Transforming the Soul of Music into Bodily Practice: Tone Eurythmy's artistic principles and their relation to underlying structure

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Short abstract
Tone Eurythmy choreography & performance is typified by formally constituted transformations of musical elements & structure to movement forms and structure. The paper describes that process, relating it to anthroposophical understanding of structural transformations & of human agency's role in them – a role overlooked by earlier anthropology.

Long abstract
As practised in Waldorf (Steiner) schools and the related anthroposophical movement, the art of eurythmy includes, as core to tone eurythmy, a process of choreographing and then performing what is represented in musical scores through bodily movement. Those movement forms are not, however, random; nor are they reflective of idiosyncratic emotional responses to music. Rather, they are explicitly choreographed on the basis of an understanding that particular musical elements and structures are readily transformable into specific movement forms – in other words, that musical structure is transformable into structures of movement. That understanding reflects, in turn, an understanding, fundamental to anthroposophy, that the whole universe, including the universe of time, is structured in ways that can be seen as transformations from one level and context to another. The paper describes the kinds of music-to-movement transformations that are produced in the processes of eurythmic choreography and performance of a selection of musical scores. It uses those to illustrate how the transformative principle is applied in tone eurythmy. And it reflects on the extent to which human agency is understood, from an anthroposophical perspective, to be able to effect such structural transformations, something that was absent in earlier anthropological work on structural transformations in and of symbolic systems.

Introduction

One of the most distinctive features in the practice of anthroposophy – a philosophy developed from the work of Rudolf Steiner that undergirds the pedagogical principles used contemporarily in Waldorf/Steiner schools of which there are now over 900 worldwide – is the development and performance of eurythmy, and its use as a practical form of artistic expression in those schools.[1] Eurythmy is itself an art form that can be and is performed, and that has the intention to make musical and spoken sound visible (as distinct from audible) in and through human bodily movement. Underlying that intention, moreover, is an understanding of the cosmos that associates diverse cosmic, astronomical, earthly and indeed human and other biological structures one with another, and that works towards agentively creating structural transformations that might enable humans to experience those structures viscerally and thereby as real phenomena, and not only to imagine or conceptualise them intellectually.

Given Steiner's (1923) statement that "the art of Eurythmy could only grow up out of the soul of Anthroposophy; could only receive its inspiration through a purely Anthroposophical conception", it is unsurprising that eurythmy practice today continues to be based on an understanding of the cosmos that derives from anthroposophical thought.[2] In particular it is based on an anthroposophical understanding

- about relationships between cosmic structures and human social and ideational structures;
- of the world that associates tones, pitch and other sound-related phenomena with both cosmic processes and human soul experiences
- that such human soul experiences can be corporeally performable.

The paper considers how, through such understanding, eurythmists seek to create means to manifest those associated sounds, and especially their related soul (mood) experiences, and how they manifest them in relatively formalised human bodily movements that constitute a form of dance and that are undertaken in order to embody musical sounds and the soul experiences understood to be associated with them.[3]

In the paper we outline the ways a selection of those sound-soul-body movement associations are understood and put into effect for the practice of musical eurythmy

[1] Eurythmy is also taught as a means to enable students to gain the ability to recognise how to work in concert with others while recognising their own individual spaces (social as much as spatial) around them. Following Sagarin (2003) we avoid the reifying term 'Waldorf Education'.

[2] Anthroposophy is the term given by Rudolf Steiner to his approach to understanding life in the context of cosmic and spiritual forces. He gave it that name after he broke away, with a number of followers during the early 20th Century, from the Theosophical Society. The split was primarily because of a difference of religious opinion regarding the importance or significance of Christ; and because of a difference of opinion about the extent to which modern scientific methods might be useful, as Steiner argued they are, for coming to terms with the spiritual world.

[3] Eurythmy tends to emphasise upper rather than lower body activity as a means to communicate music visibly through bodily activity. In other words, more of the formalised movements associated with particular sounds are performed through upper body – especially arm – movements, rather than through use of the lower body which nonetheless is very active. In this paper we concentrate on the associations between human soul moods and sound/music structures without considering relationships to cosmic structures. That said, we note that Steiner himself developed the idea of tone eurythmy during the same weeks in 1915 that he was choreographing three eurythmy performances of cosmic structures.

which is today more commonly known as tone eurythmy: what Steiner (1998:1) called 'visible singing'. We do that to demonstrate how musical structures are seen eurythmically (as also musically) to be associated with particular human moods or emotions, and to explain how eurythmists consciously and therefore agentively transform those in turn into choreographies, and into particular performed gestures and movements that are themselves understood as structural reflections or transformations of the soul moods and emotions that they enact. Our ultimate reason for providing these explanations is, however, less to do with considering the ideas on which eurythmy is based than with raising questions about conventional structuralist analyses that regard structural transformation as a process involving shifts between deep structures of which actors are themselves either unaware or, at most, recognise only dimly as structures. We argue that for eurythmists, as indeed for all anthroposophical thinkers, the idea of structural transformation is one with which they work constantly, and one that, when structures are seen to lie deep below the surface, requires bringing them to the surface through transforming them in ways that allow them to be experienced directly as human phenomena. In other words, the material we present provides an example of conscious human agency effecting structural transformations in and of themselves. We argue that that is a process that is not commonly featured in or described by structuralist analyses, precisely because the structures conventionally subject to such analysis are understood to be so deeply imbedded that they are inaccessible to human agency – particularly the agency of those who subscribe to the principles that structuralists analyse. Those are principles which, according to conventional structuralist analysis, structure ordinary people's lives and cosmologies. Yet those ordinary people are not conventionally said to understand them as structures. Eurythmists, as most anthroposophists, appear to be an exception in that regard. We end our paper with some brief comments as to why that should be.

Before we proceed to present our material and analysis, a brief methodological and contextualising note about this paper and its co-authors is apposite. The paper draws on work that Silke Sponheuer, a practising eurythmist and founding director of the Kairos Eurythmy Training programme in Cape Town, has undertaken as part of a graduate programme in dance (choreography). It draws on particular aspects of the dissertation she is writing and which is being co-supervised by an innovative choreographer of African dance, Eduard Greyling, together with Andrew Spiegel, a social anthropologist who has recently developed a research interest in Waldorf pedagogy and related concerns – an interest which has also taken him very briefly into participant observation in a eurythmy class led, among others, by Sponheuer. The descriptions in the paper relating to music and eurythmy take their impulse from Sponheuer, while the commentary on structuralist analysis constitutes Spiegel's overlay.[4] While at one level the paper is a collaboration between a graduate student and her supervisor, at another level it constitutes a collaboration between an anthropological researcher and an expert interlocutor and teacher of his in the field he is researching.

[4] We must also acknowledge gratefully the assistance of Karl Geggus who has produced the video and other eurythmy imagery for this paper; Paula Spiegel and Ingrid Salzman for assistance with musical terminology and Nelson Fredsell and Raoul Spiegel for assistance with the diagrams and imagery.

Associations of musical elements/structures with human emotions, and their eurythmic symbolisations

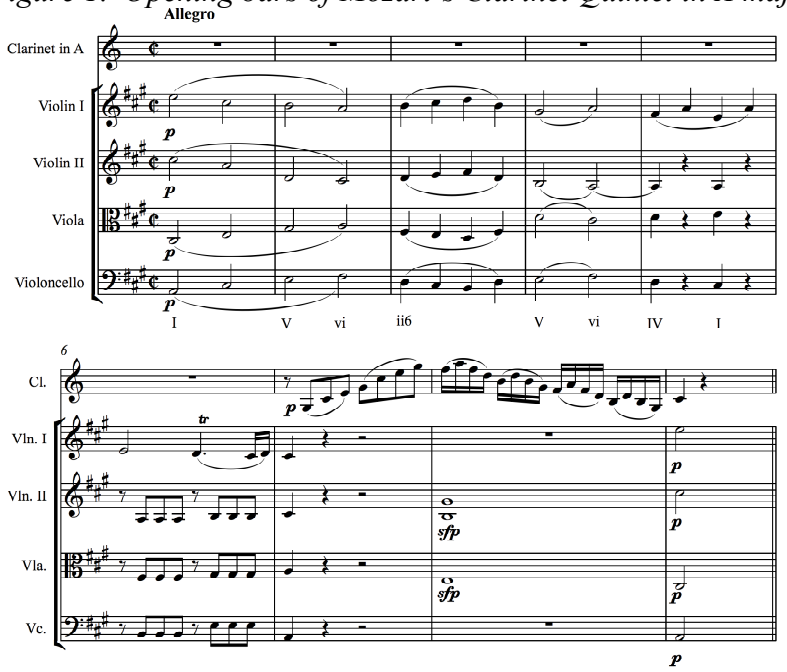
Tone eurythmists work directly with musical scores, as well as with musicians who perform those scores by sounding them musically. They do that in order to create choreographies as well as eurythmy performances of those same pieces of scripted music that musicians sound in their performances. In most instances the music pieces selected are relatively short: classical solo pieces or pieces of chamber music, although whole symphonies too are choreographed and performed – one stage-eurythmy group based at the Anthroposophical Society's Goetheanum in Dornach, Switzerland, biennially produces and tours Europe with a eurythmical symphony.

The process of creating a tone eurythmy choreography and performance requires intense study of both the score and the sounded versions of that score in order to create both a set of individual movements that play out the elements of the music as seen in the score, and – crucially also – an overall feeling or impression of the intention of the whole music piece, something of the kind that one comes away with from a very well executed sounded performance of that piece.

In order for us to describe the associations of particular musical elements and structures with both human emotions and eurythmical movements, however, requires that we have, for heuristic purposes, to unpack those elements from the whole of which they are, and indeed intentionally should be seamlessly just part. We make this point because no eurythmy performance, as indeed no musical performance, would ever be so disaggregated into its elements. As Schönberg (1994:7; our added emphasis) has said: "tones, harmonies, rhythms are the parts that, *if correctly joined*, make up the musical result". By undertaking what might be called a deconstruction of music and its performance, we are in a sense following the principles of much structuralist analysis, since it too has disaggregated and dissembled whole myths and stories, as well as whole sets of social relations, in order to understand how the principles underlying them have come to be transformed from one context to another. In so doing, structuralist analysis tends too to break the overall message of the analysed piece.

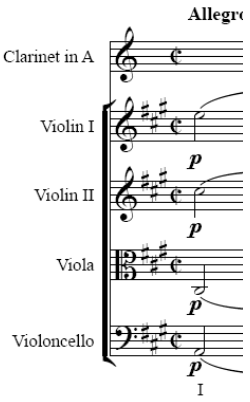
We begin with the opening bars of Mozart's clarinet quintet in A-major, a piece of music which Sponheuer has choreographed and directed in performance. We use this only as a short example to illustrate what occurs when a musical score (or a part of such a score) is transposed into eurythmy performance. What we see and indeed hear here is the first introduction of a theme that (we can here only note) repeats itself six times and in diverse ways through the whole quintet, thus stressing its thematic character. We also here see and hear a series of individual notes at different pitches and of longer or shorter duration that are played by two violins, a viola, a cello and, in the seventh, eighth and ninth bars only, by a clarinet.

Figure 1. Opening bars of Mozart's Clarinet Quintet in A major KV581



Looking at just the very first set of scored notes (in bar one) (see figure 2), we see that they call for the four string instruments each to intone a minim-length note. Looking at the image of the eurythmy performance as that first half bar begins, we see those same notes being intoned through bodily gestures by four eurythmists, each of them adopting a quite formal gesture that represents the particular note for their respective instrument, and each gesturally beginning to intone the note even before the musical sounding begins.

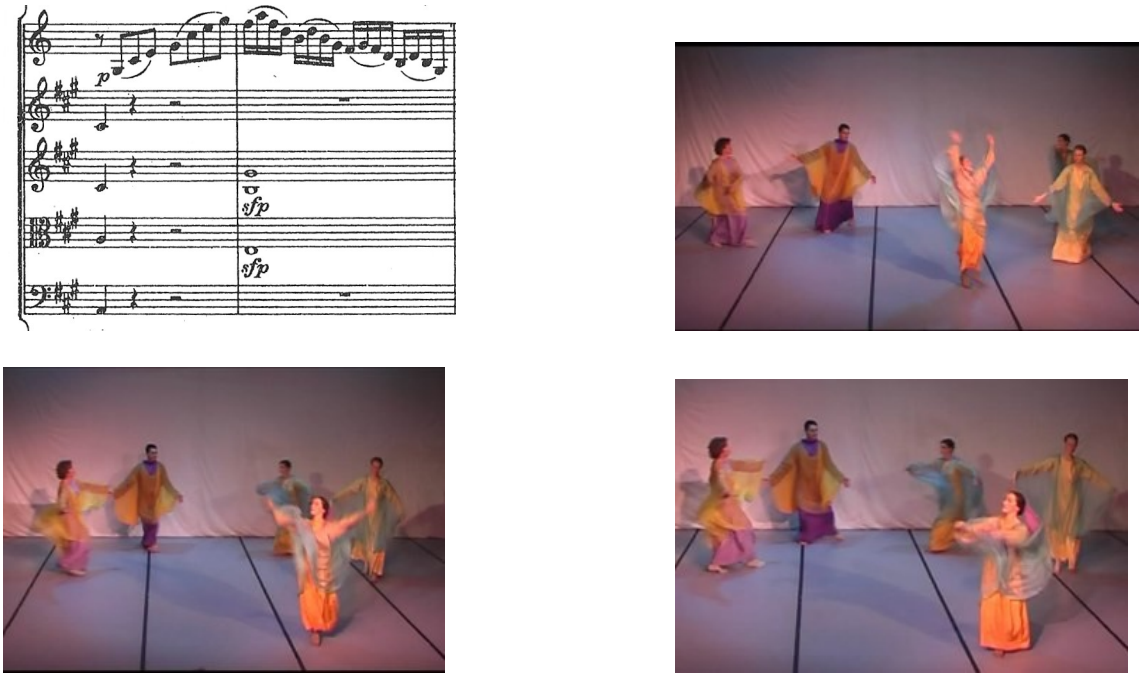
Figure 2. First half of bar one of Mozart's Clarinet Quintet in A major KV581 and image of eurythmical performance of same



Now look at bar eight at which point the clarinet has already come in and only the second violin and the viola are scored to accompany it; and note the gestures of the various eurythmists at that point. Note in particular how in bar eight the first violin (line 2) and

cello (line 5) performers are quiet and almost still while the second violin and viola (lines 3 and 4 respectively) are relatively active and the clarinet is very active.

Figure 3. Bars seven and eight of Mozart's Clarinet Quintet in A major KV581 and sequential images of eurythmical performance of same



What we are stressing in considering these snapshot examples is simply some archetypical gestures whereby notes are intoned. Yet none of this offers insight into how or why those gestures have come to represent particular moods or emotions, how those in turn are understood to be associated with specific musical elements, nor indeed how eurythmists link them one with another to create the kinds of diachronic and moving picture that one expects from a performed piece of music, whether in a sounded or in a moved performance. We thus now move on to show how musical structures are seen eurythmically to be associated with particular human soul moods or emotions, that way in turn to be able to show how those are gestured eurythmically.

Musicians often describe particular musical forms or structures as manifestations of specific human moods or emotions. Eurythmists do the same – in their case in order to stylise the gesture combinations they use in their efforts to create embodied intonements of music. Such associations are made for a large variety of the structural elements found in music. For reasons of space we focus here on just a few illustrative examples rather than attempt a full catalogue. Those we have chosen are pitch, tone as represented by notes, and the distinction between major and minor. All are particularly salient musical elements for tone eurythmy.

<u>Pitch</u>

In their synthesis of the results of sixteen studies that have examined how people explain the relation between musical elements and emotions, 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, Zuckerkandl (1976: 90) suggests an association of relative warmth and brightness marking the distinction between pitches – implicitly greater warmth and brightness being associated with higher pitch. Music psychologist Sloboda (1990: 62), in a chapter on music, language and meaning, suggests that "movements away from the tonic, particularly upwards [in pitch], are suitable for expressing outgoing emotions, whilst movements towards the tonic [therefore downwards in pitch] signify rest or repose."

Interestingly, these ideas parallel Steiner's (1998 [1924]) indication to eurythmists to associate ascending pitch with qualities of lightness and therefore with outward radiating activity, and to associate descending pitch with qualities of darkening and therefore with gestures of interiorisation. In practice, eurythmists symbolise those emotive qualities by relating high and low pitched sounds to each other through respectively upward and downward arm movements, implying that lightness is found stretched up above while darkness is found compressed down below.

Figure 4. Archetypical eurythmy gestures for musical shifts from higher to lower pitches

High pitch

Mid pitch

Low pitch

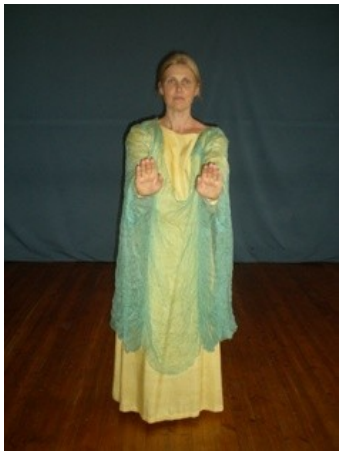
Following Steiner (1998: 32; 125) and as can be seen in figure 4, eurythmists not only move their arms through the vertical axis in order to express pitch. They also direct their hands in those movements: fingers extended albeit not quite taut) and facing outwards as the arms are moved upwards is used gesturally to represent increasingly higher pitch and a sense of outward radiation as is understood to be associated with happiness and lightness; hands rounded and facing inwards as the arms are moved downwards is used gesturally to represent increasingly lower pitch and a sense of inwardness and reflection that is associated with melancholy or dark despondency.

Tones as represented by notes and gestures

In figure 2 we showed a set of quite formal gestures representing the particular tones that each eurythmist performed for their respective instruments. These tones (or notes as they appear in the score) are part of the A-major scale. Each of the tones is represented eurythmically by particular gestures that are specific to each tone and the scored note designating it. Thus, as is shown in figure 5, the tone/note A is represented by the arms being placed at 54° from the plane running through the upright axis of the performer's body and extending directly to the front and back. Similarly C sharp is represented by the arms being parallel to that upright body-axis plane (in this instance the sharp is represented by the hands bent upwards), and E by the arms being placed at 72° from that plane.

Figure 5. Archetypical gestures for the three tones comprising the A major chord – all set in the octave stretching across the standard middle C in 'Concert pitch'.

Tone/note 'A'
54° from body-axis plane



Tone/note 'C#'
parallel to body-axis plane

Tone/note 'E'
72° from body-axis plane

Looking again at the image in figure 2, we can see the first violin in the forefront left performing E (72°) and the second violin (forefront right) performing C-sharp (parallel arms but bent to signify the sharp).

However, one needs also to recognise that, since in any melody one will find changing pitch, often indeed crossing octaves, the gestures for each tone need to be modified to indicate the pitch at which they are scored. Thus, for example, A at a pitch three semi-tones below standard middle C (that is middle C in Concert pitch), nine semi-tones above it and twenty-one semi-tones above it are represented respectively as in figure 5 below. In all instances the 54° angle is there, but the positioning of the arms is lower or higher, representing more inwardness at lower pitched A tones and more radiant exteriorisation at higher pitched A tones.

Figure 6. Three different gestures of A tone, depending on relative pitch (3-octave range)

Tone/note A (21 semi-tones above standard middle C)

Tone/note A (9 semi-tones above standard middle C)

Tone/note A (3 semi-tones below standard middle C)

Tone/note A (9 semi-tones above standard middle C)
54° angle now more clearly visible between body-axis plane and each arm

The kinds of combination of pitch and tone that are demonstrated in figure 6 can of course be seen within the more dynamic movements of the four string instrument performers in the first five bars of the Mozart Clarinet quintet, and particularly within the quite rapid movements of the performer representing the clarinet in bars seven and eight, where the score requires a run of twenty three quickly sounded notes (including quavers and semi-quavers) ranging in pitch for the clarinet from the clarinet's G below middle C up to its A over two octaves higher and then down the scale again.[5] Importantly,

[5] These are notated for an A-clarinet, meaning that they are notated three semi-tones lower in pitch from a score that is notated according to Concert pitch and which one would see in the score for all instruments other than those, such as the A-clarinet, B-flat trumpet or E-flat soprano cornet, that are described as transposing instruments. This is significant because, for eurythmy, each tone at each pitch level is associated with a particular gesture (although in relative terms relating to pitch). There is an incomplete analogy here between the way as each tone at each pitch level vibrates at its own particular frequency (e.g.

however, the gestures flow one into another, just as in sounded music the intoned sounds flow into one another rather than being performed in sharp staccato. As indicated earlier, eurythmists also gesture tones at their respective pitches in a way that tends briefly to precede the sounded version and also to continue as if fading after it.

Majors and minors

In much the same way that higher pitches are understood to represent a soul mood that is quite distinct from that associated with lower pitches, so are major harmonies and minor harmonies understood musically to represent distinct, polar emotional qualities and their expression. They include joy, light, clarity, energy, merriness, confidence, expansion and even triumph for majors; and sorrow, warmth, softness, fear, dreaminess, contraction and despair for minors (see Cooke 1959: 50). To these we can add associations of majors with relative loudness and of minors with quietness or stillness (Turner and Huron 2008). Music psychologists have also established that there is a common sense of such emotional/soul distinctions between the qualities of majors and minors amongst especially children. Pinchot, Kastner and Crowder (1990 in Sloboda 2005: 17), for example, found that children as young as three years of age mapped major and minor chords within a 'happy–sad' continuum. Sloboda 2005: 220) reports too on another experiment, this one conducted by Gabrielsson and Juslin (1996 in Sloboda 2005), where a wider range of musical elements than just major and minor harmonies were considered. That study sought associations between each of four particular moods (happiness, sadness, seriousness and excitement) and diverse musical elements. Like Pinchot et al (1990 in Sloboda 2005) it concluded that major and minor were respectively associated with happiness and sadness. Gabrielsson and Lindström (2001: 229) too have reported finding a binary set of associations of major-happy and minor-sad, in that case where listeners were played exemplary chords and also where they were asked to comment on the moods suggested by recorded musical performances.

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the A above middle C in Concert pitch – the middle images in figure 6 – vibrates at a frequency of 440Hz; middle C at 261.62557Hz; etc.). For eurythmy, however, the gestures are in relative terms: if a piece includes As in a range of five octaves, the pitch gestures will be different from those for a piece with As in a range of just three octaves, although the tone gesture (i.e. the angle from body-axis plane) will not change. In other words, while pitch gestures are performed in relational terms, tone gestures are performed eurythmically in absolute terms. Eurythmists thus transpose into Concert pitch any scores not so scripted so that they can perform them in Concert pitch tones.

Figure 7. Gestures for major and minor

Archetype for Major chord

Archetype for Minor chord

Musically, all major and minor chords are played by intoning a combination of the tonic of the particular chord plus the third and the fifth noted tones (in the case of the minor it is a minor third). This means that all three tones have also to be intoned bodily by a eurythmist performing such a chord. Moreover, the happy outgoing mood of the major is represented by what eurythmists describe as radiating gestures which they perform by extending the right arm and hand forward and outward, with the left arm and hand also extending but from behind the right arm and pushing it forward (figure 7). In contrast, the sad inward mood associated with a minor chord is represented by contracting gestures that are performed by the left arm being curled inwards towards the body and the right arm closing around it in turn and, that way, encircling it and creating a sense of containing closedness.

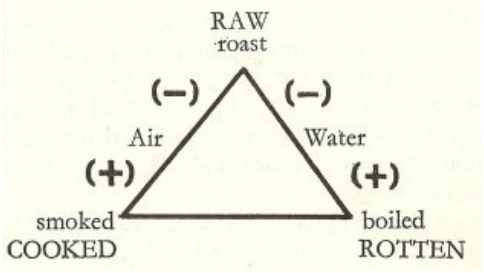
Structures, their transformations and agency

The examples we have presented above all demonstrate how tone eurythmists associate particular soul moods or emotions with specific musical elements, and with the structures of which those elements are part. The examples also show how eurythmists work consciously to transform those musical elements and structures from their scripted and sounded forms into body movements that are themselves formally structured in terms of the ways they are understood to represent their associated soul moods. The examples above show further how eurythmists do this in similar but differently formed ways from how sound-performing musicians do it.

Adapting Levi-Strauss's (1978) culinary triangle, we show below how tone eurythmists understand the relationship between sounded and bodily performed music, which they regard as structural transformations of one another and indeed of scripted music too – transformations that they agentively and consciously work to create. It is precisely because of that perceived relation between sounded and corporeally moved musical structure, and the fact that both are understood to reveal the soul moods that are imbedded in any piece of music, that tone eurythmists always work closely with regular

musicians when creating a eurythmy performance and indeed when performing it. They understand that the soul moods said to be imbedded in each piece of music need to be transformed from what is imbedded in the script/score into both sounded and bodily moved performance structures, and that doing that in collaboration enhances the extent to which those can be conveyed in performance precisely because the sounded and moved performances are transformations of one another as much as they are each transformations of the score.

Figure 8. Levi-Strauss's (1978: 490) culinary triangle



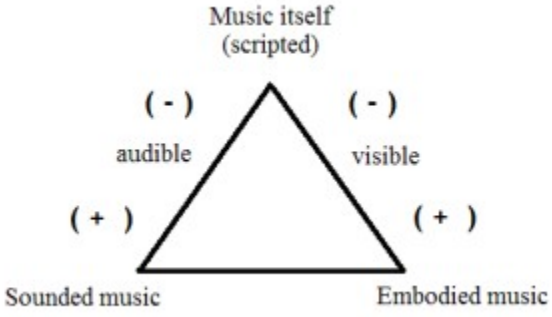
Levi-Strauss's (1978) culinary triangle provided an important summary statement of the ways that a structuralist analysis of food and its preparation can be seen in terms of a kind of transformational grammar of the culturally structured meanings of cooking for all human society. For Levi-Strauss, as the diagram in figure 8 indicates, raw food is transformed into either cooked or rotten food through the media respectively of air (through smoking it) or water (through boiling it). Equally, however, water is a medium that transforms raw food into rotten food, while fire transforms it into roasted food which can be seen – according to Levi-Strauss (1978) – as a form of raw food since it has been exposed to very limited air and to no water at all.

While Levi-Strauss's argument about such transformations allow us to understand the transformative relation between diverse myths about food and its preparation, what is important for our present argument is that all these transformations – other than that from raw into rotten – are produced by human intervention. Yet none of that intervention can be understood to have been undertaken agentively by actors who have an explicit consciousness that it will bring about a structural change/transformation. While cooking (whether roasting, smoking or boiling) foodstuffs is an activity that many humans of course undertake, a conventional structuralist analysis treats that activity as, at most, a functional one that is also consistent with a set of culturally constructed binaries. It does not see the activity as something undertaken by actors who consider their efforts as intending to effect structural transformations. Such analysis does not consider that such actors might consciously be intervening to bridge a cultural divide between nature and culture, or indeed between different cultural forms/structures. It is only the external analyst who sees it that way and who then presents a structuralist explanation in terms of the principles of structural transformation, which means that the actors are effectively regarded as cultural dupes.

Just as those who cook food produce structural transformations, eurythmists too actively engage in processes that produce such transformations. In this instance they are

transformations of musical scores as well as musically sounded performances into bodily performances of the musical elements that the scores and soundings represent, and of the soul moods understood to lie behind them – in a sense those soul moods are deeper level structures. This can be represented by an adaptation of the culinary triangle model:

Figure 9. Eurythmists' musical triangle



Adapting the triangle model as in figure 9 indicates how eurythmists understand the relation between scripted, sounded and bodily performed music, or what might otherwise be described as the relation between music (or a piece of music) itself, and its performance by musicians and by eurythmists. What figure 8 shows is that the 'raw' version of music (the music and soul moods imbedded in a script or score[6]) is transformed through an auditory medium into sounded music and through a visualisable body-movement medium into eurythmically embodied (visual) music. Moreover, just as the culinary triangle represents smoked and boiled food as transformations of one another, so does the eurythmical musical triangle enable one to recognise how sounded and embodied music can be seen as transformations of one another – both are transformations of the scored music, but through different media, and both are therefore transformations of each other in the sense that they are differently structured modes of representing the soul moods that inhere in the music.

In this instance, moreover, the transformations must be understood to be consciously effected by the human agency of musicians and eurythmists, an agency that works explicitly not simply to make music audible or visible but also to transform the soul mood structures represented in musical scripts/scores into sounded and gestured structures, albeit through different media. Both accomplished musicians and eurythmists do this so that they can reveal the various soul moods that they understand are imbedded in the elements of each piece of music and indeed in the piece as a whole.

Eurythmists in particular explicitly see their practice in precisely those terms. They describe as structured all of what they draw on and they describe as structurally transforming all of what they do. That they describe their actions thus suggests that what

[6] A score is, however, itself hardly 'raw', since it is the product of a human composer's soul mood that has been transformed by the composer's intervention into a score; it cannot thus be seen as wholly 'natural'. But, to return to the food analogy, raw food is itself almost always a product of human intervention. A living animal has first to be slaughtered (or hunted and slaughtered) before parts of it become raw food; a vegetable, grain or fruit has first to be harvested (and, in the case of grain) threshed before it becomes a raw food.

we have here is an example of conscious human agency explicitly effecting structural transformations in and of themselves, rather than doing so only implicitly and in a way that appears to be the assumption behind conventional structuralist analysis.

Why might this be so? Why should we find in eurythmy practice an example where, contrary to conventional structuralist analytical preconceptions, actors are explicitly conscious of and intentionally undertake actions precisely to effect structural transformations?

One answer of course is that conventional structuralist analyses have simply been blinded to the possibility that actors might themselves understand deep structures and how they can be transformed. If that is the case it is probably because structuralist analysts have been trapped by the idea that the kinds of structures that undergird myths and the rules for social behaviour are, like the structures of language, so deeply imbedded below the surface of social relations and mythical stories that they cannot be recognised by ordinary actors, or indeed even by ritual and other such specialists in the populations whose members subscribe to those myths and social rules. Rather, they need an outside expert to recognise them. Such an approach assumes a rather superior attitude, one that assumes that only etic analysis is able to dig sufficiently below the surface to recognise underlying structures; and that it is only through comparative analysis of a variety of their manifestations in myth etc. that one can recognise transformations of such structures. Such an attitude corresponds, of course, with the condescending assumption that structuralist analysis constitutes scientific study of a kind not accessible to ordinary people and conducted by experts only. The case of eurythmy shows that that is not always true.

A second answer as to why eurythmists are agentive in their working to create structural transformation derives from the fact that, as we pointed out at the very start of this paper, eurythmy is an art form that takes it primary impulses from Rudolf Steiner's anthroposophy. Steiner was himself intensely modernist in the sense that he sought to understand the cosmos in structuralist terms that would enable humans to understand the complex webs of inter-relationships (commonly thought to be synechdochical) between all aspects and levels of the natural world and, most especially, of each individual human's role in that world and how they can and do effect change to the very structures that surround them. Moreover, setting him apart from most other modern scientific thinkers of his period was Steiner's commitment to using that same modern scientific structuralist analysis to understand how what others might call the supernatural world is also inter-related with the natural world; how it affects humans both socially and individually; and also how it is affected by human action and intervention. This intention to regard the supernatural as understandable in scientific terms was also one of reasons for Steiner's break from theosophy, and it remains fundamental to anthroposophy.

Precisely because they see the supernatural as part of the natural world of which humans are of course integrally part, anthroposophists, following Steiner, describe that world as super-sensible rather than supernatural. For them it is a world that exists in reality, yet in a realm of reality that is inaccessible to conventional human senses. It is, nonetheless,

understood as a world that influences human action and that is in turn influenced by such action. That is the reason that anthroposophists, as did Steiner, seek to make sense of that supersensible world through finding means to experience it phenomenologically. It is thus also why eurythmy seeks to express corporeally the soul moods imbedded in music – to transform them from an inaccessible realm of visceral reality to a realm of directly visible bodily-sensed reality. And it is why eurythmists agentively transform the structures and structural elements of music, along with the structures of their assumedly imbedded soul moods, into corporeal movement. They do so in order to make possible a sensing of those structures and moods that is not simply through the audible, but also through the visible and – for the performers – through the body itself.

A third answer to the question as to why eurythmists agentively seek to transform structures is one that builds on the second. It relates again to a more general anthroposophical impulse: in this instance it is an impulse to encourage and stimulate the development of individual consciousness to a level where each person both lives in and transforms the world. Ideally, from such a perspective, each modern individual should have been given the opportunity to develop the capacity both to recognise the structures that constrain social and spiritual life, and to work towards modifying those structures through individual human agency (what anthroposophists describe as individual consciousness).[7]

Returning to the example of tone eurythmy: that practice requires that eurythmists should be able simultaneously (a) to know the music being performed; (b) to expect and be ready for changes that occur in that music; so that (c) they can both move accordingly and, importantly, anticipate the new movements that such musical changes require, even before they are sounded by accompanying musicians.[8] Yet that requirement is an analogy for how to live in terms of anthroposophical principles: (a) to be able to know and understand the structures that constrain social and spiritual life; (b) to be ready, consistently, to recognise and indeed anticipate changes in the ways those constraints affect oneself and those around one; and (c) to be ready and able to adjust one's life pattern to accommodate those constraints whilst also thereby effecting change in the ways they are structured as constraints. By working agentively to effect structural transformations between the three structures of music and its soul moods, of sounded music and of eurythmically performed (visible) music, eurythmy can be seen as analogically acting agentively to facilitate the development of individual human consciousness, thereby to enable people to understand and be able to transform social, cultural and indeed spiritual structures even as they influence human lives.[9]

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[7] This is the ideal towards which teachers in Waldorf/Steiner Schools are supposed to aspire.

[8] It is noteworthy how, even before the sounding of the piece of music used as an example in this paper, one can see the eurythmists actually moving the music – anticipating the sounded music by a split second or two.

[9] Interestingly, this idea, from Steiner's early 20th century philosophy, is one that – if one excludes his concern with the occult as scientifically observable and understandable – seems to have been present in the work of his pragmatist peers such as Charles Sanders Peirce, William James and John Dewey, and also indeed in the slightly later work of George Herbert Mead. These epistemological links are, however, issues for a separate study.

In that sense, what we see here is a kind of precursor to Giddens's (1984) conception of the processes of structuration which came from his efforts to find means to close the analytical gap between structure and agency and thereby to recognise the extent to which the two dynamically influence and affect one another. Yet, one could argue that it goes beyond that point – precisely because it offers more than just an analytical model. Not only does it facilitate understanding of processes that constitute what Giddens (1984) called structuration and that can lead to processes of human agency restructuring social and cultural constraints. It also aims to enable individuals:

- to work actively towards being alive to the historical dynamics of those structures even as they constrain;
- to be conscious of the potential of individual human agency to accommodate to and also to transform those dynamic structures; and – most importantly
- to be prepared actively to engage in such transformative efforts whenever they are deemed necessary.

What we have described and argued above is reflected in the fact that tone eurythmy performers are expected always to place themselves at the very cusp of musical change, always listening out for and indeed anticipating shifts in the soul moods of the music they perform. They must do this precisely in order to be able to respond actively to those mood changes, that way to transform them and indeed to take charge of them as the mood changes affect their performances. Read in conjunction with the point we made at the start of our paper, that eurythmy is quintessentially anthroposophical, and thus seeing eurythmical practice as an analogy for anthroposophy's general approach to life, one can thus conclude that anthroposophy's efforts to facilitate the development of human consciousness build on that same notion of placing oneself on the cusp – in this instance so that one is able to read social-cultural structural constraints and anticipate structural change in order to transform behaviour both to accommodate those structures as they change and to transform or at least restructure them and their constraining influences.

Moreover, competent eurythmists need, to phrase it in Giddens's (1984) terms, to be discursively conscious of the reasons for their actions, and also simultaneously practically conscious of how to act in ways that enable them act corporeally in order to embody the changing moods they sense in music and must therefore enact. Similarly, anthroposophy aims to enable individuals to be able to raise all their actions and their reasons for undertaking them to the level of discursive consciousness, whilst simultaneously having and demonstrating the capacity to 'know how to get on' in a sense that might be described as intuitive, a reflection of the habitus or a manifestation of practical consciousness. If that is the case, as indeed it seems to us it is, then it seems that Steiner's work constitutes an as yet unrecognised precursor to contemporary post-structuralist analytical models, one that has – probably because of his concerns with the occult – been ignored by most mainstream analysts, yet one that provides for an understanding of the relationship of agency to structure and for knowing consciously how to act agentively to effect structural change.

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