

*Music made visible in time and space:
Concepts of simultaneity in tone-eurythmy choreography*

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University of Cape Town

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*Music made visible in time and space:
Concepts of simultaneity in tone-eurythmy choreography*

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SPNSIL001

Thesis submitted in partial fulfillment of the requirements for the award of the degree of
Master of Music/ Dance (Choreography)

Faculty of Humanities

University of CapeTown

February 2009

Declaration

This work has not been previously submitted in whole or part for the award of any degree. It is my own work. Each significant contribution to, and quotation in this dissertation from the work or works of other people has been attributed, and has been cited and referenced.

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Abstract

Eurythmy is an art of movement that expresses music and speech. This dissertation explores eurythmy's musical field, called tone-eurythmy, in its multifaceted appearances, background and within its philosophical context. Tone-eurythmy, carried out by performers moving in space and time, makes music visible. It transforms music into a new movement-art form, that of audible-visible music, by expressing musical components as well as the artistic intentions within a composition and those held by the performing artists.

The dissertation examines how musical concepts are seen by eurythmists to integrate ideas of wholeness and to understand music as both audible and inaudible. It draws on studies and findings from music psychology to show distinct effects of musical elements on the human being, and to indicate the similarities between those and the qualitative expressions of music through tone-eurythmy. By drawing on a set of archetypes and their modifications for various musical styles the work further demonstrates in specific detail how tone-eurythmy expresses elements of music in movement. And it provides an overview of, and analyses, the manifold expressions and choreographic elements that were applied in the choreography and performance of a series of eurythmy pieces that were required for the performance component of the programme of study.

Both music and movement (dance) are performance arts in which performers must be conscious of time. In movement such consciousness is expressed through the human body's movement in space. A primary concern of the study is how notions of time and insights for differentiations of time are handled in eurythmy. The study concludes with a discussion of the role of kairos time in eurythmical choreography and performance.

Dedication

I wish to dedicate this project to the founder of Eurythmy Rudolf Steiner, who addressed the artists of Eurythmy as follows:

“You will, then, have to do many different things simultaneously, and by means of this simultaneous devotion to one thing or another, it will be possible for you in the whole management of your body to go beyond yourself and to enter into the movement in such a way that you will succeed in giving a perfectly adequate revelation of the musical element.” *

* Steiner: 1998 [1924]:86

Acknowledgements

To Mugsy Spiegel, my supervisor for the dissertation, for his unstinting guidance, council and many inspiring conversations along the way. Also, through him, to the NRF for some financial support from his NRF grant – which of course does not mean that the NRF necessarily agrees with the content of my work.

To Eduard Greyling, my supervisor for the examination performance, for his creative artistic input and encouraging advice.

To my colleagues Michelle Kaplan and Beverly Hart, for all the back-up during my studies, imparting their artistic expertise, in the stage performance and in professional discussions, and providing much support during challenging times.

To all the eurythmists and eurythmy students involved, for the offer of their skill, time, enthusiasm, their artistic participation in this project and their consent for my usage of the footage from the examination performance for this dissertation.

To all the musicians, especially Ingrid Salzmann, Paula Spiegel and Thea Estie for their engagement in exploring the co-creative process imminent in tone-eurythmical practice.

To my editor, Kiru Trumann, for her creative and engaged corrections.

To Conor Ralphs for many hours of help, designing the diagrams, capturing the images and his artistic skill in assembling these into a document.

To the librarians from the 'College of Music' for their generous help.

To my partner Perry Havranek for all his loving encouragement, patience, support and his belief that I will get there.

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ONE

Introduction

'Whenever we hear music, we hear movement.' Scruton*

1.1 Introduction to Eurythmy

Eurythmy is an art form of movement based on the inspiration of Rudolf Steiner (1864-1925). Eurythmy draws its discipline from expressing language and music through movements of the human body performed in space and time. Eurythmy stems from the Greek word "eu" for harmonious and beautiful, and the word "rhythm". Both words then merged into a new word: "eurythmy".

As movement tuition, it is used in the Waldorf school curriculum as an educational tool, where its practice serves to harmonize and integrate body intelligence into the appropriate developmental stage of learners (Steiner [1924] 1984:37). Eurythmy can be applied as therapy, in which case eurythmical movements stimulate self-healing and regeneration (Steiner [1921] 1983:1). Further, eurythmical exercises can be used to enhance teambuilding, creating means for schooling flexibility and responsiveness in a work situation or social environment (Brater *et al.* 1998:27). As an art, eurythmy is performed internationally and finds its acceptance amongst other new movement art approaches (Veit 1985:125).

The goal of eurythmy is to express music and speech in gestures and choreography. In eurythmy, such expression is directly linked to what is understood by eurythmists to be the moods of linguistic or musical elements of the piece of poetry or music to which a choreographed movement is set and then performed. A eurythmy performance is thus understood and intended to be an embodiment of different sounds, both in music and speech, in order to make them visible.

* R. Scruton in: *The Aesthetics of Music* (1997:55)

Eurythmy is, therefore, based on two pillars of expression:

- Moving language or speech
The movements are understood and intended to be expressions of sounds such as in the differentiation of vowel and consonant and in the style of language e.g. the structure of grammar, or the quality of the epic, the lyric, or the dramatic in poetry.
- Moving music
In musical eurythmy, or tone-eurythmy, the goal is to express in movement the variety of musical elements of pitch, rhythm, beat, tones, intervals, dynamics, harmonies and so on. This must be done in relation to artistic interpretation.

In both speech and tone-eurythmy the sounds and structures of language or music are respectively explored. The artistic expressions are derived from the experiences immanent in the specific linguistic or musical element, which creates the whole of the performed piece. The goal of eurythmy is to be able to perform those differentiations through bodily movements.

Steiner introduced eurythmy in the early 20th century. It was a time of general cultural, social and political revolution (Gamwell 2002). In all art forms, traditional ways were being questioned and many artists broke away from their current conventions. For example in painting, artists freed the colour from the depicted object in their work (Dube 1983:48). In music, composers overcame the diatonic scale as the only means of tonal sequences (Schönberg 1994:61, Pfrogner 1986:98). Sculptural forms were emancipated from the expected everyday perception of an object and the sculptors' stylized forms in order to express inherent qualities and not outer forms (Howard 1998:47). Similarly, in dance (Gardner 1993:266), dancers such as Isadora Duncan, Ruth St. Denis, Martha Graham and Mary Wigmann liberated traditional dance. As Roseman (2004:xv), a biographer of Isadora Duncan, says: "They not only revolutionized the dance form, but also succeeded in resurrecting the tenet that movement was a sacred experience." In summary, artists of that time were searching for ways to express something beyond material bounds and forms.

Eurythmy was introduced into this context of liberation. Based on Steiner's anthroposophy, eurythmy cultivates an understanding of the human being and the universe not only in its physicality but also as a entity comprising body, soul and spirit, which includes a developmental concept on how each stage is transformed into the next (Steiner [1906] 1994). In his introduction to eurythmy, Poplawski (1998:29) connects its birth to the other dances being created at that time but emphasizes the spiritual aspect inherent in it: "to restore dance to its original role as a mouthpiece for the spiritual, revealing the workings of higher laws while manifesting those laws on earth through the art form". Steiner ([1923] 1984:78) himself explained it as integrating the spiritual into the sense-perceptible realm.

The integration of body movement and a reality not perceptible to the senses was established during and after the art revolution around 1910. Dancers who did so included Jaques-Dalcroze, Laban, Duncan, Wigmann, St. Denis and Graham. This continued with other disciplines of embodiment such as are found in somatic body movements (Caldwell 1996; Heckler 1993). My focus here is on eurythmy and how it expresses an integrated wholeness of the human being through movement.

1.2 Goal

My intentions are to explain how tone-eurythmy's principles work and are applied in various artistic applications to transform musical elements into movement and visibility. Music conventionally manifests in sound. Tone-eurythmy makes those musical sounds visible which is why Steiner ([1924] 1998:1) called musical eurythmy "Visible Singing".

Eurythmy has a particular way of transposing music into movement. In music, a set of sounds and structures allows music expression to emanate in various styles and instruments. In the same way tone-eurythmy translates a set of sounding principles and structures into expression of movement, which is as varied as sounded music. The transposition of music into movement is firmly tied to musical elements. Expression is explored through an experience of these elements and the composition as a whole.

The above transformations are demonstrated below using examples from my Masters examination performance in May 2007. The goal there was to demonstrate tone-eurythmy and its application to manifold musical styles and contexts. This dissertation explains the underlying logic of the principles used and the specific choreographic interpretations of them in the chosen compositions. It also demonstrates how music and tone-eurythmy live as much in the audible sounding as in the inaudible, which will be explained in chapter two.

Ultimately, my goal is to show how tone-eurythmy needs to work with time awareness, since diverse notions of time are expressed through interpretations of music elements into eurythmy movements. I explore some layers of time, how they are used to express tone-eurythmy fully and how the performer needs to work consciously with these layers.

1.3 Chapter outline

Chapter two illustrates some transformations within tone-eurythmy from musical structure to eurythmical movement by using an example of 9 bars from the first movement of the A-major Clarinet Quintet by W.A. Mozart (K.V. 581). It outlines the principles underpinning various such transformations, an issue explored in more detail in chapter four. The principles lead to an exploration of music as a whole and of the integration of audible and inaudible elements in music and tone-eurythmy.

Chapter three shows how the principles outlined in chapter two are applied performatively. It outlines how eurythmists use themselves and their bodies, anthroposophically understood, having physical, soul and spiritual aspects, as instruments of expression. Eurythmy is compared with singing in order to explain eurythmists' movements and their use of space. The human being's capacity as a eurythmical 'process-holder', and how this capacity accounts for eurythmy gestures and choreographies, is also explored.

Chapter four explains specific structural elements of music and their transformation into eurythmy movement. A limited set of musical elements and expressions are described briefly, using photographic illustrations. Each principle describes and is associated with what eurythmists understand to be archetypal sound and movement expressions. These expressions and experiences are related to recent studies of music psychology. Each structural element is also analyzed in its artistic application and interpretation, by using examples from the examination performance. The goal of chapter four is to demonstrate, through artistic choreographies, how tone-eurythmy works with time awareness.

The need for time awareness underpins the analysis in chapter five where specific eurythmy choreography for choral eurythmy is used. An example of Chopin's 'Funeral March' (op.35 no.2) shows that the principles can be applied artistically. That analysis leads into a discussion of how an experience of time is different from that, illustrated by the Mozart's Quintet example.

In chapter six, time layers, other than those explored in chapter four and five, and which are also readily applied in eurythmy, are discussed. Ordinary time measure, in chronological succession, which runs parallel to actively working with other notions of time, is also discussed. Qualities connected to 'Kairos' are introduced and how they can be shaped into a tool for enhanced eurythmical working.

This dissertation provides a perspective on how the practice of tone-eurythmy interpretation, in its detailed form of transformation of music into movement and a conscious handling of time, constitute a means towards enhanced tone-eurythmical expression and development.

1.4 Research design and methodology

Much of this dissertation is based on an exposition and analysis of work that I choreographed and performed for the practical examination required for the Masters degree programme. That work required me to choreograph, direct and produce a set of 15 musical eurythmy pieces. These were all performed by members of the Kairos Eurythmy Stage Group and students of the training where I work as Director. In some pieces I also performed (see appendix I for programme). I have selected for this dissertation a few items in order to focus particularly closely on the principles underlying eurythmical performance and its choreography.

This project is based on my involvement and experiences in eurythmy. I therefore choose to write in the 'first-person'. In cognitive science the first-person approach is taken into account. Varela states how, in research, consciousness experience is only achievable by a person, which is "the first person access" (Varela interview 2000:10). Eurythmy deals with conscious experience in an artistic field and, where appropriate, these experiences are referred to in the first-person.

1.4.1 Towards choreography

The first step in the process towards choreographing was to establish which choreographic principles; styles, genres and choice of instruments would be presented. Searching for appropriate music was an intense process of reading scores, listening to music and interviewing many musicians of whom 11 performed with the eurythmy for the examination performance. For each piece the choreography had to be carefully created, a process which is described in chapter two. The steps of intense listening, analyzing the score, creating images and inner visions of the movements led eventually to a choreography, which then again transformed itself through the active process in rehearsals. One method of working included the evaluation of the different pieces during various stages of development by co-performers, colleagues and my supervisor for the performance, Eduard Greyling.

In retrospect the process evaluation, an integral part of the rehearsals, and the creative readjustment of choreography could have been documented in more detail. It would have provided material for reflection, grounds for argumentation of new findings, and further research material for subsequent projects about the stages of process evaluation.

1.4.2 Conceptual framework

The main methods used for the dissertation itself were library research, self-study from accumulated research material, interviews, and conceptualizing and analyzing the examination performance. Interviews provided otherwise unpublished material and active responses on principle questions regarding interpretations of tone-eurythmy. These findings are now integrated into the written work. I complemented the main eurythmy literature with recent studies from the field of music psychology and concepts from time philosophies.

To conceptualize the findings, two frameworks characterizing the transformative process inherent in eurythmy were used.

The first is based on a model developed by linguist Gilles Fauconnier and rhetorician Mark Turner (1994) which they called conceptual integration networks (CIN). They used this model to formalize relationships between mental spaces resulting in a process of conceptual blending. Two different ways of depicting the CIN were developed; one with the generic space at the top of the graph and the other with it at the base.

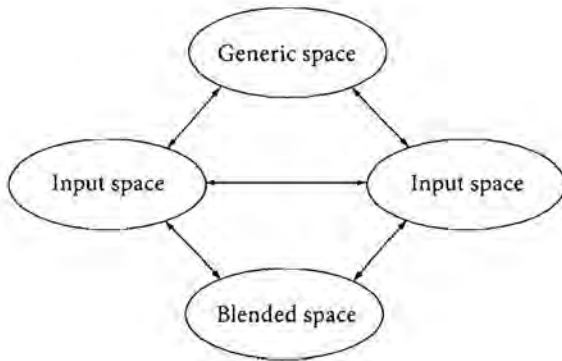


Figure 1.1 Original CIN

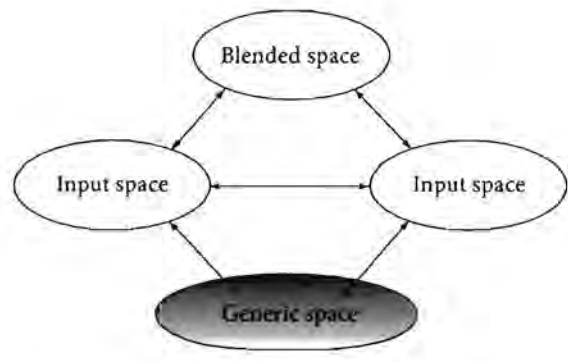


Figure 1.2 Alternative representation of CIN

The model was subsequently reworked by Zbikowski (2002), in his *Conceptualizing Music*, in order to construct a means to make musical concepts understandable to non-musicians. He did this by suggesting that concepts in one unfamiliar domain can be explained through analogy with concepts in another familiar and/or concrete domain. Zbikowski (2002: 14, 83, 333) describes this as cross-domain mapping, with the following example for a song:

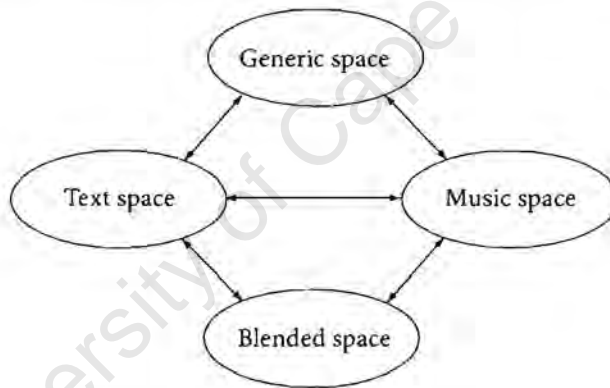


Figure 1.3 Zbikowski's model for a song

The two input spaces give the opportunity to connect two different domains with each other. For example, in the model for a song, the text which is a different domain to the music is blended into one expression of the song itself. As tone-eurythmy deals with different domains, cross-domain mapping is used in this dissertation as a conceptual tool.

The second framework applied stems from anthropologist Levi-Strauss's analyses of structural transformations. He used a triangle to depict transformations in food preparation processes.

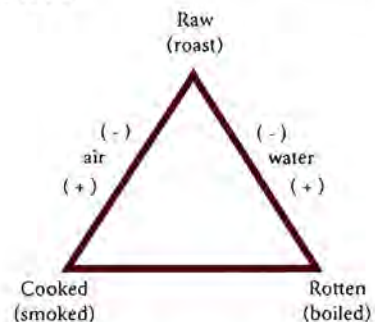


Figure 1.4 Levi-Strauss's (1978:490) culinary triangle

The top of the triangle shows the original state (in this example) of raw food; both arms down the triangle are shown the differently transformed appearances through human effort. Levi-Strauss's model of transformation parallels those found in tone-eurythmy and is adapted and applied in chapter two to the transformational process between music and movement.

These two frameworks, briefly introduced here, provide a means to analyze the eurythmical relationship between music and movement. Yet a process of deconstruction is needed to demonstrate the different structural elements in eurythmy. This occurs in chapter four, after which the analysis shifts towards a synthesis and subsequently to a collapsing of the structural deconstruction into the wholeness of a co-creative process between music and eurythmy.

1.5 Challenges of the research

Eurythmy is both a vast art form and an approach used in various occupational contexts: educational, therapeutic, socio-cultural, managerial and artistic. It is similar to any other art form where a multitude of approaches constitute the art's grandeur. Eurythmy, initiated through anthroposophy, itself necessitates an anthroposophical understanding both of the human being and cosmos in all its complex structures and also of their transformational processes.

I was challenged to condense the vastness of the theme and, as this is the first project concerning eurythmy at University of Cape Town, I have not been able to draw on previous research. The present dissertation therefore offers only an introduction to eurythmy and discusses only a selection of concepts inherent in eurythmy - those used as exemplars in my examination performance.

A further challenge has been to find a means to represent eurythmy in a dissertation format. I have used a wide variety of fixed images to attempt to illustrate it. They include musical scores and photographic stills. I have also created a dvd, with clips numbered alongside the eurythmical stills, which provides a means to view the continuities that constitute music and thus eurythmy too.

TWO

The Transformative Process between Music and Tone-eurythmy

*"Tone-eurythmy makes visible that which is invisible, but lives audibly, in music." Steiner**

This chapter illustrates how a range of principles is applied in order to create tone-eurythmy gestures and choreography movements. This is because eurythmy involves a co-creative process that seeks to represent particular interpretations of musical pieces in movement, and to perform them. The chapter illustrates how I developed eurythmy movements for an excerpt from a specific composition that I choreographed and performed for my performance examination, and how its inherent musical elements were demonstrated in that process. It is also necessary to consider and recognize that, even as music is created and recreated from music notation, one has also to view any composition as a whole rather than only as a set of structured and interrelated but separate parts.

Performance of a tone-eurythmy piece is a co-creative process because it involves both eurythmists and musicians in co-operatively interpreting a piece of music written by a composer who has embedded an intention within the score for that composition. The two conceptual frameworks introduced in chapter one are now used with a set of graphics in order to illustrate this process and to show how the various contributions to it come together to create a single whole.

Zbikowski's (2002:79) concept of cross-domain mapping is adapted to explain, through analogy, the relationship between music and eurythmy. The generic space in the original CIN (see figure 1.1 in chapter one) is used here as music itself. The two input spaces can be seen as the sounded music and the visible or embodied music through eurythmy. The blended space is a performance of a co-creative process between musicians and eurythmists.²

* Steiner (1998:1)

2 Cross domain mapping was also applied and adapted by Rafael Núñez in: "Reclaiming Mind, Body and Cognition: Could the future taste purple?" with his research on "an embodied-oriented approach that has an explicit commitment to all of cognition." (Núñez 1999:45)

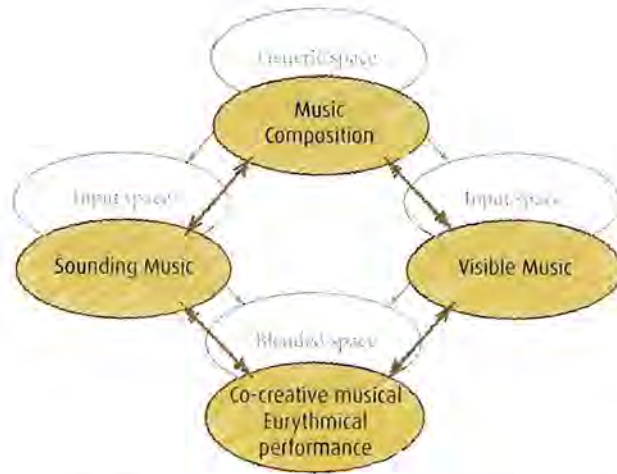


Figure 2.1 Adapted cross-domain dynamic

A first step in the CIN adaptation is to refer to the cross-domain dynamic (rather than mapping) in order to indicate that the designs that are created undergo constant change. In the above model, music and eurythmy are seen as different domains, which blend and change into each other. This idea can be developed further because eurythmists conceptualize sounded and moved (visible) music as transformations of one another (see Spiegel and Sponheuer 2008). I have therefore also drawn on and adapted Levi-Strauss's (1978:490) culinary triangle model (see figure 1.3 in chapter one).

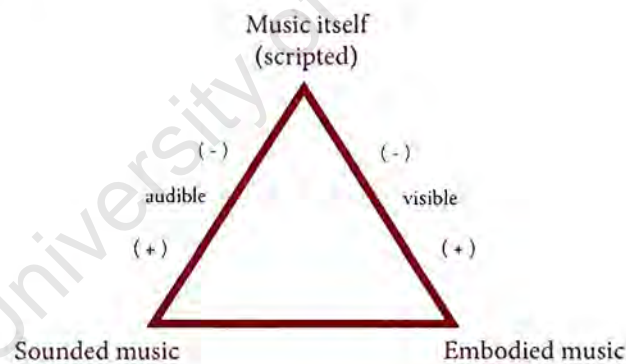


Figure 2.2 Adapted Levi-Strauss's framework

In Levi-Strauss's adapted graphic, the scripted music is, in Levi Strauss's terms, the "raw food". The music itself is transformed into the audible music sounded by musicians and similarly transformed into visible or embodied music by eurythmists. In the above model the triangle base connects those two transformed versions, yet in the co-creative process between musicians and eurythmists a new derivation is formed. By superimposing my adaptation of Zbikowski's model onto the adapted Levi-Straussian model, one of the transformational aspects can be seen in the blended space. This creates a new wholeness (see figure below).

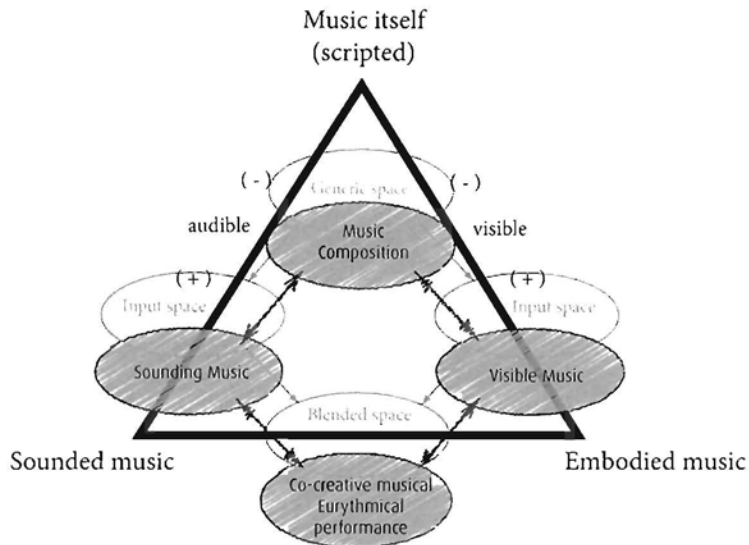


Figure 2.3 Cross-domain dynamic superimposed onto triangle

Example of one musical excerpt and its eurythmy interpretation:

The following example shows different ways of manifestating a section of a composition. I demonstrate connections between musical elements and their translation into movement through eurythmy.

For this I choose the opening bars from the A-major Clarinet Quintet by W.A. Mozart (K.V.581).

The image shows the first six bars of the Clarinet Quintet in A-major by W.A. Mozart. The score is for Clarinet in A, Violin I, Violin II, Viola, and Violoncello. The tempo is 'Allegro'. The key signature is A major. The score shows the first six bars of the piece, with the Clarinet part starting at bar 6. Dynamics include piano (p) and sforzando (sf). The bottom of the score shows the following chord progression: I V vi ii6 V vi IV I.

Figure 2.4 Clarinet quintet in A-major by W.A. Mozart bars 1-9

These bars show musical notation for bars 1-9 of the above-mentioned composition by Mozart. This music is played by two violins, one viola, one cello and the solo instrument is a clarinet on "A". The numbers under the notation are indications for harmonies, which lead through the main connecting chords of the key scale A-major.

The next stage of the discussion in this example leads to the actual eurythmy. For the hard copy version some pictures of the development of movement through these first 9 bars in the eurythmical interpretation are shown in sequence.



Figure/dvd 2.5 Clarinet quintet in A-major by W.A. Mozart bars 1-93

Five performers express this piece together, each embodying one voice or instrument of the composition. In the pictures and clip one can observe a constant motion, similar to that of music. The performers express, through arm and body gestures, and through moving in choreographed order in space, the specifics of the composition. The choreography appears in space, yet it also reveals time through the temporal musical flow. I will refer to this specific way of treating space in a temporal manner as 'time-space' (Zimmermann 2006:3).

Chapter four will discuss in detail some of the building blocks in tone-eurythmy. Only a brief overview of these applied elements is introduced here. The actual musical notes, rhythm, harmonies, dynamics of the music can be seen in each performer and through the connections among them.

Just as dance uses notation systems (e.g. Benesh Movement notation and Laban notation) for capturing movement and developing choreographies, so too does eurythmy have its own particular eurythmical choreographic notation. Only those who can extract content, knowledge and understanding from a script and are learned in their field can read any notation or script, be it musical, linguistic, mathematical or motional.

3 The eurythmy performers and musicians for all eurythmy images are named for each demonstrated item in the detailed programme for the examination performance (see appendix I).

The following drawing is such a choreographic notation as used by eurythmists. In eurythmical terminology it is called a 'eurythmy form'. The word 'form' is used because the image created expresses an overall shape and dynamic overview of the item to be performed. While it is intended to capture a specific piece's movement of time as appearing in space (Parr 1992:163), it is also meant to represent the wholeness of that piece as if it were a living organism. In eurythmical understanding, the choreography encapsulates this whole in a 'form'. In eurythmy choreography, only the movement in 'time-space' is captured, the gestures for the arms and other expressions are not notated on the form.

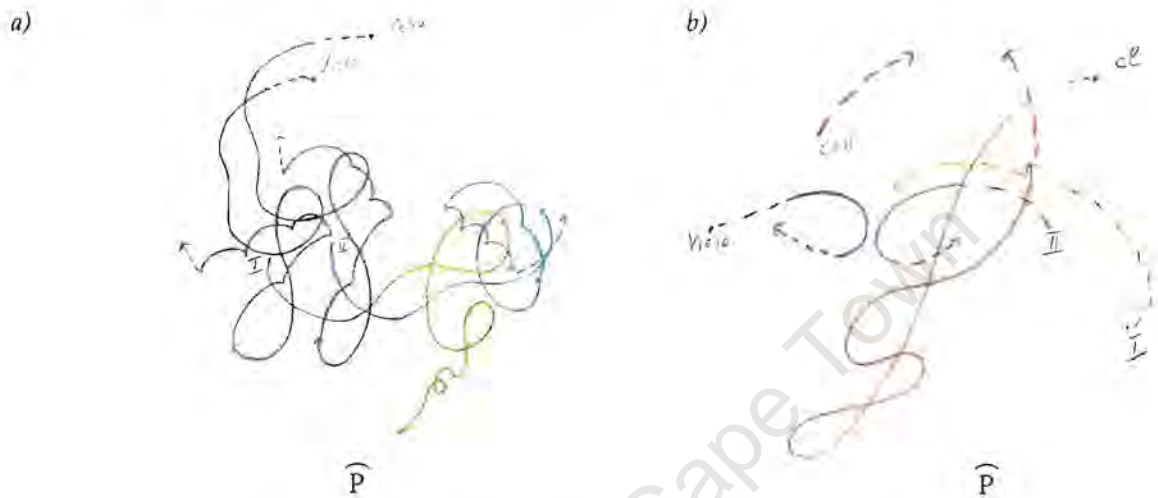


Figure 2.6 Choreography: Mozart's Quintet a) bars 1-6 (see pictures 1-4 in fig.2.5)
 b) bars 7-9 (see pictures 5-6 in fig.2.5)

To read this notation one needs to be able to translate the two-dimensional drawing into a spatial-temporal dimension. The bottom of the form marks the place where an audience is able to see the movement unfold. For instance if a line goes from an upper point on a page towards the bottom of that page, the performer would transform this line into a movement from a backspace forward in their orientation, and members of the audience would see the performer coming towards them. (In all further choreography a \widehat{P} at the bottom of the drawing indicates the place of the audience/public.)



Figure 2.7 Line from back-space to front

Looking at the present example, the performers' starting points are marked with dots, and one can see that only the four string instruments are moving. The clarinet solo begins later in the music and therefore the clarinet's performer is not on stage. Each line represents movement in 'time-space' for each performer as they move along their line at the same rate.

Following each line one then sees how the respective forms link up with and complement one another. One gains an impression of a unified movement of the group as a whole.

In this particular form for the opening bars of this composition, one can see a shift from a more forwards to backwards position of motion into a more sideways pattern, where the eurythmists are first next to each other and then move forward together at the same time, opening out. Another feature is the change from a more flowing line to a short patterned movement, which is to show the rhythmical order in the lower voices.

2.1 Aspects of Interpretation

In order to illustrate the ways the music is interpreted into a choreography and a performance, three different aspects are described under the following headings: structure, coherence and intention. Each of these builds on the previous one. The first deals with details of the actual components of music. The second shows how the single component is shaped into phrasings. The third discusses the more intangible conceptions and intentions of the composition as a whole.

2.1.1 Structure

Structure refers to the actual components of the music and how, in the process of choreographing and performing them, particular movements are used to represent each. In music the building blocks that constitute what is being referred to here as structure are the actual single sounding elements, each of which is shown in musical notation by, for example, time signature, pitch, rhythm, rests and dynamics. This notation is read and then transposed by a musician into an audible music sound. For eurythmy, all of these structural musical elements are choreographed and then moved and expressed. As a detailed analysis is provided in chapter four, only two examples from the first 9 bars of Mozart are considered here.

2.1.1.1 Example of notes and pitch

In the first chord the four string instruments play their respective notes which build the tonic chord of A-major: 'A' (cello), C# (viola and 2nd violin), E (1st violin).

The image shows a musical score for the first half of bar 1 of Mozart's Quintet. The score is for five instruments: Clarinet in A, Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'Allegro'. The key signature is A major (three sharps: F#, C#, G#). The time signature is common time (C). The Clarinet in A part is a whole rest. Violin I and Violin II play a half note E4 with a piano (p) dynamic. Viola and Violoncello play a half note C#3 with a piano (p) dynamic. A first finger fingering (1) is indicated for the Violoncello.

Figure 2.8 First half of bar 1 of Mozart's Quintet

In eurythmical representation the four performers each gesture their respective note at the beginning of the piece, eurythmists using the term 'tone' for their intoning of notes.



Figure/dvd 2.9 The first chord

Looking at the continuation in bar 1 and 2, we see that the two violins move downwards in pitch, whereas the viola and cello move upwards. Then one sees a harmonic shift from the A-major tonic chord (signified by I below the score, bar 1) through the dominant chord (V, bar 2) and then to the submediant minor chord (vi), at the end of bar 2.

In the eurythmical choreography notation one sees the two violins moving slightly sideways and backwards in accordance with the falling pitch, and the viola and cello moving forward with their rising pitch. The choreography notation also shows a movement slightly to the left at the end of bar two, which indicates the shift to a minor mood.

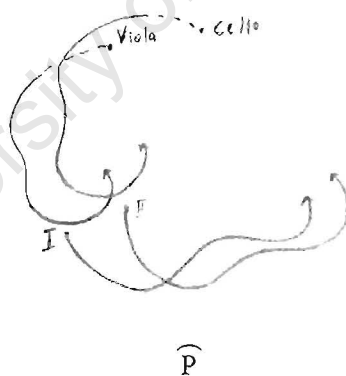
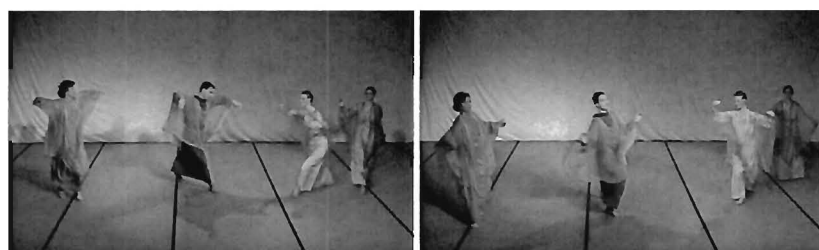


Figure 2.10 Choreography: bars 1-2



Figure/dvd 2.11 Eurythmy: bars 1-2

2.1.1.2 Example of rhythm

A distinct change of rhythm appears for the lower voices from the first four bars to bars 5-6. Whereas bars 1-4 notate a constant flow of sound through the rhythm of minims and crotchets without any rests, the pattern changes in bars 5-6. In bar 5 one sees the introduction of rests between crotchets, these interrupting the flow in what might be seen as representing a sense of wakefulness; and then in bar 6, where for all but the first violin, the first beat starts with a rest followed by quavers which in combination enhance the rhythmic rapidity and can be understood to create an enlivening effect.



Figure 2.12 Score: bars 5-6

In eurythmical interpretation one can see in the pictures/ clip a shortening of movements, more contained and rhythmical. Note how the performers representing these three instruments move quite differently from the one representing the first violin. In the movements of the lower strings one needs to note the reduced gesture, which is smaller than that at the beginning and is also more accentuated. The 1st violin continues to flow uninterruptedly.



Figure/dvd 2.13 Eurythmy: bars 5-6

In the eurythmical notation one can see this same musical change in the alteration of form, from a wave-like flow to a shortened rhythmical pattern with short bows for each rhythmical group.

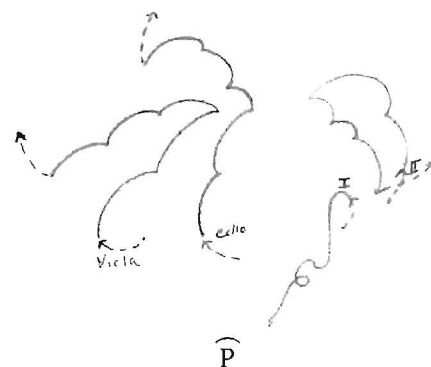


Figure 2.14 Choreography: bars 5-6

What we see here from these short extracts is how tightly tied the connection is between musical structure and elements and their manifestation in eurythmical movement, expression and choreography.

2.1.2 Coherence

Musical expression, though appearing as single components, is achieved through creating a sense of coherence of different elements. A composition can only be perceived in full through comprehending its sequence of notes. As Schönberg (1994:7) stated: “tones, harmonies, rhythms are the parts that, if correctly joined, make up the musical result.”

A parallel can be drawn to linguistic cognition. A word is built up from a variety of letters or sounds yet the significance of each word is created through the specific connections or ‘composition’ of different letters or sounds. In music the analogy can be applied to explain how a series of single musical elements elucidates a motif, and how a series of motifs in turn elucidates a phrase. These phrases then create meaning in the piece of music as a whole. “Music can best be understood as a system of relationships between tones, just as language is a system of relationship between words” (Storr 1993:64).

Music is thus an interweaving of musical soundings. Compositional quality is gained by connecting elements, which means being creative in the interplay between notes or other musical components. The argument, therefore, is that music is even more the inaudible moment between the audible sounds than it is that audible sound – it is as much or more the interrelation between its elements as it is the elements themselves. As Isaac Stern, the great virtuoso violinist, commented in an interview on his musical understanding: “Music is the thousandth of a millisecond between one note and another; how you get from one to the other – that’s where music is” (Stern in Green 2003:2).

In tone-eurythmy practice, it is important to work with a musical understanding that emphasizes recognizing an interrelationship between one note and the next in any piece of music. One achieves that by listening out for that interrelationship in the micro-intervals between soundings on the one hand, and on the other, for the motif – what Schönberg (1994:25) refers to as the smallest nucleus of coherence in a composition – that derives from those intervals and soundings together. Already in 1924, Steiner (1998:29-30) stressed this as follows:

[T]he notes are not the music. The interesting thing is that music lies between the notes. ... anyone really wishing to promote tone-eurythmy has to understand these things. ...What you inaudibly experience between the notes, that is music in reality, for that is the spiritual element of the matter, whereas the other is the sensory manifestation of it.

The opening bars of Mozart's Quintet are used to illustrate this point.



Figure 2.15 Score: Mozart's Quintet bars 1-6 with phrasing marks.

The score above shows the division by phrasing marks over the notes interpreted through co-working in choreography and with musicians. These first six bars contain the theme for this composition. Yet these six bars can themselves be divided into smaller sections, which are referred to as motifs. These are always connected to one another so that each motif actively bridges to the next.

In eurythmical terms one can turn again to the choreography for these six bars to illustrate how this is notated.



Figure 2.16 Choreography: bars 1-6 with motif grouping

In eurythmical interpretation one takes special care to define the grouping of motifs. Indeed, Steiner ([1924] 1998:37) said that for eurythmical practice all endeavors need to start on the level of motif. In the eurythmy choreography shown above, a dotted line on the single path of each performer indicates, where in motion the one motif ends and the next one begins (at least on the forms presented here – this, however, is not the regular practice).

The task in eurythmical movement is to liberate the motif into 'time-space', release and bridge it in swift motion to the next one. The following pictures show only such transitions between motifs.



Figure/dvd 2.17 Motif transition

If, as I have proposed earlier, music lies between the musical elements, and if eurythmy's task is to make visible music in movement, then eurythmy needs to show not only the elements but also to use movement to show the connections from one note to the next. The same first six bars will now be examined in terms of the kinds of movement that one sees in eurythmy performances.



Figure/dvd 2.18 Eurythmy: bars 1-6

What one sees here is that the performers' movements are in constant flow; that arm gestures are transformed swiftly from one into the next; that there is no pausing on any gesture, as in a pose. This is because each gesture is only an ignition for the one following. It is there to bridge from one position to the next through motion so that any one movement or gesture is brought about only to be immediately transformed to the next movement, liberating the moved sound in much the same way as a musician must liberate sound from the instrument.

Eurythmical movement therefore needs to be defined not by its being, pose, position or fixed gesture, but by its active and constant transformative movement. This might be described as an emergent process, or one that Steiner (1998: 30) called: "the process of coming-into-being".

What we have seen above is that:

- Music is found as much in audible elements as in inaudible moments between notes. Therefore groupings of audible and inaudible moments allow recognition of musical phrases or motifs. In eurythmy too, the motif is the starting point of artistic creation.
- As music lies in the relation between the notes, eurythmy makes this visible by emphasizing the motion between gestures and does not hold on to postures.
- Thus eurythmy deals essentially with processes of becoming rather than states of being.

2.1.3 Intention

If music is expressed in the coherence between musical components that creates recognizable motifs and phrases, then one needs to ask how sequentially appearing motifs are connected. I would suggest that they are not only bound together by a coherent sequence of appearance, but are also linked to an order of wholeness uniquely characterizing a specific music piece. I call this wholeness the composition's intention, spanning over its entirety.

Once again the example from Mozart serves to demonstrate this wholeness and is elaborated.



Figure 2.19 Score: Mozart's Quintet bars 1-6

The theme of this specific musical piece is developed over the first six bars, which can be interpreted to contain three motifs. The theme as a whole appears in modulations six times throughout the movement, revealing a core characteristic of the composition, which will be discussed in detail in chapter four. Also the theme of the clarinet provides a core pattern or basic idea, which, throughout the music, is applied in different appearances.



Figure 2.20 Clarinet's theme of bars 7-8



Figure 2.21 Eurythmy: bars 7-8

This theme is then the musical material for the whole development in which first, the string instruments modulate with the pattern of the original clarinet's theme.

Figure 2.22 Mozart's Quintet bars 91-96

Further in the development, the musical material of the original clarinet's theme is broken up and only the second part of the theme is used in modulations (see appendix II for detailed analysis).

Figure 2.23 Mozart's Quintet bars 103-104

A core characteristic of the theme is thus developed in various appearances in the music. This suggests that in the theme with its inherent motifs one can find a larger intention at work. As demonstrated through the two examples one can, through intensive study of a composition, discover a central intention of it as a whole. Seeing all single parts of a composition as connected and integrated suggests that seeing it as an organism, as A.B. Marx ([1856] 1997) first suggested, might be useful. Marx suggested this organicist perspective in the early nineteenth century when he said that the motif of a piece of music is its primal configuration. He compared it to a seed, which is the primal configuration of everything organic. Marx's ideas have been further developed by Cooper and Meyer (1960) and Zbikowski (2002) who have come to view each

music piece as a fully autonomous work, as if it were an organism in and of itself. Cooper and Meyer took the organicist concept to have appeared primarily on the level of rhythm, arguing that each small part is an integral part of a larger rhythmical organization. Zbikowski (2002: 304) went somewhat further, reaching the conclusion that seeing a composition as being as complex as an organism allows one to recognize, at a practical and a theoretical level, the autonomy of the work as a whole.

Developing the idea in a somewhat different direction, Zuckerkandl (1973:102) applied the concepts of “gestalt psychology” as a means to comprehend music. Understanding ‘gestalt’ to refer to “a meaningful structure consisting of directly interrelated parts”, Zuckerkandl argued that, when translated to music, the ‘gestalt’ forms and holds a dynamic structure of wholeness. I would suggest that one could interpret this to be referring to the more intangible conceptions of the composition as a whole. In terms of the argument above, it is the intention revealed in the music itself.

With terms such as seed and ‘gestalt’ one enters a realm of organic parallels and analogies. From such an organicist perspective, each music piece is seen as a specific autonomous organism with its own seed from which the whole composition unfolds⁴. Taking this idea further as Marx did, such a seed then constitutes the whole of a composition which Cooper and Meyer (1960:153) exemplified with reference to compositions by Mozart, Beethoven and Chopin, and which Schönberg (1996:119) expresses as: “if you hear one measure of a piece of music, you are able to comprehend the whole”.

As eurythmy expresses music, and as each musical motif or theme carries the whole of the composition, the eurythmists’ task is to work with this wholeness in each part of the musical piece. Such a task constitutes an artistic conceptual skill, which is tangible only through the quality of performance of the whole of a music piece rather than by looking at single extracts.

A composer, a performer and an audience can hold intentions, but they must be held by humans with the conscious ability to do so. Using this ability is an activity of which performers and composers speak, but which can be observed only in so far as the performers do not assume to break the music piece into small units. They all, therefore, have to play or move it in a continuity that reflects the whole – its intention. To reach a coherent performance that unites musicians and eurythmists, the intention of a composition needs to be explored together for a mutually agreed upon concept of the whole and of the way it unfolds in time.

4 Goethe ([1789] 1974) suggested that the seed of a plant unfolds over time into the plant itself, its stem, leaves, blossoms and the new seeds within. The transformative process that Goethe thus described produces a series of different appearances of the same single seed.

The quintet's first violin player described his unfolding of the whole as follows⁵:

In studying the music one learns to work from the wholeness of the piece. It is satisfying in the Mozart quintet to work with the re-occurrence of the themes. In the actual playing the wholeness needs to be there before I start playing but then I need to concentrate on each moment of playing. The awareness for each other in playing a quintet embraces the whole.

The clarinet eurythmy performer of this piece described her intangible-tangible holding of the whole in these terms: "Although I took the part of the solo clarinet in the Mozart quintet, I felt myself to be simultaneously completely and wholly aware of the whole of the music, the other instruments and the interaction between their and my eurythmical expression of the music."⁶

With that sense of the continuity of the performers' movements in mind, the example of the eurythmy movement for the first 9 bars of the Mozart quintet is now considered again.



Figure/dvd 2.24 Eurythmy: Mozart's Quintet bars 1-9

2.2 Composition and intention

The above discussion of intention raises the question: how does the composer's intention find its way into the music score's notation? Mozart elaborates on his composing with the following words:

When I am, as it were completely myself, entirely alone, and of good cheer – it is on such occasions that my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them myself. All this fires my soul and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a statue, at a glance. Nor do I hear the parts successively, but I hear them, as it were, all at once. What a delight this is I cannot tell. (Mozart in Ghiselin 1952:44/45)

⁵ Interview with violinist Robin Cohen, 3 March 2008

⁶ Interview with eurythmist Michelle Kaplan, 28 March 2008

Here we have Mozart's own explication of his creative process, even before an outer manifestation (a score) has been created. Moreover, we see a sense, for Mozart, of a perception of the wholeness of the music, in its entirety, and indeed freed from a sense of sequential time.

Turner (1938:350), a Mozart biographer, points out how, only long after the composition had been completed in the sense that Mozart already 'knew' his piece before he scored it, was the score written at the desk.

Another example stems from contemporary Scottish composer Peter Maxwell Davies who said:

I'll walk 'inside the piece' as if it is physically around me in three dimensions. I can shove the notes around in different places and try out an instrumentation. Then I'll go back and walk it through with a different instrumentation. It is like it is happening around me – I'm actually listening to it (in Green 2003:256).

Most striking here is the seeming spatial dimension, the source of inspiration as being 'around', and the description of listening that is not sensory.

A third example comes from Beethoven who said of his style of composition:

I carry my thoughts about me for a long time, often a very long time, before I write them down. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction and, in so much as I know exactly what I want, the fundamental idea never deserts me – it arises before me, grows – I see and hear the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down, which is quickly accomplished (in Cook 1990:114).

Here again simultaneous capacity is highlighted, as well as a hearing, which again points, ever more so in Beethoven's case because of his deafness, to an internal hearing. Yet it appears as if in a surrounding. As Schenker (1979:xxiii) has said, without doubt the great composers experienced their works, even their very large ones, "as entities which could be heard and perceived as a whole".

The three examples represent the experiences of many other composers who also recall their creative process as a perception of non-sensory hearing. They see it in a realm or space, within which they are able to move. It is on that sense of spatial movement, of simultaneously, as Beethoven said, 'to see and hear the picture' of the music, that eurythmy builds for its transformation of music into movement, making music visible alongside its being audible.

The examples also suggest that, for at least some of the world's leading composers, their creation of music happened before they notated it. If that is indeed the case, then one can argue that their doing so required a kind of inner activity, something to which both Hauer (1920:9) and Steiner (1983:21) referred when they wrote about their understanding of creating music. As Stott (1998) put it when introducing his translation to Steiner's *Visible Singing*: "Steiner, like Hauer, uses the expression 'das Musikalische', 'the musical' more often than 'die Musik' ('music'), and in this way emphasises the inner activity before the technicalities of the craft come into consideration. What Steiner has in mind and continuously refers to is the musical essence".

This suggests that composition is a process in which a transition occurs from a 'realm of music', which is outwardly not heard, not yet notated, not yet in a sequential time measure, to a realm of notation from which those who can read and interpret the notated score can recreate music. Yet that pre-notated and pre-performed musical domain is as real to the composer as if it were of a sensory nature.

Various ancient eastern and western traditions speak about such a 'realm of music'. In ancient Greek writings one finds Pythagoras and Plato referring to it as 'music of the spheres' or 'musica mundana' (Plato in Timaeus 1952). In ancient eastern records it was named 'Prajapati' (Schneider 1989:49). Recent analysts have explored this worldview, adding to explanations of music as only sensory by suggesting that music exists even before it is notated or performed – it is there in a spiritual form (see Godwin 1989; Hamel 1991; Spitzer 2004). Eurythmists work with that very idea: that they have to perform not only the sounded music but also, and more importantly, the intangible, spiritual element of a composition.

2.3. Creating eurythmy compositions

Eurythmists thus need to understand the intangible aspect of the music by connecting to its intention, both within the piece and to that of the composer, as well as to engage with the 'realm of music' that precedes the score and performance. Like a musician who artistically has to re-actualize the music from the score, eurythmists must re-actualize from both score and sounding. They must therefore re-enter the pre-sensory 'realm of music' to be able to manifest the full intention immanent in a specific music piece.

In an interview Leonard Bernstein described how, in order to conduct a piece, he had to identify completely with its composer, through studying him intensively, and so deeply that he felt as if he himself had written the music and had actually become the composer (Green 2003:41). Similarly chamber musician Menahem Pressler points to the need for unification – not only with the composer, but also with his fellow musicians to deliver what he called a timeless message, which is bigger than any of the players (Green 2003:32). While Zuckerkandl (1973:84) refers to such artistic processes as circular, connecting with the composer's intention, connecting to musical elements, which make them audible and liberate them into music, Cook (1992:105) suggests that this creative process entails "a multiplicity of images".

Eurythmy practice, both performance and choreography, requires a similar process. The eurythmist must attempt to re-enter the 'realm of music' in which the composer was situated, to hear and see the music, to know how to 'move' inside the music. That way the musical eurythmist manifests not only the sounding of the score but also its musical intention. This is done through eurythmical embodiment of the audible-inaudible musical elements which can then be seen.

To achieve this requires a mutual discovery of communication and creation between eurythmists and musicians who must ideally become united in their expression. Eurythmists amongst themselves, and eurythmists working with musicians, search for uniting qualities of mutual expression in a composition.⁷

2.3.1 Composition of choreography

Exploration of musical elements is vital for developing a eurythmy choreography. Immersing oneself into the sounding of the specific music to be created in movement, exploring qualities in cooperation/dialogue with performers and musicians, connecting to the intention of the music, studying and analyzing in detail the score: all these explorations serve gradually to form images of expressions and movements of the solo, duo, trio or group of performers. As eurythmist Gillert (1993: 26) has suggested, one must practice listening by immersing oneself fully into the musical elements, but always keeping the overview alive.

As a choreographer, the process of shaping happens, for me, with an inner seeing and hearing of the specific music so that I inwardly imagine the eurythmists moving through 'time-space', first in broader patterns and then with more and more details emerging. I also constantly return to studying the music, developing ever-greater insight, enabling the inner shaping and moulding to continue. Though in one sense this is an inner process, it actually seems to happen around rather than within me. It is only when I feel that a unity has begun to form in an artistic expressive fashion that I draw the first lines of a choreography – something that itself sometimes helps me to re-imagine the whole and its parts. The final notation of choreography is just the very end, a last manifestation of a creative process, which is similar to that of composition.

My own experiences of choreographing, as described above, are corroborated by other eurythmy artists' reports. Carina Schmid, one of the leading eurythmy choreographers directing whole symphonies, described the process as follows:

Eurythmy choreography is a new composition. Images are created in a new creative process. One studies all the musical elements; one needs to know each

7 Indeed, such qualities of expression can be shared both ways, not only from musician to eurythmist but equally vice versa. One cellist I interviewed (21 Mar 2008) said, "I can learn by observing eurythmy in order to develop my expression and understanding of the piece's musical elements."

harmony; but all stays in inner movement. Pictures and images are formed in an inner sense. The whole of the music is permanently with me. Slowly the whole clarifies. It seems to concretize first in the movement which I see in my inner eye, only then can I draw it on paper: and then comes the next step of concretizing, when it is moved and work-shopped with the actual performers (Interview 18 May 2008, my translation from German).

What we see here are precise distinctions between the steps of concretizing from an inner movement of the whole that is then condensed into the drawn form and afterward realised in the actual work with performers, when it becomes outwardly visible. Benedikt Zweifel, another leading eurythmy symphony choreographer, described his way of establishing a eurythmy interpretation.

I listen to the music over and over again. I listen carefully both inwardly and audibly. I analyze the music piece but more in broader terms. I first hear and slowly I see. First I see gestures: is this motif forming a convex or concave gesture? Often the first step in working with performers is through me directing them immediately through movement. Then it happens that they move further in one direction than I was anticipating, and through that new ideas are coming. But I see the movements in me before I direct the performers, *yet al.ways* listening (Interview 23 Aug 2006, my translation from German).

Again we see an emphasis on listening in an outer and inner manner and how, through the listening process, a gesture arises. Also again a dialogue between choreographer and performers is reported.

In concluding the above discussion, I offer a further developed graph using the cross-domain dynamic and Levi-Strauss's triangle. Now the 'realm of music' in its intangibility is included in the illustration, as is the connection between the score and the choreography.

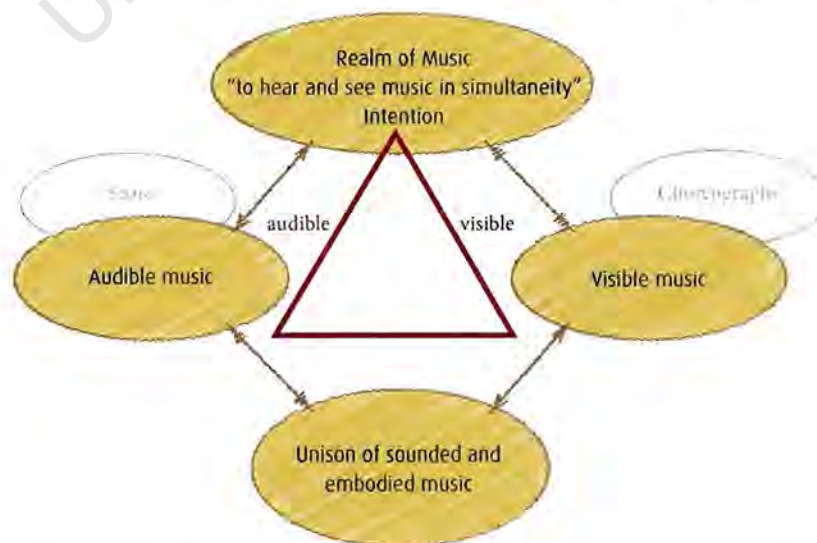


Figure 2.25 Cross-domain /triangle for music and eurythmy composition

The above process describes some possible stages of developing eurythmy choreography in conjunction with and from a written score.⁸ Yet such a score is not necessary. Non-western music is often expressed in forms such as improvisation or traditional passing on, without ever being notated. For my performance examination I choreographed two items of un-notated music, consciously to demonstrate the variety of tone-eurythmy. One example was built on the development of the so-called natural intervals with sequence and rhythm work-shopped with performers. Another choreography was based on an un-notated composition by an African composer and performed with mbira and panflute. For both pieces, the workshop process started from the stage of attentive listening followed by a phase of immersion to grasp the musical intention.⁹

Conclusion

This chapter reveals layers of transformational processes involved for creating tone-eurythmy. It shows how recognizing that music lies between the notes means that eurythmy movement must be concerned with making transitions visible, rather than with positions, and that this results in a movement style of 'becoming' rather than static 'being'.

A process of composition entails hearing, seeing and a sense of movement, yet it appears in a non-sensory realm, where a composition is perceived, in what can be called a 'realm of music'. Music can thus be seen to be like a living organism with an inherent intention. The music and eurythmy performers need to connect to this 'realm of music' for creation and re-actualization in artistic performing. Notation of music into a score, and notation of movement into a eurythmy choreography, are both processes of transposing that living organism of music into a preserved form that then has to be liberated into actual realization into audible and visible moving music.

As shown, composers tend not only to experience their compositions as a whole in a non-sensory realm, they also refer to time as non-sequential. These are issues explored further in chapters four and five. Having established the particular way that music and eurythmy transpose into each other, we need a more specific and detailed analysis of some eurythmical musical elements in their expression and choreography and how eurythmists express those with their bodies.

8 Most certainly there are other ways of choreographing. It is reported that R. Steiner drew his eurythmy choreography while the musician was playing the respective composition. Steiner (1989) created 144 tone-eurythmy forms, which to discuss would demand in itself a whole dissertation.

9 In both instances the process developed new skills and was reportedly a striking experience for the performers.

THREE

Instrumentation in Tone-eurythmy

'The human soul is symphonic and it is this characteristic that expresses itself both in the inner accord of soul and body and in the human music making.' H. Bingen*

Chapter two considered the transformations from music to eurythmy and established the linkage between the two. Yet, because instrumentation plays a vital role in music, it too needs to be explored. How do musical elements find their expression in eurythmical embodiment? This chapter deals with how to utilise human body and inner capacities as an instrument in eurythmy.

The instrumentation in three different musical activities is investigated: a musician playing music with an instrument, a singer and a eurythmist. I compare these three modes of performing music in order to demonstrate the differences in how the human body and the involved performer are used as instruments to perform music.

Taking the Oxford Advanced Learner's Dictionary (2005) definition of instrument, as "something that is used by somebody in order to achieve something...or makes something happen", we see that in music an instrument is used to perform the action of "producing musical sound"(Britannica Online Encyclopedia 30. Sep. 2008). A player and an instrument are always involved, except in the case of singing when a singer using his/her voice as the instrument produces sound. In eurythmy, the whole body becomes the means of manifesting sound, albeit in a form that is seen rather than heard.

* Hildegard von Bingen cited in Anderson (2006:47)

The following three examples demonstrate, through a short extract from a song by Massenet and by using only the element of pitch, how those three types of instrumentation create and actualize music through playing and embodying.



Figure 3.1 Score: 'Èlègie' by Massenet



Figure/dvd 3.2 Pianist² playing Massenet's 'Èlègie'

In this example, one sees and hears sound created by an instrument separated from but acted upon by a performer who, through full engagement and body involvement re-actualizes and sounds what the score represents.



Figure/dvd 3.3 Singer singing Massenet's 'Èlègie'

Here the separation of player and instrument has dissolved. The singer is at one with the instrument, the voice, in order to sound the tune. One observes relative stillness of motion in space, though much more subtle or less obviously, visible movement is activated, particularly in the chest and throat area.



Figure/dvd 3.4 Eurythmist³ moving Massenet's 'Èlègie'

In this example, the instrument and performer can be seen as a unit. But now movement in 'time-space' is added and the whole body is involved. Thus the whole body, the whole human, becomes an instrument. If the human body becomes an instrument in eurythmy then one needs to ask how eurythmists understand the body.

In general the human body can be seen either as an assembly of biological material or as a carrier of knowledge.⁴ Developing the idea of what he calls 'body wisdom', Michael Peters (2004:25) argues that the human body is not just material but should be understood as a play of forces such as wisdom, bodily knowledge, even a philosophy of the body (as opposed to only a philosophy of the mind). Peters emphasizes the point in his effort, based on Deleuze (1997), to move away from understanding the body as simply a static object to understanding it as something that is always in a process of change – what he describes as the body's process of becoming. It is this conceptual notion of the human body as an interaction of diverse forces that reveals itself as gestalt, an interrelated set of parts comprising and ceaselessly creating a meaningful whole which I henceforth describe as human gestalt (see chapter two where I used gestalt for the wholeness of a composition). This human gestalt should be applied in all eurythmical practice.

The example above shows the extent of constant transformation, even in such a small musical extract, and how it demands pliable representation in order to reveal how human gestalt moves the music through changing eurythmical expressions. It is for that reason that Steiner ([1924] 1984:22) referred to the human being as an extremely suitable "instrument" for conveying creative movements such as to be found in music. His idea has been taken up by eurythmists such as Lea van der Pals who expresses it as follows: "Only human beings can sing, only they can build instruments and make them sound, only they can make their own human frame to 'sing' in music eurythmy, in 'visible singing'" (Pals 1992:16).

3 Eurythmist demonstrating elements in chapter three and four: author

4 Studies on kinesthesia have shown the tactile-kinaesthetic manner of the body, where each movement is recognized to be holistically experienced as affective and kinetically intertwined (Sheet-Johnstone 1999:264).

3.1 Organs of instrumentation

In interacting with their own specific instruments for creating sound, instrumental musicians use their whole bodies but concentrate their efforts in the parts of their bodies that directly cause their respective instruments to sound – hands, mouth, feet and so on. Singers use their whole bodies to support their use of the particular sounding organ, the larynx with its neighboring organs in the chest, for manifesting sound. Similarly eurythmists apply their own human gestalt in the process of transposing music into movement.

For eurythmists, the impulse for musical sounding made visible, comes from two interrelated sources: the collar bone or clavicle and the point or space between the scapulae. As Steiner (1998:68) explained:

... it is in the collar bone that we may feel the starting point from which tone-eurythmy originates. It is located there and when you become conscious that a force goes out from your collarbone with its muscles into the arms and hands, then vitality will be brought into your tone-eurythmy. Then you have the point of departure.

And again: "She [the music] starts here in the middle between the shoulder blades and radiates from there..." Steiner (1986:53; own translation) referring to the inter-scapular space.

Why are these two organs seen as the main sources of a eurythmist's capacity to create visible sound? The clavicle can be seen anatomically to be a transitional bone between the chest (thorax) and the arms. For a singer, the chest structure harbours the seat of musical voice production (Miller 1996:23). For eurythmists the same applies, but the impulses are sent via the clavicle into the limbs, mainly into the arms and hands, and there create visible sound movements.

Eurythmists understand those impulses to come from the inter-scapular space where they are felt/heard⁵: it is an opening understood to be a receptive point in the human gestalt. While the seat for translating music into tone-eurythmical movement is thus understood to be the chest, mainly through the clavicle which interlinks the human middle system to the arms leading towards the periphery, the inter-scapular space is equally important because it is the place whence the impulse for that translation derives.

3.2 Breath in singing and movement

Though tone-eurythmy is most commonly performed to instrumental rather than to sung music,⁶ it will help here to compare it to singing in order to illustrate eurythmical principles.

5 The awareness of both feeling and hearing collapses into one sense perception. In African languages e.g. in Sotho the verb: "utlwa" equally means: to feel, to hear, to smell, to taste. It is such interwoven sense/feeling perception which is cultivated in eurythmical tone perception. (Southern Sotho-English Dictionary, 1974)

6 At least in part this is because performing music that is scored for singing would require combining tone-eurythmy with speech eurythmy. Since the aim of this dissertation is to elaborate on some of the principles of tone-eurythmy, the works used as illustration have not included any speech eurythmy elements.

For a singer, breath is a fundamental tool for intonation and voice projection. Breath is necessarily inhaled from outside, from a periphery around the singer. In inhaling, a singer captures both a new outer breath and a revived vitality for singing: a new 'breath of life'. As Hemsley (1998: 22) puts it: "It is this vital breath, not bellows full of wind, that is the true source of vocal sound."

Different traditions have named what has been described here as a breath of life. Hindus have called it '*prana*', Chinese have called it '*chi*'. In anthroposophical terms this same vital energy- giving life force is called etheric forces which are located in what is called the periphery surrounding the physical body and that, together with the physical body constitute the human gestalt.⁷ It is those etheric forces that are believed, by anthroposophists, to be responsible for all human growth, life energy, development and change.

Again comparing singing with eurythmical performance, one can see that what a singer inhales with her/his breath in order to emanate sound is, for a eurythmist, the same impulse or force that comes to be transposed to movement of the whole human gestalt. Let us turn again to the above example, but this time looking less to the physical breath or inhalation and exhalation than to what might be called the breath of movement.



Figure 3.5 Score: Massenet's 'Élégie' with breath-marks and slurs

The next pictures or clip show how in eurythmy those moments where a singer would breathe are transformed into movements.



Figure/dvd 3.6 Eurythmical 'movement-breath' and multiple exposure movements

The eurythmical movements show a slight impulse at the same moments where a singer draws breath, connecting her to the periphery, inhaling breath from the outside for intoning. In the

⁷ For some this combination of physical and etheric body constitutes the whole body. For others, the space of the etheric forces is described as the aura.

eurythmical implementation the arms widen slightly to release the same musical breath that the singer releases in voicing the song. This is followed by an 'inhaling' receptive movement of the arms which represents a renewal of musical impulse and then a penetrative movement that represents continuation of the sounding. What one sees here is that, just as it is essential for a singer to renew and release his breath for sounding, so it is necessary for eurythmists to inhale a 'movement-breath' from the surrounding or periphery thereby to enable constant renewal and release of liberated visible music. Annemarie Dubach (1983:65), one of the first eurythmists, described how the process of giving impulse to movements is received from the periphery in which one finds one's vital or etheric energies.⁸

The two sections above have explained how eurythmical instrumentation is understood to occur in an anatomical sense from a centre whence tone gesture is believed to originate, through the clavicle and inter-scapular space and their connecting structure towards the arms and hands. The sections have also shown that tone-eurythmical movement is understood to be supported by what I have described as a peripheral impulse. This so-called 'movement-breath' involves a process and technique of renewing and releasing.

3.3 Expression of music through the human gestalt

Musical instruments are played by a performer expressing, with all the artistry available to her/him, the music at hand, with all immanent intentions, meanings and feelings. It is both the composer's and the performer's intention that needs to be expressed. Again comparing eurythmical performance with singing, and accepting that there are immanent intentions, meanings and feelings in a piece of music, then the voice that sings the music, which is the instrument used by the singer, is in itself only of secondary importance. Of primary importance for full expression of that immanence is another driving force, one capable of expressing all that is contained in the music but without itself being physiologically apparent. That is what musicians (e.g. Corredor in conversation with Casals 1956:140/185/210; Rossini and Wagner in Storr 1992: 142/145) describe as the soul of the performer which manifests the intention of the musical piece. As conductor Barry Green (2005:123) says, playing music "is an act of human passion", supporting his statement with quotes from cellist David Darling who speaks of how "music comes straight from my feelings" and Pamela Frame who says: "A true artist is someone, who can express emotions in such a way that it creates those emotions in others" (in Green 2005:134;137). Eurythmists, too, describe as soul what they say has to be put into performers' gestures in order to reveal the full intention of the composition. In the context of a performance where one can see the body's struggle to express the whole content of a musical piece, and yet producing only an imperfect performance, Steiner (1984:238) explained that, for eurythmists to perform well "The whole body must have become soul". What this means is that if a less imperfect performance is to be achieved, then the techniques used to express tone

8 The emphasis on the peripheral forces is also shown through the costumes with dresses and a thin material around the arm which capture through the movement the dynamics of the activated air.

impulses from both within and without need to be accomplished with ease. Only then can the performer be free to imbue her movements with artistic expression.

3.4 Integrating a performance

The previous sections discussed three levels of instrumentation in tone-eurythmy. The gesture and tone impulse, for eurythmists, stems from a central point in the human gestalt through the clavicle and inter-scapular space. An impulse from the periphery renews and releases the movements, connecting the performer to surrounding vital energy. The third level connects the performer to the intention of the composition imbuing movements with the artistic expression of feeling. All three need to be integrated and held together by the performing eurythmist, a task requiring a conscious human capacity to overview and direct multiple processes. What is this capacity? I consider this question by looking at the meaning of 'breath', a notion crucial in eurythmy.

The Latin noun 'breath' derives from the verb *spirare* (to breathe), which in turn is the etymological source for the English word 'spirit' (Bairstow 1946:9⁹). Similarly, the Hebrew word *ruach* (breath; wind) also stands for all manifestations of divine energy (Anderson 2006:58). The same overlap occurs in various southern African languages with variations on the word *moya*.¹⁰ This suggests a strong, possibly universal, association in language between breath and spirit.

Building on anthroposophical ideas that connect breath and energy to each human's unique spirit, eurythmy works with that association, connecting the energy or spirit that is present in breath to bodily movements. Eurythmists understand this individual spirit to be capable of integrating and holding together the above mentioned multiple tasks and executing reflection and evaluation thereof. It is a capacity that must, however, be developed by an individual building on their spiritual uniqueness, which enables existentially authentic eurythmy practice. Zimmermann (2006:4) has described the eurythmy performer with such spiritual capacity as a 'process-holder'.¹¹ The integrating spiritual capacity of the eurythmist as 'process holder' connects the previous explored levels of:

- tone impulse from a centre (clavicle and inter-scapular space)
- 'movement-breath' of renewal and release of vital energy from the periphery
- soul-imbued expression of music
- active process-holding of intention

9 Oxford English Dictionary: online: <http://dictionary.oed.com/cgi/entry/50233609> on 18th Oct.2008

10 noun *moya* describes 'air, wind, breath spirit, soul, vapour' (Southern Sotho-English Dictionary, 1974); in Zulu the noun *umoya* means wind, air breath, spirit, soul, life (English-Zulu Dictionary, 1988); and in Shona the noun *mweya* refers to air, breath, vapour, spirit, soul, disposition, smell (Standard Shona Dictionary, 1974).

11 Howard Gardner (2006:47-53) speaks about multiple intelligences and concludes with a spiritual / existential capacity as an over-viewing holding intelligence. Multiple tasks in artistic mastering such as: directing, conceiving, communicating, connecting and conducting are all inclusive in one person as the eurythmist attempts to hold the process of performing (Foster 1998:50).

Having established the manner of eurythmical instrumentation, one can now see how this performative skill is applied to the musical-eurythmical components which together give the base for an artistic production. Because eurythmical movement techniques differ significantly from those of other dance forms it has been necessary to provide a basic insight into the specifics of eurythmical technique. That is in order, in the next chapter to explain how the technique is executed to express various musical-eurythmical elements.

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FOUR

Musical-eurythmical building blocks and their artistic application: Cyclic time as a eurythmical experience

*'You are the music while the music lasts.' T.S. Eliot**

Chapter two indicated how both music and eurythmy strive to work from a place of wholeness. As explained in chapter three, such wholeness is also found in the way eurythmists use their gestalt as an instrument. A discussion follows outlining some of the numerous structural elements of music and their archetypal transformation into eurythmical gestures, movements and choreography. This involves a process of deconstructing wholeness in order to unpack the underlying principles. These principles are then applied to an artistic performance to show how the structurally singular components collapse into the creation of wholeness. Chapter four is therefore divided into two parts. Part 4.1 deals with a set of four central elements transformed into eurythmy movements and expression, while also relating eurythmy expression to recently gained insights from the field of music psychology and neurology. Most of these studies were conducted using western music², which is the main focus for this project. Part 4.2 demonstrates how those elements are applied in an artistic example again using the Mozart quintet and exemplifying time awareness as eurythmical expression.

4.1 Four musical-eurythmical building blocks

A basic overview of four central musical elements is considered. Such archetypal movements do not appear in simple forms in an artistic production because they are always creatively

* T.S. Eliot: Collected Poems (1963:213)

2 Recent studies have also researched comparisons between different cultural music and their emotional effects e.g.: "Comparative Music Perception and Cognition" (Carterette and Kendall, 1999); . "The Developmental Psychology of Music" (Hargraeves, 2001:chapter5). "Is music an evolutionary adaptation?" (David Huron, 2005).

modified to fully express the musical context and the music's intention. A sense of wholeness and artistry must be maintained. As Hemsley (1998:46) puts it: "The idea of singing a simple phrase or even a single beautiful note is, or should be, already a matter of conscious musical intention."

The four main musical-eurythmical building blocks considered are:

- 4.1.1 Major and minor and a brief explanation of discords
- 4.1.2 Pitch, rhythm and beat
- 4.1.3 Tone scale
- 4.1.4 Intervals

Eurythmists express these elements with expressive qualities which they gain by first exploring an underlying general quality of the element and then connecting and altering it according to a particular musical context. Similarly in music psychology, certain musical elements are chosen as pure stimuli with the specific aroused emotive responses then being recorded. I draw only on those music psychological studies which deal with the specific musical elements listed above, and extract parallels between those findings and qualities explored in eurythmy. I again use an adapted version of Levi-Strauss's model as a conceptual framework to illustrate the connection:

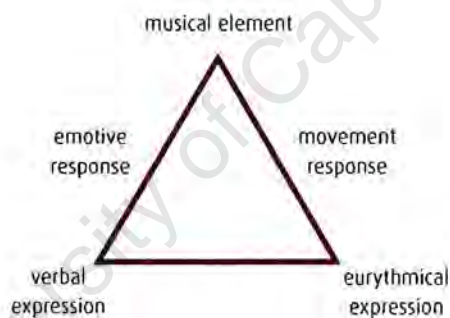


Figure 4.1 Adapted Levi-Strauss Triangle

4.1.1 Major and Minor

In Western music's harmonies a primary polarity is that between major and minor, both of which can appear in chords, scales or arpeggios. Cooke (1959:50) describes major and minor as "a twin pole of expression, two interdependent systems". For Pals, (1992:29), Höller (2003:20) and Sloboda (2005:217) major-minor represents a duality of mood, movement and even primal life facts, such as diastole and systole, in-breath and out-breath, lightness and darkness, expansion and contraction, joy and sorrow, all ideas with which eurythmists work. Such a basic structure of polarity is also recognized in kinetic research: "All emotions resolve themselves into extensional or contractive movement, movement that goes either toward or against or away from an object, including the object that is oneself" (Sheet-Johnstone 1999:267).

Similarly, for example, a basic movement used by eurythmists is a contracting and consolidating gesture which in tone-eurythmy is named: 'in-stream' and contrasted with expansion or liberating in an 'out-stream' movement.

Eurythmy sees all tendencies towards 'in-stream' as connected to a minor quality implying an inward mood. Tendencies towards 'out-stream' are understood to relate to majors, suggesting a radiating outward mood (Husemann 1994:201). Simple movements between the two allow gestures to be modified for a variety of musical changes. The following is an example of 'out- or in-stream' movement.



Figure/dvd 4.2 Extensional and contractive movement

In the movements one observes how the arms turn outwards in an expanding manner and then move towards the body in a contracting manner.

4.1.1.1 Gestures for major and minor chords

Major and minor chords appear most basically as triads, as demonstrated here in the example with two elementary chords based on C:



Figure 4.3 Score: major triad based on C

This score is transposed into a eurythmy gesture as follows:



Figure/dvd 4.4 Major chord

In the gesture one can see a eurythmical 'out-streaming' radiation. Musically, a triad in root position is built with the tonic tone at the base, followed by a third and fifth. In eurythmy these three notes are linked to movements. In major, the tonic note is represented by a step forward with the right foot, the third is moved outward with the right arm, palm pointing out and the fifth completes the triad by placing the left hand onto the right arm, slightly pushing the right arm as if to confirm the overall 'out-stream' of the whole formation (see Steiner 1998:12). Early eurythmical choreography, already in 1915, suggested a straight line in any direction for major movements (Kisseleff 1982:80), and this remains today.

Compare with the gesture for a minor triad:



Figure 4.5 Score: minor triad on C



Figure/dvd 4.6 Minor chord

Here one sees an expression that draws inwards and gathers towards the eurythmist, with the tonic being expressed through the left foot stepping backwards, the third through a gesture with the left hand pointing towards the body's front with palm facing inward, and the fifth through the right arm moving across to the left arm (see Steiner 1998:13). What one sees here is that the minor gesture carries a contracting quality. A curved choreography was also implemented already in 1915.

For both major and minor choreography the quality of 'out- and in- stream' or liberating and contracting of movement needs to be projected into spatial expression. Insights from kinetic studies can elucidate this point: "movement creates the qualities it embodies. In effect, movement does not simply take place in space and in time. We qualitatively create a certain spatial character by the very nature of our movement – a large open space or a tight resistant space..." (Sheet-Johnson 1999:268). Such qualitative treatment of 'time-space' underlies all choreographic movement in eurythmy and is demonstrated here for major and minor.

4.1.1.2 'Movement-breath'

The eurythmical techniques of instrumentation (see chapter three) is now applied to major and minor. While the main gesture for major flows forward, the eurythmist must activate 'movement-breath' from the back where the impulse begins, thereby enabling a continuity of movement. The impulse for major is directed forward into an outward radiation, as if deriving from the

back but in a continuous movement. This shows how the quality of 'major' prevails through time in a continual temporal movement, described by eurythmists as 'time-stream' awareness.

Letting the movement continue even while the gesture is formed expresses a transition between the triad notes so that the gesture's 'coming-into-being' is emphasized (see chapter two). In this way, a harmonic element, which appears instantaneously in a chord is transformed into a melodious progression (Steiner 1998:27) and thereby creates a temporal element in the chord. The following pictures/clip show the chords emphasising that progression and continued movement.



Figure/dvd 4.7 Major and minor chord in continuation

For the minor chord, in contrast, the 'movement-breath' is activated from the front and shown by a continuous stream backwards.

4.1.1.3 Qualities

Major and minor are generally accepted as representing distinct, polar emotional qualities and their expression. They include joy, light, clarity, energy, merriment, confidence, expansion and even triumph for major; and sorrow, warmth, softness, fear, dreaminess, contraction, despair for minor (e.g. Cooke 1959:50/51). Music psychologists have also made such emotional and soul distinctions between the qualities of major and minor. Pinchot, Kastner and Crowder (1990) found that children as young as three years map major and minor chords within a 'happy-sad' category (cited in Sloboda 2005:217). Sloboda (2005:220) reports on another experiment where wide ranges of musical stimuli were included and again minor and major were correlated to the basic emotional response of sad and happy (Gabrielsson and Juslin in Sloboda 2005:220). Gabrielsson and Lindström (2001:229) found a similar association of the major-happy and minor-sad, not only in exemplary chords but also in 'real' music.

I propose to use for eurythmical expression the multiple qualities suggested by Cooke rather than to limit the qualities of minor simply as inwardness and major as outwardness. This is because the intention of the specific quality inherent in specific chords within a musical piece needs to be explored by eurythmists and musicians for its full artistic expression. As examples

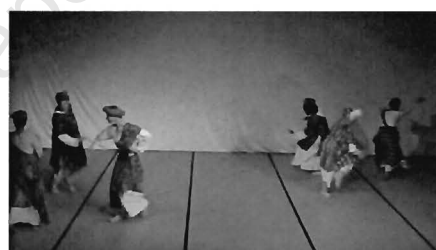
of such artistic applications I include images of three compositions from the examination performance both for arm and foot gesture:



Figure/dvd 4.8 Major and minor bar 24 from Toccata by Chatschaturjan



Figure/dvd 4.9 Major and minor bar 38 from Midsummer Night's Dream by Mendelsohn



Figure/dvd 4.10 Major with footgesture from Kharkov Figure/dvd 4.11 Minor with footgesture from Mbira-tune

In summary, one can say that major and minor display a polarity. However there is also a complementing of opposites through which it can build wholeness.³ This dichotomy of expression can be seen as a frame within which shades of contrasting movements are understood. It is this fundamental frame of opposites on which Steiner based his 1924 tone-eurythmy lectures which form a primary source for all contemporary eurythmy teaching.

4.1.1.4 Discords

In Western music, until the early 20th century, discords were understood as chords which create tensions that have to be resolved into another concord. Early eurythmy followed that trend, although today it has found means to work with atonal music. Since there is such a large range of discords, a brief introduction can consider only some basic discords and their eurythmical movements.

3 Even in a major or minor chord a certain wholeness is present, as a major chord is built from a major third followed by a minor third, and vice versa for a minor chord.

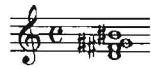


Figure 4.12 Score: 4-tone discord



Figure/dvd 4.13 4-tone discord

Discords display in their structure tension between notes. Moreover, as qualities they can impart a sense of chaos, tearing and disturbance. In eurythmy this is transposed into a split-like movement pulling the four limbs away from one another. Tension is also expressed through abrupt movement and leg jumps, but with knees bent in order to enable continued movement and the time-stream consciousness it represents.

A discord with three discordant tones:



Figure 4.14 Score: 3-tone discord



Figure/dvd 4.15 3-tone discord

Here the prevailing movement is bending and moving with bended knees, bringing a certain contraction into the gesture, a holding of tension.

Dorothea Mier, a leading eurythmist in New York, during a 2006 interview, related another representation of discord. She suggested intoning the discordant tones in quick succession (see next image) in order again to implement a gesture of 'coming-into-being' that brings a melodic element back into a discord.⁴

4 I have considered only three possible examples among the manifold variety of discords, each with their specific colouring. Space permitting, this discussion could extend to many more examples.



Figure/dvd 4.16 Discord (Score figure 4.12) all tones expressed

In eurythmy no discord is left unresolved. The performer reverses the discordant choreography by moving back to the starting point of the discord, thereby creating an added extra temporal movement in-between, resolving the discord into the next chord or melody⁵.

I now show three examples of discords artistically expressed from the examination performance. The first shows a strong 3-tone discord at the end of Mozart's Quintet. The second shows discord in a modern composition by Kodaly and the third demonstrates how, in a musical "story" like Mendelsohn's "Midsummer Night's Dream" the movement can be interpreted playfully.



Figure/dvd 4.17
Mozart Quintet bar 187



Figure/dvd 4.18
Kodaly op.11no.1 bar 17



Figure/dvd 4.19
Mendelsohn "Midsummer Night's
Dream" bar 72

4.1.2 Pitch, Rhythm and Beat

Pitch, rhythm and beat are three musical-eurythmical building blocks. The three comprise a unit that constitutes melody which Zuckerkandl (1976:91) defines as a sequence of tones in specific relation to each other in respect to pitch, duration or rhythm and beat count.

Tone-eurythmy makes visible the relation between pitch tensions, duration changes and stresses of beat. Different movement directions are applied for each of these elements. Each is now considered by demonstrating how eurythmists approach them, using the first six bars of the first violin's melody in Mozart's Quintet, introduced in chapter two. Each element is outlined through pictures and explanations and presented separately. In an artistic production however, the movements would not appear in such an elementary way because together they constitute melody, which cannot be separated in musical or eurythmy performance.

5 What this suggests is that a form of a 'healing' takes place, the 'time-space' which was disturbed is 'healed' through the extra movement before the discord moves on to the following concord.

4.1.2.1 Spatial axes of Pitch, Rhythm and Beat

An extract from Mozart's Quintet using only the score of the first violin bar 1-7.1 highlights the three elements: Blue and yellow indicate pitch, red rhythm and green beat.



Figure 4.20 Score: Mozart Quintet bars 1-7.1 1st violin

Three translations of the melody are shown. Firstly, the melody's pitch is represented by relating high and low notes through upward and downward arm movements.



Figure/dvd 4.21 Pitch standing

Following Steiner (1988:32,125), eurythmists use the vertical direction for expressing pitch: upwards for high pitch with hands pointed and facing outwards and downwards for low pitch with rounded inward facing hands.

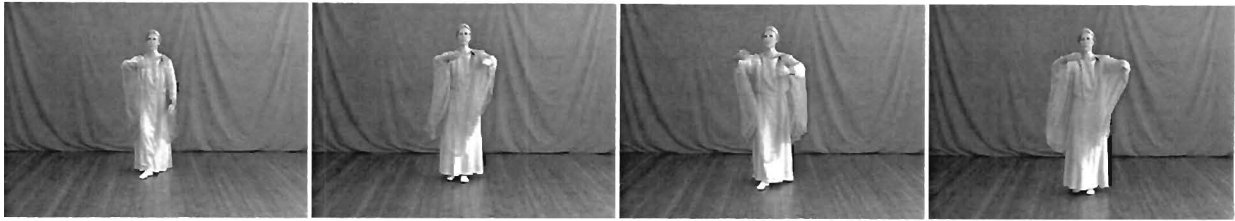
Secondly, the melody's rhythm, defined through duration of notes, is represented by relating short and long notes with forward and backward arm movements.



Figure/dvd 4.22. Rhythm standing

Again following Steiner (1998:33), eurythmists use the horizontal direction for expressing rhythm with the arms. Moving in the gestalt and with the arms forward while focusing the eyes into the movement is how eurythmists express short notes. Moving arms backwards is used for expressing long duration notes. A slow step for long notes and quick steps for short notes are used in foot movements.

Thirdly, beat (in this example a 2/2 beat) is represented through foot movements that distinguish right as strong and left as weak beats.



Figure/dvd 4.23 Beat

Whilst foot movements must show a steady regular pulse, beat strength is differentiated as follows: placing the right foot down emphatically represents a strong beat and lifting the left foot gently represents a weak beat (Steiner 1998:32;111).

What this shows is that the basic musical elements of pitch, rhythm and beat follow the three spatial axes. Steiner (1998:32) summarized them diagrammatically.

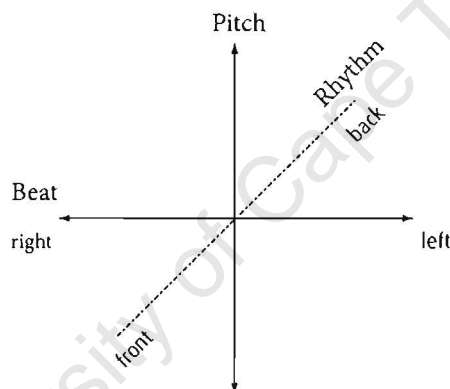


Figure 4.24 Diagram of spatial axes

Each element is also linked to an expressive quality. In their synthesis of the results of sixteen studies of the relation between these elements and emotions, music psychologists Gabrielsson and Lindström (2001:235-241) found a persistent association of qualities such as happiness, gracefulness, excitement and triumph with ascending pitch, and of sadness, dignity and solemnity with descending pitch. Similarly, following Steiner's 1924 indications (1998:81), eurythmists associate ascending pitch with qualities of lightness and outward radiating activity, and descending pitch with qualities of darkening and interiorisation. Eurythmists regard short soundings as those that stimulate alertness which the performer has therefore to focus on and look towards as she moves her arms, and long soundings as comparable to dreams and therefore requiring no focus on the movement itself. This idea is replicated by Gabrielsson and Lindström (2001) who found an association between slow rhythm and qualities of serenity, tranquility and dreaminess and between fast rhythm and activity, excitement and vigour.⁶

6 Unfortunately I have not found similar music psychology studies of specific associations between differentiated beat-stresses and emotions. These three basic dimensional movements have been developed more extensively by Steiner (1998:80-84).

4.1.2.2 Choreography

Although Steiner (1998:54) gave specific indications for pitch only, all three elements and their movements invite translation into choreography and are indeed choreographed. However, precisely because the three always combine to constitute melody, only elementary choreography can represent them distinctively. In choreographing a piece of music the choreographer has to interpret the music and identify what seems predominant. Thus while for a high pitch the vertical dimension of an upward gesture is transposed into a forward movement (and backwards for low pitch), if one reads the rhythm as predominant, that movement might be reversed, following the suggestion by Gillert (1993:12) working with quietness for the long notes and “alert precision” for short notes.

The following example shows a possible interpretation of the Mozart piece used above.



Figure 4.25 Choreography exemplifying the three elements in combination

A representation for beat in choreography is demonstrated in chapter five.

4.1.2.3 Coherence and Intention

In chapter two the importance of coherence for connecting singular musical elements was discussed. Pitch, rhythm and beat not only constitute melody as a whole but also always appear in patterns necessarily grouped together in order to establish musical coherence. As Temperley (2001:83) suggests, “grouping of melody is an important step towards analyzing (the grouping of) the entire texture.” Guck (in Spitzer 2004:88) reports how, in discussing with students the shape of a melodic line, one student suggested using “the metaphor of an arch”. Not only melodic and rhythmical patterns need grouping or arching but also beat measures appear musically in groups. In his music interpretations, Abel (2000:11) suggests a similar method of arching groups of bars for musical coherence.

Eurythmy too requires grouping of such patterns so that one can see how the eurythmists span the gestures that constitute a group (figure 4.27). The melodic phrase is grouped into three small motifs - the score shows the grouping of pitch, rhythmical and beat pattern.



Figure 4.26 Score: Mozart Quintet bars 1-7.1 1st violin with motif-groups



Figure/dvd 4.27 Motif-transition and multiple exposure movements

Between such motifs eurythmists use 'movement-breath' (see section 3.2), or as the technique is also referred to by eurythmists, as motif-transition or "*motif-schwung*", for peripheral renewal, while consciously striving to maintain the intention of the whole phrase and ultimately the whole piece.

The interconnectedness of these three basic elements, and how in unison they establish what Zuckerkandl defines as melody, is suggested too by ethnomusicologist Simon Shaheen when he said that "melody is a group of notes that love each other" (cited in Patel 2005:325). It is thus that Steiner (1998:37) emphasized the centrality of melody to eurythmy (like musician Hauer 1920:9;65), he used the term *melos*⁷ and he stressed that it should be the starting point of all eurythmical work. Steiner repeatedly revised what he meant by *melos*, using the word to refer to: pitch, melody or, in his note book: "the shaping, forming of note, rhythm, interval and tone colouring" (Steiner 1998:165). I interpret the last five of these meanings of *melos* as referring to the essential and inclusive process of creating expressive gestures. The inclusiveness of multiple elements in *melos* for eurythmical practice can thus be interpreted as an integral trichotomy of pitch, rhythm and beat in a melodic motif or phrase, or through another trichotomy connecting the element of harmony (major, minor and discord), discussed earlier, along with pitch and rhythm.

Findings of recent music neurological studies confirm the importance placed in eurythmy on the melodic (*melos*) element for integrating rhythm, beat and harmony. Music neurological

7 Greek term for tune

experiments have indicated the importance of the melodic element in relation to rhythm and harmony. Monitoring brain activity in emphasizing one particular element attested that both brain hemispheres connected while showing much activity with the melodic element (Parson 2005:252). Patel and Balaban's study (in Patel 2005) specifically tested the connection between melody and other musical elements such as rhythm, dynamic and volume. It too revealed bilateral involvement of brain hemispheres for the melodic component. That in turn led Patel (2005:341) to conclude that melody has an integrating power over other musical elements.

4.1.3 Tones and scales

The previous section discussed how melody is constituted by pitch, rhythm and beat. Audibility however occurs through the sounding of notes, which – as indicated in chapter two– eurythmists call 'tones'. Let us now consider tones, looking first at formalized gestures for tones and then at how they are embodied.

For eurythmy, tones find expression in the same way as they do in musical sound, albeit transposed into something visible.⁸ Cooke (1962:40) has pointed out "no one [in music] has seriously got down to the business of discovering exactly what the notes of the scale are" suggesting that musically sounded notes are always perceived in relation to one another. Yet eurythmy is as much concerned with each single tone (what musicians would call a sounded note) as with the relations between them, seeking to embody both. For eurythmists, each tone can itself be distinctively expressed, precisely because it is a unique sounding element.⁹ Similarly, each scale too is understood to be expressible in a distinctive gesture-sequence.

4.1.3.1 Tones of C-major

Since musically the C-major scale forms a basis for all other scales and consists only of natural tones, it is used to exemplify how tones can be eurythmically expressed.¹⁰

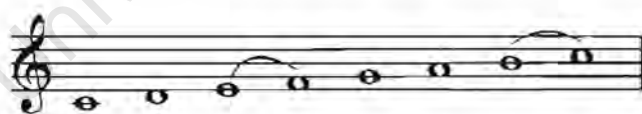


Figure 4.28 Score: C-major

All major scales comprise of two tetrachords each with steps between notes of what musicians describe as 'whole-tone', 'whole-tone', 'semi-tone'. Another 'whole-tone' bridges the two

8 Music psychologists and ontologists have researched tone only within its context in a scale and melody or a harmonic relation. As Storr (1992:172) puts it: "Only a relation between tones constitutes music never a tone in isolation".

9 This means that, unlike musicians who are unperturbed by transposing pieces of music from one key to another, eurythmists always work with the resonance of the originally scripted notes and the piece's key signature.

10 The example I offer is just one of many possible interpretations.

tetrachords (Abel 2001:11). Eurythmist express these tone steps in gestures formed by the angles between limbs (primarily arms) and the plane running through the upright axis of the performer's body and extending directly forwards and backwards. The angles for each tone in C-major are measured according to the scale structure: for a whole-tone 36° , for a semi-tone 18° . This results in the following angles for the C-major scale as one goes upwards in pitch: C parallel, D 36° , E 72° , F 90° (palms down), G 90° (palms up), A 54° , B 18° , C parallel.



Figure/dvd 4.29 C-major gestures and multiple exposure movements

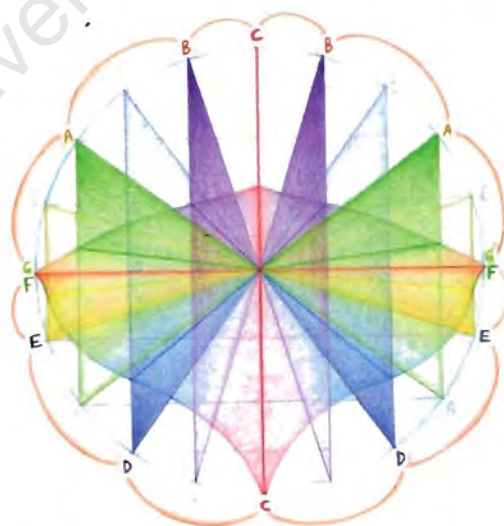


Figure 4.30 Geometric graph¹¹: C-major gestures

11 Graph by Jody Terblanche

The change between the two tetrachords is indicated by turning the hands from facing downwards to facing upwards, while keeping the arms at a 90° angle. The tones of the first tetrachord refer back to the tonic note, or, as translated in eurhythm, the hands face back to the tonic. From the fifth step onwards the tones refer forward towards the octave, which is shown by the hands facing upward as if striving to reach that point. What one sees here is a change of awareness being represented: from a 'referring back' orientation to one of 'proceeding forward' as expressed through a very conscious turn in the hand gesture.¹² The second tetrachord that has been described as a striving towards the octave can also be shown by jumps and changing angles of the legs.



Figure/dvd 4.31 Upper tetrachord with jumps

While there are unchanging gesture angles for each tone, they can nonetheless be gestured in various ways. For example, as shown in figure 4.32 the angle can be executed between the upright body-axis plane and the lower arms or the hands. The position of the angular gesture can also vary according to relative pitch (up or down).



Figure/dvd 4.32 Various C gestures.

4.1.3.2 Notes in scales and in musical context

All tones are expressed in eurhythm movements, not just natural tones. Eurhythmists sharpen a tone through a 90° angling of the lower arms or hands (facing outward) while the upper arm maintains the original tone angle. This is demonstrated by comparing the two images in figure 4.33, the first image expressing the tone A, with the second picture for the tone A-sharp.



Figure 4.33 Gesture: tone A and A-sharp

12 Steiner created a choreography based on tetrachords (see appendix III, including possible other interpretations of C-Major in graphs)

The outward facing hands and arms marking the gesture for a sharp display a quality of letting the tone appear light and radiant. This contrasts with how flat tones are expressed by bending inwards with lower arms or hands (facing inside, implying a darkening), while maintaining the original tone angle in the upper arm.



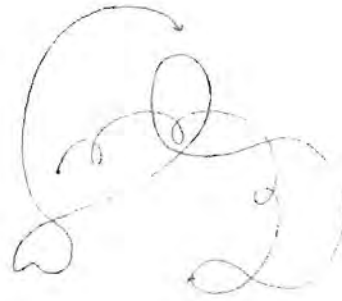
Figure 4.34 Gesture: tone A-flat

Having shown how single sounding tones are gestured, two examples are used to indicate how all scales of Western music's in the circle of fifth, are expressed eurythmically.¹³ This requires that each scale forms a unique gesture-sequence, as illustrated by the two following examples. The first is the A-major gesture-sequence. I have selected it because it is the scale of the Mozart quintet discussed earlier. The second scale is the B-flat minor gesture-sequence to which I return to in chapter five where I analyze another composition used in the performance examination: Chopin's 'Funeral March' in B-flat minor.



Figure/dvd 4.35 A-major scale and multiple exposure movements

13 Each scale is expressed through a sequence of gestures derived from the above explained tone gestures. Musical research (Beckh 2001, Oberkogler 1987) has been conducted to distinguish the qualities of each scale in the circle of fifth.

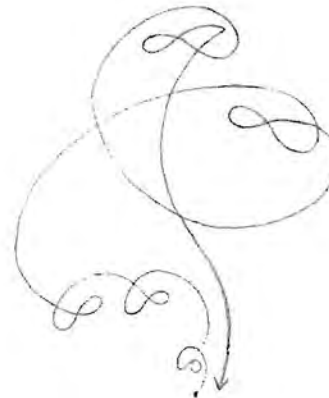


\widehat{P}

Figure 4.36 Score: A-major and choreography by Friedel Thomas¹⁴



Figure/dvd 4.37 B-flat minor scale



\widehat{P}

Figure 4.38 Score: B-flat minor and choreography by Marjorie Spock (1980:133)¹⁵

- 14 Friedel Thomas was a long established tone eurythmist who created a complete set of choreographies for all scales. Elizabeth Day, a close colleague of Friedel Thomas, and herself a tone-eurythmy researcher, kindly gave me copies of these choreographies during an interview.
- 15 Majorie Spock was an American eurythmist who worked with Steiner, and also created choreographies for all scales.

Having discussed how single notes and whole scales are expressed and understood in eurythmy, the context in which all notes and their associated tones appear is now examined. Schönberg (1994:29) spoke about a single tone and its context in the following way which, I suggest, is the aim of eurythmy practice too:

[A]n individual tone immediately poses a question concerning its harmonic significance (is it a third, fifth or fundamental, etc)? The purely musical characteristic is then given
by their note value and their relationship to the bar,
by the number of occurring notes,
by the intervals.
At more advanced levels there are additionally: expression, character, dynamics
and possibly the underlying harmony or other voices connected to it.

In recent music psychological studies on how listeners keep their “tonal bearings”, Sloboda (1985:182) reports on a distinct difference between how, for example, the interval F-C is heard within the context of C-major or within the context of F-major. This finding supports the importance for eurythmy of exploring each tone within its context of the scale step in which it is located, as well as the actual tone itself.¹⁶ It is this contextual colouring of tones, with gestures being related solely to the steps of a scale, (see appendix IV) which was influential when tone-eurythmy began.

4.1.3.3 Intoning

Chapter three explained how eurythmists intone from the clavicle and the inter-scapular space, with the impulse being sent through the arms. Zuckerkandl explains the same technique in singing – which is also applied in eurythmy: “I, as a singer, go out of myself with the tone and at the same time, as a listener, return to myself from the outside with the tone” (1973:28). Zuckerkandl’s observation is similar to my point in chapter two where I explained how musicians and composers describe listening to inaudible music and how they hear in anticipation that which should appear audible a millisecond later, or when an inner composition is scored and then played. This I called a ‘realm of music’.

Ancient Greek philosophers called it the ‘music of the spheres’. Pythagoras (1995:175) and Plato (1952:439), and Kepler (1989:242) who in the 16th century conducted further research, believed that the ratios of the planetary motions correspond with musical intervallic relations. Steiner (1983:40) used the same notion when he referred to the spiritual home for music in a super-sensible realm and indicated its importance for eurythmy. Stott (1998:xx) points out that, just months before Steiner’s lectures on tone-eurythmy, Steiner spoke about a “heavenly archetype” being imitated by human movements and that that is what constitutes eurythmy.

16 A valuable discussion on this multiple task of tone-colouring can be found in: Newsletter from the Section for the Arts of Eurythmy, Speech and Music (2003, II:11-16) and in an interview conducted by Hedwig Müller with Tatjana Kisseleff, (*s.a.*; *around 1950*) a eurythmist who worked with Steiner.

Lea van der Pals (1992:24), a eurythmist who worked under Steiner's direct instruction, went further, suggesting an actual relationship to the stars so that each tone is different and that each full tone gesture had to be created by combining the resounding resonance from the periphery with a projection outwards by the eurythmist (see section 3.2). More recently Kretschmer (2001:59) suggested intoning the gesture as if its origin lies in the periphery. He recalls an experience during a eurythmy performance where he could perceive the sounding as living in the relationship between performer and periphery (2003:16).

During 1915 Steiner concentrated his concerns with eurythmy by developing choreographies whereby eurythmists might perform the movements of the planets and the zodiac: a 'cosmic prelude' with a circular looping choreography,¹⁷ a 'planetary dance' and a choreography for the zodiac (Steiner 2002:70-73). It was at precisely that same time that he provided his first indications for tone-eurythmy as distinct from speech eurythmy. This coincidence seems very significant in suggesting that, for Steiner himself, tone-eurythmy gestures have a double origin: one from the eurythmists' human gestalt, the other from a peripheral force connected to cosmic energy.¹⁸

4.1.4 Intervals

As discussed earlier, musical expression manifests in the relationship and tension between each audible sound: what musicians call intervals and which Stern (in Green 2003:1 – quoted earlier) meant when he said that: "Music is the thousandth of a millisecond between one note and another; how you get from one to the other – that's where music is". For eurythmy it is important to define intervals not just by their tonal distance but also by the quality associated with that tonal distance (Révész 1953:70). Musicians associate intervals with particular qualitative expressions (Cooke 1962:34). Tone-eurythmy makes such intervallic relationships between tones visible.

Musically, intervals can appear as melodic (between two successive tones), harmonic (relating to key signature) or as tension intervals (between two simultaneous notes in a chord). In eurythmy, each interval is gestured in the same basic way, but is then modified artistically for full contextual expression. Three exemplary intervals are considered in depth, the third, the fourth and the seventh.¹⁹ In each instance artistic applications are described. The movements and the ways the qualities of each interval manifest are discussed.

4.1.4.1 Interval of the third

Section 4.1.1 considered the importance of the third and its expression in major and minor chords. The interval gestures for major and minor thirds are equally distinct.

17 See choreography in the appendix V.

18 Lily Reinitzer, a eurythmist who directs cosmic choreographies, stressed in an interview in 2006 the importance of working with cosmic concepts for the achievement of expressive tone-eurythmy.

19 Other intervals and their associated qualities and gestures are summarized in a table in appendix VI.

The first example of thirds shows the transition between a major and minor third performed by the two violins in the first three bars of the second part in Mozart's Quintet.



Figure 4.39 Score: Mozart Quintet bars 80-83



Figure/dvd 4.40 Mozart Quintet bars 80-83



Figure 4.41 Score and movement: major and minor third

The second example shows a composition choreographed for the examination performance based purely on intervals.



Figure/dvd 4.42 Major and minor third

In both examples the gestures of the performers show a subtle wave-like movement in the arms and hands: for major up and down aiming to suggest an outward stream of movement; for minor a gentle wave-like gesture flowing towards the performer suggesting an inward stream of movement.

Such wave-like gestures are understood to find their source from the general impulse for tone gestures through the clavicle and the inter-scapular space. Yet each interval is also understood to be activated at a specific place in the arm structure: the unison in the shoulder joint, the second in the humerus, the third in the lower arm with the major being associated with the ulna, and the minor with the radius.

Krantz *et al's* (2006) study on emotional responses to melodic intervals asked respondents to identify the following moods with various intervals: outward/inward, released/tense, cheerful/gloomy, straight/round. Respondents identified the major third with roundness, cheerfulness and a sense of release and outwardness. Krantz *et al's* later (2008) study found an association between the major third and a gentle and calm heart rate. In a sense this concurs with Steiner's (1998:19) suggestion that the major third radiates outwards. Eurythmists express the major third with a gentle opening out and the minor third by contracting towards an inner centre that is understood to suggest a feeling of warmth, rather than the radiating light of the major third. This suggested inward expression of the minor third seems to be supported by Turner and Huron's (2008) study which found an association between a minor third and a low and soft dynamic (also see section 4.1.1). But, despite their differentiation between major and minor, both thirds are narrow intervals, which suggest a close relation to the beginning point of departure from the tonic. Carterette and Kendal (1999:731) report on a study conducted by Maher in 1976 where responses to the third were rated as restful. Similarly, eurythmists express thirds as intimately connected to themselves.

In the choreography for the intervals the inward quality for thirds is reflected in a concave curve. This follows a suggestion by Steiner (1983:71-72) who indicated forms for intervals, first to musicians in 1923. Eurythmists soon thereafter adopted these.

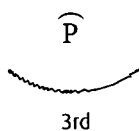


Figure 4.43 Choreography: interval of the third

In the first example from Mozart's Quintet (see figure 4.39) the basic choreography was modified so that the concave curve was performed to the right for bar 80 where the major thirds appear, and to the left for the minor thirds in bar 81. This enhanced the change of qualitative expression between the two bars.



Figure 4.44 Choreography: Mozart Quintet bars 80-83

4.1.4.2 Interval of the fourth

Although the interval of the fourth is only one 'whole-tone' step larger than the third it is musically associated with a quality of wakefulness and "calling" (Abel 1999:4th:1). The fourth is now demonstrated with two examples from my examination performance. The first example shows a dramatic impetus in the beginning of the Toccata by Chatschaturjan:

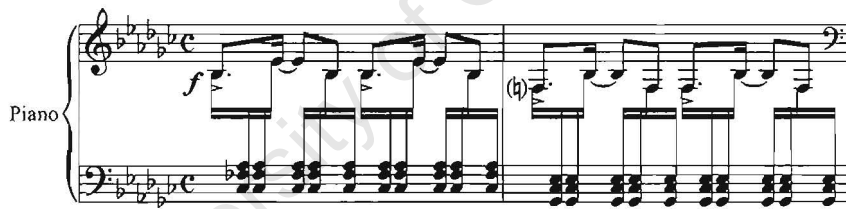


Figure 4.45 Score: Chatschaturjan Toccata bars 5-6



Figure/dvd 4.46 Chatschaturjan bars 5-6 with emphasized fourths

The second example shows fourths applied in Klatzow's 'Soundblocks'.



Figure 4.47 Score: Klatzow 'Fourth' bars 69-70

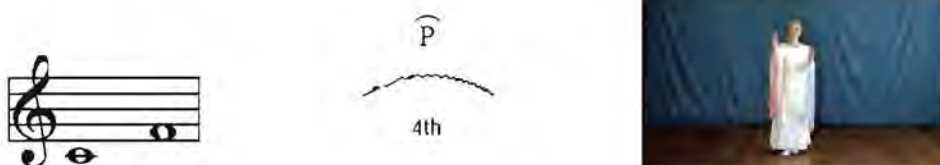


Figure/dvd 4.48 Klatzow 'Fourth' bars 69-70

The movements expressing a fourth show a contraction with the fingers pulled together into a budlike form. The impulse for the gesture is understood by eurythmists to be stimulated by a concentration in the wrist bones (carpus), which are tightly contracted in the wrist, which in turn is represented in the contraction of the fingers (see figure 4.49).

In their study of emotional response to intervals Krantz *et al.* (2006) showed that responses to the fourth manifested in tension and straightness, which are quite different from the roundness of the third. Moreover, the fourth was found by Davies (1978:158) to be rated as a consonance. Since musically, the fourth is at the border between the lower and upper tetrachord, it gains qualities as if expressing equally a concentrated intensity and an urge to push onwards into the scale's unfolding (Abel 1999:6). Such experience of straight and tense yet harmonious, is represented by eurythmists' understanding of the fourth as an expression of alertness and presence. This follows Steiner's (1998:24) suggested association of qualities of inner strength with the fourth that is then mirrored into the eurythmically concentrated gesture for the interval, which seems to push against an invisible boundary.

The tension expressed in the fourth is shown by eurythmists through a choreography bulging slightly forward in a minimal convex curve, as if stretching from inside towards the outer edge.



Figure/dvd 4.49 Score, movement and basic choreography interval fourth

In the example of Chatschaturjan's Toccata I choreographed this basic form in the context of the dramatic music in order to show the boundaries of two groups of performers as if pushing against each other. In the example of Klatzow's 'Fourth' I created the choreography into slight curves facing each other.

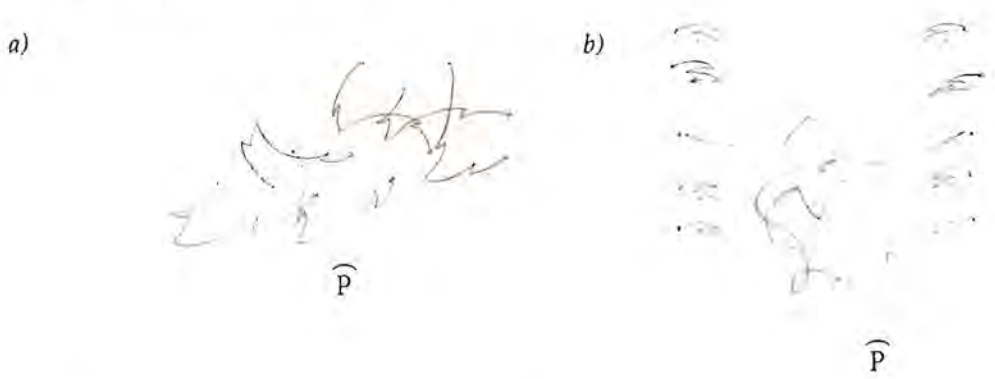


Figure 4.50 Choreography: a) Chatschaturjan Toccata bar 5-6 and Choreography: b) Klatzow 'Fourth'

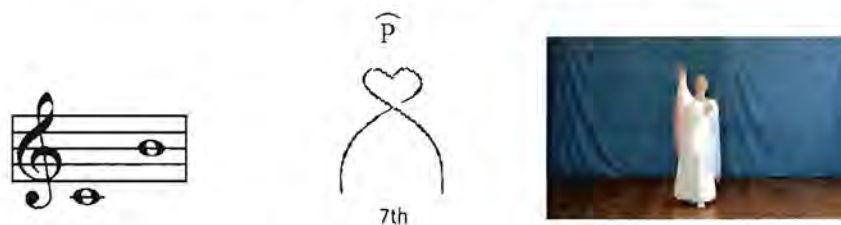
All intervals can also be expressed in the legs, each impulse being understood to stem from the respective leg bone structure. For the fourth the corresponding part of the carpus bones are the tarsel bones. The following example, an mbira composition (non-notated) from the examination performance shows expression of a leg interval.



Figure/dvd 4.51 Leg interval fourth in Mbira-tune

4.1.4.3 Interval of the seventh

The seventh is recognized musically as the most discordant interval (Davies 1990:158), implying tension and discomfort. Musically the dominant-seventh chord is conventionally understood to create openings for change and chaos, before a new order is harmonically restored. The archetypal eurythmy movement for the seventh is shown in figure 4.52.



Figure/dvd 4.52 Score, movement and basic choreography interval seventh

A shaking and vibrating of hands and fingers show the tension of the seventh. The arms follow an outward reaching movement, with the impulse rising through the whole arm into the fingertips (3rd phalanx).

In their study on emotional responses to intervals, Krantz *et al.* (2006) show that tension is most intensely experienced when associated with a quality of repulse. Gabrielsson and Lindström (2001:236) report on how respondents reacted to the discordant interval of the seventh with emotions of displeasure. And in their study of the connection between heart vibration and intervals Krantz *et al.* (2008) found that the response to the seventh was an increased heart vibration.

These findings seem similar to the expression of eurythmists moving the interval of the seventh as outlined above. Steiner gave much attention to this interval. Beside his comment that, with the seventh the human being loses himself (1998:18), he also associated the seventh with the Greek myth of Marsyas and his musical competition with Apollo in which Marsyas, as loser, was flayed (Steiner 1998:20). This mythological image suggests an intense sense of being hurt associated with the interval.

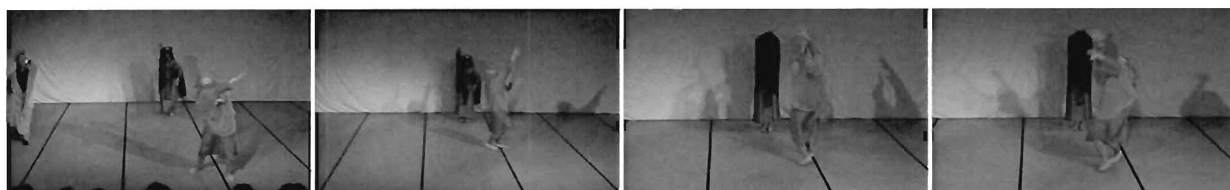
An item based on this myth was especially composed for my performance examination, its last musical scene, played on a clarinet, gives an impression of a musical dramatic interpretation of the seventh.

Marsyas

Clarinet in B.

P

Figure 4.53 Score and choreography: Marsyas



Figure/dvd 4.54 Marsyas

The qualities of the seventh, as understood by eurythmists and seemingly supported through the above mentioned studies, are exemplified in this dramatic scene where the performer playing Marsyas expresses his pain and tension of losing himself with shaking gestures.

Another perspective on the seventh derives from the sounding of the natural seventh. It is softer and gentler than the major seventh and can give the impression of quivering vitality. Natural intervals are differently tuned and not tempered into enharmonic exchangeability.²⁰ Musicians have claimed that equal tuning has destroyed the “inherent beauty” of the natural scales and that unaccompanied, they would play in natural scales (Burn 1999:244).

An extract for the natural seventh movements from the interval composition (non-notated) is given as an example.



Figure/dvd 4.55 Interval seventh composition with choreography

Another example shows the seventh ready for change and interactive from the Kletzmer genre:



Figure/dvd 4.56 Kharkov: interval seventh

What the above shows is that eurythmical interval movements express relationships between tones and their quality. The movements and qualities outlined above express the inaudible relations between audible sounds, making them visible. Melodic intervals involve no chronological time gaps between notes, yet there is movement between them. For that reason eurythmists create a moment of time which is not chronologically measurable, but manifests through their intentions and movements. Steiner’s and eurythmists’ close attention to the expression of intervals is consequent upon eurythmy’s goal to make both the musically audible and inaudible visible. To do that, moreover, they work with another non-chronological time quality which I discuss further below.

20 Natural intervals are devised from so called Pythagorean tuning which measures pure consonances from integers octave 2:1; fifth 3:2; fourth 4:3. (Burns 1999:215; Haase 1989:103; Ruland: 1988:89-106).

The first part of this chapter has shown how musical structural elements are transformed into eurythmy expression. The framework from Levi-Strauss that I have adapted for the transformational expressions of musical elements, both in eurythmy and in music psychology, showed two sides of responses: the emotive response through verbal or gestural expression and the eurythmical movement response. Often similar qualities of experiences were found. Yet what the conceptual framework of cross-domain-dynamic describes as “blended space” between researches in music psychology and eurythmy has not yet been fully established. Further collaborative research between music psychologists and tone eurythmists could enhance understanding and practice of eurythmical expression and conception and might also provide music psychologists new insights. Figure 4.57 illustrates this potential.

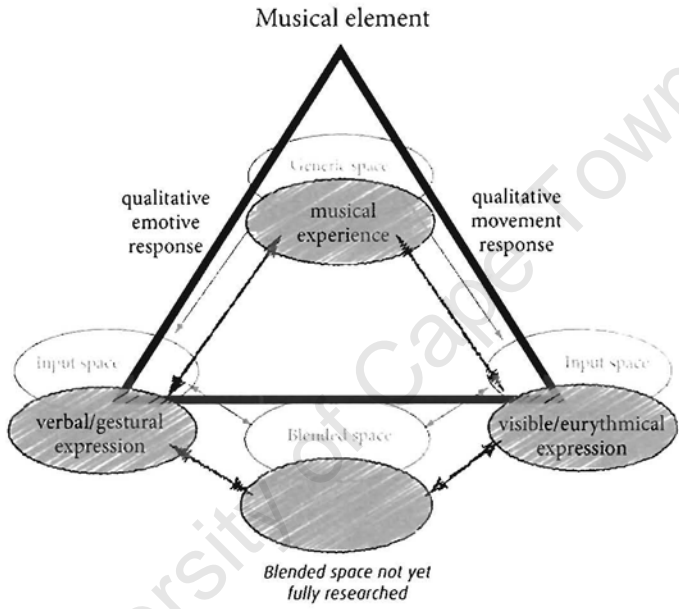


Fig: 4.57 : Adapted cross-domain mapping between music psychology and eurythmy

Part two of the chapter considers the more integrated artistic application of the singular musical elements and their expression in eurythmy. It also leads into time experiences other than the sequential.

4.2 Analysis and Synthesis of Mozart quintet in A-major and cyclic time

'The future enters into us, in order to transform itself in us, long before it happens.' R.M. Rilke*

Having discussed single musical elements and their representation in tone-eurythmy, I now use Mozart's Clarinet Quintet (see chapter two) to show how these singular elements are simultaneously applied to create an integrated expressed wholeness. I do so in order to explore further the roles in eurythmy played by time qualities. I outline how diverse time qualities, here demonstrated in Mozart's Quintet, and in particular in its six modulated repetition of its central theme, are present and expressed alongside linear time. As is the case for musical elements, however, it is important to realize that these time qualities are not separable from one another other than heuristically.

4.2.1 Recurrence of the main theme

Chapter two's introduction to Mozart's Quintet shows how eurythmy translates music into movement and points to the ways that the composition's theme is repeated six times throughout the piece. I now focus on those six repetitions of the theme and on how the theme's modulated recurrence creates musical changes that were expressed eurythmically during the performance examination.

4.2.1.1 First appearance of the theme

The theme is first revealed in the first 9 bars of the quintet.

The image shows a musical score for Mozart's Clarinet Quintet, bars 1-9.1. The score is for Clarinet in A, Violin I, Violin II, Viola, Violoncello, Clarinet, Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'Allegro'. The key signature is A major. The score shows the first appearance of the theme in the first 9 bars. The Clarinet part is the most prominent, with a melodic line that is repeated in the other instruments. The score includes dynamic markings such as 'p' and 'pp'.

Figure 4.58 Score: Mozart Quintet bars 1-9.1

* R. M. Rilke Letters to a young poet (1997:42)

To analyze the choreography, one needs to note the counter movement in the score of pitch, between the higher and lower string instruments in the first three bars, and the rhythmical change from minims in the first two bars to crotchets in the third bar. This is followed by another bar of minims. From the fifth bar onwards the 1st violin carries the melody as a solo while the three lower string instruments intone a rhythmical pattern of crotchets and quavers. The strings end their first theme with a tonic chord and, in their following rest, the clarinet enters with its theme, accompanied only by the 2nd violin and viola in bar 8 with a semibreve.

Once again I present the choreography I created for this part and I explain how the singular elements discussed earlier have been applied.

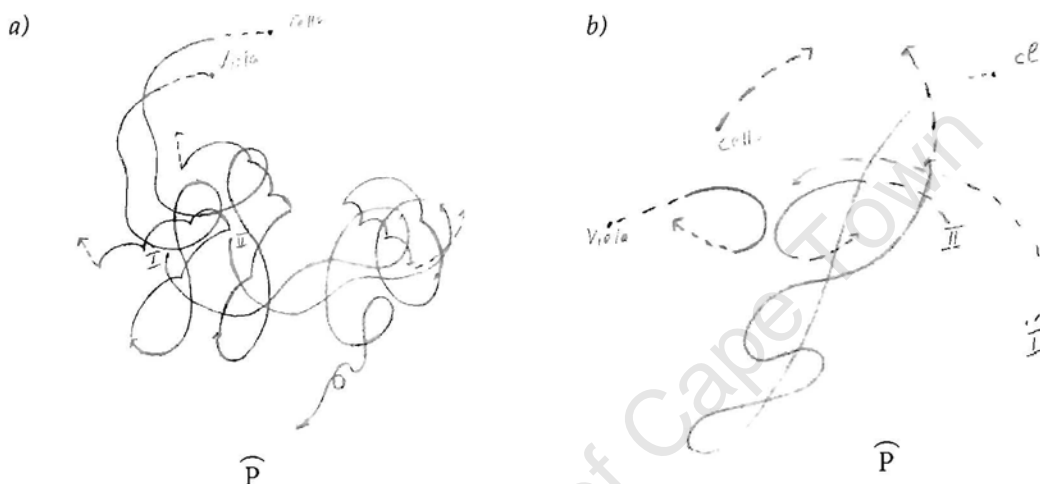


Figure 4.59 Choreography: Mozart Quintet a) bars 1-6 and b) bars 7-9

One sees in figure 4.59 how the choreography moves from a major position at the right side to a more left sided position for the minor submediant chord at the end of bar 2. The rising pitch from the viola and cello is visible in their performers' forward movement, while their going slightly backwards represents the falling pitch of 1st and 2nd violins. The choreography interpreted the 3rd bar more from the rhythmical principle than from the instruments' pitch changes, depicting the first set of crotchets as a driving force that directs all four instruments forward. The slowing into minims of the 4th bar is indicated as a release of tension and is expressed by choreographing a slight opening out between the upper and lower string instruments. In bars 5 and 6, the 1st violin performs a solo which is reflected choreographically: the intervallic third in the melody is formed through an interval form of a concave curve, and the fourth through an interval form of a convex curve. In bar 6 the first note drops in pitch and the performer moves backwards. The trill is expressed through a small loop and the direction of major to the right closes the phrase. The three other instruments, meanwhile, are choreographed to move their rhythms through small curves, thus shaping the groupings of the rhythmic patterns. All directions are open to the right, indicating the major chord in bar 7.1. At this point the clarinet enters with an anticipatory movement before its first statement of the theme. The pitch over two octaves is choreographed with a forward and backward movement. In bar 8 the semiquaver patterns allow a hint of beat

in right and left curves, while the 2nd violin and viola move with their semibreves towards the clarinet.



Figure/dvd 4.60 Eurythmy bars 1-9

Gestural intoning is not choreographed since eurythmists work from a score as much as a choreographic form. All performers together, express the major quality of the first chord by radiating into their respective tones. They continue to express their voices through tones and intervals and suggest a sense of minor at the end of bar 2 by a slight leftward turn. A 'movement-breath' of renewal bridges bar 2 and 3. The rhythmical drive for the crotchets in bar 3 is visible in the choreographed forward movement of the whole group. In the first three counts of bar 3, the gestures are predominantly melodic seconds. In bar 4 the minims are expressed with a sense of release, the movements tending towards the backspace for the longer rhythm, while intoning the tones and intervals. Between bars 4 and 5 another 'movement-breath' of renewal prepares for the next motif. The 1st violin performer uses it to anticipate her solo and gestures the melodic tones and intervals. The lower instrument performers use it to anticipate their change into rhythmical patterns which require shorter movements, while the tones are expressed with hand angles. The four string instruments close their first theme by turning to the right side thus representing the major direction. All four performers release the motif energetically sideways, thereby opening up space for the entry of the clarinet.

These few bars are evidence of the multilayered nature of the performers' task as 'process-holders', and the need for them to be simultaneously aware of both multifold musical-eurythmical elements, as well as to work in concert with their co-performers and musicians.

4.2.1.2 Six appearances of the theme

The first appearance of the theme, in bars 1 to 7.1, has already been discussed. Hence, all that needs comment here is that the melody-line for the 1st violin in bar 3 moves from the tone B up to D, then descends a third again to B as if returning to itself.

Second appearance of theme (bars 9-15.1)

Figure 4.61 Score: Mozart Quintet bars 9-15.1

Bars 9 and 10 are identical to the theme's first appearance in bars 1 and 2. In bar 11, however, the 1st violin goes up to the tone F-sharp, enabling a subsequent descending seventh between bar 11 and 12 instead of the first appearance's smaller descending third. Moreover, a brighter impression than in the first appearance is suggested in this bar by the viola moving up in pitch with the 2nd violin rather than down.



Figure 4.62 Choreography bars 9-15.1

This lightened pitch or brightness has been interpreted into wider forms. Moreover, if the theme is a seed for the whole, as was suggested is the case in chapter two, then, when the seed appears for the second time, an expansion seems to occur. In the choreography, the pitch of the 1st violin for bar 11 strives forward, and the falling seventh is indicated by a small wave suggesting the interval form for the seventh (see 4.1.4).



Figure/dvd 4.63 Eurythmy bars 9-15.1

Here one sees how the forms are slightly spread out in comparison with the first choreography (figure 4.59). In bar 11, one sees the 1st violin reaching for the high pitch with the F-sharp, and then gesturing the seventh in descending pitch.

Third appearance of theme (bars 75-79)

The theme occurs the third time at the end of the exposition. It appears now in E-major, the key on the dominant of A-major.

Figure 4.64 Score: Mozart Quintet bars 75-79

1st and 2nd violin begin the theme at bar 75 and the viola and cello join in at bar 76. The clarinet enters at bar 77, with an E-major based arpeggio in bar 78.1. The first part ends with a cadence, confirming the E-major key.



Figure 4.65 Choreography bars 75-79

I interpreted this 3rd appearance of the theme as even more expanded than the second, based on it being in E-major. The clarinet moves forward with its arpeggio during which period the other voices have a long minim at the beginning of bar 78. The dynamic movement of the clarinet leads the other instruments into the cadence.



Figure/dvd 4.66 Eurythmy bars 75-79

The movements show a right turn in the gestalt of the performers to indicate the dominant key. The pitch is high, the tones are accordingly up and radiate into the height.

Fourth appearance of theme (bars 83-89.1 – including transition: 80-82)

Figure 4.67 Score: Mozart Quintet bars 80-88

The theme's fourth appearance is in C-major (subdominant of G-major, which is three keys along the circle of fifths, in the direction subdominant, from the original A-major). Note: over bars 80-83, the two violins modulate through E-major third to E-minor third to the dominant of C-major, leading into C-major. The most significant change is that, for the first time, the clarinet states the theme melodically, instead of the 1st violin.

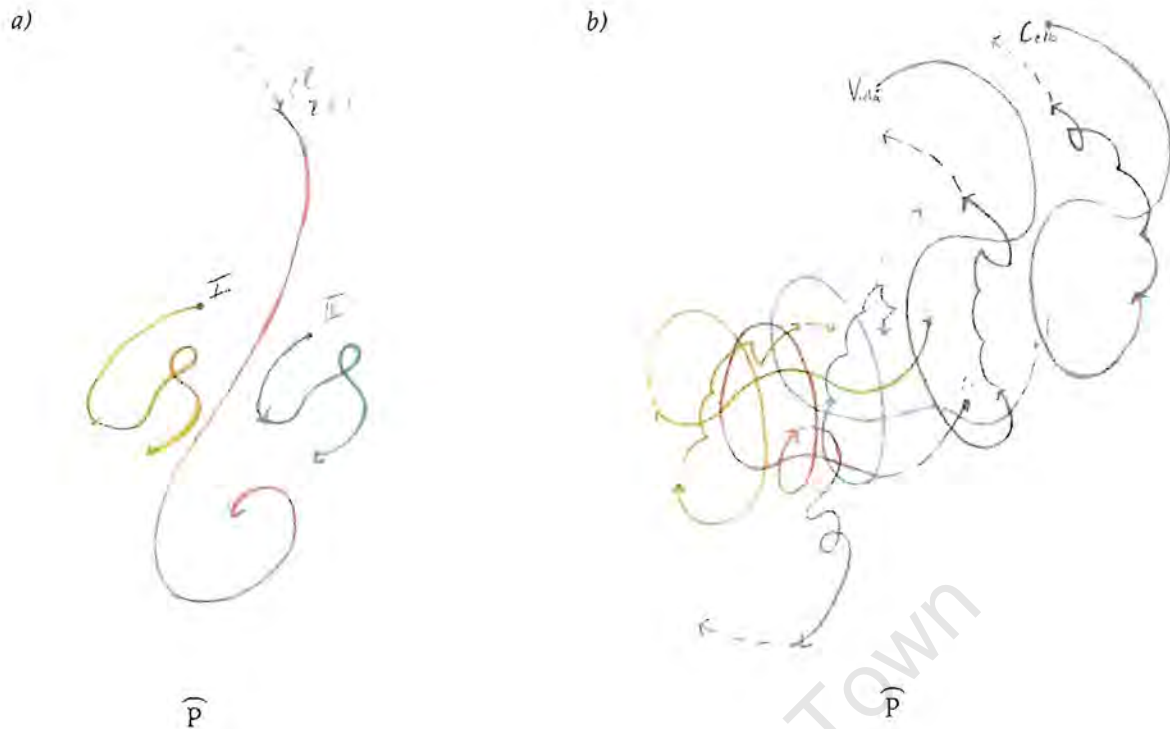


Figure 4.68 Choreography: a) bars 80-83 and b) bars 84-88

Coming from a minor third, the choreography starts on the left side of the stage, also to indicate the subdominant. From this position it opens up to the right. The clarinet takes on the choreographic pattern which had previously been carried by the 1st violin. The two violins sound only one semibreve for the beginning of this theme. If the previous statement of the theme completed the exposition with larger movements, then in this fourth appearance the rhythmical patterns and therefore also the choreographic patterns from the first two statements reappear.



Figure/dvd 4.69 Eurythmy bars 80-89.1

One sees the clarinet in front, leading the group into an opening movement to the right. The gestures are distinct tones but coloured with respective intervals. Concurrently, the violins realize a holding quality by virtue of the open fifth and semibreve in bar 83.

Fifth appearance of theme bar 118-124.1

The theme reappears in the original key of A-major at the beginning of the recapitulation. For the first time, all instruments carry the theme together, rhythmically and harmonically (bars 118 – 120).

Figure 4.70 Score: Mozart Quintet bars 118-124.1

The clarinet is highest in pitch and has a melodic arpeggio as embellishment in bar 122, while the 1st violin moves in seconds. The clarinet carries the melody onwards with a trill and the 1st violin joins in with the rhythmical pattern of the other strings.

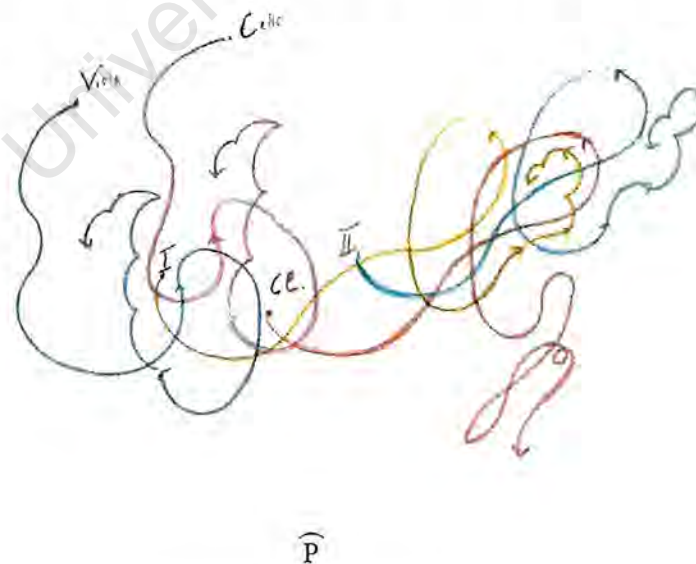


Figure 4.71 Choreography: bars 118-124.1

The choreography starts similarly again to the theme's first appearance. The distance between the upper and lower voices has however been enlarged in order to underscore the re-establishment of the original tonic key after the dramatic turbulence of the quintet's development.



Figure/dvd 4.72 Eurythmy bars 118-124.1

The movements here express unison in the group and large choreography to confirm the tonic key. The clarinet performer can be seen clearly as the solo instrument moving the melody.

Sixth appearance of theme (bars 193-197)

Only the 1st violin starts this final thematic statement. The other instruments finish their previous trill on a tonic chord and then have a one-crotchet rest. Only the four strings carry the theme. The clarinet joins in on a minim note and then, one last time, plays its arpeggio pattern of pitch movements.

The musical score for bars 193-197 of the Mozart Quintet is presented in two systems. The first system covers bars 193-195, and the second system covers bars 196-197. The instruments are Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Bars 193-195):

- Bar 193:** Clarinet plays a trill. Violin I, Violin II, and Viola play a trill. Violoncello plays a rhythmic pattern. Dynamics: *f* for all.
- Bar 194:** Clarinet rests. Violin I, Violin II, and Viola play a sustained note. Violoncello continues its rhythmic pattern. Dynamics: *p* for strings.
- Bar 195:** Clarinet rests. Violin I, Violin II, and Viola play a sustained note. Violoncello continues its rhythmic pattern. Dynamics: *p* for strings.

System 2 (Bars 196-197):

- Bar 196:** Clarinet plays a melodic line. Violin I, Violin II, and Viola play a melodic line. Violoncello plays a rhythmic pattern. Dynamics: *cresc.* for all.
- Bar 197:** Clarinet plays a melodic line. Violin I, Violin II, and Viola play a melodic line. Violoncello plays a rhythmic pattern. Dynamics: *f* for all.

Chord symbols are indicated below the staves: V7, I, V, VI, and in the second system: *cresc.* 116, 16, ii, ii6, 14, V7, I.

Figure 4.73 Score: Mozart Quintet bars 193-197

In the choreography the 1st violin is positioned in front, while the clarinet expresses its rest by moving backwards. Again, as at the end of the exposition (bar 79), the single forms are larger and less detailed than in the first appearance to allow for the concluding cadence in generous movements.

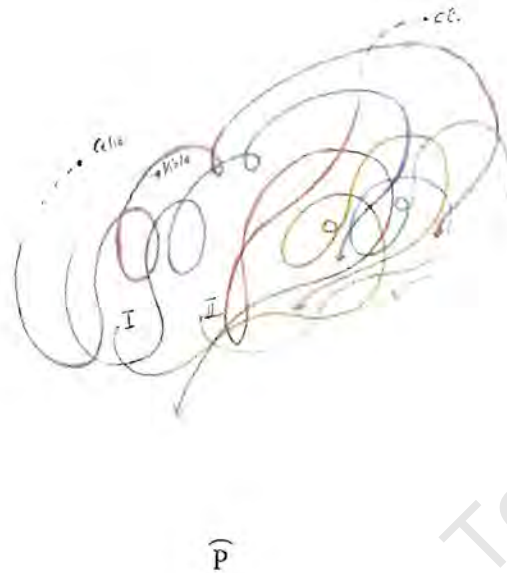


Figure 4.74 Choreography bars 193-197

The 1st violin's movement for the first beat of bar 193 stands out until the momentum of movement gathers and is heightened with the clarinet joining and leading the group to the final chords.



Figure/dvd 4.75 Eurythmy bars 193-197

Summarizing the development of the six appearances of the theme by using the organic analogy for music perception introduced in chapter two, we see in the quintet a sense of unfolding similar to that of a seed, leaf, blossom and eventually a new seed's development. The sequence of six appearances of the theme reveals such an unfolding. One hears, and sees in the eurythmy, first the seed theme that then expands through a heightened pitch in the second appearance and then through a movement into the dominant key in the third appearance. Thereafter one sees a contraction through use of the subdominant tendency of C-major in the fourth appearance and a blossoming out in the fifth appearance when all five instruments perform for the first time in unison in A-major. The sixth and final appearance of the theme is reminiscent of the first appearance and the initial manifestation of the theme – as if the seed has been created anew.

4.2.2 Experience of cyclic time through the themes

The 1st movement of Mozart's Clarinet Quintet lasts about four to five minutes – as measured in what is known as chronological or linear time. Yet, the repeated reappearance of the theme occurring in six different variations, and the clarinet's seed theme with its reversals (see chapter two and appendix II), suggest that time can also be experienced cyclically. By that I mean an experience of recurrence of a rhythmic reappearance such as that through which humans measure the cycle of years and re-actualize festivals on a recurring basis (Eliade 1959:73-/87).

Time is conventionally understood to occur in a linear chronological order. The word 'chronology' derives from Chronos, a Greek God of time. Yet, time can also be understood to occur cyclically, a point recognized already in ancient Western and Eastern tradition (Thapar 2002:42). One sees cyclical time in the natural processes of a plant's germination, growth, flowering, going to seed and decay, and then the seed germinating again. One sees it too in the annual rotation of the earth around the sun, the monthly rotation of the moon around the earth and the daily revolution of the earth around its axis so that the sun appears, to humans, to travel in a daily circle.

Yet, although cyclic motion of day and year appears in rhythmic repetition, one's experience is never exactly the same. Changes always emerge, just as no plant is exactly the same as that from which its seed came. Every day is different to the last or next, and the sun is never in exactly the same point in either the sky or in a zodiac sign on the same date each year. Cyclic time thus allows for changes and rhythm to happen within an outer chronological time line.

We see this kind of changing cyclicity in Mozart's Quintet where, as indicated, both the theme and the clarinet's seed theme reappear repeatedly. What the piece demonstrates is how, while successive time moves on in equal measures of beat, all being contained, as it were, within a package or envelope of linear time, another kind of time, marked by repeated recurrences, is also evident. Yet, the theme does not return unaltered since Mozart, by ensuring that cycles do not appear without changes, reveals an inherent potential for development.

Mozart's piece exemplifies cyclic musical structure of a kind that tone-eurythmy expresses through changing how the theme is choreographed and moved from one appearance to the next. Performing the composition eurythmically enables experience of cyclic time by eurythmists so that, in their so doing, they make that experience visible to their audience. Exemplary, the piece and its eurythmical performance demonstrate the centrality, as a principle, of cyclic awareness in and for eurythmy practice.

By presenting this principle graphically (figure 4.76) one can show how cyclic and linear time can be portrayed together. Note therefore the chronological time line depicted as a single line in one direction, and the recurring cyclical time depicted by circle-shaped loops recurring along the chronological time line.²²

22 This drawing can be connected to Steiner's cosmic prelude (choreography appendix V) which preceded the beginning of tone-eurythmy, (see 4.1.3).

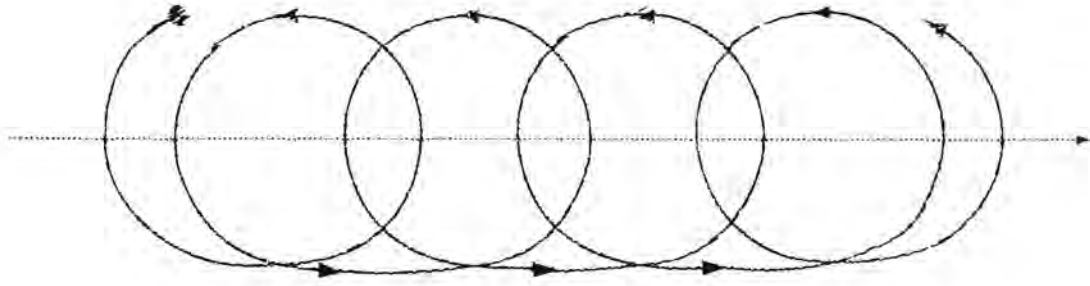


Figure 4.76: Time line and cyclical rotation

Chapter two showed that a core eurythmical principle involves a process of continuous 'coming-into-being', release and renewal, and that that is in turn connected to a vital energy (see chapter three). That principle can now also be seen as linked directly to a notion of cyclical time: 'coming-into-being', release and renewal constitute a cyclic pattern which itself therefore has to be recognized as a eurythmy principle. As exemplified by Mozart's Quintet, the recurrence of themes comes into being, is then released and is later renewed. It then returns in a changed appearance so that it comes into being and is yet again released to be renewed cyclically again and again.

Figure 4.76, reflects the directions of the imagined movements of the line and the circle-shaped loops. The straight line depicting linear time, points in one direction only. In contrast the circle-shaped loops, whilst from one perspective implying movement in the same direction, from another suggest an alternating moment of movement in the opposite direction, as indicated by the arrows at the bottom of the loops.

This sense of movement in a direction counter to linear chronological time was observed and discussed by Steiner ([1910] 1999:135) and more recently by Heigl (2000:35) and Göbel (1982:18).²³ For Steiner, the sense of experiencing moments when time seems to be reversed occurs at those moments when a person's interests in something outside of themselves both draws them towards it and draws it towards them. The idea of anticipating and enacting a future moment can also be understood from a different perspective by drawing on the work of German philosopher Husserl (1964:141) who wrote extensively about notions of time. Arguing that humans experience time in more than one linear direction, Husserl uses the German word *Entgegenleben* to describe the experience of time as if in reverse and of the future coming towards oneself. *Entgegenleben* can be translated as "a (process of) living that comes towards".

Applying such a notion of a counter direction to successive time in eurythmical work means that one has to recognize, as a practicing tone-eurythmist, that what one has to be particularly interested in is the theme or motif of the composition being performed. One has then consciously

23 Göbel's development of the idea relates to the organic world and is of little direct consequence to my argument here.

to anticipate how that theme will next emerge so that one can draw it towards oneself and initiate the appropriate movement even before it has been sounded. In other words, one has to let the energy of the motif as it will manifest in the future come towards one. What this means is that the cyclic principle, as applied in eurythmy, has to include the principle of becoming, release and renewal and also a principle of letting future themes or motifs come towards oneself as performer.

The cyclic principle in tone-eurythmy can also be applied in smaller units of movement. Becoming and releasing is practiced by eurythmists not only in case of cyclic reappearances of themes but, as shown above, also in the moments between each motif, moments that include anticipation of an emerging future motif or, as phrased in Husserl's terms an *Entgegenleben*. The music piece's theme's motifs, which appear in the score, must thus also be performed through their anticipation. With this added insight, let us look again at the motif's anticipatory movements.



Figure/dvd 4.77 Motifs in the 3rd appearance of theme

What one can see here is an evolving phase during the motif, then a shorter phase of release, and an anticipatory movement towards the new motif to come, all within one performance of the theme.

This cyclic principle must also be applied within each single gesture. For instance, when a single tone is embodied it cannot be gestured in a single static positioning of the arms and body. Embodying a tone always involves a process of becoming, release and renewal, the latter revealing that performers must recognize what is coming towards them from the future.

Using Mozart's Quintet as an example, I have now demonstrated how cyclic time experience can and does occur alongside experience of chronological time. Having done that has allowed me to show how tone-eurythmy works with cyclic time. It has also enabled me to show that cyclic time awareness is an intrinsic component and indeed an underlying principle in all tone-eurythmy performance and practice. In chapter five Chopin's Funeral March is used as an example to show how choral eurythmy is choreographed and how understanding of another kind of time experience can be derived from that example.

FIVE

Choral eurythmy and its artistic application

Time-as-a-field

*Time past and time future - point to one end
which is always present.' T.S. Eliot**

This chapter is divided into two parts. Part 5.1 deals with the principle of choral eurythmy; part 5.2 analyses this principle as seen in the artistic application of the 'Funeral March'(op.35.no.2) by Chopin. This example is then further discussed to explore another aspect of time experience – 'time-as-a-field' which I argue needs to be seen as occurring alongside chronological and cyclical time.

5.1 Choral eurythmy

The four sections on tone-eurythmical building blocks in chapter four showed how an individual performer translates musical elements into eurythmy movements, although all these elements are normally performed by a group. I now outline how tone-eurythmy can be applied chorally with musical elements being allocated to members of a group. Just as independent voices are interlinked in a choir, choral eurythmical polyphony requires each eurythmist to express a specific tone, motif, harmony and voice, but in concert with others.

There are four distinct choral eurythmical principles: harmonic structure, chord representation, discord, and motif exchange. These principles are connected to the structural side of music and are not immediately perceived audibly. Shuter (1967:79) reported on how recognition of harmonic structure begins relatively late in a child's musical development. She explained that that is because it requires a capacity for "operational thought" or an ability structurally to integrate musical effects. In contrast, adult listeners need to establish the tonic key within

* T.S. Eliot: Collected Poems (1963:190)

the first bars of a performed piece in order to be able to find its harmonic coherence (Sloboda 2005:129).

The 'operational thoughts', to which Shuter referred, lead to recognition of the harmonic structures which encapsulate a composition's musical character. Much as architectural structure enables behaviour to occur, so too does musical structure give form for melodic expression to resound – a point made also by Cooke (1962:7) who confirmed the analogy between polyphony and architecture. Eurythmy makes such musical structures visible, both individually and in concert, thereby revealing musical form.

The brief summary of choral eurythmical choreography below provides a basis for my analysis of its artistic application later in the chapter.

5.1.1 Harmonic structure of tonic (I), dominant (V) and subdominant (IV), chord representation and discord

The circle of fifth allows for modulation between related scales. Musically the relation between the tonic key (I) and its fifth above, dominant (V) or below, subdominant (IV) is most often used. In choral eurythmy such harmonic relation is made visible through spatial connections and is expressed as follows (using C major as the example).



Figure 5.1 Score: I-IV-V-I chords (root position)

Eurythmically, the tonic-chord is positioned at the centre, the dominant is on the audience's left front, and the subdominant at the right rear (Steiner 1998:126).

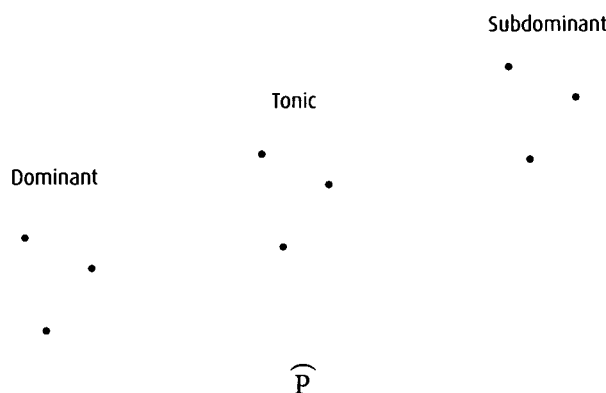


Figure 5.2 Choreography: I-IV-V-I chords

In this example three eurythmists occupy each position, who by Steiner's (1998:53) suggestion, form a triangle in the following position:

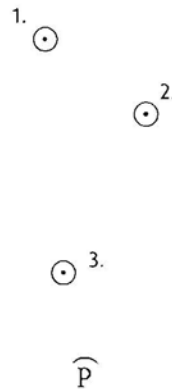


Figure 5.3 Position for chord representation



Figure 5.4 Score: C-major chord



Figure 5.5 Choral expression: C-major chord²

The C-major chord (I) in root position is created by three eurythmists: C as the tonic tone is at the back. In the middle right is the tone E, the third. In front is the tone G, the fifth. A spatial structure is built where the relation between tones is now expressed through movements of a whole group, and not, as was shown in section 4.1.1, as a soloist's interval gesture³.

Also discords, different to section 4.1.1.1, are now created through a concerted effort. The example shows a dominant-seventh chord (V7):



Figure 5.6 Score: V7

2 Performers for demonstration images Figure 5.5; 5.8; 5.9; 5.11: 2nd and 4th year students from Kairos-eurythmy-training 2008.
 3 If chords are in first or second inversion, then eurythmists exchange their respective places, with the lowest pitched tone towards the back.



Figure/dvd 5.9 Eurythmy: I-IV-V-I chords

Sloboda's ([1985]1999:42) cognitive music psychology research has indicated that listeners search to determine the centrality of the tonic note in a musical sequence within their first hearing. This confirms the need for prominence of movement, which eurythmists express for the tonic key. Further cognitive music psychology research (Krumhansl in Sloboda 2005:126) has shown that the close connection from tonic to dominant and subdominant was chosen over other harmonic contexts. Having asked respondents to rate tonic, dominant and subdominant spatially, Krumhansl reportedly found that they were commonly placed close together and other harmonic relations were placed distinctively further apart. What this suggests is that emotionally the three basic harmonic relations are those most easily or commonly experienced by listeners. That in turn might justify Steiner's (1998) insistence on eurythmically expressing the harmonic relatedness of tonic, dominant and subdominant as being close.

5.1.2 Motif exchange and resonance

The grouping of motifs for individuals was discussed in section 4.1.2. In choral eurythmical choreography, sets of motifs are distributed between groups of performers. A first motif is gestured by members of one group who then move towards a second group that expresses the second motif and moves towards a third group which expresses the third motif, and so on.

The choreographic principle behind this is represented in figure 5.10:

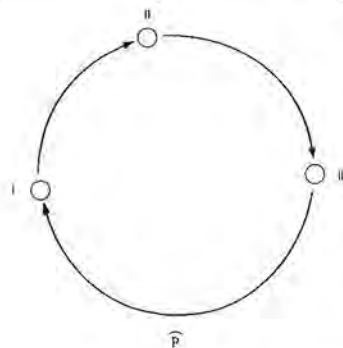


Figure 5.10 Choreography: motif exchange

Here motifs are simply exchanged, and the grouping of motifs thus becomes visible through movement of different groups relative to one another. But this simplicity is insufficient to express all of a piece of music's motifs, or how they are grouped. Nor does it enable expression of the lasting awareness of one motif even as another begins, or of a sense of anticipation of a motif that is still to come.

A further step to accommodate that process entails a temporal principle. Having expressed their motif and handed over the musical impulse to the next group, eurythmists do not simply abandon their motif. Rather, they continue gesturing it while the new motif is moved prominently by the next group (Steiner 1998:51), which has already begun subtly to move that motif, as if in anticipation.



Figure/dvd 5.11 Eurythmy: Simple motif-exchange

Choreographing these kinds of processes is explicitly intended to make visible a process that happens within both musician and listener: a previous motif continues to resonate whilst a new one is built on it and a sense of anticipation of the next is also felt. In sounding a musical piece, a motif becomes audible and then fades away, becoming inaudible. Yet it leaves a sensed residue. Eurythmically that residue is revealed in visible form through a temporal principle that involves a kind of continuing resonance.

A parallel process of anticipation of motifs has also to be choreographed. As Thompson and Schellenberg (2006:95) have shown, listeners commonly anticipate what is to come as they listen to a piece of sounded music. For eurythmy, such anticipation is made visible through subsequent motifs being inwardly moved even before they are musically sounded.

The eurythmy principle here is one that ensures retention of the past motif and anticipating that which is to come, thereby reflecting and making visible, in a kind of resonance, the continued presence of the past and also of the future.

5.1.3 Orchestral works

Polyphonic music is made visible through choral eurythmical choreography. The Mozart quintet discussed earlier is one example where performers make visible the different instruments' melodies and their concerted harmonies. A much larger work is that of a symphony, which is performed in eurythmy, where up to fifty eurythmists move together on stage. In 1923 Steiner gave suggestions for orchestral choreography (Zuccoli 1981:26). In it, each of the three main instrument groups, string, wind and percussion, were moved through different forms. These forms are sketched in figure 5.12.

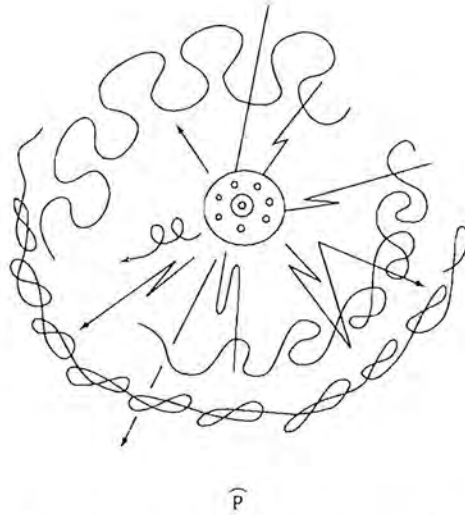


Figure 5.12 Choreographic sketch: orchestral forms

In Europe, the fact that many symphonies have been choreographed successfully has attracted much attention to eurythmy as an art form. Figure 5.13 provides a short impression of the Dornach Eurythmy stage group's (2004) performance of Beethoven's Symphony No. 8.



Figure/dvd 5.13 Eurythmy: Beethoven's Symphony No. 8

The first part of chapter five has outlined how the principles of musical structures in tone-eurythmy are translated into visible form and staged through relationships between performers.⁶ In summary one could say that, through choral eurythmical choreography and performance, musical structures that occur through time become visible by use of movement through space, or as Wagner (1882) in his opera "Parzival" phrased it: "Zum Raum wird hier die Zeit" (Here time becomes present in space).

⁶ Just as in architecture, where a structure provides a frame, one can see that choral choreography offers a eurythmical structural frame within which the expression of musical content and character appears. I suspect that this connection between architecture and musical structure is the reason Steiner introduced his 1924 lecture offering instructions on choral eurythmy with an apparently ungrounded comment that "[early] oriental architecture was really music in space" (Steiner 1998:49).

5.2 Analysis of extracts from Chopin's 'Funeral March' and 'time-as-a-field'

The principles of choral choreography introduced above allow for an interpretation of a composition where the temporal disappearance of sounded music becomes a visible resonated presence in space. The following example shows how that principle of choral eurythmical resonance can be applied in an artistic choreography. Applying this principle further provides illustration of a time experience different from that discussed in chapter four, namely an experience of what I call 'time-as-a-field'.

5.2.1 Analysis and Synthesis of Chopin's Funeral March

In directing this piece I emphasised its being a 'Funeral March' (all figure's bar-numbers relate to this composition) in which the first part is beat orientated, with emphasis on the harmonic element, and the second part melodic.

Beat and exchange of motif

The piece starts in B-flat minor in common time. The rhythm of the bass chords is consistent with the beat. The upper voice begins with rhythmic repetition of the tonic B-flat. Cooke (1962:22) points out that tone repetition is one characteristic for a 'funeral march' composition. This is built into the choreography.

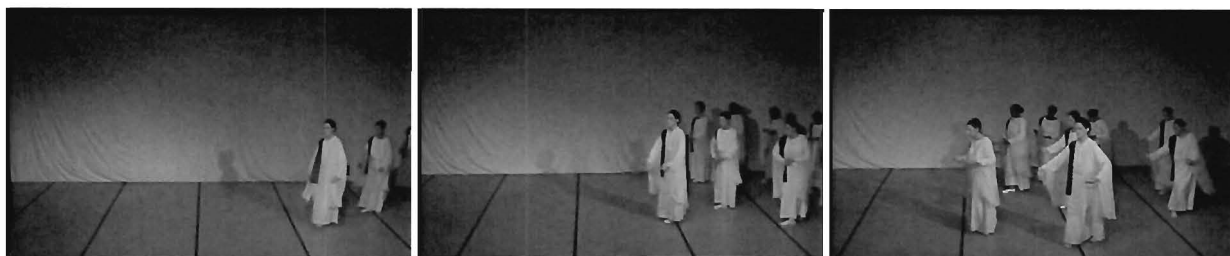


Figure 5.14 Chopin's 'Funeral-March' bars 1-4



Figure 5.15 Choreography: bars 1-4

The entry of the 'funeral march' image is interpreted by two performers beginning (suggestive of pall-bearers), and with each bar, two more performers entering.



Figure/dvd 5.16 Eurythmy: bars 1-4

The gestures initially show minimal movement, intoning only B-flat. The feet step in beat measure (see section 4.1.2). The interval gesture of the third in bar 3.4 is raised extremely outward in an expression of 'warding off', simultaneously as if both to reject and express pain.



Figure 5.17 Chopin's 'Funeral-March' bars 11-12

The beat in the bass continues. The motif starts on B-flat and descends in seconds.

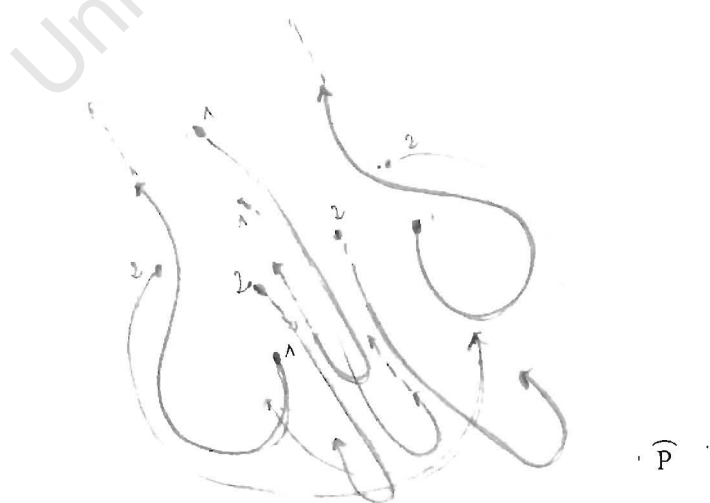


Figure 5.18 Choreography: bars 11-12

The group is divided into two. Group one moves the first motif, while group two remains in the beat. For the second motif the groups exchange, indicated on the form by 1 and 2.



Figure/dvd 5.19 Eurythmy: bars 11-12

Here a first small application of a motif exchange (as discussed above) can be seen. The movements show four performers stepping the beat in an upright posture. This contrasts with the four others, who take a 'movement-breath' into the motif, intoning the B-flat. The impulse is accentuated and the performers each bend their gestalt into the tone gesture, creating an expression of revolting against fate. With the falling seconds a sense of inner discomfort and questioning is shown by further bending inwards and forward.

Harmonic relation

Section 5.1.3 introduced a way of representing harmonic relations choreographically. In the following two bars this is applied to an artistic performance.



Figure 5.20 Chopin's 'Funeral-March' bars 14.4-16

The dominant seventh in bar 14.4 leads into the tonic chord of D-flat major (relative major of B-flat minor). The melody line ascends in both hands to a minim chord (bar 16.1 and 16.2). The right hand resolves onto an E-flat dotted crotchet and the last chord links already to the next motif. The lower hand moves downward in pitch (bar 16.2). The harmony changes from D-flat major tonic to dominant in bar 15.4. The right hand chord, (bar 16, beats 1 and 2) is a minor mediant chord, which leads into the dominant. The left hand moves (bar 16.2) into a dominant-seventh, through the subdominant and again into a dominant-seventh. The last chord is diminished and links to the next bar.

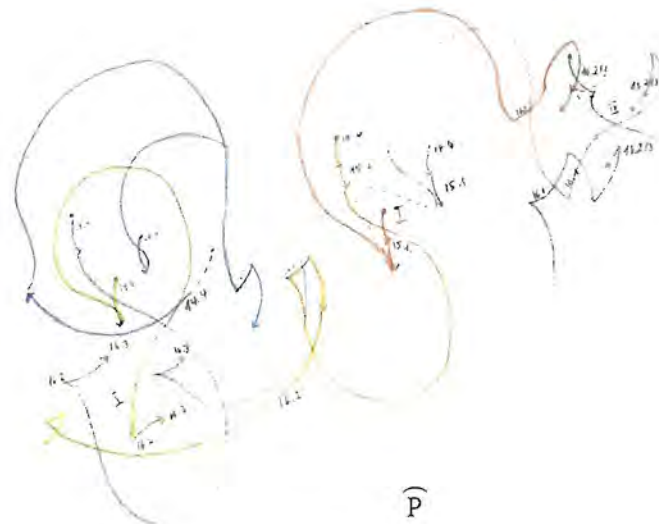


Figure 5.21 Choreography: bars 14.4–16

The last beat of bar 14.4 is shown by a turn from facing backwards to facing forwards. Bar 15.1 is choreographed for all performers to express the major chord, with three eurythmists moving into the tonic position. The following motif (bar 15.2) stays in the tonic and even though, according to the archetypal choral principle only the tonic group would normally move, I interpreted the motif as being so powerful that all performers move the ascending motif. However, they end in the constellation of tonic in the centre, dominant in front (from viewer left) and subdominant right back (see section 5.1).

After the ascending melody (bar 15) the eurythmists remain in their chord position (bar 16) and intone only their respective tones. I choreographed the movement for the discord (bar 16.2, dotted quaver) applying the choral principle of one person moving in front of the chord. The following discords (16.3, semiquaver and 16.4, dotted quaver), in contrast, are choreographed so that they are subtly expressed by bending (see section 4.1.1.4).



Figure/dvd 5.22 Eurythmy: bar 14.4–16

One sees the connecting discord of bar 14.4 expressed in the turn of gestalt, followed by the major chord (bar 15.1) embodied by 5 performers. The other three performers are in triangular position for the tonic chord of D-flat major and intone D-flat, F and A-flat. The performers then take the F tone of the upper voice and move the ascending melody with the interval gesture for seconds, in rhythmical accordance with the music.

In bar 15.4, three eurythmists move into a triangle (from viewer left) into the dominant position. They intone the dominant: A-flat, C and E-flat. In bar 16.1 and 16.2, all performers express the high-pitched minor mediant chord with a slight left turn and a high minor chord gesture. The gesture is held while one performer moves into the dominant-seventh (bar 16.2) in front of the chord. The lower voice's subdominant chord (beat 2, semiquaver, and 3, dotted quaver) is expressed by the subdominant triangle appearing at the back of the stage. The subdominant performers intone the notes D-flat, G-flat and B-flat. All other performers open slightly to the subdominant side. Every performer bends and moves across the others' paths expressing the repeated discord in beats 3.2 and 4.1 in bar 16. The last beat is a discord, which leads to the new formation of the same motif but now in minor.

One can observe how, in just these two bars, multiple musical-eurythmical elements are applied. They also exemplify the principle of choral eurythmy which allows for the past musical constellation to be visible while the future chord is already in place to take the motif onwards.

Motif exchange

The middle part of Chopin's Funeral March is melodic and romantic with very clear and distinct motifs, indicated by phrasing marks



Figure 5.23. Chopin's 'Funeral-March bars 31-38

The first two motifs are clearly two bars each. The third can be interpreted differently. I chose to go with the phrasing in the score to allow a new impulse at bar 36.3, second quaver, and to choreograph a last motif from there to the end of bar 38. As the music is very melodious the choreography presents only the upper voice.

a)

b)



Figure 5.24. Choreography: a) bars 31-34 and b) bars 35-38

The choreography divides the eurythmists into three groups. Each group takes one motif while the last motif is expressed in unison. The first group (red line) in front intones and carries the motif to the second group (blue line). This group in turn moves with its motif to the third group (green line), which then moves the third motif. The last motif is expressed by everyone (all colours). Note that the seemingly simple choreography includes the interval forms.



Figure/dvd 5.25. Eurythmy: bars 31-38

The first group begins by intoning the long F. The gestures then transform into the intervallic expression of the second and seventh. The second group begins on G-flat and proceeds likewise with intervals of the second, then followed by the octave.

One now needs to observe both groups. Whereas the currently resounding motif (Group two) has the octave as its main interval (bar 34), the previous motif (Group one) had the seventh as its main interval. Group one, which initiated the melodic section, remains in its past motif while the present group (Group two) is sounding. Group three is already anticipating its motif in an inner movement and then starts with the F-tone and moves intervallic seconds. While this third motif is sounding and being moved, Group one repeats its opening motif, and Group two repeats its past motif so that all three motifs are visible simultaneously.

Section 5.1.4 explained how the temporal, which ordinarily has faded in the audible, is kept visible. The choreography thus makes visible what is experienced inwardly in an audible process, namely that the previous motif still remains while the new motif is played and the future motif is anticipated. In other words, past, present and future can be seen simultaneously.

5.2.2 Experience of 'time-as-a-field'

At the end of chapter four I introduced cyclic time awareness as a principle of tone-eurythmical practice. The choreography discussed above allows me now to consider another kind of time, also a component in tone-eurythmy. In this kind of time, succession remains visible at one point in chronological time.

In the kinds of simultaneous embodiment of successive motifs described above, the three dimensions of time, past, present and future, which in chronological time appear only sequentially, can be experienced as a whole, as if visible in one space or field. I describe this as 'time-as-a-field', a term I adapt from Jaques (1982:207) who discusses a time experience of simultaneity that he calls 'Continuous-Field dominant'. This, he maintains, explains how past-present-future constitute a single field. Jaques associates qualities such as becoming, intention, creativity and "responsiveness to poetry and music and other evocative experience" with this kind of continuous time. My notion of 'time-as-a-field' allows me to emphasize the temporal in a spatial dimension in which movement occurs.

For eurythmical practice to work with the concept of a field where the three time dimensions are united one must be able to perceive and then present as a whole what is otherwise understood as manifold.

In his theories on space and time as exemplified in musical listening, Brentano (1976) emphasized how simultaneity creates a sense of unity.

"Another example would be where someone thinks of a sequence of notes. He also thinks multiplicity and consequentiality at one and the same time while

remaining himself a unity, but not a simple unity. He is a multifaceted unity, but not a plurality. We cannot regard him as a temporal continuum merely because he is *thinking* something that takes place in time, for he is thinking this series simultaneously [at one and the same instant] (Brentano 1976:43).

What Brentano thus suggests is that a music listener creates a conscious field where the sequential with manifold perceptions is brought together into a simultaneous unity. Brentano's argument strengthens my own regarding how eurythmy makes visible the wholeness of music, precisely because it is a moving field where the past is still present simultaneously with the present and the future. It also concurs with the reports from composers, cited in chapter two, who described a similar awareness of their perception of music as a wholeness undivided into sequential order.

The above examples exemplify such simultaneity. Awareness of creating a field for the whole is indeed part of every eurythmy performance item. Eurythmists thus have consciously and simultaneously to be aware of past, present and future as if in a single time field – something musicologist Zuckerkandl (1973:345) calls “a space of force”. Augustine (Confessions XI.18) too speaks about the simultaneity, in the present, of future and past when he says: “If the future and the past do exist, I want to know where they are. I may not yet be capable of such knowledge, but at least I know that wherever they are, they are not as future or past but as present”.

Augustine points to how one can understand the present as containing both past and future, while Brentano indicates how one experiences that simultaneity in the process of listening. What the above choreography does is to make this experience perceptible visibly and not, as Brentano has it, simply audible. Performers of such choreography in which these times merge need to be conscious of the past and future within the present moment of their action. I call this consciousness a state of ‘presence’. This is similar to Skotnes's (2001:12) discussion of presence in artistic work as a state where seemingly divided realities merge into oneness, thereby creating what she calls “real presence”. Such a concept of presence can be seen in the above described eurythmy practice. The conventional split between the three time dimensions is here bridged and merged into a new ‘real presence’.

Otto Scharmer (2007) also considers the concept of presence when he connects two words, sensing and presence, to create the neologism “presencing”⁷.

Presencing, the blending of sensing and presence, means to connect with the source of the highest future possibility and bring it into the now. When moving into the state of presencing, perception begins to happen from a future possibility

7 Scharmer does not deal with artistic considerations but with social processes and shifts in social contexts.

that depends on us to come into reality. Presencing is a movement where we approach our self from the emerging future (Scharmer 2007:163).

Adapting this term for tone-eurythmy seems viable. Eurythmists need to sense their movements as much in the present as in anticipation of the future motif or theme or single gesture. It is such performative presence or in Scharmer's term 'presencing' that is exemplified in the choreography for Chopin's 'Funeral March'. It is, however, also applied in all tone-eurythmical practice because striving towards a sense of wholeness demands an intensified 'presencing' amongst performers of holding time as a singular field.

My analysis of choreographies has demonstrated application of single eurythmical elements in a multilayered expression. Each bar contains manifold musical elements which can be presented in eurythmy. Yet choices within the choreography are made by emphasizing certain elements to enhance the expression of the intended interpretation.

My investigation of two choreographic examples has provided opportunity for me to explore experiences of time other than succession. I have thus been able to see cyclic time awareness as a principal where 'coming-into-being, release and renewal' are connected to a counter direction of time in which the emerging future musical element is actually coming towards the performer. I have also been able to demonstrate another time experience, one where simultaneity of past-present-future becomes a field of temporal wholeness. Although I have explained each kind of time through using two different choreographic examples, one needs to note that the inherent principles of both are and must be continuously and consciously worked within eurythmy practice.

SIX

Kairos - Enhancing Eurythmy Methods

*'At the still point of the turning world -
there the dance is.'* T.S. Eliot*

What I have shown so far is how multiple tasks of artistic working merge in eurythmical expression. Chapter two indicated how eurythmy expresses music by working from a concept of wholeness including the notion of a 'realm of music' existing alongside the score. In chapter three I discussed eurythmical movement techniques which entail an unceasing 'coming-into-being' and releasing of motion through which a continuous flow is achieved. I also introduced how the human gestalt is used as an instrument intoning the music through both inner and peripheral impulses and how the performer incorporates multifold tasks as a 'process-holder'. Chapter four and five explained in detail musical-eurythmical elements and their simultaneous expression. The multiple applications of these elements were then demonstrated in artistic eurythmy compositions with Mozart's Quintet and Chopin's Funeral March. Both examples allowed me to explain diverse time qualities and to demonstrate how cyclic time and 'time-as-a-field' are involved in parallel with successive time. This final chapter builds on the above to show how tone-eurythmy processes can be enhanced by developing skills that are built around use of ideas about the Greek god Kairos and the mythological qualities associated with him. I do this by discussing the specific qualities of eurythmy together with the qualities associated with Kairos and how consciously using those qualities can help to enhance eurythmical performances.

The value of what many eurythmists call '*kairos*-qualities' was first suggested by Ursula Zimmermann in 2000 after she was shown an image of Kairos on an ancient Greek plate and saw in it a metaphor for the relation between the eurythmy technique for intoning music through a combination of inner and peripheral impulses, and for the role of eurythmist as 'process-holder' – both have been discussed in chapter three. Zimmermann's writing about the effect

* T.S. Eliot: Collected Poems (1963:191)

of using images of Kairos (2003, 2005, 2006 and 2008) have effectively reviewed her practical use of the imagery to strengthen the eurythmists' capacity for what I have earlier described as working from a wholeness of centre and periphery.

Zimmermann maintains that this "only appears through the spiritual activity from the eurythmist" (2008:11). She has applied this idea in her training, teaching eurythmists, her choreography and direction of performances. Given the consequent growth of interest in how the Kairos image might be developed, a research group involving eurythmists from Germany, South Africa, the UK and Switzerland has since formed. As a group member I have found it useful to consider two interpretations of the importance of Kairos and of '*kairos*-qualities'. First, the '*kairos*-qualities' that can enhance eurythmical process-holding which in turn details three modes (section 6.2); and, second, the quality of Kairos as a signifier of a particular kind of time (section 6.3). Before considering the first, however, a brief background to Kairos, the Greek god and his influence is provided.

6.1 Understanding Kairos

In classical Greece, two Gods were seen as ruling time: Chronos and Kairos. Chronos was associated with lengths or measurement of time. Aristotle used the word chronos for dating time. I have used the term chronological time in my previous discussions to describe successive timelines. Kairos was associated with the "right or opportune moments". Aristotle (1928:107a) defined *kairos* as time which gives special value, saying of *kairos* that: "Sometimes it signifies what happens as the right time, as the good that happens at the right time: for what happens at the right time is called good". He thus identified it as a moment which is right and good, or one which can be called a moment of fulfillment.

In Greek mythology Kairos was the youngest son of Zeus. Jaques (1980:15) comments on the relationship between Kairos and his cousin Kainos, who represents the new, fresh or novelty, and from whose name derives the word 'kinein' – to move – and the source of the root in kinetic: "In short, the Kairos family of terms is concerned with the time of movement, with change, with the emergence of the new and with active innovation" (Jaques 1980:15).

In the Greek art of rhetoric *kairos* was understood "as a concept that captures the radical fluidity of the "right moment" and grants speech the power to define both the rhetorical occasion and the proper response to it" (Haskins 2004:57). In Christian theological terms *kairos* represents the moment of grace, crisis and salvation (McAfee Brown 1990:3/7), and of "epiphany", the union between the human man Jesus and the presence of Christ (Theological Dictionary of the New Testament, 1985:390). Walter Freeman refers to *kairos* as follows: "Ancient theologians distinguished between worldly time chronos, and eternal time *kairos*, which was thought to crystallize during portentous events such as miracles and divine births."² And Paul Tillich suggests that *kairos* means: "signifying a historical moment into which eternity erupts, transforming the

2 www.pabst-publishers.de/Psychologie/psyzeit/cogproc/1-2000/freeman1.htm - 11k, 18th September 2008

world into a new state of being” (Encyclopaedia Britannica Online, 15th October 2008). In the New Testament *kairos* means “the appointed time in the purpose of God”, or the time when God acts (e.g. Mark 1.15, the *kairos* is fulfilled). Therefore *kairos* can be summarized as a critical or fulfilled moment in chronological time.

Jaques (1980:15/29) has suggested further that one can relate *kairos* to freely conceived personal action (agency) rather than to impersonally constrained action; to time as human activity and the inner human ability to play on changeable currents of flux rather than on static structure; and to inner experiences that point to a connection with feelings, emotions, or soul-related activity.

An Ancient Greek ceramic plate from Attica (550-530 B.C.) is exhibited in the Louvre in Paris, depicting Kairos as a dancer between two trees. An interpretation of this image forms part of my subsequent discussion.



Figure 6.1 Ceramic plate of Kairos

According to White (1987 in Haskins 2004:67), the meaning of the “right moment” for *kairos* stems from two different sources:

In archery, it refers to an opening, or “opportunity” or, more precisely, a long tunnel-like aperture through which the archer’s arrow has to pass. Successful passage of a *kairos* requires, therefore, that the archer’s arrow be fired not only accurately but with enough power for it to penetrate. The second meaning of *kairos* traces to the art of weaving. There it is “the critical time” when the weaver must draw the yarn through a gap that momentarily opens in the warp of the

cloth being woven. Putting the two meanings together, one might understand *kairos* to refer to a passing instant when an opening appears which must be driven through with force if success is to be achieved.

6.2 Applying *kairos* for process-holding

Many *kairos* qualities can be inferred from the above that are important for eurythmy in general.³ Three are particularly important for eurythmical process-holding. They are the *kairos* abilities:

- to master flux (as discussed previously, the continuous 'coming-into-being')
- to give direction to an action, to link it to intention (as represented by the archery image) and to master cyclic time awareness
- to interweave a consciousness of past, present and future. This was described as 'time-as-a-field', so that they become one (as represented by the weaving image).

6.2.1 Movement and *kairos* as flux

Tone-eurythmy requires mastering the expression of elements in an ever changing composition. As discussed, gesture and movements for tone-eurythmy are created in a manner that emphasizes the very process of its own constant emergence. This is because music itself is in constant flow and flux, often therefore being described as movement. Zuckerkandl maintains: "Music is motion, pure motion" (1973:335), a claim supported by musician Roger Sessions: "The basic ingredient of music is not so much sound as movement" (in Storr 1992:184). This labile characteristic of music enables it in turn to lead people to make such statements as: "I am moved by music", a statement commonly reported in music psychological studies of emotional reactions to music (Sloboda 2005:386). Tone-eurythmy aims to express both the labile character of music as movement and its emotional, soul-imbued effect. Two examples illustrate how continuous transition is mastered: the first being dramatic and dynamic, the second slow and quiet, *yet al.so* dynamic, requiring the eurythmist to 'stay-on-top' of the flux.



Figure/dvd 6.2 Toccata: Chatschaturjan

In this first example one sees fast movements and quick changes of direction. The rapid pace of the music demands mastery of human gestalt and of what I described earlier as peripheral renewal. The eurythmist is constantly alert for transition and change. To move at speed and yet

³ Space constraints preclude my discussing them all here.

to focus on expression, eurythmists have simultaneously to concentrate and relax in order to ride what might be called the flux of time, thereby to sense, before acting, what action has to come next.⁴ ‘Movement-breaths’ of releasing the gesture and drawing in from the periphery achieve this. Such ‘movement-breath’ enables the eurythmist proactively to anticipate, be ready for the required changes, and to execute them, as would a musical performer. Phrased differently, what this means is that, like a surfer reading the waves to anticipate changes, the eurythmist must know how to intuit the changing qualities of the musical piece being performed – qualities that change not only through the score but also through working with live musicians whose every performance is never identical to another.



Figure/dvd 6.3 Variations on a theme by Bartok: Klatzow

In this second example one sees time moving slowly, but with the eurythmist still having to be highly active in creating the necessary transitions. The activity of forming the constant flow can be seen to be happening calmly and to be expressed through subtle changes in gestures and mood expression.

All change occurs through movement. Indeed, the cosmos itself is continuously altered through the motion imbedded in each active moment. Aristotle (1930:222a) called this the ‘now’ when he said that “the now is the link of time”. Distinctions between different ‘nows’ provides evidence of passing chronological time; if all ‘nows’ were identical it would appear that no time had elapsed. Therefore distinguishing ‘nows’ through changes between them creates awareness of time, confirming Čapek’s statement: “time cannot be disconnected from change” (Čapek Volume 74: 147).

Time, movement and change, being interlinked, are part of the embodiment of music in tone-eurythmy. This reflects Plotinus’s claim that activity is part of time (in Gale 1978: 31/32). It also reflects Whitrow’s point “that the very essence of time is its transience, and that this is a fundamental concept that cannot be explained in terms of something still more fundamental. Time is the mode of activity, and without activity there can be no time” (Whitrow 1980:372). *Kairos* too is connected to the quality of time concerned with change and movement, and with finding a way to balance within it.

These are, of course, attributes needed by eurythmists who have to live simultaneously with musical transitions and their interpretations, and for whom stillness and activity, relaxedness

4 A similar process is described for musicians by Green (1986:23).

and concentration are thus demanded in equal and balanced measure. For that reason, Ursula Zimmermann, when interviewed (8 July 2007), stressed, “that eurythmy is particularly an art of balance.” The above shows that, in eurythmical process-holding, *kairos* stands for mastery of flux and awareness of changes in the ‘now’. *Kairos* enables a eurythmy performer, during each moment, to work towards recognizing and being influenced by the intentions of the piece being performed.

6.2.2 Direction, intention and *kairos* archery

A second tool that tone-eurythmical process-holding can develop from *kairos* is connected to the setting out of intentions – in this instance the *kairos* quality signified by aiming the arrow at the right time and releasing it with the right force. I again draw on Mozart’s Clarinet Quintet, this time to exemplify how to draw on appropriate *kairos* qualities to reflect the cyclic appearance of the composition’s themes discussed in chapter four. That chapter showed that eurythmists must anticipate recurring themes. An intention of expression and time awareness is always present before the actual music is sounded. So too for the eurythmists, the movement is enacted, thereby manifesting the intended way of expression.

A singing technique illustrates:

The pitch, the colour, the words and the feelings associated with them which are to be expressed, the musical phrase in its entirety- all these things must be formed in the imagination. The actual sound is the end-result of the preliminary activity... The singer must always be thinking forward in time (Hemsley 1998:46).

For eurythmical technique I would go further, however, and state that this image or intention must not only be felt and performed but must also be anticipated for its return whilst the performance moves on. This means that performers must anticipate, or be alert to the *Entgegenlebende* (see chapter four), so that they are always ready to enter the thematic movement again, even before they are performing it.



Figure/dvd 6.4 First two theme appearances in Mozart’s Quintet

Figure 6.4 shows that the eurythmists enter by a ‘movement-breath’ just before the actual sounding of the theme begins, as if they are stepping into an intended image. They must thus reproduce the thematic cycles (see figure 4.76 which shows how the piece of music’s intention flows cyclically towards the performer).

The image of *Kairos* on the Greek plate offers a similar image of cyclicity. The tree in front, in its forward movement, can be interpreted as the future. Yet the leaves of the tree point backwards as if turning that future towards the dancing figure in the middle. However, since those leaves do not come straight towards the dancing figure, it is as if the dancer's intense concentration of intention goes out towards the future, and then flows back towards the dancer, as if from the periphery.

White's perspective of *kairos* as archery, with an arrow flying accurately and precisely forwards is useful for developing this point. That is because it points to the need for eurythmists to be precise and accurate in how they move music. Eurythmists must ensure that they have the correct pitch, tones or intervals, and that those are set out at the right time, musically not too early, nor too late. The emerging future motif and intention that project back towards them can thus manifest clearly.

Zen archery too represents this convergence of arrow and aim or intention (Herrigel, 2004:80). German mystic, Meister Eckhart, expressed this same idea: "If the soul wishes to experience something she projects an image out in front of her and then enters into her own [self-created] image" (Cameron, 1995:89). Heidegger (1988:372; original italics) too suggested that the future is constantly coming towards all existence when he said:

Anticipatory resoluteness, when taken formally and existentially, without our constantly designating its full structural content, is *Being towards* one's ownmost, distinctive potentiality-for-Being. This sort of thing is possible only in that Dasein [sic; existence] *can, indeed, come towards itself in its ownmost possibility, and that it can put up with this possibility as a possibility in thus letting itself come towards itself – in other words, that it exists. This letting-itself-come-towards-itself in that distinctive possibility which it puts up with, is the primordial phenomenon of the future as coming towards.*

Although this quote refers to human existence (its *Dasein*), it also reflects the need for eurythmical practice to ensure that expression of a specific music piece is always interpreted as if it were approaching the performer from the future. As indicated in chapter four where the cyclic approach to time is discussed, it is useful to conceptualize another time flow; one which does not flow in chronological order from past to the future, but actually comes towards us from the future. This is a time flow connected to human intentions and projections as they influence our present actions.

In his 1910 lectures on psychosophy, Steiner (1999:135) also spoke about two time arrows. He distinguished between, on the one hand, successive time that flows towards the future and, on the other hand, another stream of time that flows from the future towards the past, due to the wishes and interests of humans. He added that these streams interpenetrate each other and that it is the point of their overlap that marks human consciousness.

Working with this in eurythmical practice means working parallel to the chronological time of the unfolding music, but always with a concern for what is coming – the intention of the piece which the performer consciously and intensely concentrates upon. Imagining, or as Husserl (1964:33) would have it, fantasizing, that intention is, as Carina Schmid (see chapter two) emphasized in an interview, crucially important to any eurythmy performance: “eurythmists need always to pre-form the movement, gesture and expression before performing them in reality.”

6.2.3 Simultaneity and *kairos* as weaver

Chapter five discussed simultaneity by exploring Chopin’s ‘Funeral March’. I showed there how, through applied choreography, time becomes visible as a ‘field’. I also discussed other approaches to simultaneity and how manifold musical elements are represented together in one gesture. The simultaneity of ‘time-as-a-field’ is now considered by showing how the *kairos* qualities of weaving provide tools for eurythmical process-holding. The past, present and future is made visible simultaneously through the idea of *kairos* as weaver. This can be seen using the same example as in Chapter five.



Figure/dvd 6.5 Chopin’s ‘Funeral March’ bars 33-34

We see here how the past motif is resonantly gestured by the group standing on the left while the present motif is executed by the moving group and the future motif is anticipated by the group standing on the right with gestures ready to sound the emerging motif. This is because eurythmy represents the conventionally perceptible fields of time as a unified presence in which past and future are a phenomenal reality only in the present (discussed in detail in section 5.2).

The *Kairos* image has the dancing figure standing centrally between two trees, suggesting that one tree represents growing into the future, the other as growing into the past. The dancer in the centre is actively holding past and future in balance with one another. Yet both are very much in the present so that time is not split into three fields but is perceived as a single unified whole. This kind of imagery is reproduced in Diran Alexanian’s report on Pablo Casals’ musicality which emphasized such an artistic possibility: “When he plays, each note is a prophecy or a recollection; this magician induces in us the presentiment of what is to come, as well as the remembrance of what has been” (in Stott 1996:25).

Tone-eurythmy performance requires the wholeness of the temporal music piece to be created. While the chronologically unfolding music is performed, that wholeness, recognized in its intention both prior to, and during, its realization, must also be revealed. To do that requires the eurythmist both to hold onto that intention whilst sensitively oscillating between it and being

fully present in the performative moment. The *kairos* quality as weaver helps the eurythmist to manifest that oscillation: Just as there are only particular right moments where the weaver can shoot the shuttle through the loom, so there are only particular right moments for the eurythmist to oscillate between past and future, and particular right moments for her to lose herself in performing whilst simultaneously holding onto the temporal wholeness of the piece. This is a central feature of eurythmical process-holding in a state of presencing (see chapter five).

6.3 Kairos as time quality

In chapters four and five I introduced the idea of three kinds of time.

- Chronological time as a linear, or successive time line, measured in equal units. Musically and eurythmically translated, this lives in musical beat.
- Cyclical time, which leads to an experience of a current coming towards one as if from the future. Musically it lives in the cyclic recurrence of a theme and eurythmically in creating intentionally moving auditory images into which the eurythmist enters.
- Simultaneous time, which I called 'time-as-a-field', where past and future are present in the 'now'. Musically it is situated in an overview of a piece's wholeness and eurythmically in either choreography or in a conscious weaving, oscillating approach.

What these concepts of different kinds of time do not describe, however, is a time quality where a special moment of experience appears; where time seems to rest or to expand in human experience as if outside of chronological and cyclical time. Such experiential moments are described by musicians, artists, dancers, doctors, inventors, scientists or athletes and are cultivated in religious contexts (epiphanies). It is reportedly a state perceived as being beyond the ordinary and where one is sensitive to an extraordinary presence and sense of fulfillment. Musicians explicitly describe such moments (Green 2005:167; Storr 1993:185/186). The reports quoted below show that musicians, dancers and eurythmists speak about such experiences as such heightened spaces of creativity that time seems to condense into one moment.

Dancer Bernhard Wosien (1988:32) describes his dance experience as if his wholeness is challenged in one moment:

Rhythm, melody and beat demand the utmost engagement from the dancer with his whole person and lift him through a united effort into a higher level of being....Through the dance as a play of plays the instant moment is a celebration of an eternal return.

Musician Jeffrey Kahane remembers a concert where at a certain point in the piece he felt as if everything was disappearing – himself included. And then there was no audience; nor he himself; everything was gone except the music (Green 2005:170). And Isadora Duncan (in Roseman 2004:39) wrote:

To wrench oneself from Time and place and self and enter where time and space and self do not exist – that is a great pain – but then also a great reward. Is anything comparable to the feeling of having come in contact with that eternal idea of Beauty – a wrench, an awful suffering, a feeling of battering for ages against an impassable barrier, and then suddenly and sharply a glow, a light, a connection with the idea like entering into a God.

Similarly, composer John Cage wrote how music is “providing a moment when, awareness of time and space being lost, the multiplicity of elements which make up an individual become integrated and he is one” (in Joseph 2002:163).

Compare these comments with those of some eurythmists who recall moments of grace and fulfillment. An experience in a group performance on the Goetheanum stage in 2005⁵:

I experienced the dedicated structuring of my attentive focus on performing our musical pieces transform into a generative flow of presence where the musical time-flow served as if a river upon which time seemed to still and space actually widened. The eurythmy movement and the music became at “One”, ensouled in a wholeness, enabling my emergent anticipatory consciousness to be more fully embodied and present to the demands of being in the “Now” of the music in eurythmy movement.

Other reports recall⁶:

“By performing rhythms in counter movements, my feeling suddenly changed. The time seemed to stand still and I felt myself moving freely and liberated in space.”

“One afternoon we seemed to be entirely present and synchronized in our movements and I ‘heard’ the sounds in my inner ear, this not by imagining but they actually were there-present.”

“By working on discord gestures after about two weeks, there was this one moment when I actually felt the reality of the air movement in my gesture, for one sublime moment I had a gesture filled with life.”

“In working with modalities I had the reassurance, feeling in a moment how in chaos is harmony.”

“I had this amazing feeling of tones almost audibly –if we just had ears for that- sounding through arms and fingertips. There was no way to just pull back my arms without being rude

5 Interview with Eurythmist Perry Havranek, 20 October 2008

6 Students from *Kairos* Eurythmy Training, 2008

to this sound. This feeling called forth sheer wonder, amazement and joy for being permitted being part of such wondrous part of life.”

Note also how a participant in a eurythmy workshop described a moment where, “out of a seeming chaos and non-orientation a clarity of sharpness and with it gratitude appeared in the movement”.

In all of these descriptions one can discern various qualities. One is a changed experience of linear time – a short period seemingly extended or a longer period seemingly collapsed into a flash. Related to that is a sense of a real presence being felt through an inner awareness of a connection to somewhere beyond. A third is a sense that one has lost the technicality of how to perform whilst captivated by the artistic subject’s whole presence. For many, these are often the best moments of performance, suggesting that they are the moments of gratification that follow the labours of rehearsal and attention to detail.

Look again at the Greek plate’s Kairos image and at the gap between the trees. It is an open space which can metaphorically represent the entry point for such epiphanous moments. I would therefore describe these moments as *kairos* moments precisely because of the characteristic of Kairos, as described by Aristotle (1928:107a): “the good that happens at the right time: for what happens at the right time is called good” or what we might call a moment of fulfillment. In calling such moments “the spirit of the zone” (Green 2005:166), ‘a flash of communication and union with divinity’ or ‘an eternal moment’, musicians and dancers suggest a link between such moments and eternity.

Thus dancer Wosien (1988:32) reported how he reached a flash of eternity when he was dancing. It is a sense of eternity that seems to appear in an embodied state which might otherwise be connected to an ‘other-worldly’ experience. Such experience can lead one to ask where the drive for embodiment and embodiment of an eternality stems from.

In his *Philosophy of Time*, Gale (1978:31) suggests that eternity can be interpreted as a state where time, space and embodiment have not yet existed. He also connects eternal qualities to what he calls an “authentic existence or realm”, an idea that he says brings about a desire for a fullness of embodiment. I would suggest that those experiencing such an authentic realm, feel an urge to translate their existentially authentic moments into something real.⁷ I would further suggest that it is this urge that drives artists and eurythmists to strive for embodiment of such moments.

I conclude therefore that, in tone-eurythmy performance and practice, striving towards *kairos* moments is part of the art. In these moments the union of the ‘realm of music’ with the embodiment of music culminate in a fulfilled moment in time, that is, *Kairos*. This is also why eurythmists need always to connect to the ‘realm of music’ as well as to the source of the composer’s creation.

7 The composer’s words of such an urge of manifestation was introduced in chapter two.

Conclusion

In concluding this work I recall how, at the beginning of this chapter, two defined *kairos* qualities were identified: firstly a process of *kairos* where qualities of intention and expression are activated; and secondly the 'moment' of *kairos*, as a special instant in time of presence and fulfillment. I now suggest that, although the *kairos* moment can happen through grace at any given time, working consistently on *kairos* processing opens the opportunities or, in the imagery, the 'gap' above the Kairos dancer, so that those special moments are invited to appear.

Section 6.2 on methods for process-holding described tools for activating the conditions under which a *kairos* time of fulfillment can appear.

They are:

- Mastering multiple elements and renewal in the changing flux of music
- Expressing intention through working with the emerging future
- Creating a coherent wholeness in the presence of past and future

Ability to create eurythmical movements in a relaxed and concentrated way is similar to that required of a musician. It furthermore requires a constant ability to hold the above-mentioned processes in a state of absolute 'presencing', a term introduced in chapter five. When exploring the *kairos*-qualities of holding a process of constant change and flux and creating an intentional awareness for the current from the future, then it seems to me that Scharmer with his term 'presencing' appears to be referring to Kairos. Using the word 'presencing' for eurythmy means that the multilayered tasks discussed are done in a sensing way of presence, with a relaxed concentration: *a Kairos presencing*.

This dissertation has shown that simultaneity is a crucial attitude for successful tone-eurythmical expression, an art which aims to make visible the multi-faceted character of music. Consideration of the close transformational process between music and tone-eurythmy has enabled us to understand how eurythmical musical elements always need to be performed, like music, in their full-multilayered appearance. It has also shown how the crucial eurythmy technique of moving simultaneously in response to central and peripheral impulses needs to be applied in order to undertake such performances. Following from this, it has shown how each eurythmist has to be a 'process-holder' who, experiencing continuous flux, creates wholeness of the music being performed by simultaneously weaving together past and emerging future in a fulfilled, 'flash-of-eternity' moment that collapses chronos and cyclic time into a *kairos* time experience. That experience is one where the various *kairos* characteristics discussed above merge together into oneness at the same time that a consciousness of this is occurring. This is represented in figure 6.6. Moreover, I suggest that it can best be described as a '*synkairosity*'.⁸ That is precisely because it captures the essence of a eurythmical way of working which is to incorporate all possible facets of music so as to express them in a unifying moment of movement.

8 From syn- (together with) and *kairos* as compared with chronos as in synchronicity.

SynKairosity

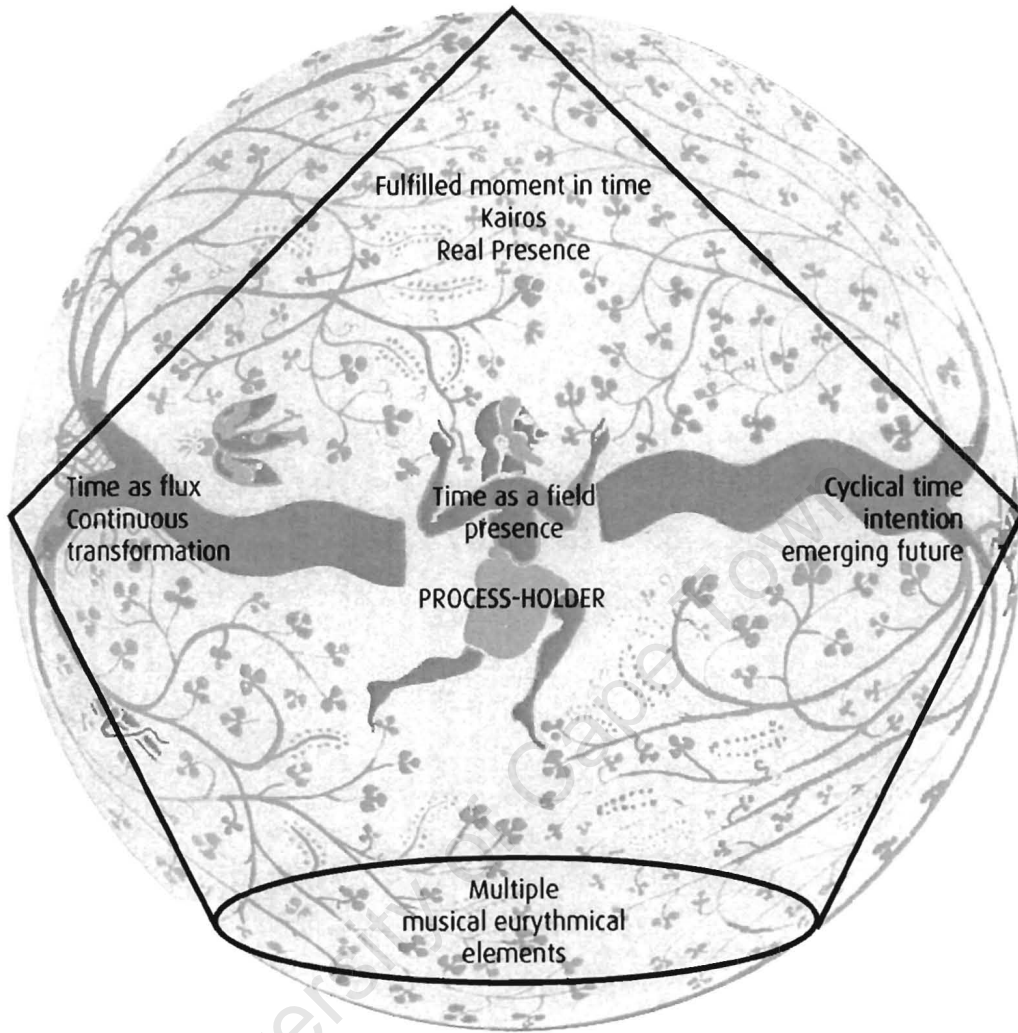


Figure 6.6 : Graph: 'Synkairosity'

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APPENDIX I
Programme of Examination Performance 2007

**EURYTHMY CHOREOGRAPHY
EXAMINATION PERFORMANCE (M.Mus)**

Silke Sponheuer

performed by Kairos Eurythmy
Stage Group and students

**THE EXPRESSION OF MUSIC IN MOVEMENT THROUGH THE
PRINCIPLES OF TONE-EURYTHMY**

**Sunday 27th May 2007 at 7.30pm
Venue: Ballet School, UCT, Woolsack Drive (above Baxter Theatre)**

PROGRAMME

Clarinet Quintet in A- Major KV 581 - Wolfgang A. Mozart

Eurythmy Performers: Clarinet: Michelle Kaplan; 1st Violin: Bente Kania; 2nd Violin: Renate Gündert, Viola: Beverly Hart; Cello: Perry Havranek

Musicians: Justin Carter (Clarinet); Robin Cohen (Violin); Gabriela Riviera (Violin); Sara Freudenberg (Viola); James Tagg (Cello)

Elogio de la Danza - Leo Brouwer

Eurythmy Performer: Silke Sponheuer

Musician: James Grace (Guitar)

Invention No. 14 - Johann S. Bach

Eurythmy Performers: Upper voice: Bente Kania; Lower voice: Renate Gündert

Musician: Thea Estie (Piano)

Musica Ricercata No.9 - György Ligeti

Eurythmy Performers: Michelle Kaplan, Silke Sponheuer

Musician: Ingrid Salzmänn (Piano)

Toccata - Aram Chatschaturjan

Eurythmy Performers: Renate Gündert, Perry Havranek, Bente Kania, Bronwyn Sherman, Nicole Sparks, Aniela von Maltitz

Musician: Ingrid Salzmänn (Piano)

Interval Evolution

contrasted with extracts from interval compositions "Soundblocks" - Peter Klatzow

Eurythmy Performers: Renate Gündert, Bente Kania; 3rd year eurythmy students: Flame Calitz, Christine Goodall, Gladys Kuria, Caroline N'ganga, Karen Suskin, Jody Terblanche, Adele v. Breda, Felix Benedikt v. Verschuer

Musician: Thea Estie (Piano); Silke Sponheuer (Lyre)

"Zongoramuzsika" No. I - Zoltan Kodaly

Eurythmy Performers: Renate Gündert, Perry Havranek, Bente Kania, Julia O'Leary

Musician: Thea Estie (Piano)

A Musical Legend:

The Competition of Apollo and Marsyas Incidental Music - Ingrid Salzmann

In this Greek Legend, Marsyas with his Aulos challenges Apollo with his lyre in a musical competition. Apollo's music represents cosmic harmony and order while the Dionysic impulse from Marsyas bursts with individual expression.

The Judge, Midas, King of Phrygia, favours Marsyas, but seeks council from the Muses who give victory to Apollo, and Marsyas is flayed.

Eurythmy Performers: Marsyas: Perry Havranek; Apollo: Felix v. Verschuer; Midas: Beverly Hart

Musicians: Justin Caterer (Clarinet); Ingrid Salzmann (Piano); Jane Theron (Harp)

Variations on a Theme of Bela Bartók - Peter Klatzow

Eurythmy Performer: Michelle Kaplan

Musician: Justin Caterer (Clarinet)

Sonata Op 35 no.2 Second Movement (Funeral March) - Frederic Chopin

Eurythmy performers: Cobie Roelvert; 3rd year eurythmy students: Flame Calitz, Gladys Kuria, Caroline N'ganga, Karen Suskin, Jody Terblanche, Adele v. Breda, Felix Benedikt v. Verschuer

Musician: Thea Estie (Piano)

Zamaknjenost Extase - Vilko Ukmar

Eurythmy performers: Beverly Hart, Michelle Kaplan, Silke Sponheuer

Musician: Ingrid Salzmann (Piano)

Tambainevana for mbira and flute - Dingiswayo Jumo

Eurythmy Performers: Eva Binamu, Renate Gündert, Perry Havranek, Bente Kania, Bronwyn Sherman, Nicole Sparks

Musicians: Dingiswayo Jumo (Mbira); Solo: (Pan-flute)

"Lyrical Poem" - Walter Swanson

Eurythmy Performers: Piano: Perry Havranek, Viola: Silke Sponheuer

Musicians: Ingrid Salzmann (Piano); Sara Freudenberg (Viola)

"Kharkov" - from Klezmer genre

Eurythmy Performer: Bronwyn Sherman

Musicians: Ingrid Salzmann (Accordion); Gabriella Riviera (Violin)

Overture from "Midsummer Night's Dream" - Felix Mendelsohn

Eurythmy Performers: Fairies: Renate Gündert, Nicole Sparks, Aniela von Maltitz; Oberon: Bente Kania; Pan: Perry Havranek; Puck: Bronwyn Sherman; Titania: Silke Sponheuer

Musician: Ingrid Salzmann (Piano)

Eurythmists:

Eva Binamu
Renate Gündert
Beverly Hart
Perry Havranek
Bente Kania
Michelle Kaplan
Julia o'Leary
Cobie Roelvert
Bronwyn Sherman
Nicole Sparks
Silke Sponheuer
Aniela v. Maltitz

Musicians:

Justin Carter (Clarinet)
Robin Cohen (Violin)
Gabriela Riviera (Violin)
Sara Freudenberg (Viola)
James Tagg (Cello)
Ingrid Salzmänn (Piano and Accordion)
Thea Estie (Piano)
James Grace (Guitar)
Jane Theron (Harp)
Dingiswayo Jumo (Mbira)
Solo (Pan-flute)

3rd year Students Kairos Eurythmy**training:**

Flame Calitz
Christine Goodall
Gladys Kuria
Caroline N'ganga
Karen Suskin
Jody Terblanche
Adele v. Breda
Felix Benedikt v. Verschuer

I would like to extend my sincere thanks for the support and skills of the following people:

my two mentors, Eduard Greyling and Mugsy Spiegel
my colleagues, Michelle Kaplan and Beverly Hart
all the performers and musicians
the costume helpers, Caroline Hurner, Celeste Roux and Karen Suskin
the lighting, Saul Chanarin
the UCT Dance school.

Silke Sponheuer

APPENDIX II

The Clarinet's theme and its development from Mozart's Clarinet quintet in A-major (K.V.581)

In chapter two the notion of an organicist perspective of a seed theme was introduced. An idea for a theme can appear musically in a seed-like form and then be developed further with more material during the music. Such an organicist approach to musical understanding allows the recognition of a wholeness penetrating each single part. The following discussion will demonstrate this notion using the clarinet's theme and its further development as an example. The clarinet has its first entry right after the tonic chord, bar 7.1



The image shows a musical score for five instruments: Clarinet in A, Violin I, Violin II, Viola, and Violoncello. The score covers bars 7 and 8. The Clarinet part begins in bar 7 with a rapid, sweeping melody. The string parts (Violin I, Violin II, Viola, and Violoncello) are mostly silent in bar 7, with some notes in bar 8. The dynamic marking *p* (piano) is present at the end of bar 8 for all instruments.

Figure AII.1 Score: clarinet theme bars 7-8

Looking at the characteristics of the solo clarinet entry (bar 7), one observes that it has been scored as a virtuoso entry using a rapid sweeping melody that ascends and descends in A major-based arpeggios, and with the rhythm characterized by quavers in the rising, and semiquavers in the falling pitch. The whole is accomplished in just two bars.

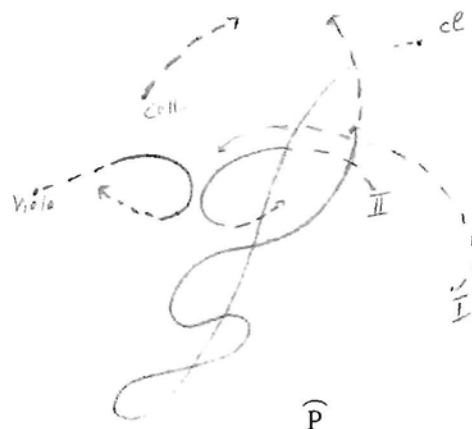


Figure AII.2 Choreography: bars 7- 8

The choreography shows the clarinet's form slanted to the right for the major chord. The plain rising arpeggio is interpreted as a clear forward-moving pitch. The four groups of semiquavers with a pitch pattern of slight ascent and then descent, is represented with a more curved-backwards choreography which captures the right and left of the beat principle. 2nd violin and viola intone a semibreve in bar eight, which is interpreted as moving backwards for the long tone using the rhythmical principle.



Figure/dvd All.3 Eurythmy: clarinet theme

In the clarinet performer's movement one sees the uprising of the pitch from low to high. One can also observe the movement-breath just before the theme begins to enhance the awareness of the peripheral forces. The performer's gestures express the interval of the third for the arpeggio. In the falling pitch of bar eight she expresses the tones on the beat.

The clarinet theme can be rediscovered in the development:

The score shows eight bars from bar 89 until 97.1.

Figure All.4 Score: bars 89 -97.1

The idea of the clarinet's theme is taken like a seed and now developed further. The theme reappears consecutively in the string instruments while the clarinet rests. The rhythmical and pitch pattern is consistent but the harmonies are changing throughout the eight bars. In bar 89 to 93 the harmony changes with each bar between C-major tonic and dominant. In bar 94 the harmony now shifts to a dominant 7th preparing, the change to d-minor in the next bar. In bar 95 the cello now carries the theme in minor and, descending on a dominant 7th, introduces the modulation to e-minor. While the themes are carried by viola and cello (bars 93 - 96) the other instruments play harmonic tones.

The music's development of the clarinet's theme is interpreted in the following choreography:

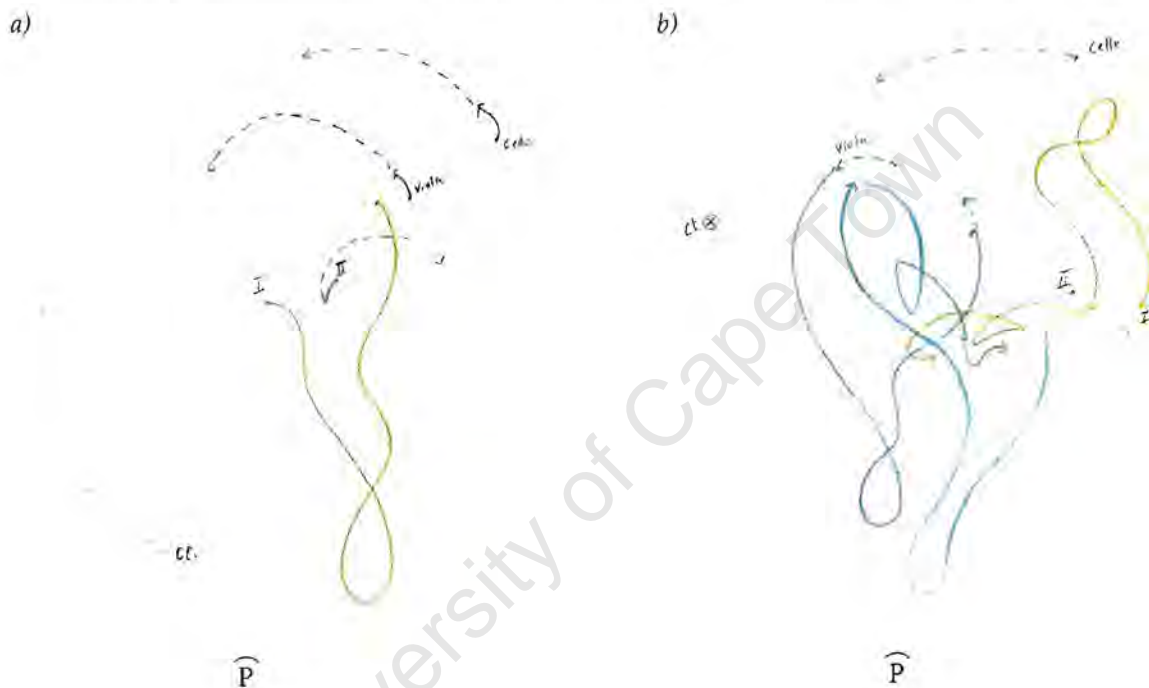


Figure AII.5 Choreography: a) bars 89-90 and b) bars 90-94

For bars 89/90 one sees only the form for the 1st violin which is similar to that of the clarinet, forward in pitch and turning to the right for the major direction. In bars 91/92, while the 2nd violin takes over the theme, the 1st violin has a form at the back. The high-pitched melody is interpreted with an image of a lark, not in the foreground of the stage as the usual pitch application would indicate, but at the back thus taking liberty with the pitch principle. In bar 93/94 the viola shows the theme's choreography: the pitch is lower and does not reach as far forward as 1st and 2nd violins. 1st and 2nd violin have strong emphasized tones and chords. The choreography gives each of these a new direction, as they are strongly intoned. The choral eurythmy principle of crossing is applied on the discord. The last minor chord leads to the left.

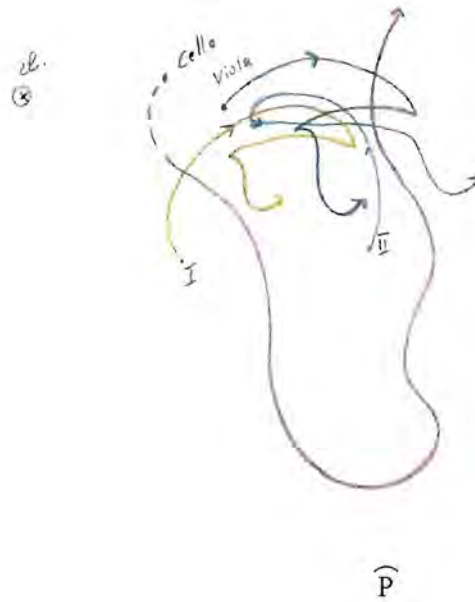


Figure All.6 Choreography: bars 95 -97.1

In Bar 95/96 the cello takes the theme which has modulated to d-minor and therefore leads to the left. It is more slanted diagonally, as the pitch is lower than that of the viola. The three other strings sound again in strong tones and chords. The choreography for the first two minor chords is rounded for the minor quality. The two discords are represented by two crossings, enhancing the dramatic tension in the music. The major chord appears in a minor context; I therefore applied the principle for a dominant in a minor key from the choral eurythmy choreography. The last minor chord is moved to the left.



Figure/dvd All.7 Eurythmy: bars 89-97.1

It is important for the observer to note that the themes are handed over with a 'movement-breath'. The pitch levels of arm gestures are slowly lowering with each of the four instruments. The emphasis on the strong tones and chords expresses urge and drama. Yet again, an impulse between each intoning can be observed.

Further development of the clarinet's theme

The seed of the original clarinet's theme is developed further. The clarinet reenters using the beginning of its original theme while the descent now mirrors the ascent, but now only in quavers on a simple descending arpeggio. The seed is further recognizable in a shortened 'broken-up' version, where the original second half of the clarinet's theme is now played separately and consecutively by each of the four strings. Also important is the fact that now the sequence starts as if in reverse, with the lower strings first: viola and cello in *f* sharp minor, then 1st and 2nd violin in a dominant (major).

Figure AII.8 Score: bars 99-103

The choreography shows the descending semiquaver runs of viola and cello on the left side for minor (following the principle backwards for falling pitch) and the runs for 1st and 2nd violin on the right side of the stage for major.

Figure AII.9 Choreography: a) bars 99-100 and b) bars 1001-103

The dynamic of this dramatic middle section is observable in the forcefulness of the movements. The clarinet *al. one* provides some ascending pitch, and then only in the first part of the motif. The tones on the strong beats, coloured by modality, are expressed in gesture.



Figure/dvd All.10 Eurythmy: bars 99-103

At the end of the development (bar 111-114) the original clarinet theme reappears but its harmony is changed, alternating between major and minor between each bar (see score). In a reversal from the opening of the development, the theme now first reappears in the viola, then in the 2nd then 1st violin, followed by the clarinet where the seed is again fragmented to only the first part of the motif.

Figure All.11 Score: bars 111 -114

The choreography illustrates that, after focusing on the descending quality of the previous part, I now chose to emphasise the ascending quality, using an image of a fountain. The harmony ends on A-minor, which is represented by the left turn for all strings. The clarinet fragment also makes its entry slightly to the left.



Figure All.12 Choreography for 111-114

In the movements one can observe the change of posture between major, being more radiant, for the uprising part, and minor, drawing more inward in posture and gestures, for the second part.



Figure/dvd All.13 Eurythmy: bars 111-114

A simple idea of a motif is thus developed over the whole middle part of the music and can be even further discovered in other places. It brings to awareness the notion of a seed in music which shows different appearances yet encapsulates the whole. The original idea of the clarinet's theme of only two bars holds a larger intention. This is developed throughout the whole composition and the whole is already dormant in that first seed of motif.

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APPENDIX III

Choreography by Steiner: 'Basic Musical Form'

The following choreography (Steiner, [1920] 1989:XXII) shows how the basic dynamic of a scale with its two tetrachords can be captured. The first part of the choreography is based on figure eights building an outer shape of a square. The first tetrachord's quality of referring back to the tonic tone is expressed through the steadiness in the form. The second part of the choreography shows an elliptic stretch with an un-spiraling tendency. This section refers to the upper tetrachord with its tones striving towards the octave. The choreography can be moved as a solo, duo or group and can also be mirrored.

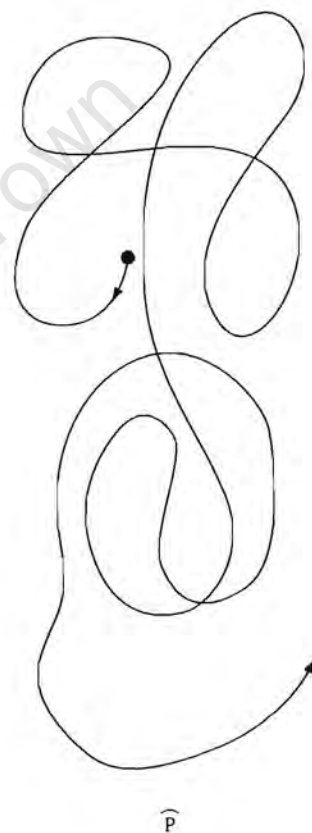


Figure AIII.1 Choreography: 'Basic musical form'



Figure/dvd AIII.2 Eurythmy: C-major with 'Basic musical form'

The following graphs¹ show varieties how the C-Major scale can be adjusted to different planes.

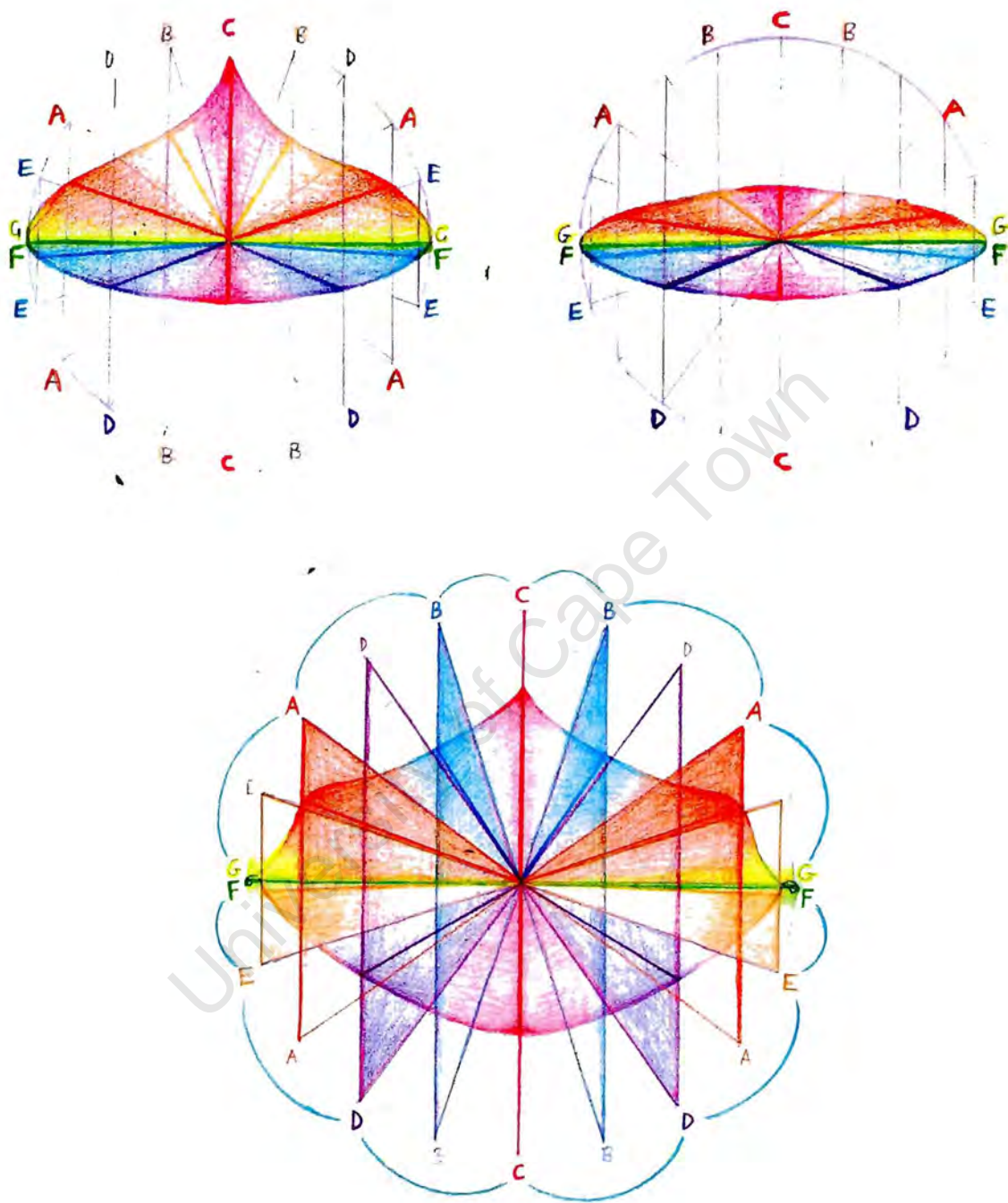


Figure AIII.3 Graph: c-major in different planes

1 Graphs designed by Jody Terblanche

APPENDIX IV

Steps of scale (sol-fa) /Archetypal scale

In the very first instruction of tone-eurythmy on the 23rd of August 1915 Steiner (2002:71) introduced movements for each step of a scale. The pitch note was not performed instead only the progression of the scale's steps, sol-fa in musical terms, was expressed. In contrast to the diatonic scale and its expression in eurythmy where the structure of the 'whole tone' and 'semi-tone' is gestured and each scale of the circle of fifth is performed in a distinct sequence of movement, the archetypal scale expresses solely the sol-fa of the scales. Eurythmists gesture those steps by an equal division of angles in 30°. A clear distinction of the lower and upper tetrachord is achieved through an engagement of leg movements for the upper tetrachord: in standing through jumps into specific angles (see figure below) and in moving by applying rhythms; iambic for major and trochee for minor (Zuccoli 1981:21).

Division of expression is made for major and minor scales, in major the arm movements stay above the horizontal plane and in minor below. Such clear expression of major and minor in two spheres stimulates an awareness for colouring the tonal steps into a quality of out-streaming and radiating into lightness for major and denseness and darkened mood for minor. (see chapter 4.1.1)

Though eurythmists developed this first indication further into distinct gestures for each pitch tone which lead to the differentiation of scales, the qualitative notion to work with the sol-fa steps is equally valid. A note stands always in relation to the scale and its whole musical context, as Schönberg (1994:29) pertains: "an individual tone immediately poses a question concerning its harmonic significance (is it a third fifth, fundamental, etc.?)" Similarly Sloboda (1990:44) reports: "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."

Both approaches of the step-tones and the absolute tone are necessary for a full eurythmy performance and will enhance each other for multilayered expression. An interesting discussion on the qualities of both approaches can be found in a newsletter (2003,II:11-16) between Wedemeier, Maren and Allan Stott and Kretschmer.

In the following the gestures¹ for the steps of a scale in major and minor are presented.

1 Drawings by Katie Spiegel

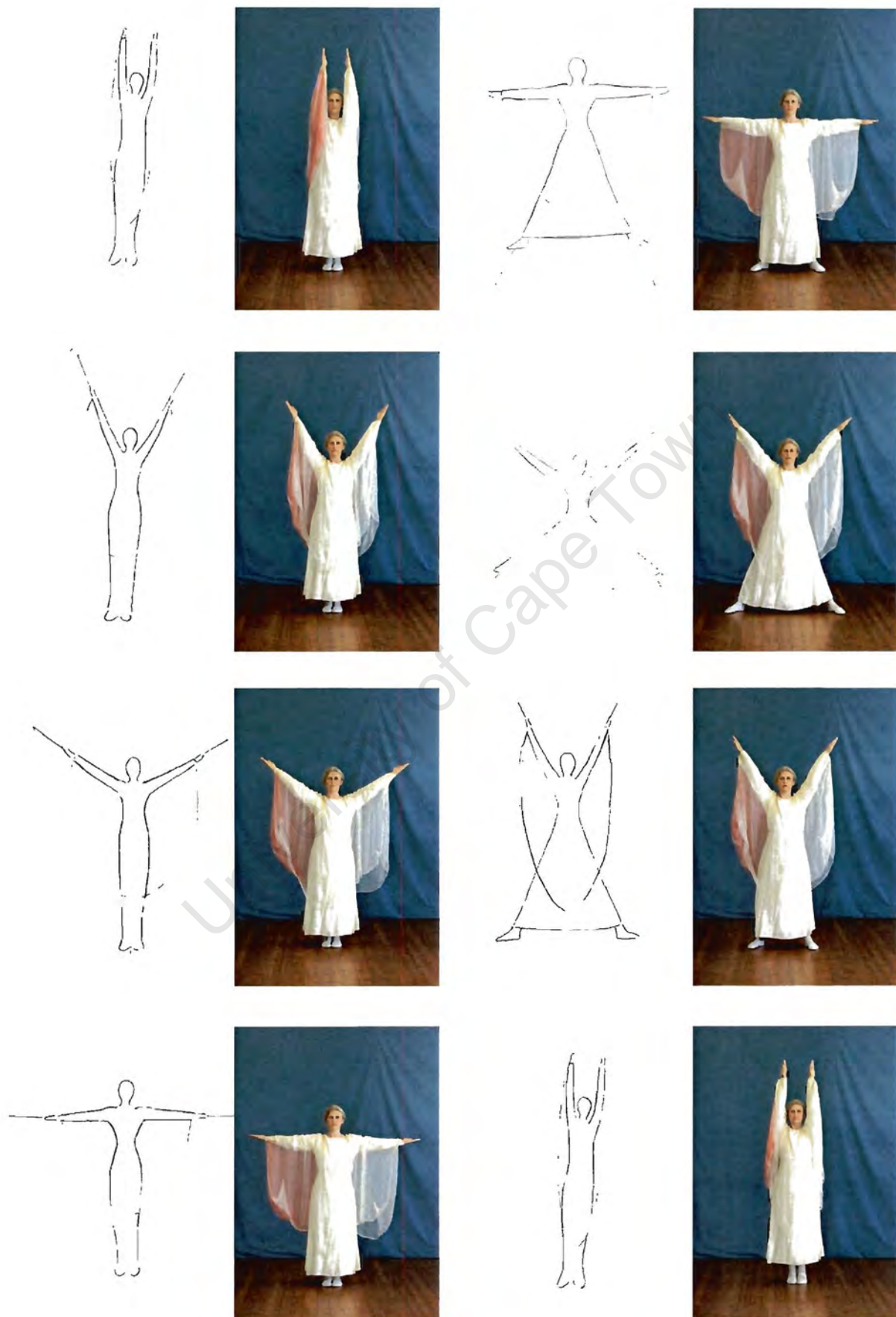


Figure AIV.1 sequence of major steps (sequence from top left to bottom right)

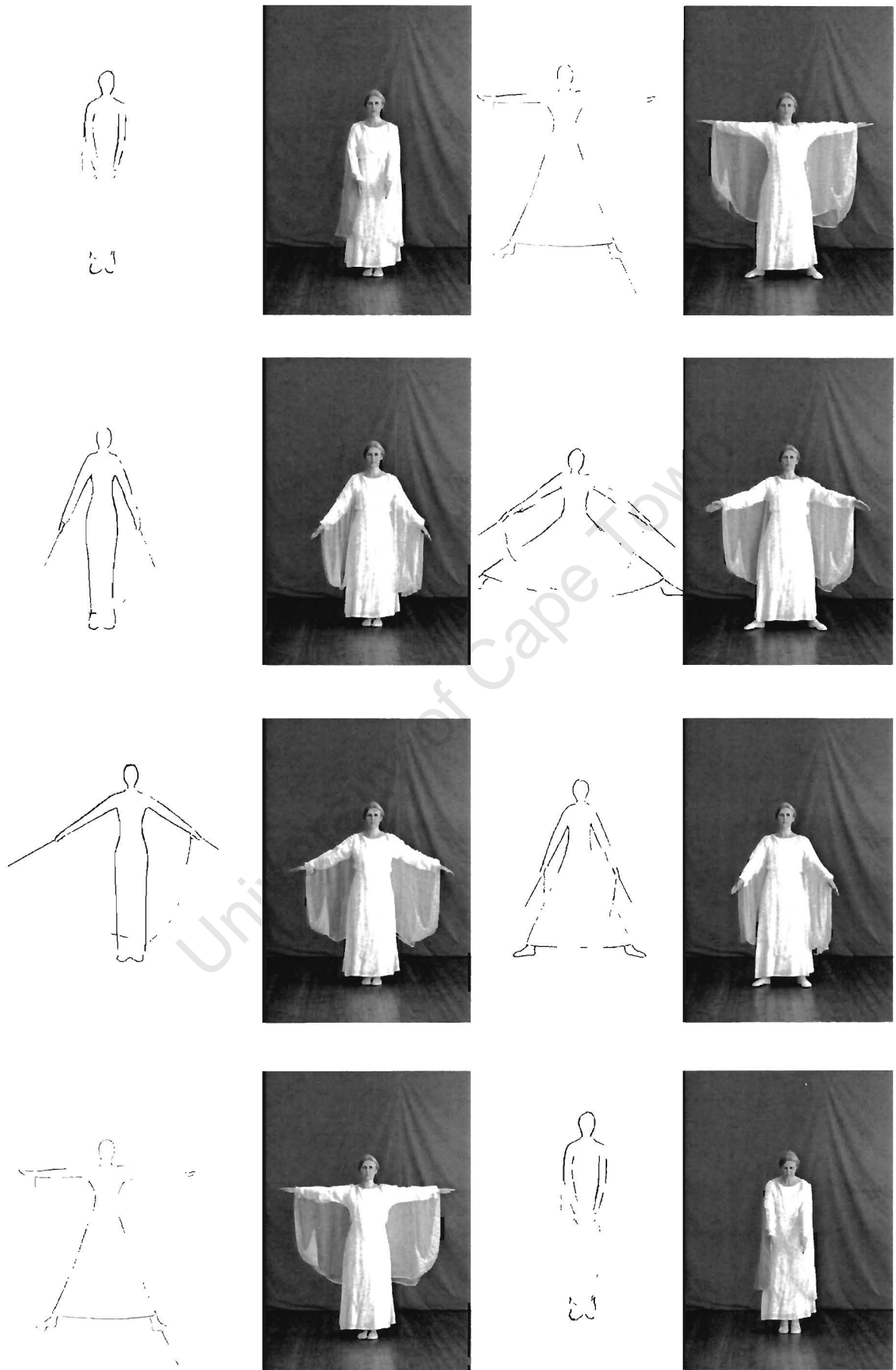


Figure AIV.2 sequence of minor steps (sequence from top left to bottom right). Note the backwards-slanting posture of the upper tetrachord (steps 5–7)

APPENDIX V

Choreography of 'Cosmic Prelude'

In the history of tone-eurythmy development it is significant to notice how the very first instruction of tonal eurythmy by Steiner in 1915 was enveloped by introductions of choreographies expressing cosmic relations and qualities: movement for planets and zodiac.

The 'cosmic prelude', introduced by Steiner (2002:70-71) on the 21 August 1915, leads up to the commencement of tone-eurythmy two days later. The choreography shows as a starting point a spatial cross expressed by nine eurythmists. A central performer holds the middle around which circular movements are executed, which indicates a moving awareness between centre and periphery.

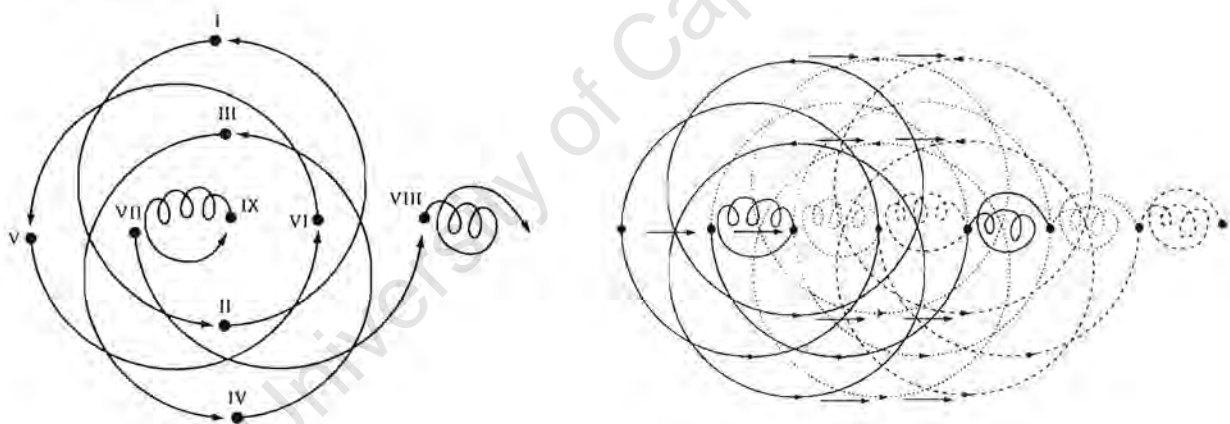


Figure AV.1 Choreography of 'Cosmic prelude' in single and continuous movement

As the above choreography preceded the inauguration of tone-eurythmy I suggest placing importance to the general quality gained from it for the application in tonal eurythmy. The strong emphasis on a moving yet still centre and a circular spherical periphery suggests a connotation of having two impulses incorporated in tone-eurythmy: a central and peripheral stimulus.

For the discussion in chapter 4.2 it is important to note how in this choreography the single circular movements are divided between two performers thus creating a double movement of two directions (see arrows in the drawing). A cyclic revolving appearance and disappearance is expressed, similar to that of cosmic cycles of seasons, the rotation of planets and the sun.

Though the whole formation slowly proceeds to the right, as seen from the audience, the inter-circular movements flow partly in counter-stream to the general progression. Note the connection to figure 4.76 demonstrating linear time and cyclic time in simultaneity.

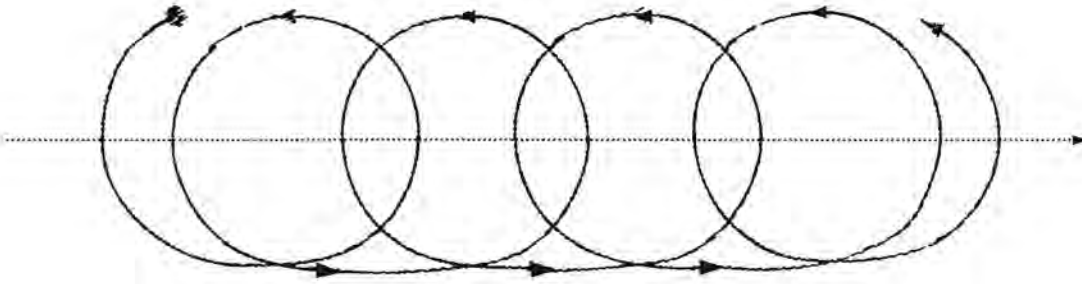


Figure AV.2 Drawing of time line and circular rotation

University of Cape Town

APPENDIX VI


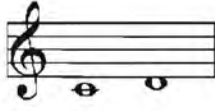



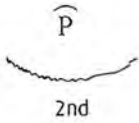
Intervals







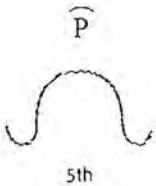
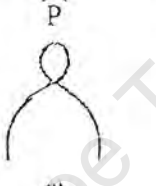
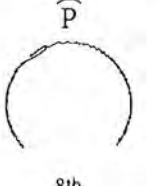
In section 4.1.4 three intervals (third, fourth and seventh) were demonstrated to exemplify how eurythmy places great emphasis on inaudible/audible moments in music. It was shown there how eurythmists express intervals through specific gestures which gain impulse by a stimulus in distinct placements of the anatomical arm and leg structure. Eurythmists also seek to give qualitative expression for each single interval which is then differentiated and modified in the context of performing specific compositions

To complete the picture for the interval movements the following table introduces in key words the remaining intervals not discussed in section 4.1.4. Even though only a basic overview can be given here I consider both: eurythmical sources and findings from music psychological studies.

The references are mostly only abbreviated in the table with respective page numbers. The key for the sources and references used is given below.

- E: Collected experiences from eurythmists for intervallic eurythmical qualities and expressions.
See Bibliography for detail:
- GL: Gabrielsson and Lindström (2001): "The influence of musical structure on emotional expression".
- KMM: Krantz, Merker and Madison (2006): "Melodic intervals as reflected in body movement".
- KTE: Krantz, Theorell and Ericson (2008): "A study on the relation between melodic intervals, body movement and heart rate variability".
- VS: Steiner: "Visible singing" (1989): source for the eurythmical gestures and qualities
- IM: Steiner: "Inner nature of music" (1983): source for intervallic qualities

	Unison	Second
Score		
Eurythmy image/dvd	 DVD AVI.2	 DVD AVI.5
Choreography		
Impulse for gesture	From clavicle and the inter-scapular gap into the shoulder joint.	from shoulder joint into humerus bone.
Description of movement	slight pulse into the shoulders, no outer arm movement	Arms turn slightly outward and up, the palms open up.
Music studies on responses	Down, inward, gloomy (KMM) Non active (GL)	Sadness, sorrow and melancholy (KMM) Melancholy (GL)
Eurythmical qualities	Calmness, comparable to a seed, Potential, stability (E) "awareness of the physicality in an inner ego consciousness" (IM:56)	Questioning, painful mood, a first opening, tenderness, uncertainty(E) "musical question" (VS:66)

	Fifth	sixth	octave
Score			
Eurythmy image/dvd	 DVD AVI.8	 DVD AVI.11	 DVD AVI.14
Choreography	 5th	 6th	 8th
Impulse for gesture	Palm of hands, phalanges	Fingers, proximal phalanges	Whole arm structure
Description of movement	Arms build a round sheathing enclosing gesture, fingers closed	Arms expand forward slightly upward with fingers open but not stiff, air flows through the fingers	Turning of hands with palms facing outside, arms build a chalice like gesture, being touched from the surrounding
Music studies on responses	Outward, cheerful, relaxation (KMM) quality of activity (GL)	Up, outward, cheerful, more relaxed than fifth (KMM)	round, cheerful more relaxed than seventh. (KMM) qualities of positivity and strength (GL)
Eurythmical qualities	Balance between inner and outer, Skin as breathing organ (VS:18) Widening sheath (E)	Steiner refers to fifth sixth and seventh as if they take the human into a transported condition. (IM:71) Longing connection to a higher resolve. (Oberkogler 1978:58) width, light ,longing (E)	Steiner suggests: "feeling uplifted in my humanity." (IM:48) Wholeness (VS:18) Completion, fulfillment, Expansion, majesty (E)

APPENDIX VII

Glossary

Choral eurythmy:	a set of choreographies dealing with relations of harmonies modulation and motif groupings
Clavicle:	collarbone, seen by eurythmists as point of departure for tone-eurythmy's impulses
Emerging future time-stream:	awareness of a time intention which can be perceived as if coming from the future towards the present
Etheric energy:	vital forces and energies within the human body and in the energy fields of the periphery
Eurythmy-form/choreography:	choreography of movements in 'time-space' to be undertaken by a performer or group of performers, but excluding indications for gestures which the performer/s and director agree upon through a process of interpreting a musical score in collaboration with musicians who sound it.
Gestalt:	a) musical gestalt: wholeness of a motif, phrase, theme or composition. b) human gestalt: wholeness of physical body and vital energies, wholeness of both in physical body and peripheral vital/etheric energy
Inter-scapular space	opening between the shoulder blades, understood by eurythmists as a receptive point for giving impulse to tone-gestures
'Movement-breath':	a movement of release and renewal (also called: motif transition or <i>motif-schwung</i>) between phrases or motifs. A 'movement-breath' occurs during a tone-eurythmy performance when one motif, having been performed, is released and the impulse for a subsequent phrase or motif with its intention is then activated and expressed.
Process-holders:	performing eurythmists with all their spiritual intentional capacity to execute multiple artistic tasks at one and the same instant
'Realm of music':	a conceptual non-sensory realm where music can be perceived before it is notated as a whole and when it is as yet non-sequential
'Time-space':	treating outer space in a temporal manner, as a eurythmical "space of force"
Time-stream:	continuation of movement in space and in time, capturing the continuous flow of music, also handled with qualities of release, penetration, renewal and the above mentioned emerging future time-stream.
Tone:	here not to be understood as a measure in a scale of 'whole-tone' and 'semi-tone', but as the particular sounding note and its resonance associated with specific eurythmy gestures

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