz
+49 7556 2081221

own translation

Notes

2) Goebel, U. (1995b) Zur Planetenmusik - Band V (On Planetary Music - Vol V). Briefe von Kathleen Schlesinger und Elsie Hamilton an Rudolf Steiner und Andere Ergänzungen zu Band III und Band II. <http://eurythmy.co.nz/Files/Goebel/Goebel.Briefe10MB.pdf> Heygendorf: Privatdruck

[3] Sittel, Else, and Nanda Knauer. „Erklärungen zu den Skizzen der Modalischen Eurythmie. Aus dem Maria Renold Nachlass.“ 1977 (Explanations on the Sketches of Modal Eurythmy).

[4] Dörfler, Wilhelm: Das Lebensgefüge der Musik (Living Fabric of Music). 3 vols. Vol. Band 3, Dornach: Philosophisch-Anthroposophischer Verlag am Goetheanum, 1996: p. 42

Full moon 14 scale

The left hand indicates the base Chakra.

The scale degree gesture for the Full Moon₁₄ tone is in a tense position behind the back. The character of this tone (a high G-sharp) is very bright. It forms a 'drunken' Bacchian 7:9 third with the lower Jupiter tone E. The position of the gesture fits the character of the tone.

The first tetrachord is a progressive cramping. The second between the Moon₁₄ and Mercury₁₃ is almost a half tone (128.298 cents), the third between Moon₁₄ and Venus₁₂ is the smallest of all scales (266.87 cents), and the fourth between Moon₁₄ and Sun₂₂ is so small (417.508 cents) that out of context it could pass as a very large third. This progressive cramping is reflected in the relationship between the two hands. The right hand starts far away from the left hand and gets progressively closer:



Moon Scale, First tetrachord

The second tetrachord has the character of a whole tone scale, the intervals getting larger from an 11:10 second (165.004 cents) to an 8:7 second, larger than a whole tone (231.174 cents). Fittingly the tone gestures proceed into the periphery away from the left hand, ending once more in the extended position behind the back:



Moon Scale, Second tetrachord.

Sun scale

As we have seen above, the left hand of the Sun points to the region of the heart chakra. All minor gestures form a small semicircle. The major gestures form a large semicircle. Distance wise the left hand holds the middle of both circles. Likewise all sun intervals are the middle between major and minor: The second between Venus and Sun is 150.637 cents, as good as exactly half way between an equal tempered half tone (100 cents) and a whole tone (200 cents). The same is the case with the other intervals, e.g. the third (Jupiter-Sun) is 347.408 cents, and the fourth (Sun-Saturn) is 551.318 cents.

2) Different methods of tuning the scales and their effect on the gesture

There are two methods of tuning the scales. Firstly, the most commonly accepted method is as species of the Sun mode. Secondly Maria Renold[8] recommends tuning them as species of the Saturn mode. Both methods use the same beginning tone $c = 128$ Hz. The most important difference is that they have a different *Mése*. [9] The first method is the most common used. It originates with Elsie Hamilton and reflects the Sun as the centre of our planetary system and the associated bodily organ, the heart, as the organ of perception being developed in our time. The second method originates with Schlesinger and Dörfler, and relates to the planetary sequence of world development, starting with Saturn and fits with the columns of the first Goetheanum and hasn't been used much in recent times.

Through my work with the scales so far I had become increasingly aware of some strong and not always positive reactions to the tones when intensely listening to them. When concentrating on the Chakra points [10] I was feeling a pushing and a pulling and a restlessness of soul rather than an expected restfulness in which something else can develop. Recently I read that Wilhelm Dörfler received two tuning forks from Schlesinger for the Saturn tone and the Sun tone: 256 and 372.3 Hz [11]. I checked the frequencies and confirmed that they coincided with Maria Renold's tuning suggestion. This gave me the impulse to research the two methods more deeply.

What follows is an excerpt and note-like summary from my research diary.

Research

I tuned two lyres according to the two different methods. I researched the effects over a period of 3 weeks, working with the planetary scale connected to the day of the week.

1) Listening to the scales while concentrating on the Chakra points as suggested by Schlesinger and Steiner [12]

a. The scales as species of the Sun mode, with $c = \text{Sun}$ as fundamental and the *Mese* Fau [13] = Saturn. Unrest, tearing, pressing, and seventh-like dissonance in the chakra points. Initial difficulties to overcome, or real barrier? 'Negative' feelings particularly strong in Chakra points below the heart. I tried countering the negative feelings with inner preparation before hand, opening myself in a state of unknowing expectancy so that my learnt preconceptions were not in the way. When the experiences continued to be negative, I unsuccessfully tried to counter this during listening by creating a feeling of positivity, warmth and love. Then tried 'pushing' the unrest into the periphery to dissipate it, only to have the effect that it became stronger, like a normal seventh experience at the level of the skin. Took a long time to reside. Negative experiences so strong I eventually had to stop.

b. The scales as species of the Saturn mode, with $c = \text{Saturn}$ as fundamental and *Mese*.

Quiet, warmth, rest, settled, breathing. This was new, and was what I had expected from work of this nature. A relief compared to the battles experienced in a. Quickly became a preference. Alternating with a. it was a welcome change. Continued to have a positive effect on the feeling in the Chakra points. Too early to recount further experiences, but so far this seems to be more conducive for meditative work.

2) Practicing the modal eurythmy gestures, comparing the two different tuning methods on their effect on the *Melos* [14] stream in the arm

a. The scales as species of the Sun mode

Arms consistently felt heavy. *Melos* stream in the arm 'disappears' making me feel tired. Strength could be gained by taking a hold in the lower back. But then the *Melos* stream worked very forming, more akin to beat. Working with a lyre player: even in a fluid melody the *Melos* in the arm is slug-

gishly heavy, solid.

b. The scales as species of the Saturn mode

Arms felt light. The Melos was light-filled, free. Balance between inner and outer. Working with a lyre player: Lightness

Each tone has two streams. The physically sounding tone, starts strong, dies away, receding inwards. The other stream I experienced as a force welling up and growing towards the periphery. This is what I call Melos:

a. First stream: The tone dies away very quickly. Second Stream: leaves tone gesture quickly, fleeing towards periphery, incarnating seventh-like with it, leaving the gesture heavy, creating tiredness. Is the seventh-like quality responsible for the feeling of disquiet? With time I noticed that the streaming away is finely differentiated for each tone: Slow for Venus, quicker for Sun, almost immediate for Mars, immediate for Jupiter. Saturn: indifferent. Moon¹⁵ wells up under the arm, supporting it; Mercury moves into the periphery, but keeps contact with the arm surface (skin).

b. First stream: seemed to die away less quickly. Second stream: wells up strongly from within. Bearing the gesture with it on the way to seeking the periphery. Also differentiated for each tone too but I was unable to discern the differences, when I tried to pin it down due to being tired and noise from work being done on the house each morning.

Lyres very different in quality. Gärtner instrument much more superior. Quality of tones on John Stevens Lyre nicer! Swapped tuning around.

Second meeting:

a. The Melos is solid, in the arm, heavy

b. The Melos is around the arm, light. When moving into the tone gestures it is as if I am putting the arm into a light silk sleeve.

The qualities are the same for the tunings, i.e. the lyres do not play a role in the ethos of the sound. The difference in ethos definitely caused by the Mese.

3) In the first week, I tuned a third lyre anew for each scale every day, so that each scale began on an octave of C = 128 Hz. This means that the fundamental of each mode was the same and would continue the sequence, of having a new Mese for each mode, begun by the two tuning methods a. and b.

The Melos in each mode was different. E.g. Mercury mode had the opposite quality to 2a. above. Melos streamed into the arm, filling it with a self-pleasing light, strength, and warmth. Jupiter Melos has an indifference about it, a quality also found in the way the Melos left the Jupiter tone. These differences confirm that the Mese affects the ethos of the scales.

Summary

In the first part I was able to show that the modal eurythmy gestures have a direct connection to the interval progression of the scales.

In the research of the second part it quickly became clear that it must be the Mese, which gives the modes and the scales as species their overall quality and not the fundamental. Renold and Dörfler recommend tuning the scales as species of the Saturn mode. This research confirms this method of tuning to be the most conducive to both meditative and artistic work.

Why do the different Mese have such pronouncedly and profoundly different effects? How would the two Mese and the scales based on them effect plant growth? Would this help give an objective basis to these observations?

Bevis Stevens

Notes

[5] Killian, G. (2006) Die Monochordschule des Pythagoras und das Musikalisch-Organische. Die Wiederentdeckung der alt-griechischen Planetenskalen durch Kathleen Schlesinger und die Erweiterung der Tonkunst. Mit einer Beilage mit Tabellen und Abbildungen. Zuerich - Den Haag - Melbourne: BlueHill Publishing: Supplement)

[6] In the same place

[7] In the same place

[8] Renold, M. (2004) Intervals, scales, tones and the concert pitch c = 128 Hz. Forest Row: Temple Lodge: Chapter 18

[9] Mese is the Greek word for middle and its function is similar to the reciting tone of Gregorian Church Song.

[10] A recommendation going back to Schlesinger and Steiner. Göbel, U. (1995a) Aufsätze und Berichte. Über die Arbeit mit den Altgriechischen Tonarten und zur Modalischen Eurythmie. Heygendorf: Privatdruck: P. 28

[11] In the same place

[12] In the same place

[13] Fau is the name of the note an interval of a 11:8 fourth above the prime.

[14] The terms 'Melos' and 'beat' are used in the sense of the eurythmy figures for major and minor

Researching the Schlesinger Scales: a personal journey on the way to developing a free tonality and microtonal eurythmy

Bevis Stevens

own translation

My goal is to improvise in a free tonality. Along this path the Schlesinger scales are being an inspiring guide and a tremendous help towards a new inspiration. My work progresses on several fronts simultaneously, including instrument making, composing, meditative listening, theoretical calculations to understand the mathematical basis of the scales, and searching for how to give expression to the plethora of intervals in eurythmy. Here I wish to relate some things of a more experiential nature, beginning with a more general description of experiences had through music making and listening, to then go more deeply into the eurythmy research.[1] Although my path is individual, I think some of the experiences related can be of value for anyone wanting to gain insight into these scales, and practicing them in eurythmy.

Octave-like experience within each Interval

Each scale is a progression of 10 differently sized seconds and each second has a different quality. By beginning each second from the same tone I discovered that a whole scale of experience is contained in the progression from the smallest and the largest second. This advances from a half tone, over a whole tone, to the interval of a tone and a half. The half tone lies deep within the second, the whole tone is the second itself, the tone and a half streams, 6th or 7th-like away from it. This is the case with all the intervals, with the following differentiation. All imperfect and dissonant intervals began with a small prime-like interval, passing through minor and striving towards the major interval, reaching it in an octave-like way. With the perfect intervals something of a prime-like experience is had when the pure interval is reached: the progression begins below the 'prime', reaches it, and continues on a bit further.

Tones

Each tone has 8 microtonal variations. I have learnt that a small change of pitch does not make a different tone, but within the range of up to a whole tone is experienced as a change in coloration. Thereby the note name is not indicative of a change of tone. For example C sharp is a colouration, a brightening, of C, not a new tone. The differences in pitch between the tone variations, although minute, are surprisingly powerful and very varied in their effect. Qualities such as centring, sheath-building, being placed gently on the ground, unfolding like a new bud in spring, burgeoning, becoming heavier or lighter, darkening or lightening are felt. Further more these experiences can be localised, as qualities of expansion or contraction, warmth or cold, or a pressing and releasing, in specific areas of the body.

This work is difficult. As well as these qualities, I experienced unquiet as soon as I began meditatively working with them, concentrating on the chakra point for either the individual tone or the scale as suggested by Schlesinger and Steiner (Goebel 1995a: 28). I was also unable to place the chakra points through meditatively hearing without referring to the schema of the modes. When I did this I felt only disturbed pulling and pressure and even discomforting disquiet. In connection with the research on the tuning of the modes (see article "Working with the Modal Eurythmy Indications" page 36 of this newsletter) I tried tuning the tones variations with the *Mése* on C and the Sun tone on "geo"[2]. This was very positive. The pulling pressing and tearing had gone. Not only did the chakra points resonate without me having to know which one should be responding,

Notes

[1] Writings of a more theoretical nature as many useful resource materials can be downloaded from the discussion section of my YouTube channel: www.youtube.com/user/buzzlebaz/discussion. Some of my compositions can be heard at: www.youtube.com/user/buzzlebaz.

but also the way they did, was one of unrestrained warmth, light and peace!

The experience of such intense work rings on long after. As an eurythmist I experience that these tone variations work into the area that I have come to call the etheric. I call it the etheric because I experience it as movement 'in' or 'under' the skin, a movement within the body, but also separate to it. These tones bring this etheric into movement in a manner in which I experience the etheric is being massaged and enlivened by the music. I feel energised and strengthened, more settled but also more awake and centred afterwards. I feel that this is an area open for research into its therapeutic possibilities.

Metamorphoses of Tone

Through the variations, the tones take on movement akin to melody. Tones expand, contract, become light or heavy, blossom or wilt. Repeated tones, or ones coming again in a melody incline to being metamorphosed into one of the tone variations. Something akin to Goethe's metamorphoses of the plant begins to happen whereby the musician becomes the vehicle through which this is possible.

'The fact that one leaf has a particular shape and another leaf a different shape, is a mere externality. Viewed inwardly, the matter is as follows. The leaf itself has an inner power of transformation, and it is just as possible for it to appear outwardly in one shape as in another. In reality, there are not two leaves, but one leaf, in two different forms of manifestation'[3]

Through the above experiences Goethe's words can become: 'The tone itself gains an inner power of transformation, and it is just as possible for it to appear outwardly in one pitch as in another. In reality, there are not two tones, but one tone, in two different forms of manifestation.'

Composition

Much of what I compose deals with polarities and contradictions of instrumentation, harmony and tunings. Firstly, I enjoy the challenge posed not to lose myself, holding myself together, yet fully entering into the discrepancies. Secondly, a sculptural element arises, in the sense that I experience space within the music. Thirdly, in that I silence the astral response, (which can be a violent protest if I allow it to rear its head), I not only learn what the sounds and intervals can tell about themselves, I also come to experience music at a more etheric level, experiencing the life qualities of the music. Hereby music has started to become a means of research into the etheric realm, bearing with it new possibilities for music therapy.

Eurythmy

The gestures for modal eurythmy arose before the tone eurythmy course and portray the tones as large or small tones. And therefore, as far as I am aware, the interval gestures had neither been applied to, nor adapted to be consistent with scales.

The 10 different seconds

Before beginning this investigation I had a few questions: How can these different seconds be shown? Where in the upper arm do these seconds lie? How will it be possible to show them through a differentiated turning of the upper arm? Will this be possible alone or will I have to resort to 'colouring' the gesture with the hand.

I had already experimented with using the beat[4] (as in the character) regions of the eurythmy figures for major and minor to differentiate between the major and minor 6th. I had found that the minor beat region in the lower arm helped backlog the Melos to fit the held-back quality of the minor sixth, and how the major beat region in the upper arm helped the Melos of the major sixth stream away. Using this differentiation with all melodic intervals I found it was possible to give differentiation to the gesture for a melodic perfect fifth with minor or

Notes

[2] Geo ist the name of the tone which stands in the interval of an 11:16 fifth to the prime.

[3] Steiner, R. (GA216, 1956) *Supersensible influences in the History of Mankind : with Special Reference to Cult in Ancient Egypt and in Later Times: Lecture 5*. London: Rudolf Steiner Pub. <http://wn.rsar-chive.org/GA/GA0216/19220930p01.html>

[4] The terms "beat" and "Melos" are used in keeping with the eurythmy figures for major and minor

major harmony. Likewise both 3rds can appear with minor or major harmony. Using the beat positions it was possible to show this differentiation in the gesture.

Now, to my surprise I found that the beat of each second took hold of clearly defined points. These started high in the upper arm with the minor second, progressing downwards as the seconds got bigger to arrive in the hand with the major second and carry on beyond (away from the hand!) for the larger seconds. I now generally do the minor second with the beat in the bone, and with the major second in the hand.

7 different thirds

Their character can be described as follows:

three minor thirds:

1. gives a feeling of endless, painful contraction
2. starts to expand, but is filled with weight
3. has an inner warmth, builds an inner space, and is a pure minor third (5/6)

one threshold third:

4. stands between the minor and major and is a threshold third in that it is neither nor. It stands in a tritone-like tension and looks in both directions – inwards and outwards simultaneously. With rising melody it sounds major, with falling melody it sounds minor.

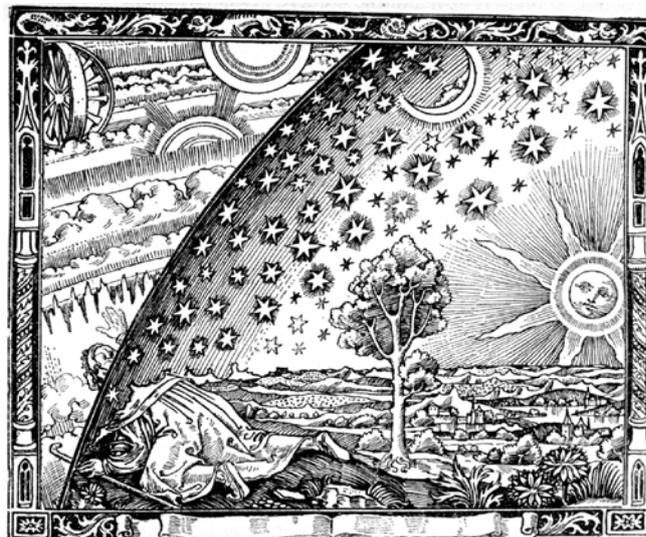
three major thirds:

5. has a feeling of expectancy, as we know it from when the sun is about to rise
6. rays out peacefully and is a pure major third (4/5)
7. goes strongly beyond major. The middle ages described it as wrathful. But it can also be experienced as pure Dionysian abandon.

7 different fourths

The progression is similar to that of the thirds. Interestingly enough the smallest 4th (14/11) is smaller than the largest 3rd, but as it is the fourth note of the full-moon scale it is a 4th. This small 4th is a huge contraction. The hand feels like it has become a bird's claw! The third 4th is already the perfect 4th 4/3. Thereafter 11/8 with 551.318 cents is halfway between a perfect 4th and a perfect 5th. It stands in a similar position to the threshold 3rd. Here, though, the threshold is not between major and minor, but between inner and outer. With the 11/8 I have reached the skin of the palm of the hand, and so it feels as if the hand is touching something, e.g. the wall, or the window. In a way it is as if the hand touches the barrier put up by sense perception, the barrier closing off physical from spiritual perception. The Melos of the following intervals go on further beyond the hand, whereas the beat recedes into the upper arm. A division is felt between the character in the upper arm and the hand. With the widest 4th (5/7) an extraordinary feeling is had: the hand slowly overcomes the "wall" and pushes through it. Another picture is one of standing in the room, with the hand outside the window. But that is a physical picture of an inner experience. The Stargazer (see picture) who pokes his head through the barrier to heaven and perceives the working of the Gods is a more living picture.

Similar experiences are made with the other intervals. I recently noticed that each interval gesture has a counter movement. This will be an area of further research. A further question I have is how the rhythm (veil) is affected. I have made preliminary discoveries with the colours. How do these change with each interval variation? Further questions concern whether one can make use of the tone and the scale degree (so-called stufen) gestures as well as the gestures for modal eurythmy. Do the angles change? How can the hand and lower arm colour the interval to give expression to the tone variations? How is the Melos, character and rhythm different for the tone variations?



Martina Maria Sam, Stefan Hasler, Felix Lindenmaier: Addenda to the New Edition of Eurythmy as Visible Singing^[1]

Martina Maria Sam



Born in 1960, Martina Maria Sam studied sociology, eurythmy, Waldorf education, German language and literature, and history of art. She spent five years as a eurythmist in the Goetheanum Eurythmy Ensemble and twelve years as editor of Rudolf Steiner's Complete Works; there followed twelve years as head of the Humanities Section at the Goetheanum. Martina Maria Sam has been an independent lecturer and writer since 2012; since 2015 both she and Stefan Hasler have been joint heads of the Forschungsstelle Eurythmie (Research Centre for Eurythmy).

Translation: Sarah Kane

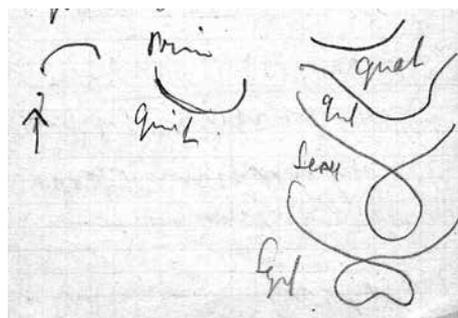
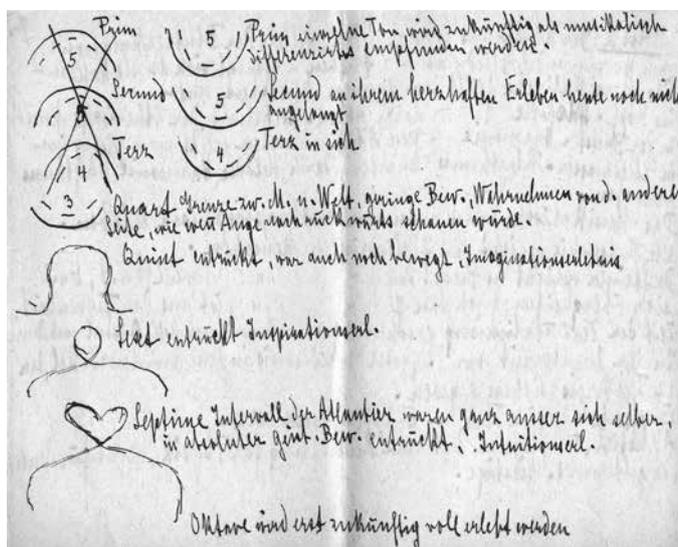
Stefan Hasler (Ed.)
Der Toneurythmiekurs von Rudolf Steiner

Arbeitsmaterial, Dokumentationen, Forschungen, Analysen
1. Auflage 2014,
ISBN 978-3-7235-1507-5
Verlag am Goetheanum

Rudolf Steiner
Eurythmie als sichtbarer Gesang
1 Aufsatz und 8 Vorträge, Dornach 1924

Für die 6. Auflage durchgesehen und ergänzt von Martina Maria Sam, Stefan Hasler und Felix Lindenmaier
7., stark überarbeitete und erweiterte Neuauflage
ISBN 978-3-7274-2782-4
Rudolf Steiner Verlag

Notes and drawings made by two participants during the two lectures entitled The Human Experience of Tone given in Stuttgart in 1923 have been found amongst their papers both since their death and since the new edition of the course on tone eurythmy was published in the Spring of 2015. It is evident that these were notes taken and sketches made during the lectures and they are an addition to p. 36 in the current edition (available in German only, GA 278, 2015). Nora Stein von Baditz made the drawing on the left; the one on the right is by Louise Clason. [2]



Any exchange or discussion about the content of the lecture cycle on tone eurythmy can now take place on an entirely new basis since the new edition has been published and all the material discovered to date as a result is now readily accessible. The following pages contain two articles on the theme of the major and minor third and how their movements begin in the ulna and radius. The task the new edition set itself was solely to document the new material and to give it a context, both within Rudolf Steiner's work with regard to the content and then within the circle of his contemporaries with regard to the subject. Now that it is available, the questions arising from any research work carried out on the basis of this new edition and the subsequent experiences gathered from an individual's professional experience of eurythmy can be discussed, evaluated and interpreted. The newsletter offers a forum for such exchanges and discussions.

Notes

[1] Rudolf Steiner, Eurythmie als sichtbarer Gesang, 6., völlig neu überarbeitete u. ergänzte Aufl., (Eurythmy as Visible Singing, 6th completely revised edition with new material), Dornach 2015.

[2] Both documents can be found in the Goetheanum archive.

Major and Minor in the Ulna and Radius: on the 2015 Edition of *Eurythmie als sichtbarer Gesang* (Eurythmy as Visible Singing)

The sixth edition of the lectures on tone eurythmy given by Rudolf Steiner, *Eurythmie als sichtbarer Gesang*, (*Eurythmy as Visible Singing*) has been newly edited and now published with a wealth of documentation.[1] The editors, Martina Maria Sam, Stefan Hasler and Felix Lindenmaier, have worked through the text in great detail, as well as consulted notebooks, eurythmy programmes and literature that Rudolf Steiner used personally. Those working in the field of tone eurythmy, music and the anthroposophical understanding of the human being can be extremely grateful to the editors for the work they have done.

At this point, however, I want to look at a change in a particular place in the seventh lecture, given on February 26 1924, that is of great significance for tone eurythmy: it addresses how the ulna and radius in the forearm express the major and minor thirds.[2] In the second, third, fourth and fifth editions the following passage could be found:

... that the feeling for the major third streams down via the elbow to the ulna and on over the back of the hand.[3]

In his description of the sensation or feeling of the minor key Steiner said:

The streaming back goes through the hollow palm of the hand along the radius... [4]

In the new edition the editors have decided to reverse the way the major and minor have been allocated so that in the text the major corresponds to the radius and the minor to the ulna.[5] This means that the editors have returned to what was the version in the first edition, printed in 1927, which says the same as the shorthand notes and the clean text. On the other hand, the editors of the second, third, fourth and fifth editions held the view that a confusion must have occurred and turned them around.[6] Which is now right? Even Rudolf Steiner's notes, which have been published in facsimile form in the new edition, contradict each other. On p.263 Steiner first associated minor with the ulna but corrected this later and wrote over the word 'minor' the word 'radius' with another pencil and the word 'ulna' next to 'major'. On p. 266, Steiner assigns the major third to the ulna; on p. 264, on the other hand, there is written 'major third radius' – 'minor third ulna'.

We are therefore challenged to find out which is right, using our own insights into the dynamic of major and minor and our understanding of the structure of the human arm and how it moves. I wish to attempt to do this in two steps. Firstly, I want to examine the interpretations of the transcript and therefore whether both the first and the current editions are consistent in themselves. Then I would like to examine the question from the perspective of functional anatomy and what it has to contribute to the issue.

In the seventh lecture held on 26 February 1924, the first passage about the ulna and the radius in the current version of the text is the following:

You will experience the major third in the feeling that floods down via the elbow into the radius and continues on to the back of the hand.[7]

The elbow is part of the ulna. If this version of the text is to be accepted, then the feeling or sensation has to begin in the ulna but then change or move to the

Armin Husemann



Studied music from 1969 to 1971, medicine from 1973 to 1980 and trained as a clinician from 1980 to 1988 in internal medicine, surgery, paediatrics, and remedial education. His Ph. D thesis, written in 1977, was on the subject of psychological disturbances as a consequence of Nazi persecution in childhood.

Armin Husemann has been a general medical practitioner in Stuttgart since 1988 and has been running the Eugen Kolisko Academy, a postgraduate training institute for anthroposophical medicine at the Filder Clinic near Stuttgart, since 1993. He is married and has two children. He teaches and conducts training courses in anthroposophical medicine and in the study of the human being from an anthroposophical perspective, both in German-speaking countries and abroad.

He has also authored *Der musikalische Bau des Menschen* (The Human Being as a Musical Construction), Stuttgart, 2003, and *Der hörende Mensch und die Wirklichkeit der Musik* (The Listening Human Being and the Reality of Music), Stuttgart, 2010

Translation: Sarah Kane

radius. But Rudolf Steiner associated major and minor with only one of the two bones in the lower arm whenever he mentions them:

... the human arm has ... two bones in the lower part, the radius and the ulna, because there are two thirds (major and minor).[8]

And he continued:

The anterior bone in the lower arm represents the minor third and the posterior bone in the lower arm represents the minor third.[9]

As this sentence appears both in the transcript and in every edition since, it might be helpful to question what Rudolf Steiner means by the terms ‘anterior’ and ‘posterior’ when referring to the lower arm. If we imagine a human being standing in front of us with arms passively hanging at his or her sides, then the palm of the hand is facing the thighs on each side and we can see the thumbs and forefingers. In this position the elbow and the ulna are in the posterior position and the radius crosses over the ulna on the anterior side of the lower arm. The last sentence needs therefore to be read in the following way:

This means that the bone in the lower arm that is in the posterior position (ulna) signifies the major third while the bone in the lower arm in the anterior position (radius) is the minor third.

This demonstrates that the transcript and the editions of the tone eurythmy course that have followed it contradict each other in those places where the ulna is assigned to the minor third and the radius to the major third.

This is confirmed when we examine from the perspective of functional anatomy the bending and stretching movements of the lower arm. In the first lecture of this course Steiner sets out how the (right) lower arm stretches as a result of the feeling for major but that the (left) lower arm bends or contracts as a result of the feeling for minor. The strength for the stretching movement lives in a muscle on the posterior side of the arm, whose tendon takes hold of the ulna at the elbow: it is called *musculus triceps humeri*. The place where the feeling or sensation begins for major corresponds therefore to where the muscle used for stretching begins on the ulna. The main muscle used for bending or contracting the lower arm that lies in an anterior position on the upper arm, whose tendon takes hold of the head of the radius, is called the *musculus biceps*; here, too, there is a correspondence between where the feeling and the muscle start.[10]

The stretching movement has anatomically been clearly attributed to the ulna, the bending movement to the radius. Rudolf Steiner’s choice of word of the ‘*posterior upper arm bone*’ for the ulna and the ‘*anterior upper arm bone*’ for the radius is justified if from the functional perspective one bears in mind the posterior position of the muscle used for stretching the ulna and the anterior position of that used to bend the radius.

One can clearly observe the dynamics of the movements of the ulna and the radius when we throw and catch a ball: when we throw the ball we stretch the ulna, while the radius bends and absorbs the strain when we catch the ball. Birds fly off into the distance using the feathers that are attached to their ulna, while hoofed animals support the weight of their torso with the radius in their front legs. In a Goethean sense, eurythmy is the ‘*revelation of the secret laws of nature.*’

Both the logic inherent in the text and the anatomy of the human arm speak in favour of the fact that the transcript of the seventh lecture in *Eurythmie als Sichtbarer Gesang (Eurythmy as Visible Singing)* is flawed in those places where major is assigned to the radius and minor to the ulna. The editors of the second, third fourth and fifth editions had corrected this and the restoration of the flaw in the sixth edition published in 2015 is unfortunate.

Notes:

[1] Rudolf Steiner, *Eurythmie als sichtbarer Gesang (Eurythmy as Visible Singing)*, 6th edition, Rudolf Steiner Verlag (Publications), Dornach 2015. GA 278

[2] *Eurythmie als sichtbarer Gesang*, 3rd edition, 1975, p.103

[3] *Eurythmie als sichtbarer Gesang*, 3rd edition, 1975, p.103

[4] *Eurythmie als sichtbarer Gesang*, 3rd edition, 1975, p.109

[5] *Eurythmie als sichtbarer Gesang*, 6th edition, 2015, p.140 and p.145

[6] *Eurythmie als Sichtbarer Gesang*, 3rd edition, p.102, 103, 104, 109

[7] *Eurythmie als Sichtbarer Gesang*, 6th edition, p.140

[8] *Eurythmie als Sichtbarer Gesang*, 6th edition, p.140

[9] *Eurythmie als Sichtbarer Gesang*, 6th edition, p.140

[10] Armin Husemann, *Der musikalische Bau des Menschen (The Human Being as a Musical Construction)*, Stuttgart, 4th Edition, 2003, p.237–254

Concerning the Bodily Representation of the Major and Minor Third

Gudrun Merker

Doctor and curative eurythmist in Ilmensee, training in art therapy and rhythmical massage with Margarethe Hauschka. Main area of work: training curative eurythmists and doctors in curative eurythmy, in Germany (Unterlengenhardt), Switzerland and Georgia; developing the sensitive blood crystallization method of Ehrenfried Pfeiffer further.

Translation: Bevis Stevens

Following on from my doctors training I completed a eurythmy training. My eurythmy teachers asked me to show my eurythmy classmates the correlation between the intervals and the bones of the arm from the perspective of anatomy.

I studied the indications of Rudolf Steiner for the intervals and tried to find the formative gesture through modelling the bones. An astonishing agreement resulted, and upon Stefan Hasler's request, I hereby wish to present the connection between radius and ulna, major and minor, to the reader.

"I have often stressed that eurythmy is drawn from the nature of the human organization, from the possibilities of movement prefigured in the human organism."^[1]

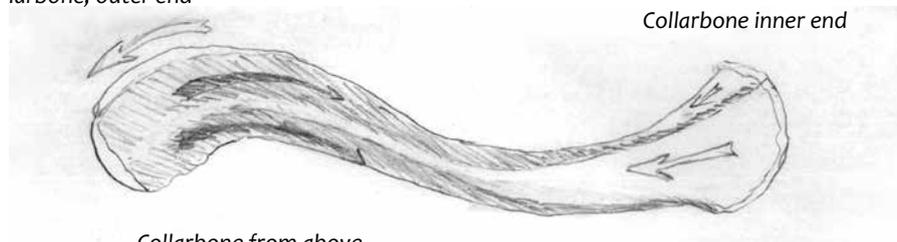
"And because movement depends upon making use of these muscles and bones, it is consequently a question of learning to feel how the muscles and bones have to be used in order to do eurythmy in the musical sense."^[2]

"The human form is only truly understood as arrested movement, and only the movement of the human being reveals the meaning of his form."^[3]

So let us first try to follow the movement in the form of the bones of the arm, for example by modelling the collarbone.^[4]

Shoulder end of the collarbone, outer end

Collarbone inner end



Collarbone from above

Joint surface to shoulder

Joint area to breastbone



Collarbone from below

The overall shape of the Collarbone is two extended tetrahedra. This can be found when holding the ends with three fingers of each hand, each finger placed on one of the surfaces. On each of the drawings a white arrow has been drawn on the surfaces of the end which attaches to the breastbone (upper picture: the surfaces on the top of the bone; lower picture: the surfaces on the bottom of the bone). The surfaces at the outer end towards the shoulder (left of picture)

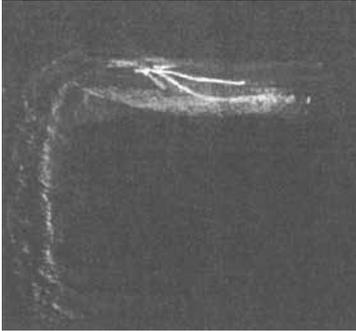
Notes

[1] Steiner, R. (GA278, 1998) Eurythmy as visible singing 3rd ed. Stourbridge: Anderida Music Trust: p. 67 <http://wn.rsarchive.org/Lectures/GA278/English/AMTRP1996/19240226p01.html>

[2] The same place

[3] The same work: p. 1 http://wn.rsarchive.org/Lectures/GA278/English/AMTRP1996/EuViSg_tone.html

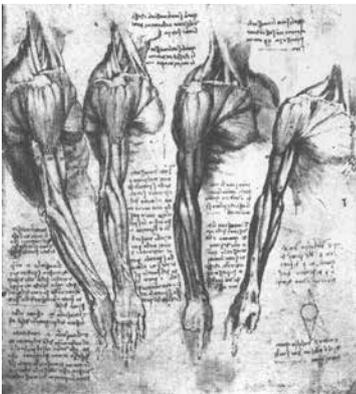
[4] picture Credits: Toldt Hochstetter Anatomie I



Sketch by Rudolf Steiner

Collarbone, streaming out to arm
(horizontal line = collarbone), inner
end (breastbone side).

Vertical line = upper arm, outer end
(shoulder side).



Leonardo da Vinci

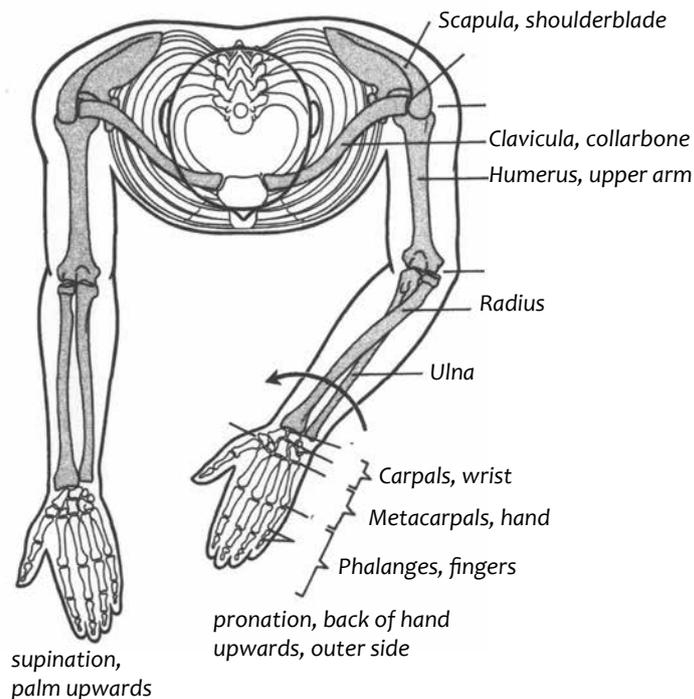
are darker in colour. One discovers that each tetrahedron surface becomes an s-shaped ridge separating the surfaces of the opposite end.

Rudolf Steiner formulates the experience of the form as follows: “The form of that part of the collarbone which tends outwards will give you the feeling that it is receiving something, that it allows things from outside to approach it [dark arrow]. In that part which goes out from the middle you will feel an out-streaming tendency [white arrow]. In the collarbone you really have an out-streaming and an in-streaming [see: Sketch by Rudolf Steiner]. The outward stream passes through the back part of the arm, via the ulna, down into the back of the hand. The inward stream passes through the palm of the hand, up the radius and back again here [to the collarbone]. Here two streams continually exist... The one gives something out, the other is receptive. Following this, you arrive directly at a real understanding of the major and minor moods.”[5]

And further: “for the real secret of the difference between major and minor lies in the fact that everything of the nature of major streams out from the will, that is, a streaming out from the fullness of the human being. Everything that is major is related to action. Thus a certain activity must be introduced into all motifs in the major mood. All phrases in the minor mood are receptive. They possess something of recognition, of acceptance, of laying hold of something. All phrases in the minor mood are related to feeling. When passing over from a phrase in the major mood to a phrase in the minor mood, we must definitely show that this is a transference of activity from the outer structure of muscle and bone to the manipulation of the inner structure of muscle and bone in the arm and hand of the eurythmist.” [6]

The drawing by Leonardo da Vinci conveys what Rudolf Steiner says: The outer muscles of the right arm stream out from the shoulder blade over the back of the arm, from there, over the outward lying radius, drawing the muscles to the thumb, to the index finger, to the back of the hand. The direction of completing an action in the outer world becomes visible (major).[7]

Overview of the shoulder girdle from above



Notes

[5] Steiner, R. (GA278, 1998)
Eurythmy as Visible Singing 3rd ed.
Stourbridge: Anderida Music Trust:
p. 73-74

[http://wn.rsarchive.org/
Lectures/GA278/English/AM-
TRP1996/19240226p01.html](http://wn.rsarchive.org/Lectures/GA278/English/AM-TRP1996/19240226p01.html)

[6] The same work p. 74

[http://wn.rsarchive.org/
Lectures/GA278/English/AM-
TRP1996/19240226p01.html](http://wn.rsarchive.org/Lectures/GA278/English/AM-TRP1996/19240226p01.html)

[7] Picture credits: J. Rohen “Funk-
tionelle Anatomie des Menschen”
(Functional Anatomy of the Hu-
man Being)

The overview of the bones of the shoulder girdle shows the right arm with both forearm bones rotated so that the palm is turned upward (supination). Thereby the radius comes to the outside of the arm. The major stream flowing outwards to the deed, needs, in this position, to be thought of as moving along the back of the arm.

The left arm is shown, turned, with the back of the hand upwards, whereby a crossing over of the radius and ulna occurs. We see the outer side and think of the active stream of will, the major. We can also think of the function of the arm in this position as taking hold of something, and along the inward side, the backward stream flows along the ulna, towards the feeling, akin to the gesture for minor.

Also the upper arm shows the surfaces formed according to both streams:

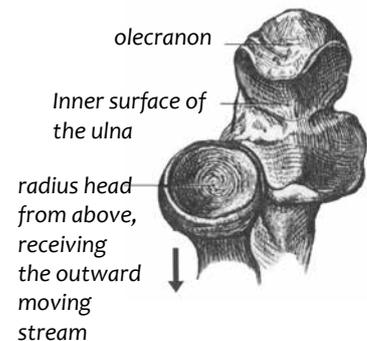
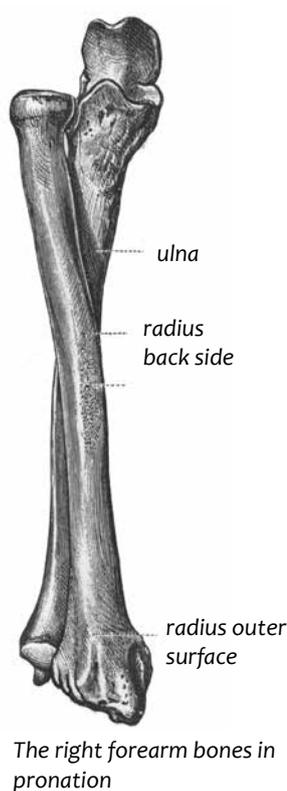
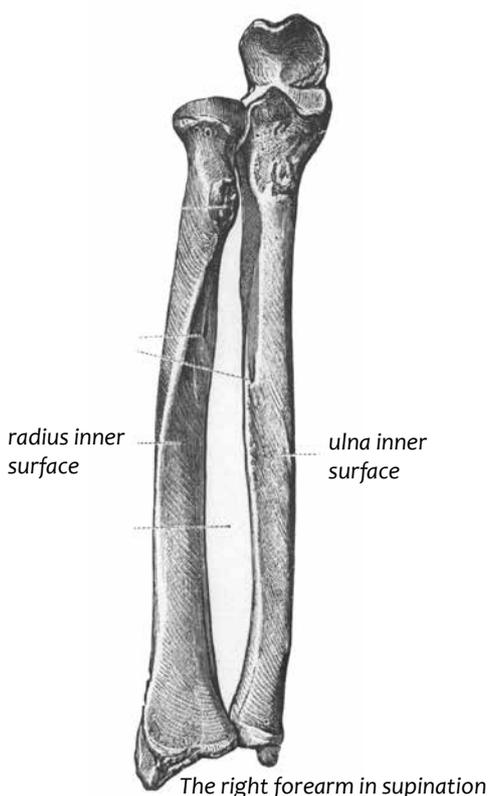
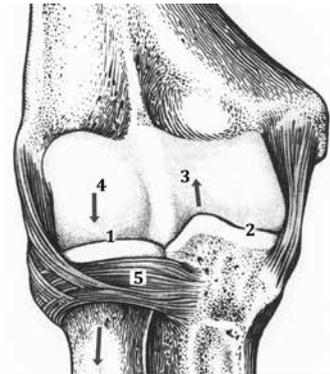
1. head of the radius
2. joint surface of the ulna
3. concave end of the upper arm right
4. convex part of the upper arm, outer side, which bulges out streaming out to the "funnel" of the head of the radius, which receives the stream from the o-like surrounding ligament (5) of the head of the radius streaming it onwards towards the wrist.

These are apparent in the articulations of the humerus in the elbow joint. The capitulum arrives over the head of the radius convexly, which gives the impression of something pouring forth. From the ulna, the trochlea, which is concave, is so surrounded, that the impression arises: here something is received into the upper arm.

(To stay with the theme, the streams of the upper arm will not be gone into here.)

When looking at the forearm bones, the distribution of substance stands out. The emphasis of the radius lies at the outer side of the wrist joint, and that of the ulna on the inner side of the elbow (the olecranon).

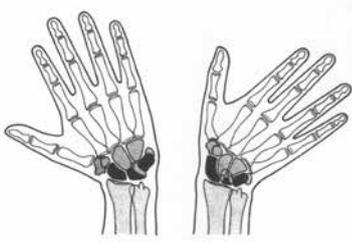
Elbow
Magnification of the elbow joint in the same arm position (right arm):



Picture credits:

J. Rohen J. Rohen "Funktionelle Anatomie des Menschen" (Functional Anatomy of the Human Being)

Toldt Hochstetter Anatomie I



Displacement of the carpal bones through supinate and pronate movement of the wrist

When one looks at the deep concave surface of the head of the radius, the feeling does not remain absent, that here something is received: The stream leading outwards to the deed, which in the massive formation at the lower end of the radius, broadly sits onto the carpal bones.

The large hollowed out encasement of the humerus by the ulna indicates the other stream. So the outer end of the ulna is thin, not supporting and its lower end hardly touches the wrist.

Both when supinating the hand outwards, and when pronating it inwards, the angle between the ulna and the carpal bones is empty and thereby receptive to experience, an "a-experience".

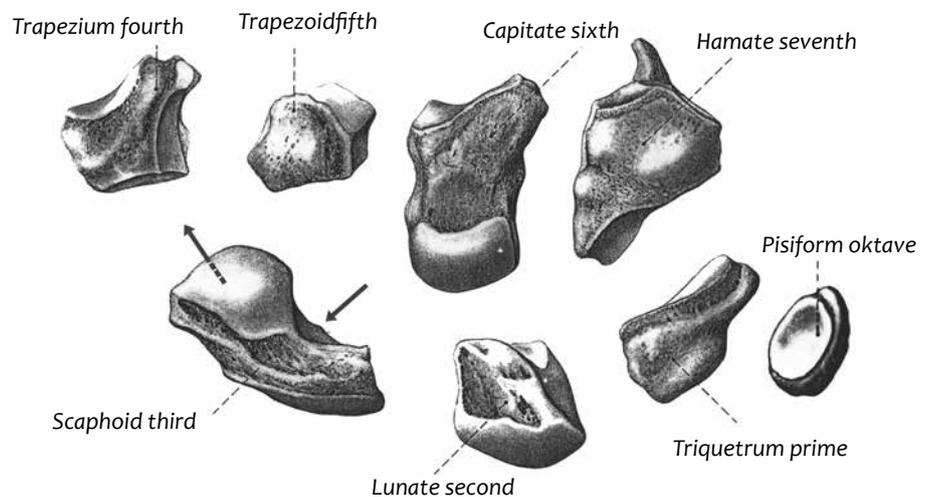
In the region of the fourth, the carpal bones, all eight bone formations let the intervals reappear in contracted form. The third is found in the scaphoid bone. With the convex form of the trapezium bone and towards the thumb an outward stream into the will, the deed appears, major.

In the hollows throughout the capitate bone an inward direction is given, minor, receiving.

When doing work with the arm, one experiences that one impresses something into the world finally, by the streaming out of ones will through the strength of ones thumb. One experiences the major stream towards the world through the radius.

On the other hand: when we want to receive something, we hold the open hand towards the world and feel the inwards stream, the minor, in receiving through the ulna.

Translated from German by Bevis Stevens



Carpal bones of the right hand as seen from the back of the hand

Picture credits:
J. Rohen
Toldt Hochstetter

Verbum

When will a word turn up that can leap a millennium
or hurdle the dew on the wool on the wire on the wall-top?
A word that is just on the way,
neither here nor there, that has nothing to say
but is utterly utter and utterly dumb
like a birch in the rain, like a drum?

There are clues: if it tears the veil, it's a sign;
if it skids to a halt like a skater on ice, it's a cipher;
if it starts and stops before it flies, then it signifies.

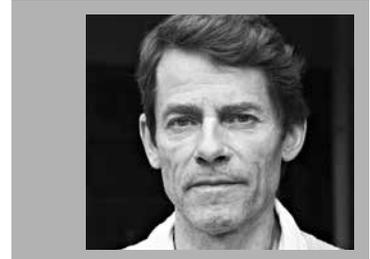
Meanwhile the meanness of here's what I mean
and here's what I mean
as the bullets hit home but disdain the air:
vowels as bland as car horns unwind like the bandages of Lazarus,
clink, clatter and glint say the glottals
as they tap-dance to the gutter like spent shell-casings
and the sibilants settle like brick dust.

I'd rather bawl out on the street Hail Mary
just for the sound of the heaven and hell of it
than strip to my only-begottens for the cell-phone confessional,
the little black tomb, the epitaph.

A keystone may hide in a handful of gravel,
disregarded syllables, scattered like chaff
by whinny and bark and get to the grain of it,
may yet descend like bread from heaven.
In the beginning and never till then
is the matchless word, the Maker.

Jonathan Reid

Jonathan Reid



Born in Westmoreland, England in 1957; Camphill co-worker at Botton Village from 1980; trained in eurythmy 1982-84 and has taught eurythmy in various Camphill communities, at Botton Village Steiner School and in the Camphill Eurythmy School; performer and director with the Botton Eurythmy Ensemble.

own translation

World Eurythmy Day

Aban Bana and Dilnawaz Bana



Aban Bana born in Mumbai. Eurythmy training in Dornach, eurythmist, eurythmy therapist, Waldorf teacher. Teaches eurythmy and Anthroposophy. General Secretary of the Anthroposophical Society in India.

Dilwanaz Bana Eurythmy training in Dornach, eurythmist, eurythmy therapist, Waldorf teacher. Teaches eurythmy and Anthroposophy; e.g. in the international part-time further training for doctors and medical students.

original article

Which is the most complex and challenging instrument to tune and to play? It is the instrument that we all share as human beings. The sounding of our instrument may be tuneful or discordant and is affected by many things, including how we respond to our times and our own destiny events.

Integrated with our physical instrument is the etheric body or the life body, giving the possibility for growth and renewal. The etheric formative forces are active in the movements of eurythmy, given by Dr. Rudolf Steiner, and strengthen and support our entire being. Just as eurythmy stimulates the healthy embodiment of etheric forces, allowing the divine world to be active within us, eurythmy also has the potential to heal and to harmonise the environment.

We feel a great need, particularly at this moment in time, to do something healing for the world. In this spirit we would like to encourage the creation of a global eurythmy community for an annual «World Eurythmy Day».

The intention is that this «World Eurythmy Day» will begin in the year 2016, and will be celebrated each year on 24 September, the day on which 'Eurythmy' was given its name by Marie Steiner.

How we each contribute to this particular day is entirely our own free choice. We may organize a Eurythmy programme or work with Eurythmy exercises in groups, including for example the «Halleluia» and «Evoe». We may also work individually on our own, with the focussed intention of giving an enlivening impulse to the inner self and the outer environment through verses and music. There are many possibilities.

In this way we hope to unite in our effort to bring a healing influence to the environment and to strengthen the etheric forces for the benefit of the earth and future generations.

*With best wishes,
Aban Bana and Dilnawaz Bana*

More Books on Eurythmy as yet Only in German

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Das Geheimnis der Vokalisation und der Eurythmiefiguren
Herausforderungen der Eurythmie im 21. Jahrhundert / Zweiter Teil
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Verlag am Goetheanum

Hans Fors
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Theodor Hundhammer
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Michael Kurtz
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Biographisches - Geisteswissenschaftliche Forschung - Zukunftsimpulse
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Martina Maria Sam
Eurythmie - Entstehungsgeschichte und Porträts ihrer Pioniere
ISBN 978-3-7235-1523-5
Verlag am Goetheanum

Marie Steiner

Tone reaches up into a higher sphere if it arises from the musical tone and becomes a word spoken by a human being.

Rudolf Steiner

Musicality in words is not completely lost, in spite of the above quotation: it transforms into a speech melody and thus becomes more intense. The Czech composer and music theorist Alois Hába perceived surprising things in the art of speech as practised by Marie Steiner. Hába's micro interval compositions that featured mainly quarter-tone, but also sixth- and twelfth-tone moods, made him world-famous; after experiencing Marie Steiner's speech chorus he mentioned that she, too, had been working with eighth- sixteenth- and even thirty-second tone moods.

What made Marie Steiner so effective was the extensive power and range of her individuality: her pupils breathed in the scent of violets when she spoke the word 'violet'. But she was not an actor; the theatre was not the world for which she lived. She focussed on the inner enlivening of language and speech, on spiritualising the spoken word. Her intention was that the dramas contained in the mysteries become a culturally healing experience in the way that the speech sounds were formed and the breath and voice were engaged. Mystery theatre only becomes an initiation play that is able to move audiences deeply in the actual interplay of the inner forces of speech: these lead into a spiritual world that lies beyond the words, actions and thoughts. It works only secondarily through both the plot as performed and the contents of the events. Marie Steiner's work for the stage went beyond conventional theatre and in reality renewed the mysteries of speech as they had been cultivated in ancient times - in such sacred sites as Eleusis or Ephesus - on the foundations of Rudolf Steiner's mystery dramas. Her artistic work can be compared to an esoteric schooling. This both precedes and is the realisation of a Second Class, which lived in Rudolf Steiner's intentions, but which he was no longer able to initiate. Speech became mantric when she performed in public, she opened it to the world. Her artistic speech was a mantric speech, regardless of what she spoke.

To Rudolf Steiner his wife was a 'cosmic being'; he said that without her there would be no anthroposophy. She dealt with organisational matters for the entire Anthroposophical Society, gave it its inner dynamic, and to him personally she was priest, teacher and spiritual colleague. She had the aura that Rudolf Steiner had attributed to the poems of Christian Morgenstern. The Russian poet Andrei Bely wrote of her enormous aura, a form of solar disc or atmosphere, a corona that surrounded Marie Steiner, so that people walked around with their eyes half shut, waving their hands about and groaning.

Marie Steiner spoke several languages fluently. She was a global citizen, with energy and dynamism, was an independent spirit and had at the same time cultivated within herself a deep spiritual humility. She reputedly had small hands, sky-blue eyes and a voice in which the stress and exhaustion of her past could be heard. Her field of work with this physically damaged voice was teaching from the realm of experiences of the higher individuality, of spirit man. Whenever she recited poetry Rudolf Steiner became visibly alive. They gave courses together, he the theoretical part, she the practical. Eurythmy grew and developed under

Christa Slezak-Schindler



was born in Kassel, Germany, in 1926; after studying creative speech and the art of education at the Goetheanum in Dornach (1958-1961) she taught for 23 years at the Waldorf School in Kraehewald, Stuttgart, Germany (1962-1985). From 1965 onwards she gave many speech performances, held lectures, ran seminars and professional development courses for those in the education and medical professions. Christa Slezak-Schindler was the founder of an artistic approach to speech therapy. From 1978 to 2015 she ran trainings and post-graduate courses both in creative speech and in speech therapy; from 1985 onwards the courses were held in Bad Liebenzell-Unterlengenhardt, Germany. She is the author of basic works on the art of creative speech and in anthroposophically oriented education and therapy.

Translation: Sarah Kane

Otto Ph. Sponsel-Slezak



was born in Ochsenfurt am Main, Germany, in 1959; he studied at the Staatlichen Kunstakademie in Düsseldorf (State Academy of Art, Düsseldorf), graduated as a nurse in Cologne and then studied creative speech at the Institut für Sprachgestaltung und Sprach-künstlerische Therapie (Institute for Creative Speech and Speech Therapy). He joined Christa Slezak-Schindler as a teacher at the Institute in 2000 and founded the Marie Steiner Verlag (Marie Steiner Publications) in 2001.

her care. She also helped to launch and develop eurythmy almost as a new, additional language, a significant aspect of which was that it could manifest what lived in her own speech, and that was the subtlest of sensibilities, movement and dynamic, thought, will and the capacities of her higher self.

Marie Steiner spent twenty-three years at Rudolf Steiner's side, and a further twenty-three years without his physical presence. She embodied anthroposophy and came to represent Rudolf Steiner's spirit. Many feared her moral strength, and stood in judgment on her weaknesses, including her strict, her impulsive nature. But untouched, unchallenged, by the conflicts in the external affairs within the Anthroposophical Society she nurtured art, she created art, art for which the Goetheanum had been built as a 'House of the Word'. That meant that it had been built as a house of Creative Speech in both the most immediate and then the broadest meaning of the word, where there was a spiritual life, where the bright and shining power of the cosmos could be felt, where that same power enabled individuals to develop self-responsibility and the capacity to find their own 'I' or higher self. Of course she was a member of the General Executive Council at the Goetheanum but inwardly she had put aside this responsibility.

Many people did not understand her and still oppose her today. But this lack of understanding also applies to Rudolf Steiner, whose entire work was based on and had its origins in the healing forces of the Word. His spiritual science is an unfathomable work of art that encompasses enormous creativity in its language. Marie Steiner spent the last years of her life in exile, almost blind, writing letters and teaching, surrounded by the majesty of three Swiss mountains, the Eiger, the Moench and the Jungfrau.

The painter Margarita Woloshina wrote in her memoirs:

Marie Steiner's deed, with which she made an impact on human culture by creating creative speech out of the spirit of anthroposophy was to direct speech back to its divine origin, to the creative word. One day it will be understood and respected by a more spiritual age than ours. Today we are too close in time to her as an individuality to be able to assess the dimensions of her achievements.

Kurt Hendewerk, her student and an actor at the Goetheanum wrote of her:

The work was what stood in the foreground of Marie Steiner's life; she kept herself as an individuality in the background out of genuine modesty. This path demanded an inner transformation of the human being, to release resources for the future that were intended to serve the development of humanity. In this sense the schooling path of speech was an esoteric one.

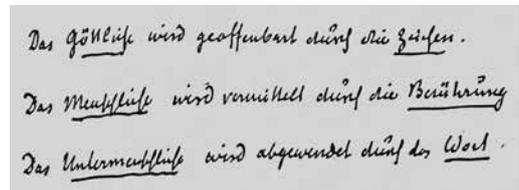
Marie Steiner started a 'conversation' with speech at the highest level. The anthroposophical speech exercises that reflect the inner human being both in their individual structure and in their sequence were meaningful and deep exercises that Rudolf Steiner gave to his students, whether they were workers, teachers, priests, actors or public speakers. He used those exercises in many different ways and applied them with imagination, knowing exactly what was needed. The fact that they were applied and spoken may be considered the first step on the journey of self-development, the first step of what may become the First Class in the Anthroposophical Society of the future. But then, of course, it would be important – and would have been important for quite some time now - to determine the esoteric and artistic quality of the teaching and speaking of these exercises, to determine how they want to be spoken, if they are to become a real gateway or threshold to the mantric verses found in the Class lessons and to ultimately develop a harmonious relationship with them. If we listen to the possibilities still hidden today as we approach speech, if we take the dimension of deepening through practice already mentioned seriously into consideration, then unexpected powers of healing can be awakened.

What is important is to respect, to perceive and to unlock the healing and creative powers of the sounds, so that they can first be absorbed with the help of the fine movements of the muscles around the mouth, followed by the lips, tongue and hard palate. They can then be carried further into the physical body in need of healing and therapy by means of the hand and arm movements

that can accompany the speech and strengthen the perception and awareness of rhythm. Stepping can also support the development of this awareness for beginners. Marie Steiner spoke of the healing power of the breath; she also mentioned that the human race might heal itself of its diseases if it would accept the forms, moods and rhythms of Rudolf Steiner's verses - in other words, what he created with words - as spiritual sustenance.

If we work our way through the speech exercises we can first find the words of poetry and then Rudolf Steiner's verses that have been printed in 'Truth-Wrought Words', and then to his mantra. But we can truly find Rudolf Steiner himself within ourselves when Marie Steiner's work has awoken our breathing and we have left behind the one-sidedness of the nerve-sense part of the human being. This is the most direct way from one 'I', or higher self, to another. Everything that Rudolf Steiner revealed for the art of eurhythm was lifted or raised by Marie Steiner into the realm of inner movement of speech and speaking human beings so that they may find and then follow the path to a basic, healthy state of being for the future. As Rudolf Steiner had done before her she led individuals towards three phases of a schooling that leads from recognition to experience to creation, that frees heads stuffed with thoughts, relieves oppressed hearts and releases and relaxes cramped limbs. Marie Steiner lived her life and taught in the way that Rudolf Steiner described in the verse entitled the Michael Imagination:

*The Divine is revealed in signs and symbols.
The human is conveyed through touch.
The subhuman is averted by means of the Word.*



* This text has been taken from a Marie Steiner Sprach-Kunst-Karte, a postcard on the art of speech named after Marie Steiner. It is one of 53 such anthroposophical cards printed in large format, and in three parts. They were created in 2015 and are very different to each other in some ways but are nevertheless inwardly connected and describe a new way to the anthroposophy hidden within creative speech as a healing art that impacts on every human life. These cards can therefore be seen - in the best sense of the expression - as an 'entrance ticket' to the spiritual world. What has created them originated in the early beginnings of humanity, relates to life today and is directed towards the future.

As a new form of publicity these cards on the art of speech aim to reach and hope to be appreciated by a wider audience; we also hope that they can be understood with a minimum of specialist knowledge. I would like to remind readers of something Rudolf Steiner said:

I spoke yesterday of the fact that the materialistic, intellectual understanding of the world was not something that only a handful of people with an academic education have made their own, but that it is a popular belief, that it is alive amongst the simplest of people and has its own popular terminology. If these people today still are of the opinion that they are holding on to old beliefs, then I urgently need to state the following: it is of vital necessity for knowledge of the nature of the spiritual world to flow into the whole of our lives again in an everyday, populist way.

Rudolf Steiner, Menschenwerden, Weltenseele und Weltgeist (Becoming Human, the World Soul, the World Spirit) GA 206, Lecture 19, Dornach, 7 August 1921

What Rudolf Steiner said 'yesterday' is completely applicable today if one knows how to translate it, both inside and outside traditional anthroposophical thinking. An artistic understanding of the world that goes beyond the mere content or concept of the world is obviously diametrically opposed to a materialistic, intellectual understanding of the same world. To share knowledge of a creative world filled with the spirit of speech is the toughest and most obstacle-laden activity today within the anthroposophical movement. Nevertheless, we want to repeat in this context the amateur's request to the 'master' of the Bible, who said the following:

If only one human being understands the essence, then the effort has been worthwhile.

The master grants the amateur's request and gives a sermon on How Human Beings Can Approach the One who is the Highest and the Closest to Whom They can Gain Access. The master is Johannes Tauler and the amateur the Gottesfreund vom Oberland (the Friend of God from Oberland). Seven hundred years later Rudolf Steiner said much the same thing, though he did not hold a sermon. The cards on the subject of the art of speech aim to allow this tradition to live on in its own individual way.

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info@sprachgestaltungskunst.de

Searching for a Common Language

Agnes Zehnter



Born 1966 in Frankfurt a.M. , Waldorf student , art of speech and speech therapy with Ursula Ostermai in Dornach (later Dora Gutbrod Schule). Coworker with Heinz Zimmermann and with Joachim Daniel, who coached her as a rhetoric trainer. 2009 followed with founding the transformative speech school amwort. Co-founder of the Erzählakademie (narrators academy), the forum for biography work, as well as the SprachAmbulanz. Co-initiator of the network for art of speech.

contact: info@amwort.ch

Translation: Bevis Stevens

First glimpse into the working of the transformative speech network in Dornach

The Dornach Network Group is one of now seven regional groups belonging to the Network for Art of Speech founded four years ago. www.netzwerk-sprachgestaltung.ch

To the biannually occurring network meetings come 17 artists of speech from Germany and Switzerland. In October 2015 Stefan Hasler could attend for the first time as a guest and to perceive our work and concerns in his role as the new leader of the section for the performing arts. He has confirmed his continued participation for Autumn 2016. Beforehand a meeting will take place in May 2016 in Berlin with the intention of working artistically four fifths of the time, while pressing ahead with organization one fifth of the time: for example, organizing the second network conference for Ascension 2017. Between the big meetings the regional groups work on self-chosen themes.

Who is part of the Dornach group?

In the rooms of the art of speech school amwort 2 students and 12 artists of speech from the large perimeter of Arlesheim, Basel, Bern, Dornach, Gempen, Münchenstein, Rheinfelden and Schopfheim/DE meet.

What method of work have we adopted?

When artists of speech meet it is never dull, sometimes nicely emotional, and occasionally inspired! So we search for a common language...

In the first part of our meeting we hold clarification and awareness discussions focusing on poems and art of speech exercises and texts on art of speech and language by Rudolf Steiner. In the second part we explore what was discussed while practicing together.

Our method of working, questions and provisional results are recorded and followed-up and added to at the next meeting. The minute keeper leads us into the work and another colleague takes us through the meeting. When we keep to this, we do really well!

Our provisional results from the now 18 meetings will be collated and presented to us for revision within the next weeks by Ursula Ostermai. We are looking forward to seeing what direction our work will take on as a result of this.

What drives us?

1. The search for a common language amongst artists of speech: We want to define something and formulate it, which in the best scenario, becomes objectified through this process and thereby is available to others. How do we arrive at clarifications of definitions and what could be a common denominator amongst us artists of speech?
2. Searching for the unique features of art of speech, physical and spiritual.
3. Searching for the etheric properties, which also make the astral workings noticeable, in other words, searching for the cosmic laws, which we bring into movement by forming speech. How can we perceive, name and apply them?

What themes have we covered so far?

“Now the art of recitation must undoubtedly follow the poetry. Recitation introduces the human element into poetry, for the human organization itself furnishes the instrument of artistic expression... For in a certain sense we have entirely lost the deeper, inner relationship between poetic utterance or expression and the human organization.”[1]

In working through the three lectures by Rudolf Steiner titled “Poetry and the Art of Speech” a first area arose: the instrument of the artist of speech as performer of poetry is the rhythmic system, the relationship between breathing and circulation. Or expressed differently: in the working together of the rhythmic system of breath and pulse, rests the cradle of art.

When clarifying the physiological foundations of recitation and declamation often someone would ask: could someone please formulate and demonstrate what they have understood in their own words?

Following on from this basic work we differentiated the theme of breathing according to the 7th lecture of Rudolf Steiner’s pastoral medicine course: The fourfold process through the ethers from the reception by the macrocosm to the forming of the human will organism. We also worked with the meditation formulated by Rudolf Steiner for Ita Wegman:

*What I speak through my physical body is maya –
I must speak from my etheric body,
To penetrate true reality:*

- 1. You spirits of the earth press upon the soles of my feet.
I walk beyond you.*
- 2. You spirits of moisture caress my skin.
I push you away in all directions.*
- 3. You spirits of air, fill me within.
I bind myself to you.*
- 4. You spirits of warmth, ensoul my inner being.
I live in you.*
- 5. You spirits of light enspirit my inner being.
I think with you.*
- 6. You spirits of (chemical) strength weaken my forces.
I will overcome you.*
- 7. You spirits of life kill my life.
I await you at my death.*

*So, speaking this, I am in the etheric body.
And you may come: colours, tones, words
Of the etheric world[2]*

This theme posed us the following question: how do we artists of speech approach the formative forces in artistic practice? How can we differentiatedly recognize the etheric effects of speech?

To be able to concretely follow this path, we decided to examine the wealth of art of speech exercises more closely. During practice we placed before us the question: what is the totality of the respective exercise? What is its characteristic garment, its peculiarity? We made a list of all the audible and visible qualities of movement whilst speaking. Repeatedly one of us would utter: this is all so complex, so difficult to grasp. Can we please return to our original question regarding the etheric?

So we rephrased the question: What artistic means should become ingrained as habit through practice? What, on the other hand, is always ‘now’ in artistic creating? This was really interesting!

“And this happens, when one takes it so far, that that, which one has developed in art of speech... through practice, flows by itself as art of speech. Understand me correctly: One needs to attain the state that the flow of art of speech moves by itself, that one is, for example, ready before the dress rehearsal, as if one is a wound up clock, and without needing to do much, lets the transformed

speech run its course, so that it has, in a way, become an independent being.

Still better is when one is able to do this already long before the dress rehearsal; that is still better.”[3]

A further step of our search was to pose similar questions for the artistic working through of a poem. What are our most important artistic mediums? What determines a good poem? How can we recognize and grasp its form so that during reciting/declaiming it becomes independent of us?

Again and again along our search a theme was reciting for eurythmy and the eurythmy indications. Our art emerged out of the sister art Eurythmy. Currently the situation is becoming dramatic due to the sparse number of artists of speech, but that is another theme.

Notes

[1] R. Steiner, GA 281, Poetry and the Art of Speech: 2nd lecture 6th October 1920. <http://wn.rsarchive.org/GA/GA0281/19201006p01.html#sthash.kAgDFA9l.dpuf>

[2] Rudolf Steiner, GA 268. For Ita Wegman, October 1923

[3] Steiner, R. & Steiner, M. (2007) Speech and Drama : lectures given in the Section for the Arts of Speech and Music, School of Spiritual Science, Goetheanum, Dornach, Switzerland, September 1924. Great Barrington, MA: Steiner Books: Lecture 15.

Learning to live with questions, to be on the look out, but never losing sight of the matter of concern, unites us again and helps us endure, when the common search, although tiring and animating, is not always immediately fruitful. As mentioned above, we will be using the year 2016 to take stock. The results of this can be read about in the next newsletter.

Members of the Dornach networking group are:

Kirstin Kaiser, Elena Krasotkina, Antonella Maquignaz-Krieger, Claudia Kringe, Jens-Peter Manfrass, Jutta Nöthiger, Ursula Ostermai, Katja Cooper-Rettich, Franziska Schmidt-von Nell, Blanche-Marie Schweizer, Francesca Sommer, Agnes Zehnter.

Being Human Means Taking Responsibility

An Interview with Margrethe Solstad and Christian Peter

What are their personal relationships to the Faust production?

When you learned that you had been asked to direct Faust did you already have a first image in mind?

Margrethe Solstad: When I imagine this vast dramatic work, a wonderful wealth of worlds created by Goethe appears before my eyes: the sense-perceptible world, the spiritual world, the world of the elementals, of souls. And then there are his imaginations, for example, the classical world of ancient Greece. I would like to give life and form to this wide and colourful variety of worlds.

Christian Peter: The heterogenous quality in Goethe's work is of great interest to me. We have been exploring and have sensed what appears to us to be truthful, believable, what we are able and willing to stand behind, and what speaks to today's audiences. Goethe spent fifty years on Faust. Some scenes he had finished by the time he was 25 years old, and they are rather different to the ones he completed at the age of 78. I have chosen to ask new questions of every scene, and disregard any traditions and customs, so that each scene can find its own style. This means that I have to accept that there is no unity. This is immediately obvious in the names Margarethe and Gretchen. It also applies to scenes that have clearly simply been added, where it is evident that they have not been worked into the plot. It seems that Goethe had so much respect for his own play that he did not interfere with it much. He even quite frequently allowed the play to rest for a while! Schiller needed to encourage Goethe to restart the work on Faust. I have therefore had much more of a sense of the very special dynamics in Faust rather than a particular image that I have lived with.

Stylisation

What is your perspective on Faust? Do you see Faust as an historical figure? Is there an individual alive today who exemplifies Faust? Are you telling a timeless fairy tale?

Margrethe Solstad: For me Faust is neither timeless nor tied to any particular time. My aim is that by accompanying Faust along his path the audience experiences what it means to be essentially human, experiences his striving for understanding and knowledge. While it is true that this striving has taken on a different form today to the way it was two hundred years ago, the genius of Goethe was to grasp this theme in such a universal way that it still speaks to people today. The qualities that Gretchen, for example, embodies, such as reverence, devotion to the Divine, dedication, are far less accessible to human beings today than they were in the past but they are nevertheless vital today. But they have to be worked on, in quite different ways now.

Christian Peter: I want the audience to feel invited to identify with the main characters. How many people can imagine Faust as short, fat, short-sighted and drooling at the mouth? As image of an individual striving for something higher may he have his hands permanently buried in his trouser pockets? If Faust were to be portrayed in this way we would probably be going against what audiences are accustomed to seeing, what they need and what they are expecting. On the other hand, the production cannot imitate the age in which the historical Dr Faustus lived, with its mediaeval half-timbered houses. This is not inviting enough for many people, either. The art has been therefore to approach the production by working with stylisation. A costume that appears to historicise

Margrethe Solstad



Eurythmy Training with Lea van der Pals in Dornach. Member of the Goetheanum Eurythmy Ensemble. From 1987 developing and then leading the Norwegian Eurythmy Academy and the Oslo Eurythmy Ensemble. Touring activities with eurythmy. 2007-2014 head of the Section for the Performing Arts in Dornach. From Easter 2011 head of the Goetheanum Eurythmy Ensemble

Christian Peter



Born in 1956 in Munich. 1976-80 Creative Speech and Drama Training at the Goetheanum. 1980-2004 in the Goetheanum Stage Ensemble. Main roles in Rudolf Steiner's Mystery Dramas: Benedictus, Guardian of the Threshold and Ahriman; in Goethe's Faust I + II: Faust and Mephisto. Direction of large choral speech works with orchestra: Barrabas by Albert Steffen, Antigone by Sophocles and Faust by Goethe.

Translation: Sarah Kane



Faust Part 1, The Study

supports the work of both the male and female actors without tying them to a specific time or age. We are offering audiences something that opens the space, that does not dismiss their individual experiences and at the same time is specific enough that allows the work of art itself to become visible.

Margrethe Solstad: We have not aimed to create a historical version but are searching for a free and open stylisation that expresses the essence of the work.

If one comes to see a theatre production at the Goetheanum the expectation is that one will see a wholeness. Your production combines a number of stylistic elements: an abstract set reduced to the bare essentials, generous costumes; classical acting, speaking for eurythmy, a variety of movement forms, such as folk dance and eurythmy. Did you want or intend to create a wholeness? Or is the lack of a wholeness an important aspect of your production?

Christian Peter: The play itself gives us a wholeness. We have left it whole, and have worked actively with it as a wholeness. However, wholeness does not necessarily mean that everything has to be either harmonious or created from the same perspective. The walk on Easter Sunday in Faust Part 1 is a good example. The space is not naturalistic and the costumes have been strongly stylised, but they are all white. There are two levels of stylisation here. Firstly, the effect of the costumes is stronger that if there were seen within a historical context, of whatever specific nature. Secondly, there arises the question of how the costumes are used, or 'played' on stage. A character might take off his or her coat, or we might want to convey the feeling of safety and comfort in the folk dance. Faust and Wagner interrupt this wholeness and do not need to fit into this world, so they are wearing dark clothing.



Faust Part 1, Promenade on Easter Morning

Margrethe Solstad: This is another example of how each art can express its particular quality and the arts involved can nevertheless sound together. The stylisation of the set gives the production a certain freedom because it does not determine the contents. The lighting also enhances the impression the atmosphere creates.

Faust is swimming against the tide

Many people understand Faust as the symbol of the modern human being. Goethe, however, puts him in a mediaeval world. What is it that makes Faust modern?

Christian Peter: I would not use the word modern in connection with Goethe's Faust because the word contains a strong value judgment. Faust has set itself apart from anything in the direction of mainstream opinion or critique. The play is not mainstream, it questions classical traditional epistemology, it goes beyond the classical Socratic attitude of 'I know that I know nothing'. Faust has more adopted the attitude: 'I do not know that I know nothing'. I understand, for example, Faust's claim that he recognises what holds the world together in this way but he wants to go beyond what he has studied, which was the concept of science still valid in the nineteenth century. He pursues a radically individualised path, he wants to experience, be part of the world, while science wanted to observe the world from outside.

Margrethe Solstad: If we understand the modern human being as a striving one, then Faust is more contemporary than ever. If we look at *Faust* or *Peer Gynt*, the Nordic Faust, superficially, we can say that the questions they address and the time in which they are set are no longer relevant to today. But this is not the

case. Great minds such as Goethe and Ibsen addressed such questions ahead of the rest of the world and have made us aware of processes for which we have only acquired enough consciousness today to actually perceive them. In contrast to *Faust*, *Peer Gynt* does not initially appear to be someone striving for knowledge; he has experiences on his journeys and searches for himself in these, but he does not succeed. He finally has to recognise that he has to search for his inner core both inside himself and in the world outside at the same time.

Faust and Mephisto: who is who in which moment?

And Mephisto: where can we find him today? Is he the same today as he was in Goethe's time?

Christian Peter: Mephisto is no classical devil, or at least he is not only classical. Rudolf Steiner saw him not only as the seducer in the *Gretchen* scenes but also as the black figure in the others. As in his mystery dramas Rudolf Steiner distinguishes between two aspects of the adversary, Lucifer and Ahri-man. The problem is that one always believes that one knows what this is and that they represent evil. And in this case Mephisto says important things that do not lose their relevance just because it is Mephisto who says them. My aim is to bring Faust and Mephisto closer together, to bring out the dynamics of their relationship: who is who? Do they not occasionally exchange roles, for example in the scene called *Forest and Cave*, in which Mephisto attempts to remind Faust of Gretchen? On the other hand, Mephisto is interested in what Faust is doing, because Mephisto does not understand human behaviour and wants to acquire a better grasp of it. The relationship between Faust and Mephisto remains stable because both are willing and prepared to get to know the other better in order to be able to exploit the other for their own profit. Both have their own interests at heart.

What is evil?

Christian Peter: Fundamentally, evil is not to be found in things but in human beings, just as its opposite is. And being a human being is not about being right but about taking responsibility. It takes Faust a long time to actually do this. He does not seek the truth, and even when he has understood it, it does not mean that he can take on the responsibility. Taking responsibility means that one accepts the consequences of one's own actions and makes the consequences for oneself as important as the consequences for others. Fundamentally, Mephisto is for Faust an unknown opponent when it comes to truth or responsibility. At the outset, however, God takes responsibility for Faust, by the way.

Margrethe Solstad: Faust wants something and lets Mephisto do the work. But he has no overview over the consequences of his actions and finds himself confronted with things that he had not intended. But Faust does not face the consequences of what Mephisto has initiated and so he, too, carries the responsibility for Gretchen's death.

Christian Peter: Mephisto does not give Faust the full picture: he wants to challenge Faust to do something that long-term is more useful to him than it is to Faust. That is why he goads him on to dare something.

Margrethe Solstad: Meeting and engaging with evil with every capacity connecting the individual with the world always requires engaging with one's feeling of responsibility and with life's realities at an existential level. It is simply not possible to only direct our actions from outside: we ourselves are at the centre of our actions.



Faust Part 1, Witches' Kitchen



Faust Part 2, Spacious Hall with side chambers, decorated and dressed up for the masquerade



both: Faust Part 2, Graceful Area

We move space here

What is the difference between your production and a production one might see at another theatre, such as a theatre subsidised by the government or state? After seeing the last Faust production, a local Swiss politician with responsibility for cultural affairs encouraged the Goetheanum to continue to pursue its own, anthroposophical, path.

Margrethe Solstad: The main distinction for me is the interaction between eurythmy and acting. Language itself becomes audible and visible, and not only by means of gesture and facial expressions. And of course many attempts are being made today to connect movement with acting. We open up a new level of reality for the audience by making the time element in movement, the etheric, visible. Movement remains tied to the physical body in dance, even if the movements are intentional. Space is moved in eurythmy and this links it to acting in a particular way: it builds a bridge to the soul and spirit worlds, another level of reality.

Christian Peter: What do we mean when we use the word anthroposophy? What Rudolf Steiner developed in the Speech & Drama Course addressed the fields of acting, speech and directing. The qualities of sounds, speech gestures and rhythms have been well developed in the art of recitation, but the dramatic element in the course has not moved as far forward. Up till now at the Goetheanum we have placed the emphasis on dialogue, i.e. one person says something and this triggers something in the other. In this production we have created a common experience and cannot develop one scene without working on the others at the same time. We are always active, whether it is visible or not and this means that we are always creative. Older speech artists wish for more audible Creative Speech in the production and what they are looking for is a particular quality in the speech. Today we no longer have trainings that are adequate for today's needs and for this reason we are not able to achieve what was possible in the past. Wolfgang Greiner managed to put some things into practice with regard to the art of directing. He experimented with lighting and with costume in a way that no later director at the Goetheanum has done. Roggen-

kamp interpreted the stage as a soul space. A choleric character appeared on the stage with a red scarf or neckerchief and in red light, but today's audiences experience this as too simplistic. *Star Wars* was possibly the last film in which the good soldiers wore white uniforms and the bad ones black ones, while the Jedi were costumed in quite individual ways. So how the scenography and the colours are employed in Hollywood films, too, is intentional. The Faust production aims to make dynamic developments visible. And the developing human being is precisely what Rudolf Steiner's anthroposophy more clearly addresses than every other philosophical and spiritual movement I know.

Humour in Goethe's Faust

Faust is on the whole a serious piece of theatre. Humour is more to be found in the more inscrutable characters, such as Mephisto, Wagner, the student and then the drinkers in Auerbach's cellar. How do you as directors acquire a distance to the events of the play so that its claim to exclusivity does not take hold of you too strongly?

Christian Peter: I don't see any claim in Faust to be something unique: it was not Goethe's aim to say this is the way it is and no other. We learn as human beings

not only from our own experiences but from those of others. In this sense Faust is an experiment. The plot needs to be plausible and probable but at the same time it needs to have surprises or we will get bored and disconnect. Goethe succeeded in creating something that remains fascinating and stimulating. This is almost entirely true of the first part; the second part is much more challenging. The whole of Faust is a tragedy and most of its themes are difficult and distressing. Too much humour and too great a distance would therefore weaken the form.

But the humour in the play is vital. Rudolf Steiner indicates that in theatrical productions there is a healthy level of humour that is not only refreshing but also expresses other qualities because humour cannot exist at the same time as false mysticism and or an unhealthy sentimentality. There are entire scenes that we have directed from the perspective of their humour. And we of course use humour in the actual work so that we ourselves stay fresh and in good humour.

Margrethe Solstad (*with a smile*): Not everything we do is meant to be totally serious. In the Walpurgisnacht scene we find a wealth and variety of perspectives that range from the almost vulgar to burlesque to elements with depth and subtlety. All of these components ultimately contribute to making Faust's fall visible. There is joyful dancing on the Easter walk at the beginning of Faust 1, the *Witches' Kitchen* creates a magical impression and the crudeness of *Auerbach's Cellar* convey a life of soul that is rich in variety and differentiation.

Christian Peter: This production of *Faust* accentuates the difference between the serious and humorous scenes more than those of the past: it is altogether more playful. There are cathartic moments – or moments of release, as in the mystery art of ancient Greece – that complement the more serious places in the play with which an audience can connect. So the humour in Faust is more important that it initially appears to be.

The interview was conducted by Sebastian Juengel in Spring 2015
Fotos: Georg Tedeschi



Faust Part 2, Imperial palace, masquerade

Sebastian Jünger



Communication "Faust".
Born in 1969 in Berlin. Studied German Literature, Information Technology, and German as a foreign language. Editor and Communications at the Goetheanum. Two of his most recent publications with Ch. Möllman Publishers: "Auf Lucia fiel das Los" (Lucia Drew the Lot) and "Lucia lernt kämpfen" (Lucia Learns to Fight), illustrated by Johanna Schneider.

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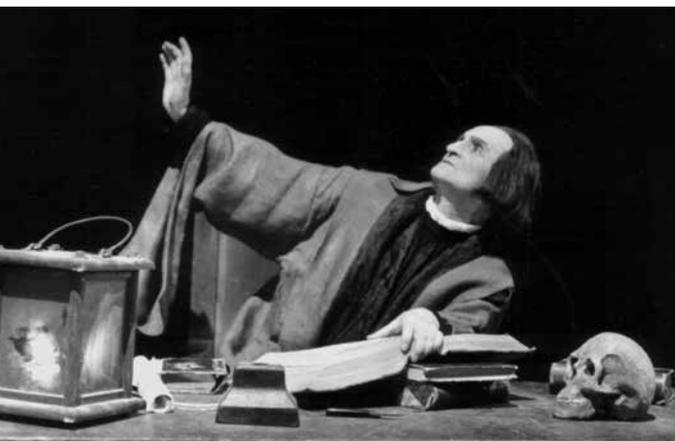
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Remembering Kurt Hendewerk

Faust in the first production of Faust at the Goetheanum in 1938 on the 40th anniversary of his death



Faust Part 1, Easter night, Prologue



Faust Part 1, The Study – Faust’s Monologue

Translation: Sarah Kane

It is now over forty years since Kurt Hendewerk, born on 29th June 1900, left the physical plane on 13th August 1975. He took part in the course of lectures on speech and drama given by Rudolf and Marie Steiner in September 1924. From 1926 onwards he became a member of the community destined to work with Marie Steiner on developing the arts of Creative Speech and acting, and connecting them with eurythmy. Each of these arts came to focus on reconnecting with the cosmos. It was this art of the stage that gradually made the Goetheanum a name known in the world. After Marie Steiner’s death on 27th December 1948 it was decided that Faust would be produced at the Goetheanum in the Summer of 1949, a Goethe anniversary year. This was to be the first time it would be performed under new artistic direction. Kurt Hendewerk and Gertrud Redlich were given overall responsibility; Marie Saviitch was responsible for the eurythmy.

Hendewerk directed all the speech choruses: the only exceptions were the small number of scenes in which he himself appeared as Faust. This is not the place to even begin to indicate the extraordinary variety he brought to his performance of Faust.

In the summer of 1949 Hendewerk was not only directing the production: he was also working on the choruses, performing Faust and therefore spending countless hours in rehearsal. Nevertheless, when five eurythmy students from Koengen in Germany repeatedly begged him to teach them creative speech, he began to work with them as well.

I very much hope that these memories may contribute to a retrospective on the work of the Goetheanum Stage at its most creative and productive: it took 21 years for it to reach the height of its brilliance and it took as long for this to decline. Such a retrospective might help to reawaken the ideals that are present in these young arts, with their focus directed to their cosmic aspects and with their foundations in the sounds and their eurythmy gestures. It might also inspire new artists to engage with them, research them afresh, not through imitation, as in the past, but through using the threefold approach set out in Rudolf Steiner’s Speech and Drama course held in 1924 that was created for and made accessible to anyone wanting to set out on this path.

Wilfried Hammacher

Performing Fairy Tales with Puppets: Does It Still Work Today?

On tour with the *Blue Puppet Company* from Munich in Vicenza, Italy, with a production of *Snow White* (*Biancaneve* in Italian): while the wicked stepmother, dressed as a peasant woman, was attempting to seduce Snow White with the poisoned apple, Snow White was looking longingly at it. *Non mangiare!* A child had called out this warning in a loud voice: quite taken by the action on the stage, he had reacted quite spontaneously to the danger.

After another of the three performances in Vicenza one mother could only just be restrained from storming backstage, her child in tow, in order to prove to him that there were only 'dead' puppets back there: the child had seen living beings.

Do not these two events throw a light on the magic of puppets? Where does the immediate effect of puppets come from? What is it that they radiate, either from their own 'soul' or into the human soul? And this, in spite of the fact that puppets are only made of material or fabric, have no life of their own and cannot move without their own puppeteer?

I believe in the immortal souls of marionettes and puppets. They are beings made of wood and cardboard, but there is something Divine in them, however small they may be. They do not have a life like ours, and yet they live, they live like immortal Gods.

Anatole France's words illuminate the origins of puppets in rituals, and the archaic relationship between human beings, puppets and the Gods that is deeply anchored within human beings as a form of longing for this relationship. Throughout its long history puppetry has been living from the audience's willingness to use their imagination to see puppets as living beings. Small children have this archetypal capacity when they become totally absorbed in playing with dolls or puppets and accept them as partners, although – or precisely because – the dolls want nothing of the children and listen to and accept everything.

Children have a similar relationship to puppet plays. They quite openly enter the world of the puppets with all their emotions and join in both outwardly and inwardly when they see something on the stage: *Non mangiare!* (*Don't eat it!*)

Puppets of all kinds are the puppeteer's instruments: within the limitations of their material they convey the puppeteer's intentions to the audience. The relationship of the puppeteer to the audience is indirect, and therefore different to that of an actor; the audience experiences whatever puppeteers invest in their puppets by way of formative forces or powers formed by the emotions of the characters. By separating the puppet from the puppeteer, the latter can distance him- or herself from anything personal and discover his or her own pure power of expression. This phenomenon, the purity, the innocence, even perhaps the sanctity of the puppet, has been described in detail many times elsewhere. For now I only wish to quote Max Frisch's diaries, which can, however, be extremely touching:

Cilli und Mathias Ueblacker



Cilli Ueblacker was born in Thiersbach, Lower Bavaria, in 1947. She originally trained as a nurse. She has been creating puppet plays at the Rudolf Steiner School in Munich-Schwabing, Germany, for the last thirty years. She runs puppet courses for school students and in 1993 co-founded the *Blaue Marionettenbühne* (*Blue Marionette Company*) with seven other individuals. The company has both a small stage for two puppeteers and a travelling stage that fits into a suitcase for touring to such countries as Romania and Israel.

Mathias Ueblacker was born in Munich, Bavaria, in 1942. He first studied architecture and was part of archeological digs in Italy, Tunisia and Turkey as a building researcher. From 1974 until he retired he was employed in the Bavarian State Office for the Preservation of Historical Monuments. He joined the puppetry work at the Rudolf Steiner School in Munich-Schwabing, Bavaria in 1989 and in 1993 set up the *Blaue Marionettenbühne* (*Blue Marionette Company*). Mathias Ueblacker has directed and performed puppet productions of the Grimm's fairy tales with Cilli Ueblacker for the marionette company.

Translation: Sarah Kane



Christ as a puppet? I remember once seeing a puppet play that told the story of the Last Supper when I was a student. It truly shook me. It was a sacred event in a way that would never have been possible with a human performer who could only pretend to play Christ... In contrast to the living actor the audience meets the puppet as an image, as created form, as a spiritual creation that can only perform something sacred. Actors, even when they play images, will always be made of flesh and blood. Puppets are made of wood, plain, honest wood, that will never make claim to play a real Christ and we should never think that this is what they are. Puppets are only signs, forms, a script that signifies, without wanting to be what has been signified. It is a game, not a deception, it is spiritual in precisely the way that a game can be.

But the plain, honest wood does nevertheless make demands. Puppets want to be led by their puppeteers in a consistent way just because they are dependent on them and cannot do anything themselves. There should be no discrepancy for the audience between a puppet's gestures and the corresponding stage actions. Only when the two things are in harmony can children give themselves entirely to the puppets in performance and their play. So puppeteers have a high degree of responsibility.



When puppets are seen as creatures of the spirit, this predestines puppeteers to perform the genuine fairy tales, for example, those of the Grimm brothers, especially when creating performances for children. When children go to puppet plays they leave their everyday world and enter a quite different one. They dive into the play with their whole being and become one with the hero who often has an unknown dangerous and difficult path ahead of him or her. The events along this path change him or her and he/she finally reaches his new kingdom. Children experience and suffer with their hero and it awakens their courage and joy for life, they develop a sense for truth, for what is good and bad, just and unjust, what is essential. Children have an unconscious longing for the images in fairy tales: the images are a form of *Rückschau* (review) of the world from which they have come. At the same time the images provide a preview of what developmental possibilities lie ahead for each child.

The brave tailor

We are aware that it would be even better to simply tell fairy tales, assuming that the storytellers have been living entirely within the stories they tell. Then all inwardly active children are able to create their own fairy tales and will do just this in a way that is right for the particular phase of development in which they find themselves.

But today there are many children who can no longer find their own images because these have been smothered by the mass of outer impressions influencing them from the world around. With regard to fairy tales, TV, film and smartphones have given most children 'fixed' images. Puppet plays can be of great help to such children: they can, as Rudolf Steiner said, even be a healing or therapeutic tool because they can uncover what has been submerged or distorted, and reconnect children to archetypal images. This can really work: we have often been surprised when the paintings that children have created after a performance show details that were not visible on the stage.

Puppeteers and audience meet in the puppets: The puppeteers transfer their roles on to the puppets, the audience absorbs this and complements the performance by engaging their imagination and creating their own images. If it

has not been turned into a caricature, the puppet's character has a certain objectivity and is therefore to a certain degree open to free interpretation and can thus meet the audience and its expectations. We consider that this element of freedom is obligatory, for the production itself, too. If a production has been 'finished' and every detail is in place, then the audience no longer has anything to do but 'receive', there is nothing left to actively do.

In addition, the artistic happening that comes about in the moment and speaks via the puppet from human being to human being means that the audience is touched in a way when watching a live puppet performance that cannot happen in two-dimensional technology and the digital media. That is why the *Blaue Marionettenbühne* (*Blue Marionette Company*) performs fairy tales for children in such a way – using a special approach to their productions and their artistry – that the imagination is stimulated and space is created for its development that then connects with archetypal images.

We do not dramatise the fairy tales - a storyteller speaks the original story. The introductory and accompanying music, which does not, however, illustrate the action, is played on one instrument and supports the mood or atmosphere of the story. The set remains muted in colour and form: we want only to show the essential, and sometimes we even only indicate this. Then we try to form and move the marionettes in a way that the children experience them as authentic. Our intention is to create a wholeness with the speech, music, form and colour of the performance as well as its lighting and create a calmness for the audience.

Our performances reach large numbers of children, who do not only find their way to us through a school. After a performance they often spend time in reflection in the lobby but they do not seem to be tired: rather, they are invigorated and enlivened, right down to red cheeks. The adults – we are seeing more and more of them, and without children – are amazed at how quiet and concentrated the children can be during the performance: '*... that they can keep still for so long!*' - and mention gratefully the peace and calm they have experienced during the performance.

The impressions of the images have a profound effect and the memory remains. Today parents come to our performances who had been taken to them as children by their parents. They now want to take their children to the plays because it was always '*so nice!*'

Well, do fairy tales performed by puppets still work today?

Maria-Magdalena Roth-Suter: A Biography

* 14th August 1920 † 30th December 2014



Translation: Sarah Kane

Born on 14th August 1920, Maria-Magdalena Roth-Suter grew up in an environment in which art played a central role.

She studied the violin alongside her work in an office and began to play regularly for eurythmy performances at the Goetheanum in 1955. The regular concerts with the Goetheanum Quartet that she herself founded with the help of Josef Gunzinger, then head of the Section for the Performing Arts, became the highlight of her life. Although her activities at the Goetheanum were her main focus in life even when she was young, they never provided her with much income, and so she accepted a position in the symphony orchestra in Basel.

When her work for the symphony orchestra became too much for her alongside her responsibilities as a mother, she stepped down and became leader of the orchestra in what was called the Collegium Musicum Basel.

When she gave this up, too, in 1983 and concluded her work at the Goetheanum in 1990, a new field of activity emerged that involved her in eurythmy again: she took up playing for rehearsals and performances for her daughter Johanna's eurythmy ensemble. The

return to many hours of rehearsal as well as the travelling and performing gave her much pleasure.

Johanna opened a eurythmy training course in Odessa on the Black Sea in the autumn of 2004. Over a period of four years Maria-Magdalena accompanied her daughter on trips to the Ukraine lasting several weeks.

She passed away in the arms of her daughter at the age of 94 during the Holy Nights, in which ice crystals and the twinkling of the stars decorated the pure, white surface of the earth. Presence of mind, integrity, willingness to make sacrifices and courage and strength in the face of difficulties made her into an individuality who not only knew how to master whatever life presented her with but whose musicality on the violin also allowed heavenly powers to illuminate the realms of earth.

Johanna Roth

Claudia Reisinger

* 11th July 1926 in Vienna † 5th November 2015 in Berlin

Claudia Reisinger was born in Vienna on 11th July 1921, the day on which Rudolf Steiner had given the verse for eurythmy exactly two years before, and now found in *Truth-Wrought Words*. Vienna was and is a city of music and European classicism and the two arts, eurythmy and music, became her destiny and provided the foundation of the artistic work that became her biography. Her mother, Helene Reisinger, followed a 'call' from Berlin to Vienna when Claudia was a small child: between 1923 and 1924 she had spent time in Dornach with Rudolf and Marie Steiner, where she had dedicated herself to eurythmy and she later started to teach in the Eurythmy School in Berlin, founded in 1925. However, after a brief marriage in Vienna mother and daughter returned to Berlin that became the place where they were destined to spend the rest of their lives.

Reisinger attended the first Rudolf Steiner School there and, when this closed, moved to the Rudolf Steiner School in Dresden for two years until the political situation meant that this, too, had to close down. She finished her schooling in Fuerstenwalde.

The outbreak of war made it impossible for Claudia Reisinger to train as a goldsmith, her dream career, so she decided to study ceramics at the German Craft School in Berlin and later in Bunzlau. She later followed her mother to the educational institute in the castle at Gerswalde: this was run by Franz Loeffler, one of the first education therapists. A community of artists, educationalists and teachers had gathered here, who were living through the most difficult of times while the country was at war alongside their charges. What enabled this community to survive was their uninterrupted anthroposophical study, the education and therapy work and a broad variety of artistic activities, such as music-making, painting, theatre productions but primarily eurythmy, taught by Helene Reisinger. This enlivening experience led both Claudia Reisinger and Franz Loeffler's two daughters to want to study eurythmy when Helene Reisinger re-opened the training. In 1948 Marie Steiner re-certified this school so that the three could first complete the eurythmy training they had been longing for and then in 1950 actually present their diploma performance at the Goetheanum in Dornach after a hazardous journey through a war-torn Germany.

Claudia Reisinger started to work at the curative home named after Caroline von Heydebrand: this was an institution that had been rebuilt in Berlin after the politically enforced closure of the institution in Gerswalde. She also contributed to her mother's training programme in what was then called the *Private Training School for Eurythmy and Art*. In 1952 she joined the eurythmy ensemble at the Goetheanum in Dornach, led at the time by Marie Savitch. There she spent two years; they provided her with a wealth of experience.

1954 was another destiny year: her experiences in Gerswalde in working with the art of eurythmy and in the field of curative education both born out of anthroposophy led to the founding of the Society for the Advancement of Music Education and the purchase of a property at Argentinische Allee 25 in Berlin-Zehlendorf. This was where both the eurythmy school and the Centre for Educational Therapy became places both for individual development and of creative artistic collaboration. Claudia Reisinger became a teacher at the eurythmy school. While her mother developed her expertise in speech eurythmy Claudia Reisinger developed an



Translation: Sarah Kane



extraordinary ability to create tone eurythmy pieces as free, individual works of art, incorporating at the same time all the principles given by Rudolf Steiner. She gave new life and presence to Rudolf Steiner's eurythmy forms, created her own forms for solos, small groups and larger ensembles, indeed, she created and directed choreographies for entire orchestral works. She courageously tackled contemporary music, thus making twentieth and twenty-first century music accessible to tone eurythmy. Significant composers wrote pieces specially for her and her artistic capacities. These capacities were second to none, and revealed a comprehensive and profound relationship to the world of the etheric. She and Helene Reisinger created stage productions that toured Europe: these have left an indelible impression on countless individuals, thanks to her power of expression and her characteristically incomparable artistry. Further, countless students of eurythmy have taken what Claudia Reisinger has passed on as her eurythmy inheritance into the entire world: after all, she carried as head of the School for the Art of Eurythmy the responsibility for it from

1974 to 1999, initially alongside her mother and later on her own, supported by her teaching colleagues.

In 1999 she was delighted to be able to pass on responsibility for the training to Alois Winter and the teaching faculty: it had been her express wish to find a new head of the school. She continued to actively accompany the life and activities there that continued to develop in a very positive way; she gave courses and classes for non-eurythmists until she became ill. She gave advice and help to many who wanted to learn from her particularly valuable depth and breadth of experience: i.e. from the forms she had created for solos or for groups, from her productions of fairy tales and from her experience as a teacher.

On November 5 2015 Claudia Reisinger was able to peacefully conclude a life filled with the wealth of the art of eurythmy; many, many individuals will remember with gratitude one of the most gifted and brilliant artists in the field of tone eurythmy.

Reinhard Wegener

Eva Lunde

* 12th April 1914 † 9th November 2015

Eva Lunde was born on the morning of Easter Sunday in Lillehammer in Norway. She grew up in an artistic and anthroposophical atmosphere as the seventh of ten siblings. While the boys in the family were prepared for entering the family furniture business, one after the other the girls were sent to the Friedwart School in Dornach. When Eva started there she was 15 years old. This was where she experienced eurythmy for the first time:



I could not speak any German but I will never forget one experience: a eurythmist entered the stage and suddenly the whole stage space was filled with a wonderful atmosphere...

Translation: Sarah Kane

After attending the Friedwart School for four years she started the eurythmy training in Dornach, as her sister Kari had done. Her teachers were eurythmists who had been taught directly by Rudolf Steiner. She had found what she wanted to do with her life.

In 1936, when she was 22 years old, she graduated both as a eurythmist and a eurythmy therapist. She then joined the Goetheanum Stage Ensemble and in the years that followed could be seen performing on the Goetheanum stage and in Järna, Stockholm, Kopenhagen, Oslo und Lillehammer.

Eva also studied Creative Speech, and although her teachers invited her to complete an acting training Eva was sure that she wanted to return to Scandinavia in order to work in the Norwegian language and poetry on behalf of eurythmy.

During the second World War Eva lived in Järna, in Sweden, and worked there with Agathe Ritter, Gertrud Klingborg und Elena Zuccoli, alongside others. After the war she returned to Norway. For a while she worked as a eurythmy teacher, giving evening classes, and became involved with in the folk dancing scene. One of the best-known pioneers of folk dancing in Norway, Clara Semb, discovered through experiencing Eva's work that a seed for the future was to be found in eurythmy: it had the capacity to help the further develop the foundations of folk dancing. Eva then moved to Oslo and worked until she retired as a eurythmist and eurythmy therapist at the Waldorf School in Oslo. She also gave evening classes, taught in the state education system and contributed to a music training for Kindergarten teachers. In a nutshell, Eva was a pioneer of eurythmy in Norway. Eurythmists came from all corners of the world to work with and learn from her. She was a strict teacher: she did not tolerate mediocrity and her notes were direct. She was modest with regard to her own capacities, and was able to recognise talent and potential in others.

Oslo was where Eva began to teach adults interested in training to become eurythmists. This work was where seed for the Norwegian eurythmy training was first sown. It was actually founded in 1983 in Moss thanks to an initiative of

a group of individuals; Eva Lunde and Juergen Kraft were the main teachers. At the time Eva was almost 70 years old and had already retired. As representatives of the two languages spoken in Norway, two poets, Olaf Aukrust and Alf Larsen, became the spiritual patrons of the training.

Eva considered Margrethe and Trond Solstad to be particularly suited to take on responsibility for the further development of the training, and so they came from Dornach to do this. The school then moved to Oslo in 1994 and became *Den Norske Eurytmihøyskole*.

Now Eva was able to deepen her understanding of alliteration, her main interest. She had once given courses on this subject in Dornach, Stuttgart and Hamburg and was an active member of the ensemble when the Eurythmeum in Stuttgart performed Baldur's Dream and also toured with it in Scandinavia. As a result she was invited to give further courses. It was important that human beings come down 'into their feet', and alliteration was the means with which to achieve this in eurythmy. She wrote a book in 2003 in which the essentials of this work are summarised: *Das Wesen der eurythmischen Alliteration* (transl: *Alliteration in Eurythmy*, 2003).

Eva had a humorous side and this could best be seen in her performances of humorous poetry. When Eva gave a repeat but refreshingly alive performance on the occasion of her 80th birthday celebrations on the stage of the Oslo Waldorf School of what had been one of her star turns, *Skrinet med det rare i*, (*The Little Box and Its Strange Contents*) the invited guests were delighted at her unforgettable gestures.

She followed with interest what was going on in the world from her little flat in Oslo. Her modest life-style had enabled her to put aside money for a eurythmy training fund that went to help students with no means of their own.

Eva lived her whole life alone and was accustomed to looking after herself. But when she reached the age of 97 she broke her hip, and as a consequence moved into a care home. She felt safe and was well looked after there. As her memory gradually began to fade, she took pleasure in what she remembered of her childhood and would recite verses from the Edda, such as *Årle i old und Vreid var Vingtor*, with exactly the same energy as before.

She accepted calmly the news that the eurythmy training in Norway had had to close in the summer of 2015: she had done what she could.

Eva was the last of the Lunde children to cross the threshold. She died on the evening of November 9, quietly and alone at the age of 101 and a half.

Eva had devoted her entire life to the development of a new, contemporary way of moving and speaking. She had meant a great deal to all those eurythmists who met her and who had taken up what she had to give. She has left behind a deep impression thanks to her inexhaustible contributions, and these will have a stimulating effect on eurythmy far into the future.

We are deeply and gratefully indebted to her

Kristine Höiland, Christian Community priest in Oslo

The obituary was edited by S. Sörum and R. Fretheim

ANNOUNCEMENTS

A New Working Group for Creative Speakers and Eurythmists in Dornach/Basel

Sivan Karnieli would like to start a group in Dornach or in Basel in which speech artists and eurythmists work together on speech eurythmy and the accompanying speech. The aim is to begin in the summer of 2016 and initially to work together for a year.

If you are local to the area and interested in joining this group (Ed. bearing in mind that the language most likely used initially will be German), please email sivan.karnieli@gmail.com or call +33 389 70 83 19.

Eurythmy for the Ether Organisation of the Earth: a Report

The above initiative was first presented at a eurythmy conference in April 2015 and was adopted there, but what has happened to it in the meantime and how has it developed?

What was published in *Auftakt* and in the Performing Arts Section newsletter has received positive and open responses. Some eurythmists have even invited participants in their courses to take part in the initiative!

Would it be helpful if participants would express in writing how they have been getting on with giving their attention on a daily basis to the earth's etheric sheath? Can we find a way to exchange our experiences? Do you manage to do some eurythmy every day with this in mind? Do you change your gestures from time to time? Have you discovered that certain sounds are better suited than others?

How have those interested in the in-

itiative in your area responded? How have you coped with attempting to put the initiative into practice? Have you been able to put aside the same amount of time of a few minutes on a daily basis?

Do please write to us so that we know what each of us is and has been doing, so that we can then make the very best of the whole initiative.

*With best wishes,
Werner Barfod and Carina Schmid*

Please send your contributions for Carina Schmid und Werner Barfod to Hanna Koskinen, Section for the Performing Arts, Goetheanum, Postfach, CH-4143 Dornach, Switzerland, or to srmk@goetheanum.ch

Courses and Events

All courses, further trainings and other events can be found on the website for the Section for the Performing Arts www.srmk.goetheanum.org (Conferences/Further Trainings/CPD/Events)

From now on it is possible to upload any courses and trainings you have organised and will be running on to the Performing Arts Section website www.srmk.goetheanum.org/8017.html. To do this, please register on www.srmk.goetheanum.org/8017 (>Fortbildungen<)

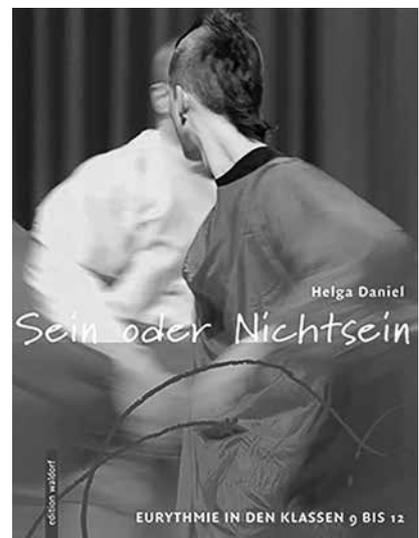
Your registration will normally be confirmed within 24 hours. Then please login at the bottom of the page and complete the form with information on the course/courses you want to post online and press 'abschicken' (send). Your course will be on the website 24 hours later.

Correction "Ranck Rap for Eurythmy"

In the Michaelmas 2015 issue an incorrect version of the rap poem and accompanying foot positions

was printed. Besides numerous typographical errors the title should have been the pun "Ranck Rap for Eurythmy" and the instructions for the lines "It's alright" should have read: Calming / Beruhigend: left toe diagonal back* / linke Zehenspitze diagonal nach hinten*. (An article on this subject is planned for the next issue.)

Those who wish to receive a copy of the correct version can contact the secretary at srmk@goetheanum.ch



A third all-encompassing book by Helga Daniel on pedagogical eurythmy in schools, was published in 2015 and titled:

Sein oder Nichtsein, Eurythmie in den Klassen 9-12

(To Be or Not to Be, Eurythmy in Grades 9-12).

Chapters cover: methodology and didactics; detailed worked-through examples and suggestions for teaching eurythmy; the manifold tasks of the eurythmist in a waldorf school.

A book review by Michael Werner can be found in the German version of this issue.

www.waldorfbuch.de ISBN: 978-3-944911-14-4, Order Nr: 1627 – for the German version.

News from the Section for the Performing Arts

Eurythmy

- A eurythmy training began for instance with Adam Chan in Quagzhou in September with 27 full time students
- This autumn a new part time eurythmy training will open its doors in Munich with Aiga Matthes, Dorothea Maier and Nina Kirschner.
- In Arles a new eurythmy training in French and in German will start in Autumn with Praxède Dahan, Anthea Beck, Friederike Cousquer and Marcela Trujillo.
- In Paris a foundation year will be on offer: “Eurythmy and Art in Paris.”
- In January the Board of the Association of Eurythmy Schools within the Section decided that they would develop a ‘Eurythmy Teaching Diploma’ in various modules, along with the Pedagogical Section, possibly as a fifth year, together with current trainings in progress and further initiatives.
- Together with Alanus University, the Section has founded a ‘eurythmy research centre’. Martina Maria Sam, Stefan Hasler and other co-workers will re-edit ‘Eurythmy as Visible Speech’ and ‘Eurythmy: Its Birth and Development’. If you have old documents from the early days of eurythmy stored in your attic, we ask if you please could get in touch with the office of the Section.

Speech Formation

- In December 2015 a working meeting on the Speech and Drama Course took place.
- From the 21st – 24th April the 400th anniversary celebration of Shakespeare’s death will take place

at the Rudolf Steiner House, London. <http://www.srmk.goetheanum.org/8118.o.html>

- For the first time, on 1st - 2nd July 2016, there will be a meeting at the Goetheanum of Speech and Drama students, taking place directly after the Eurythmy Graduation Performances (27th – 30th June)

Music

- On 10th January a 1922 Thomastik violin was presented and officially accepted in the Documentation Department of the Goetheanum. Renate M. Schmid, who recently crossed the threshold, left the instrument to the Department in her will. When played one experienced the instrument’s outstanding tone and also how Franz Thomastik, one could say, contributed an ingenious new possibility to the building of string instruments. (Described in full in: Rudolf Steiner and Music by Michael Kurtz, Dornach 2015, Chapter: Thomastik) The instrument will be available on loan for projects. Requests to ‘Documentation’ at the Goetheanum i.e. the Section for the Performing Arts.

Section Conferences

- World Eurythmy Therapy Conference, 16th-21st May 2016. All eurythmists are warmly invited to this conference and to a sharing and working together. *The Art of Healing on the Basis of the Science of the Life Forces. Variety – Connection – Deepening.*
- Meeting time for Puppeteers, and all who work with children! 10th – 12th June 2016: *What currently effects children and adults and how does it work? Market place - Exchange – Impulse.*
- Working Conference on therapeutic and pedagogical speech formation 19th-22nd October 2016: *The Metamorphosis in Speech to*

Thought.

Walking – Speaking – Thinking.

- On 28th-30th October a Music Conference will take place: “The unfinished early Moderns”. Ciurlionis – Scriabin – Enescu.
- On 12th November the 50th anniversary of the death of Leopold van der Pals will be celebrated in the Goetheanum with lectures and performances.
- Easter, Whitsun and Summer 2016 will have full performances of Faust I and II. Directed by Christian Peter and Andrea Pfaehler with Margarethe Solstad responsible for eurythmy.
- Easter 2017 there will be an open conference on music
- Whitsun 2017 there will be an open conference on the Calendar of the Soul Verses
- The next large international working conference for eurythmists, speech persons and eurythmy therapists will take place in the first week of April 2018. Some areas of interest: the power of the sounds, language decline, harmonious working together of eurythmy and speech, eurythmy in various languages of the world, etc. Preparation Group: Stefan Hasler, Angelika Jaschke, Hanna Koskinen, Ulrike Wendt, Michael Werner. It would be wonderful if these subjects could be moved and lived with over the next two years by each person where he works, in his individual way. The question arises how can speech and eurythmy resonate optimally together. This can only be approached in the collaborative working together between speech persons and eurythmists. How does language work as a silent force in eurythmy in the social aspect? How does the sound work in therapy? What is a modern approach to these questions?

The newsletter is addressed to all trained eurythmists, speakers/actors, musicians, puppeteers and other individuals interested in the work of the Section for the Performing Arts founded in anthroposophy.

Each author is responsible for his/her own contribution.

The editor reserves the right to decide to publish articles and announcements and to make cuts to submitted contributions.

The newsletter is published bi-annually.

Next Publication Deadlines

Michaelmas 2016 edition: 01.06.2016

Easter 2017 edition: 15.12.2016 (publication date: 10th April 2017)

Editor: Stefan Hasler, stefan.hasler@goetheanum.ch

German Editing: Ulf Matthiesen

Final Proof: Rozanne Hartmann

Layout: Marcel Sorge, rundbriefsrmk@goetheanum.ch

Print: deVega Eitzenberger, Augsburg

Goetheanum, Rundbrief der SRMK, Rütliweg 45, CH-4143 Dornach

Subscriptions

This bi-annual Newsletter is obtainable only by subscription:

- Printed version in German or English: CHF 25 (€ 25)
- E-mail version in German or English: CHF 15 (€ 15)

when ordering a printed copy you can obtain the e-mail version free of charge.

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Tel. +41 61 706 44 67 (in the morning), Fax +41 61 706 44 65,

abo@dasgoetheanum.ch

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No. 64 · Easter 2016

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Leader: Stefan Hasler

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Druck | ID 11342-1602-1005

Newsletter No. 64

Sektion für Redende
und Musizierende Künste
Rütliweg 45
CH 4143 Dornach
T: +41 (0)61 706 43 59
srmk@goetheanum.ch
www.srmk.goetheanum.ch