

## Music, Dance and Swans

The influence music has on two choreographies of the scene *Pas d'action* (Act. 2 No. 13-V)  
from Tchaikovsky's *Swan Lake*



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## **Abstract**

The relationship between music and dance has often been analysed, but this is usually done from the perspective of the discipline of either music or dance. Choreomusicology, the study of the relationship between dance and music, emerged as the field that studies works from both point of views. Choreographers usually choreograph the dance after the music is composed. Therefore, the music has taken the natural place of dominance above the choreography and can be said to influence the choreography. This research examines the influence that the music has on two choreographies of *Pas d'action* (act. 2 no. 13-V), one choreographed by Lev Ivanov, the other choreographed by Rudolf Nureyev from the ballet *Swan Lake* composed by Pyotr Ilyich Tchaikovsky by conducting a choreomusicological analysis. A brief history of the field of choreomusicology is described before conducting the analyses. Central to these analyses are the important music and choreography accents, aligning dance steps alongside with musical analysis. Examples of the similarities and differences between the relationship between music and dance of the two choreographies are given. The influence music has on these choreographies will be discussed. The results are that in both the analyses an influence is seen in the way the choreography is built to the music and often follows the music rhythmically. While choreomusicological analyses are mostly conducted on contemporary dances, this research has shown that the method can also be applied to an older ballet.

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## Introduction

Music and dance have a long tradition of intertwining with each other. A classic example of this can be found in the art of ballet. A ballet performance primarily uses dance and music, alongside sets and costumes, to tell the story. The important relationship between dance and music is emphasized in various cases where the choreographer and composer work together to create a ballet.

The role of the ballet score changed with ballets such as *Swan Lake*: from choreography that dominated the music to having original scores. Ballet scores became respected works of art because the music and choreography were linked with each other.<sup>1</sup> Pyotr Ilyich Tchaikovsky led the way from “dance to the accompaniment of music” towards “dance set to music.”<sup>2</sup> From the late nineteenth century on, the awareness grew that these disciplines could be linked with each other, rather than being separate individuals. An example of the strong relationship between music and dance is *Swan Lake* opus 20, composed by Pyotr Ilyich Tchaikovsky and originally choreographed by Julius Reisinger.

### *Swan Lake*

The four-act ballet premiered on the 4<sup>th</sup> of March 1877 in Moscow by the Bolshoi Ballet. However, this premiere was not a success and therefore a revised version was performed on the 15<sup>th</sup> of January 1895 in St. Petersburg by the Imperial Ballet. This time, the staging and choreography were created by Marius Petipa and Lev Ivanov, and the score was revised by composer Riccardo Drigo, the Imperial Theatre’s chief conductor at that time. This version was successful, and *Swan Lake* has been one of the best known ballets ever since.

The story of *Swan Lake* is as follows: prince Siegfried needs to marry a princess. On the prince’s birthday party princesses are presented as potential wives for the prince. But, the prince wants to find true love. He goes to the lake to find comfort. Here he is astonished when he sees a swan change into the beautiful princess Odette. She and others are prisoners of Von Rothbart and condemned to be swans during the day. Only true love can break the spell. Prince Siegfried immediately falls in love with Princess Odette, and they vow their love to each other. The next day, the prince has to choose a princess from the ball to be his future wife. Von Rothbart intrudes the festivities with his daughter Odile. She resembles Odette and Siegfried falls under the spell of her. Siegfried breaks his vow of fidelity towards Odette.

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<sup>1</sup> Jordan, Stephanie, “The role of the ballet composer at the Paris Opera: 1820–50,” *Dance Chronicle* 4, no. 4 (1981): 386.

<sup>2</sup> Fedor Lopukhov., *Writings on ballet and music* (Madison, Wisconsin: University of Wisconsin Press, 2002), 120.

Siegfried begs Odette for forgiveness, which she bestows. However, they cannot be together, and therefore they decide to drown themselves into the lake. The spell of Von Rothbart is broken. Odette and Siegfried ascend into the heavens.<sup>3</sup> There are alternative endings of the story.

### Relationship between music and dance

According to art historian and evolutionary theorist Ellen Dissanayake, music and dance in their origins were inseparable.<sup>4</sup> However, for decades the two disciplines were researched apart.<sup>5</sup> The relationship between music and dance raise interesting questions. Today choreographers usually create their choreographies based on musical principles, which is applicable to various choreographies. It allows the choreography to be independent of a specific composition.<sup>6</sup> However, are the choreographers aware of the unconscious influence that the music could have? Does the music encourage the choreographer to choose particular dance moves for a specific passage? For example, when the music goes from a C to a higher G, rising a fifth, this could encourage the choreographer to insert a jump in the choreography. Both sound and movement are going in the same direction. With this in mind, it is interesting to examine whether choreographies set to the same music truly differ. How much influence does the choreographer really have in the creative process of the choreography? And how much is already predetermined by the natural flow of the music? These are interesting questions to think about, before conducting a choreomusicological analysis.

To study the relationship between dance and music, I will use the field of choreomusicology. Choreomusicological analysis studies the relationship between music and dance from both point of views. This method is mostly conducted on contemporary dances. It would be interesting to examine whether this method can be applied to old repertoire. Therefore, I will conduct a choreomusicological analysis on an older ballet, *Swan Lake*. This leads to the main research question:

To what extent did the music of the scene *Pas d'action* (act 2, no. 13-V) in Tchaikovsky's *Swan Lake* influence the two choreographies of Lev Ivanov and Rudolf Nureyev?

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<sup>3</sup> Roger Fiske, *Ballet Music* (London: George G. Harp and Co. LTD, 1958), 38-43.

<sup>4</sup> Ellen Dissanayake, "Antecedents of the temporal arts in early mother-infant interaction," in *The origins of music*, ed. Nils L. Wallin, Björn Merker, and Steven Brown (Cambridge, Massachusetts: MIT Press, 2001), 389.

<sup>5</sup>Stephanie Jordan, "Choreomusical Conversations: Facing a Double Challenge," *Dance Research Journal* 43, no. 1 (2011): 44-47.

<sup>6</sup> Van Stiefel, "A Study of the Choreographer/Composer Collaboration," *Working Paper Series* 22, (2002):5.

The reason that the music could have an influence on the choreography and not the other way around is that the music was first composed before the choreography was created. Therefore, the music has taken the natural place of dominance above the choreography.

My research is structured in three chapters and a conclusion. First, I will devote a chapter on what is choreomusicology and how it has been used in the past. Secondly, a chapter on the relationship between music and dance in Ivanov's version of the choreography *Pas d'action*. Thirdly, a chapter on the relationship between music and dance in Nureyev's version of the choreography *Pas d'action* and the differences between the two choreographies. Lastly, the findings will be discussed in the conclusion.

I have chosen to analyse *Pas d'action* because there are many choreographies set to this music. *Pas d'action* is mostly present with a *pas de deux*. Its function is more dramatic than a normal *pas de deux* emphasizing the importance of the scene. The first choreography of *Pas d'action* that will be used is a version choreographed by Lev Ivanov and staged by Wes Chapman.<sup>7</sup> This will be compared to Rudolf Nureyev's version which was choreographed in 1964 and first performed in Vienna by the *Wiener Staatsballett* and *Wiener Symphoniker* conducted by John Lanchbery.<sup>8</sup> Nureyev himself danced the lead role of prince Siegfried alongside Margot Fonteyn who danced the role of princess Odette. I have specifically chosen these two choreographies due to their importance. Ivanov's choreography is one of the most famous and still regularly performed today, while the choreography of Nureyev got the most curtain calls at its premiere, 89 in total, in the history of ballet performance, thus implying their widespread popularity and excellence.<sup>9</sup>

## **What is choreomusicology and how it has been used in the past**

### Definition and brief history of choreomusicology

Choreomusicological analysis, according to anthropologist, creative artist and systems theorist Paul Mason, is the study of "the relationship between sound and movement within any performance genre."<sup>10</sup> In the early twentieth century awareness grew from music and dance scholars from the western world that music and dance can and should be analysed together,

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<sup>7</sup> "Swan Lake Act II Pas de Deux," Youtube, last modified August 18, 2011, <https://www.youtube.com/watch?v=FNS11Dowqo4>.

<sup>8</sup> "Tchaikovsky - Swan Lake (Fonteyn, Nureyev, Lanchbery)," Youtube, last modified 13 may 2015, <https://www.youtube.com/watch?v=F4nwS5sObS4#t=44m01s>.

<sup>9</sup> "The Rudolf Nureyev Foundation", last modified march 2018, <http://www.nureyev.org/rudolf-nureyev-choreographies/rudolf-nureyev-swan-lake>.

<sup>10</sup> Paul H. Mason, "Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice," *Research in Dance Education* 13, no. 1 (2012): 5.

whether than individually.<sup>11</sup> The expansion of technology led to the possibility to analyse music and dance together. For example, the emergence of the video recorder allowed dance performance to be recorded, making it easier to analyse the performance. The term “music visualisation” invented by Ruth St Denis describes the technique of creating “concurrence or imitation between music and dance”.<sup>12</sup> The approach is the following: each movement is matched by a note or chord of the same length, the up and down movement of a dancer is matched with the rise and fall of the melody and the movement intensity is followed by the change of dynamics in a score.<sup>13</sup>

Composer John Cage and choreographer Merce Cunningham used another approach when they collaborated together. This resulted in the most unconventional way music and dance joined.<sup>14</sup> Cage composed the music after the choreography was created. However, Cage only knew the duration of the choreography, not the rhythmic structure or mood. The relationship between music and dance was that they both happened at the same time. They shared a place and certain time. This collaboration convinced scholars that dance could exist separately.<sup>15</sup> Even if choreography was set to music, the movements did not need to rely upon the music.<sup>16</sup>

Composer Henry Cowell proposed a different idea, that relationship between music and dance should be contrapuntal.<sup>17</sup> For example, climaxes should not occur at the same time. Cowell did not like that the attention was diverted into one discipline, therefore he proposed, “music rises to the point of interest when the dance is quiescent, and then the music dies in interest while the dance rises”.<sup>18</sup> This is why he composed music that was in an elastic form. This allowed the composition to be rearranged or expanded to fit the needs of the choreography.<sup>19</sup> Cage went another step further, he composed music independently of the choreography.

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<sup>11</sup> Paul H. Mason, “Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice,” 5.

<sup>12</sup> Stephanie, Jordan. *Moving music: Dialogues with music in twentieth-century ballet*. (London: Dance Books, 2002), 74.

<sup>13</sup> Ruth, St Denis, “Music visualisation,” *Denishawn Magazine* 1, no. 3 (1925): 1–3.

<sup>14</sup> Paul H. Mason, “Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice,” 14.

<sup>15</sup> Paul H. Mason, “Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice,” 15.

<sup>16</sup> Lesschaeve, J., and M. Cunningham, *The dancer and the dance. Merce Cunningham in conversation with Jacqueline Lesschaeve*. (New York: Schribner Book Company, 1985), 141.

<sup>17</sup> Paul H. Mason, “Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice,” 15.

<sup>18</sup> Henry Cowell, “How relate music and dance?,” *Dance Observer* 1, no. 5(1935): 52–53.

<sup>19</sup> Miller, Leta E., “Henry Cowell and John Cage, “Intersections and influences, 1933–1941.” *Journal of the American Musicological Society* 59, no. 1(2006): 63.

Types of relationships between music and dance

The dance discipline in the twentieth century gradually separated from the music discipline.<sup>20</sup>

This allowed a different collaboration between dancers and musicians. The choreographer Beth Shelton describes three types of relationships that can exist between music and dance:

- (1) Sound is movement, movement is sound (mickey-mousing),
- (2) Music and dance as co-existing worlds (separately created),
- (3) Music and dance as intertwining partners, related but separate (collaboration).<sup>21</sup>

Music director Paul Hodgins suggests dividing choreomusical relationships into two categories: intrinsic are the rhythmic, textural, structural, mimetic or dynamic relationships between dance and music, while extrinsic are the emotional or narrative relationships between music and dance.<sup>22</sup> Intrinsic relationship is the structural bond between dance and music. For example, when the dance steps become more intimate, the music follows by becoming softer. Extrinsic relationship depends on cultural referents and prior knowledge of certain associations. For example, when the dancers are dressed in black, walking in a line and a funeral march is being played, the audience will associate this with a funeral narrative. Sometimes intrinsic and extrinsic relationships occur simultaneously. Below a chart on intrinsic and extrinsic relationships adapted from Hodgins in 1992.<sup>23</sup>

RELATIONSHIPS	MUSIC	DANCE	
INTRINSIC	rhythmic	pulse, accent or meter	accent, meter sounds produced by the dancers
	dynamic	volume volume of musical gesture	movement intensity volume of choreographic gesture
	textural	musical arrangement number of instruments	movement corps number of performers
	structural	phrasing or form	corresponding motives or figures, pharse, structures
	qualitative	timbre and tessitura	sharpness or smoothness of movement
	mimetic	sound mimicking movement	movement mimecking sound
EXTRINSIC	archetypal	symbolic aspects	symbolic aspects
	emotional	emotion conveyed in music	emotion conveyed in movement
	narrative	story-telling	story-telling

Intrinsic and extrinsic relationships – Paul Hodgins, 1992.

<sup>20</sup> Inger, Damsholt, "Mark Morris, Mickey Mouse and Choreomusical Polemic," *Opera Quarterly* 22, no. 1(2006): 4.

<sup>21</sup> Paul H. Mason, "Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice,"17.

<sup>22</sup> Paul H. Mason, "Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice,"18.

<sup>23</sup> Paul Hodgins, *Relationships between score and choreography in twentieth-century dance: Music, movement and metaphor* (Lewiston, New York: Edwin Mellen Press, 1992), 98.



Stephanie Jordan, who revised the list of musician Paul Hodgins, proposed four categories of imitative and contrapuntal rhythmic relationships between music and dance: (1) duration and frequency, this refers to both note or move, (2) stress and accents, (3) the grouping of sounds or movements through time, metrical hierarchy and (4) the patterns of tension and relaxation across a work.<sup>24</sup>

Lastly, McMains and Thomas describe two kinds of choreomusicological relationships: *amplification* and *emergence*.<sup>25</sup> McMains and Thomas follow the definition of *emergence* used by musicologist Nicholas Cook. *Emergence* describes that choreomusicological relationships may create new meanings in a performance that would not exist in either the dance or music discipline alone. The interaction between the two develops a new meaning.<sup>26</sup> *Amplification* can be divided into three categories. *Isolated conformance*, the music and dance collaborate with each other. For example, when the musicians play a waltz, the dancers also dance a waltz. *Isolated opposition*, is the opposite of isolated conformance, the music and dance do not collaborate with each other. For example, the music is very chaotic, while the dance is very intimate or not moving at all. *Reorchestration*, is when the movements of the dancer(s) bring certain instruments to the foreground, which would otherwise be experienced in the background.<sup>27</sup> The three terms draw on the intrinsic and extrinsic relationships, developed by Hodgins.

I will use these methods and techniques as described above for my analysis. A glossary of dance terminology can be found in the appendices, because this research is mainly intended for music scholars. It should be noted that the historical context, social context, certain intentions of a choreographer, dance canons and the decision of a choreographer to try and keep the authenticity of a choreography are also a factor when creating a choreography. However, I will not take these factors into account. Further research from various disciplines is needed to truly have a complete understanding of the relationship between music and dance.

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<sup>24</sup> Stephanie Jordan, *Moving Music: Dialogues with Music in Twentieth-Century Ballets* (London: Dance books LTD, 2000), 78.

<sup>25</sup> McMains and Thomas, "Translating from Pitch to Plié," 209.

<sup>26</sup> Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Oxford University Press, 2004), 84.

<sup>27</sup> McMains and Thomas, "Translating from Pitch to Plié," 211.

## The relationship between music and dance in Ivanov's version of the choreography *Pas d'action*

For my analysis I will pay attention to important moments in the music and choreography, aligning dance steps alongside with musical analysis. *Pas d'action* is the first dance of princess Odette and prince Siegfried. They vow their love to each other. The music key is E-flat minor. The music structure first starts with an introduction, then follows with the form 'ABCBCBA'. The choreography follows this music structure. Therefore, we can divide the choreography into 8 episodes. On the score *Andante non troppo* is written, this indication of tempo is also seen in the choreography. First I will link the term *amplification* to this analysis. Then I will explain some examples chronological to the choreography and score to show the influence the music has on the choreography.

In the choreography the choreomusicological relationship of amplification according to Thomas and McMains is *isolated conformance*. The music and dance enhance each other. This is first shown in the instrumentation. Prince Siegfried dances to a single harp, then princess Odette enters the stage on points performing a *bourrée*, while the harp is playing chords up and down. Then there is a solo for the violin, which is accompanied by the harp, cello, flute, clarinet and bassoon. Between the solo the woodwinds and cello play an intermezzo from the main theme, this is represented in the dance as a *divertissement*. At the end the violin and cello play a solo together, this is aligned with the two dancers. The violin and cello represent prince Siegfried and princess Odette. *Isolated conformance* in this choreography draws on the intrinsic relationship between music and dance. Throughout the choreography, the music is intimate and full of expression. This can also be seen in the dance steps. For example, at the beginning when the harp (example 1) plays three octaves one after the other, princess Odette holds a low position on the ground, while only moving her arms, up and down, *port de bras* representing the octaves.

### Example 1



The first phrase, represented by the red line (example 2), of the violin solo leads to the G in bar 4 after 26, princess Odette represents this by performing a *Développé* along with a *Pirouette*. The next phrase leads to a B-flat, shown in bar 8 after 26, this is represented by a *Derrière*. This is followed by a slow *pirouette* and grand movements on one leg. When the supporting leg finally touches the ground, the flutes, clarinet and bassoon join in.

### Example 2

26 Andante non troppo.

*p*

Violino solo con sordino con molto espressione

*poco cresc.*

Viol. solo *poco cresc.*

After this, the music is building up to eventually reach the B-flat played by the violin (red arrow in example 2). The dance represents this by doing the opposite. The dance is leading forward, performing several grand poses, ending with an *arabesque* on the high A (blue arrow) and not on the B-flat, as the audience might expect. In contrast to the music, princess Odette lowers her body and is not dancing on points anymore. This is an example of *isolated opposition*. Then princess Odette performs a couple of slow *Promenade* movements. Afterwards ending with a leaning back movement, a *devant pose*. After this the B-section of the score sets in, during this princess Odette performance a long during *pirouette*.

## B-section



In the B-section both dancers walk slowly towards the backside of the stage. The focus of the audience is switched to the music. However, the focus is switched back again when both the dancers walk forward, and princess Odette performs several *Sautés* on the higher notes. A *sauté* from B-E and B-C# (red arrows, example 3). Afterwards several *pirouettes* are danced when the notes of the violin rises (blue curve).

### Example 3



After this, the B-section is played again but then a fourth higher. This time the dancers repeat two dance movements three times. Princess Odette hops on one foot 5 times, *temps levé* ending it with a *pirouette*. The hopping is exactly done on the rhythm of the music (example 4).

### Example 4



When the C-section comes again, it includes several dance movements that are repeated three times, a *pirouette* followed by an *arabesque*, *pirouette* and an ending position. Again the *pirouettes* occur when the violin is playing a rising line (example 5). The dance movements are mimicking the music. The last three notes of the violin. As-G-F (blue curve in example 5) resolves into the next section, beginning with a dominant diminished chord B-

Dflat-F (blue arrow in example 6). The choreography resembles this, princess Odette performs a long *pirouette* which resolves into a *Derrière* step.

### Example 5

### Example 6

The third and last B-section in the choreography is one long movement, a *promenade*. The music is doing the opposite. Eighth notes are played by the woodwinds and quarter notes by the celli. The music is building up the suspense for the C-section.

Then comes the A'-section. Instead of only the violin, a duo of violin and cello perform the main theme. The duo represents the duo which is performing on stage, princess Odette and prince Siegfried. The notes of the violin fill the harmony with the cello. The dance movements occur slowly, the whole time Siegfried is holding Odette. The choreography finishes with a pose, princess Odette standing on one leg on points while prince Siegfried is holding her. The music ends with all the instruments playing the ground tone, E-flat.

## **The relationship between music and dance in Nureyev's version of the choreography *Pas d'action* and what are the differences between the two choreographies**

I will show a couple of differences between the choreography of Nureyev and that of Ivanov, by looking again at the musical structure and dance steps. Most of the music examples from above will be used again for this analysis.

As we have seen in the first analysis, the choreography of Odette follows the solo violin. However, the dance steps are not precisely aligned with the music. The first phrase of the solo violin that leads to the G, contains the same dance movements, a *développé* and a *pirouette*, but this time Odette does the movements slightly earlier. The movement is completed just before the music reaches its highest point. Afterwards the dance movements are similar to the ones in the A-section as is shown in the first analysis. The difference is that the movements of this choreography are freer in relation to the music. One could argue that the music serves more as the background of the performance. Therefore, the focus of the audience tends to go to the choreography. This in contrast to Ivanov's choreography, where the music is in the foreground just as the choreography is.

The most noticeable differences between the two choreographies are seen in the B-section. Instead of two dancers, there are a total of 26 dancers of which 24 dancers serve as *corps de ballet*. The 24 dancers represent the rhythm of the music, by hopping on one foot, *temps levé* moving across the stage. According to Shelton's types of relationship between music and dance, the *temps levés* and the eights notes are an example of music and dance as co-existing worlds. One could argue that it is also an example of mickey-mousing, however only the rhythmic features are the same in the dance-steps and music. More similarities between movement and music are needed, before it is an example of mickey-mousing. In the first analysis the *temps levés* is done by princess Odette. In this version, princess Odette and prince Siegfried do not follow the music the same way as the *corps de ballet*, but perform independently slow long lasting movements. This is an example of music and dance as intertwining partners, related but separate.<sup>28</sup>

The C-section starts with three jumps in the choreography, this in contrast to the first analysis, which only consisted of two jumps. Also, the jumps are jumped diagonally instead of vertically. Here again the dance steps are not precisely aligned with the music rhythm. Then princess Odette dances a variation of the same dance steps with jumps and several *pirouettes*.

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<sup>28</sup> Paul H. Mason, "Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice," 17.

When the B-section comes back again, princess Odette and prince Siegfried dance towards the back of the stage while the *corps de ballet* position themselves in two diagonal lines. Now princess Odette and prince Siegfried follow the rhythm of the music. This is shown by princess Odette who is performing several *temps levés*, which contrasts the jumps in between. The *corps de ballet* repeat one movement, *attitude* four times in a row. After this, the *corps de ballet* stands still for the second C section. Princess Odette and prince Siegfried perform the same couple of movements three times in a row, a *pirouette* followed by an *arabesque*, two *pirouettes* and then back to an *arabesque* again.

In the third B-section the *corps de ballet* again performs several *temps levés* as seen in the first B-section, which represents the rhythm of the music. The two parallel diagonal lines are split up, to create new diagonal lines which are opposite of each other. Princess Odette and Prince Siegfried are performing long-lasting movements, mainly several *promenades*. This is again an example of *isolated opposition*.

In the A'-section the duo dances together, but unlike in the first choreography, princess Odette and prince Siegfried also dance apart. It is still a love scene, but then with more dance steps, which is not rhythmically on the music. At the end the *corps de ballet* moves to the centre of the stage behind the duo, while princess Odette and prince Siegfried finish with an ending pose. This is the same as in the first choreography.

## **Conclusion**

The works that have been analysed by the field of choreomusicology, which are mostly from contemporary times, research the relationship between music and dance. I wanted to research the influence the music had on dance when creating a choreography.

From both the analyses an influence is seen in the way the choreography is built to the music and often follows the music rhythmically. Beginning with the choreography of Ivanov, the entire choreography was set to the music. Various dance movements were set to the rhythm of the music such as the *pirouettes* and *temps levés* which occurred while the music was playing eighth notes. Another example that could show that the music influenced the choreography is the B-section. The B-section is the only section in which other instruments are prominently heard besides the solo violin. The choreography follows this structure, by only letting the 24 *corps de ballet* dance in the B-section. In the other sections the *corps de ballet* holds its standing position. Also, the music sets the mood and tempo to which the choreography was created. However, this was not unusual in nineteenth-century ballets. It was not often the case that music and dance contradicted with each other.

In the choreography of Nureyev, the dancers danced with the music, rather than on the music. There are a few examples that show that the music and choreography are aligned with each other, for instance the movements performed by the *corps de ballet*. But, the movements of prince Siegfried and princess Odette were not set onto the music. This created a performance that is more open for interpretations for the dancers and the audience.

Did the music of *Pas d'action* influence the choreographies? We can quite certainly say yes to do this question. Unfortunately, the extent how big the influence is cannot be measured because no records were kept of the process of making the choreographies.

This research is an example that a choreomusicological analysis can be conducted on an older ballet. Only two choreographies were analysed in this research, which is why the statement can only be applied to this research. However, the analysis did show that the method of choreomusicology can be applied to older repertoire, thus paving the way for further research on old repertoire.

More choreomusicological studies should be conducted to further research the influence music has on a choreography. Interesting is that various interpretations were made of *Swan Lake*, both on the music and the dance area. If the relationship between music and dance is as present as it is in the choreographies used for this thesis, this would indicate that there is a definite influence factor between music and dance. However, these are merely assumptions. It would also be interesting to examine the influence the other way around, how does choreography influence the process of composition? This thesis could be a start for debate on the question of whether dance and music should be analysed as equals or whether one discipline will always dominate the other.



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## Appendix 1

Glossary of Ballet Terminology according to Matthew Thomas Bell<sup>29</sup>

*Arabesque*: A position where one leg is extended straight backward, while the back is arched.

*Assemblé*: A ballet step where the dancer leaps from one leg and lands on both legs after bringing them together in the air.

*Attitude*: An extension of the leg front, side, or back with a bent knee; Blasis claims to have popularized the *attitude derrière*, based on the pose of Giambologna's statue of Mercury.

*Ballet d'action*: A late-eighteenth-century genre of theatrical dance, associated with Noverre; this genre was the first kind of ballet "independent" from opera, and used pantomime to convey a dramatic story.

*Bourrée*: A succession of quick steps performed on *demi-pointe* or full *pointe*.

*Corps de ballet*: The ensemble or "chorus" of a ballet company; in the context of a *ballet blanc*, the *corps* consists of an ensemble of female dancers.

*Derrière*: Designates an extension of the leg or other stationary gesture to the back; a step that moves or travels backward is designated "*en arrière*."

*Devant*: Designates an extension of the leg or other stationary gesture to the front; a step that moves forward is designated "*en avant*."

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<sup>29</sup> Matthew Thomas Bell, "Rhythmic Gesture in Classic Ballet: Awakening Tchaikovsky's *Sleeping Beauty*" (Master diss., University of Texas, 2017), 265-269.

*Développé*: (Abbreviated from *temps développé*.) A movement where the dancer slides the working leg up to the knee of the supporting leg, then unfolds the leg into an extended position front, side, or back.

*Divertissement*: A dance or suite of dances interpolated as a pause from dramatic action.

*En pointe*: The performance of a given step on the tips of the toes, facilitated by special shoes; a characteristic choreographic attribute of Romantic ballet.

*Enveloppé*: The opposite of a *développé*; the dancer brings an extended leg into *retiré*, and then down the supporting leg.

*Pas d'action*: A term used somewhat interchangeably with *pas de deux*, as it also pertains to either a single *adagio* or a suite of dances built around such an *adagio*; the *pas d'action* has a more “dramatic” function than the *pas de deux*, presenting a mimed scene through the *adagio* and successive dances.

*Pas de basque*: A step in which the front leg is extended forward and swept to the side, after which the dancer transfers their weight to the working leg while moving the previously supporting leg through fifth or coupé to extend and close in fifth position; the step is performed in three beats.

*Pas de deux*: A dance or suite of dances for two soloists, featuring partnering. In Petipa’s works, the term usually means a standardized suite of dances for the soloists: entrance, *adagio*, variations, and coda. A similar structure including more than two soloists is called a *pas de \_\_\_\_*, replacing “*deux*” with the number of soloists (*-trois, quatre, cinq*, etc.).

*Pirouette*: A turn on one leg, with the other leg raised.

*Port de bras*: A general term referring to the positions and movements of the arms.

*Promenade*: A step in which a dancer holds a given pose while rotating around the

standing leg; it can be performed by a single dancer or as a partnered step.

*Rélevé*: A movement where the dancer rises to *demi-pointe* or full *pointe*.

*Retiré*: When the dancer draws up one foot to the knee of the opposite leg.

*Sauté*: A jump from both feet that lands on both feet; or from one foot and landing on the same foot.

*Temps levé*: A hop on one foot.

# Appendix 2

Score of *Pas d'action* (act 2. Scene 13-5) from *Swan Lake* - Pyotr Ilyich Tchaikovsky

302

V.

21

**25** Andante.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F  
I.  
II.  
III.  
IV.

Pistoni in A.

Trombe in F.

2 Tromboni tenori.

Tr. basso e Tuba.

Timpani.

Arpa.

Violini I.

Violini II.

Viole.

Celli.

C.-Bassi.

**25** Andante.

B.B. 59

The first system of the score includes staves for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The piano accompaniment is shown in grand staff notation. The woodwinds play a rhythmic pattern of eighth notes, while the piano accompaniment features a complex, ascending and descending melodic line.

The second system introduces the Flute I (Fl. I.) part. The woodwinds (Ob., Cl., Fag.) continue their rhythmic accompaniment. The piano accompaniment maintains its intricate melodic structure.

The third system shows the woodwinds (Ob., Cl., Fag.) and piano accompaniment. The piano part continues with its characteristic melodic patterns.

B.B. 59

*Cadenza*

The piano accompaniment for the cadenza section consists of five systems of musical notation. The first system begins with a piano (*p*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a complex texture with multiple voices and some slurs. The fourth system includes a fermata over a measure and a section marked *ritenuto molto*. The fifth system concludes the cadenza with a final melodic line and a fermata.

B.B. 59

The orchestral staves on the right side of the page include:

- Violino solo:** Two staves, both marked *Andante* and *p*. The first staff has a measure rest.
- Fl. I.:** Flute I staff.
- Fl. II.:** Flute II staff.
- Cl.:** Clarinet staff.
- Fag.:** Bassoon staff.
- Viol. solo:** Two staves, both marked *Viol. solo*.



26 Andante non troppo.

Piano accompaniment for measures 26-31. The music is in a minor key with a 3/4 time signature. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar pattern. A dynamic marking of *p* is present at the beginning.

Violino solo con sordino con molto espressione

26 Andante non troppo.

Violin solo for measures 26-31. The melody is expressive and features a dynamic marking of *p* at the start.

Woodwind parts for measures 26-31, including Flute I (Fl. I.), Flute II (Fl. II.), Clarinet (Cl.), and Bassoon (Fag.). The parts are marked with dynamics *p* and *mf*.

Piano accompaniment for measures 32-37. The texture becomes more complex with chords. A dynamic marking of *poco cresc.* is shown, leading to a *mf* dynamic at the end of the section.

Violin solo for measures 32-37. The melody continues with a *poco cresc.* dynamic marking, reaching *mf* by the end.

Piano accompaniment and Violin solo for measures 38-43. The piano part includes a *p* dynamic and a *riten.* (ritardando) marking. The violin solo also features a *p* dynamic and a *riten.* marking.

27 Ob. Più mosso.

Cl. I. *pp*

Cor. I. *pp*

Viol. solo

*pp* *ppizz.*

27 Ob. Più mosso.

Cl. I. *cresc.*

Cor. I. *cresc.*

*cresc.*

Ob.

Cl. I.

Cor. I II

Viol. solo.

Viol. solo.

This page of a musical score contains several systems of staves. The top system includes parts for Oboe (Ob.), Clarinet (Cl.), and Cor Anglais II (Cor. II), all marked with a forte (*mf*) dynamic. Below these are staves for Violin solo (Viol. solo.), with *pizz.* (pizzicato) markings. The bottom system features a Violin solo part with a *28* measure marker and a *30* measure marker, along with other string parts. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature.

Musical score for measures 28-31. The score consists of five staves. The top staff features a complex melodic line with many accidentals. The lower staves provide harmonic support with rhythmic patterns.

Musical score for measures 28-31, showing parts for Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), Cello (Celli.), and Contrabass (C.B.).

Musical score for measures 32-35. Measure 32 is marked with a box containing the number 29. The score includes parts for Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), Violin solo (Viol. solo.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola.), Cello (Celli.), and Contrabass (C.B.). Dynamics include *p* and *cresc.*

Musical score for measures 32-35, showing parts for Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin solo (Viol. sol.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola.), Cello (Celli.), and Contrabass (C.B.).

Musical score for measures 27-30. The woodwind section includes Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes Cello (Celli.) and Double Bass (C.B.). The woodwinds play a rhythmic pattern of eighth notes, while the strings play a steady eighth-note accompaniment.

Musical score for measures 31-34. The woodwind section includes Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes Violin Solo (Viol. solo.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola.), Cello (Celli.), and Double Bass (C.B.). The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. The Violin I, II, and Viola parts are marked *pizz.* (pizzicato) and *p* (piano). The Cello and Double Bass parts are marked *mf* (mezzo-forte).

Viol. solo.

Viol. I.

Viol. II.

Viole.

Celli.

C. B.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Viol. solo.

*p cresc.*

Cello solo.

Viol. I.

Viol. II.

Viole.

Celli.

C. B.

con sordino

ritenuti

Arpa.

Viol. solo.

Cellosolo.

Viol. I.

Viol. II.

Viole.

Celli.

C. B.

riten

*ritenuto* **31** *Tempo I.*

Arpa. *pp*

Viol. solo. *con molto espressione*

Cellosolo. *con molto espressione*

Viol. I. *pp* *pizz.*

Viol. II. *pp* *pizz.*

Viola. *pp* *pizz.*

Celli. *pp* *pizz.*

C.B. *pp* *pizz.*

*ritenuto* **31** *pp* *Tempo I.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

