The One and Only Music for the Danish *Lanciers*

Time, space, and the method of East European ethnochoreologists

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While *The Lancers' Quadrilles* or *Les Lanciers* went out of fashion in all other European countries around World War I, it is still widely popular in Denmark. From a choreomusical[1] perspective it is of particular interest that the traditional Danish *Lanciers* is closely bound to a specific work of dance-music, which is not the original suite of dance music for *Hart's Lancers* from the early nineteenth century, but a suite entitled *3eme Quadrille des Lanciers* composed by J. Mikel four decades later. Within Danish dance practice, however, this latter music is considered the one and only music for the *Lanciers*, closely bound to the dance in its structural make up, artistic expression and interpretation. Dance instructors frequently advise dancers to 'listen to the music because it tells you what to do'. Needless to say such a claim calls for a thorough and critical examination of *how* and according to *which parameters* the dance-music is bound to the dance. Secondly it is of particular choreomusical interest that the Danish *Lanciers* has developed a specific choreographic trademark that dates back to the 1870s – the popular 'Herremøllen' (the Gent Wheel) – as well as a choreographic peculiarity that probably has to do with the score for Mikel's *3eme Quadrille des Lanciers*.

In order to examine the choreomusical relationships in the traditional *Lanciers*, I have adopted the analytical method for Dance Form analysis proposed by the ICTM

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1   Choreomusical analysis focuses on the relationship between dance and music. Choreomusicology is 'an emergent interdisciplinary branch of research that encompasses musicology, dance studies, history, performance studies, and critical theory'; 'Note from the executive editor', *The Opera Quarterly*, 22/1 (Winter 2006), 2.

2   The methodology for Dance Form Analysis was originally proposed by the Study Group on Ethnochoreology and published by William C. Reynolds in 'Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus', *Yearbook of the International Folk Music Council*, 6 (1974), 115–35. The article was written in German by the Study Group as a collaborative work and later translated to English by William C. Reynolds. Derived from the Greek, the word choreology might simply be translated to 'dance studies'. The term was first coined in the 1920s by Rudolf von Laban and has since been associated with his theories and analysis of movement. Since the 1950s, the term has been used more or less in reference to the theories of Laban. Most of the original members of the ICTM Study Group on Ethnochoreology were trained in Labans theories and analysis of movement. Their term Ethnochoreology was coined as a parallel to the concept of Ethnomusicology, signifying 'the study of folk dance' but also associates Labans choreology. In the UK the word choreology has two significant meanings: In contemporary dance circles the theories of Laban play a central role in *Choreological Studies (Laban)*. In the ballet world, the term choreology strongly associates the *Benesh Movement Notation system* developed by Rudolf and Joan Benesh. Today, those trained in the Benesh Notation are known as choreologists, and most of the world's major ballet companies have a choreologist on their staff.

Study Group on Ethnochoreology that was founded in 1962.[2] The Study Group, whose founding members predominately were East Europeans (including György Martin and Ernö Pesovár), continues to develop the methodology of their collective work. Recently Anca Giurchescu and Eva Kröschlova have published an updated and revised description of the method in an article entitled 'Theory and Method of Dance Form Analysis'.[3] (The methodology of dance form analysis presented in this latter text will from this point onwards be referred to as 'the E(ast)-E(uropean) method'.) One of the aims of the E-E method is to investigate the 'Relationship between the Choreographic Form and the Musical Form', thus the choreomusical relationships are analysed in terms of the dimension of the constituent form-units, of their coincidence, their conjunction, and their inner organization.[4] The relationship between dance and dance-music may be termed either *congruent* or *non-congruent*. However when it is necessary to be more precise about non-congruency, further possibilities can be added in verbal description. Differences and similarities according to the following range of factors further determine the inter-relationship between the dance and the dance-music: tempo, rhythm, dynamics, metre, melody, harmony, instrumentation, polyphony, and text segmentation.[5]

In the present article my intention is to exemplify the applicability of this choreomusical tool in the context of the Danish *Lanciers*. Ironically, Giurchescu and Kröschlova admit that the E-E method 'has cultural limits indeed. For example, for our analysis the time dimension is very important, and therefore emphasis is put on rhythm, considering it a fundamental patterning feature of dance movements and organizer of the basic form units. However, for some dance categories of Western Europe (such as quadrille, country dances, square-dances) the main patterning feature is the *space dimension* and therefore importance may be given to the floor patterns and couple formations'.[6] In other words, Giurchescu and Kröschlova suggest that the E-E method has its limits when it comes to the quadrille and thus to the *Lanciers*. Nevertheless, in the present article I proceed to show how choreomusical relationships in the *Lanciers* – pertaining to temporal as well spatial parameters – can be revealed by means of the E-E method. I focus on a particular 'dance instance' of the *Lanciers* that occurs as a part of an instructional video from 1997 produced by the Fredie-Pedersen Dance Studio.[7]

3   Anca Giurchescu and Eva Kröschlova, 'Theory and Method of Dance Form Analysis', in Adrienne Kaepler and Elsie Ivancich Dunin, *Dance Structures: Perspectives on the Analysis of Human Movement* (Budapest: Akadémiai Kiadó Budapest, 2007), 21–52.

4   Ibid. 36–41.

5   For differences in tempo, rhythm, dynamics, and metre, see ibid. 36–37.

6   Ibid. 23.

7   *Lær Les Lanciers og Wienervals med RadioUnderholdningsOrkestret, Hærens Officersskole og Fredie-Pedersens Dansestudio*, RadioUnderholdningsOrkestret, 1997.

Analysis: the Danish *Lanciers*

According to the E-E method the form of a dance results from the composition of its structural units. The hierarchical levels of a dance are:

T	=	Dance	(Latin *totus*)	Dance name
P	=	Part	(Latin *pars*)	(I)
St	=	Strophe	(Greek *strophe*)	I
S	=	Section	(Latin *sectio*)	1
Ph	=	Phrase	(Latin *phrasis*)	A
M	=	Motif	(Latin *motivus*)	a
- -				
Mc	=	Motif-cell	(Latin *cella*)	a'
Me	=	Motif-element	(Latin *elementum*)	α

The analytical study of a dance form can follow two directions starting from the basic level of the Motif; up towards the dance as a whole – the Totus, or towards 'the minimal and indivisible Motif-element'.[8] A Motif is 'the smallest significant Form-unit having meaning for both the dancers and their society and for the dance genre/type within a given dance system'.[9]

How can motifs be located in the *Lanciers*? As an insider of my own culture my knowledge of the dance is comprehensive both in terms of theory and practice. Being born and raised in Denmark I have danced it on various occasions since the 1970s and since the 1990s I have instructed and accompanied the dance on many occasions. In my experience, the most readily recognized form units of the *Lanciers* are the separate *Five Tours* (in Danish 'De fem ture') as well as choreographic structures such as the *Lady Wheel* or the *Chain*, or on a smaller scale the *Chassé* as a core step. In the instructional video which is the object of my analysis, Mickey Fredie-Pedersen begins with an instruction on how to dance the chassé step after which Jytte Fredie-Pedersen monitors a verbally commented run-through of the individual tours before they are danced with musical accompaniment. This type of verbal commentary or instruction can also be found in specific instructional manuals[10] and this verbal element of the tradition entails that significant form-units of the dance are explicitly defined. In the first chapter of *Lanciers bogen* (1996) Claus Jørgensen defines the *Lanciers* as 'a suite composed of five independent dances, called tours'.[11] The Danish names for the five tours are: 'Første tur' (La Dorset), 'Anden tur' (La Victoria), 'Tredie tur' (Les Moulinets), 'Fjerde tur' or 'Visitturen' (Les Visites) and 'Femte tur' (Les Lanciers). Jørgensen proceeds: 'Every tour in the *Lanciers* is opened with a prelude (during

8   Giurchescu and Kröschlova, 'Theory and Method of Dance Form Analysis', 28.
9   Ibid.
10 See, e.g., Claus Jørgensen, *Skal vi danse les lanciers* (København: Wilhelm Hansen, 1991) and Claus Jørgensen, *Lanciers bogen* (Lynge: Bogan, 1996).
11 Jørgensen, *Lanciers bogen*, 13.

which the dancers honour their partner). Thereafter the music is played through four times; one can say that four verses are being played. In accordance with this the dance is performed four times; one can say that there are four *dance verses*. Taking turns – one couple per verse – the four couples are assigned a sort of main role. The couple that has the main role is called the performing couple. Thus the four dance verses are similar, but are not danced by the same dancers all four times'.[12] Jørgensen goes on to consider the composition of a tour: In the first tour, 'every dance verse comprises three figures that we call A, B and C. Every figure has its music. Every figure is danced in the same way every time it occurs, but the "cast" changes'.[13]

In Jørgensen's view each dance or 'tour' of the *Lanciers* consists of four verses and every verse consists of a number of figures. 'Except for figure C in the fifth tour ("the three chords") all figures in all of the five tours of the *Lanciers* are of equal length; they last as long as it takes to take 16 walking steps … In every figure one can count to 16 in time with the music'.[14] Jørgensen's concept of a verse is similar to the understanding of verse used in popular music in which a *verse* roughly corresponds with the poetic *stanza*. His concept of figure is taken from the traditional way of describing these structural units in Danish descriptions of the *Lanciers*.[15] In the E-E terminology, ignoring the preludes, Jørgensen's analysis could look like this:

A SUITE				
Totus: *La Dorset* +	*La Victoria* +	*Les Moulinets* +	*Les Visites* +	*Les Lanciers*
Strophes: IIII	IIII	IIII	IIII	IIII

In Jørgensen's analysis a single tour equals the E-E totus – an independent dance – and his verse equals the E-E strophe.

In my own analysis of the *Lanciers*, as opposed to Jørgensen's, I choose to let the highest structural level – the totus – be the total form of the series of five tours – the *Lanciers*. This choice is made in order to be able to reveal choreomusical relationships that cut across the individual tours. In accordance with the next structural level of the E-E model the set of five tours is referred to as the five parts. Except for the introductions that Jørgensen refers to as preludes, each of the parts comprises a fixed group of four strophes:

Totus:		The Danish *Lanciers*			
Parts:	(I) +	(II) +	(III) +	(IV) +	(V)
Strophes:	I I I I	II II II II	III III III III	IV IV IV IV	V V V V

12 Ibid. 15 (my translation).
13 Ibid.
14 Ibid. 16.
15 See, e.g., *Lærebog i Ældre danse* (København: Danse-ringen, 1952).

For the sake of clarity in my choreomusical analysis, I have chosen to name the four strophes of each part according to their occurrence: I^1, I^2, I^3, I^4 in part (I) and II^1, II^2, II^3, II^4 in part (II) etc. (see App. 1). This should not be confused with the index for general variation described in the E-E method, thus I am not naming the dance strophes according to their identities as general variations.[16]

The level that Jørgensen describes as 'figure' is similar to my phrase level – a structural unit of sixteen counts (see App. 1). In his account of the individual tours Jørgensen divides each of the sixteen count figures into smaller segments of four or eight counts. In Jørgensen's book each of the segments is accompanied by a drawing of the dancer's spatial floor pattern. These segments, however, do not have names – a circumstance that could be interpreted as a sign that these units do not have meaning for the dancers, for their society, or for the dance as a Quadrille dance. In my analysis, however, I have located the motif units of the *Lanciers* as segments of eight counts, thus all seventeen dance motifs (except dance Motifs o, p, and q) are comprised of four bars (see App. 2). My reason for locating the motif on this level must be seen in the light of the dance system of the international genre 'Quadrille dance' as well as Jørgensen's construction of eight count segments and the pedagogical praxis of which his documents are part. To give some examples, dance Motif a is the internationally known *advance/retire sequence* (a sequence that consists of a forwards chassé step, a forwards 'step and close', a backwards chassé step finishing with a backwards 'step and close') and dance Motif b the *turning sequence/tour de main* (a sequence that consists of three chassé steps finishing with a 'step and close').

Commenting on the E-E-method the dance scholar Egil Bakka has stressed that the method 'is generally based on structures where caesuras of the larger units usually coincide with caesuras of smaller ones which allows clear and tidy structures'.[17] During his attempt to apply the method he found that in some of his material 'there was hardly any such regular coincidence'.[18] Whereas the motif concept of the E-E method is almost exclusively used with footwork, in his study of Norwegian couple dances Bakka chose to work with two parallel motif lines: one for step motifs and one for couple motifs. In my own analysis of the *Lanciers* the dance motif is also seen as a score – a number of superimposed lines of structured movement – thus several series of motifs might be seen to go on at the same time; motifs of step patterns, motifs of hold or fastening, motifs of spatial direction, and so on. Nevertheless, unlike Bakka, I have not defined specified parallel lines of motifs – only one. My dance motif is defined primarily by step patterns. However, I have deliberately distinguished between different variations of a motif in reference to other parameters. To give an example: Motif a (*advance/retire*) is a step pattern comprised of two sub-motifs – the *advance* and the *retire*. The first sub-motif, the *advance*, is a

16 In that case I would be doing it incorrectly as the first statement of strophe I should then be a blank I, and not I_1 indicating a first general variation of the unit I.

17 Egil Bakka, 'Analysis of traditional dance in Norway and the Nordic countries', in Kaepler and Dunin, *Dance Structures*, 106.

18 Ibid.

grouping of Motif-cell a' (a *chassé* (step-close-step)) and b' (two walking steps). The second sub-motif, the *retire*, is a spatial variation of the first sub-motif – the direction changes on the sagittal plane, from forwards to backwards, but the weight on the feet stays the same. (In other words the *advance* is right-left-right, left, right forward and the *retire* is right-left-right, left, right backwards). Every time dance Motif a is executed, this step pattern is performed. However whereas Motif a is danced by two couples facing each other, Motif a_1 is danced by two rows of four people facing each other – two couples in each row. Motif a_2 is danced by two rows of four people facing each other – one row of ladies, one row of gents. In my further analysis of the dance motifs (and dance phrases) I am continuously naming the units by means of variation indexes for *participation* (variation in number and gender) and for direction in *space* (floor pattern). These indexes are written with lowered characters and placed on the right side of the symbol of the structural unit (p for participation and s for space). In my analysis I have chosen to conceive of the dance motif and phrase as units that include all of the four couples. Thus within a dance motif or a dance phrase couples either execute the same steps or rest in place. Unless all eight dancers rest – as in the last four bars of the introductory phrase – the rests are not accounted for in the description and analysis of the motifs and phrases.

According to the E-E method the description of the dance form analysis progresses in the following manner: formal analysis (in verbal description), kinetic content of the motif-cells, relationship to the instrumental music accompaniment, graphic table of the form levels, and shorthand graphic notation. In this article I will skip the detailed description of the kinetic content of the motif-cells as well as the shorthand graphic notation, but instead extend my description of the relationship to the instrumental music accompaniment. I shall also continue to comment on my analytical choices in a comparison with Jørgensen's analysis whose body of work I am deeply indebted to. Before I proceed I want to underline that it is a prerequisite for the E-E method that the hierarchical levels of totus, part, strophe, section, phrase, motif, motif-cell, and motif-element can be located in music. Nowhere in the mentioned publication presenting the E-E method have I found explicit definitions of a musical phrase, motif, sub-motif, and so on. Nevertheless, in this article I do not intend to challenge the question of comparable form units in the relationship between music and dance. I have simply taken for granted that comparable musical levels can be identified.

Formal analysis

In my analysis of the *Lanciers*, the form of the dance is comprised of four hierarchical levels. The highest structural level represents a fixed five-segment form of five parts. The parts are equally important segments with a fixed relation of interdependence. These are contrasting in terms of metre and tempo. Each of the five parts is made up of a preliminary introduction followed by a fixed group of four strophes. All sixteen dance phrases consist of eight bars, except Phrase L (16 bars) and Phrase *M* (1 bar).

All motifs consist of four bars. There are three exceptions to this rule: music Motif t/dance Motif o consists of one bar but because of its temporal/rhythmic content the length of it equals four to six bars of the surrounding bars. Music Motif w, dance Motif p, and dance Motif q consist of eight bars each (see App. 2).

The kinetic content of the structural levels in the *Lanciers* are superimpositions of several kinetic elements. It seems clear that the *space dimension* is a main patterning feature of the traditional Danish *Lanciers*, considering the importance given to the floor patterns and couple formations. In the following section I shall proceed to show how choreomusical relationships in the *Lanciers* – pertaining to parameters of dimension, coincidence, conjunction, and inner organization – can be revealed by means of the E-E method.[19] Furthermore, under the subheading 'choreomusical spaces', I shall focus specifically on relationships that embody spatial parameters.

Relationship to the instrumental accompaniment

Dimension

According to the E-E method, the dimension parameter refers to the temporal length of units and entails four possible categories or modes of relationships: *full dimensional congruence* ($\equiv$), *partial dimensional congruence* ($\neq/\equiv$), *non-congruence* and *complete dimensional non-congruence* ($\neq$).[20] In the *Lanciers* full dimensional congruence is evident in the overall organization of the dance and dance-music.

There is full dimensional congruence on the level of parts, strophes, and phrases in the first four parts of the *Lanciers* (see App. 1). In Part (V) the relationship between music and dance is also dimensionally congruent on the levels of parts, strophes and phrases although the relationship is a bit more complex. Strophes V^1, V^2, and V^3 consist of 49 bars each and Strophe V^4 comprises 65 bars. The music of the first three strophes consists of seven grouped phrases while the dance only comprises six phrases. The music of Strophe V^4 consists of nine grouped phrases while the dance comprises seven phrases.[21]

19 Unfortunately it has not been possible to obtain specific information as to which version of the score Kim Bohr-Christensen and RadioUnderholdningsOrkestret has used for the particular recording of the music used in the video. According to their PR assistant they used 'an arrangement by Robert Kaas'.

20 *Full dimensional congruence* occurs when the structural units of dance are concordant with those of the music on all hierarchical levels. *Partial dimensional congruence* occurs when the highest structural levels of dance and music are congruent while frequently at the level of motifs the dimensional relationship is non-congruent. *Non-congruence* is when dance and music is non-congruent at higher structural levels, when dance and music have different numbers of structural units (but can be congruent at the level of motifs). *Complete dimensional non-congruence* occurs when the structural units are dimensionally non-congruent at all hierarchical levels. If congruence occurs after an indeterminate number of repetitions it is not perceived by the dancers as pertinent to the relationship between dance and music. Cf. Giurchescu and Kröschlova, 'Theory and Method of Dance Form Analysis', 36–38.

21 Unlike Jørgensen I have chosen to conceive the grand chain as one phrase of sixteen bars rather than Jørgensen's two phrases of eight bars, 'Chain' and 'The chain continues'; cf. Jørgensen, *Lanciers bogen*, 34.

Reaching the motif and sub-motif levels of the *Lanciers* it becomes clear that the dimensional relationship is even more complex (see App. 2). At this analytical level of motifs and sub-motifs the dimensional relationship between the dance and the music in the various strophes is significantly less congruent. Comparing the number of dance bars to the number of music bars, Strophe III includes the most congruent dimensional relationships on the motif level. But in an overall characterization of the entire *Lanciers*, the choreomusical relationship is considerably less congruent on the motif level than on the higher hierarchical levels.[22] All in all we may conclude that in the case of the *Lanciers* we may speak of *partial dimensional congruence* – congruence on the highest levels of the structural hierarchy and non-congruence on the motif level (see Table 1).

Coincidence

The coincidence parameter refers to the beginnings and endings of dance and music. According to the E-E method, dancing commonly 'does not begin simultaneously with the musical accompaniment because a short period is needed for dancers to "feel the music" and catch the rhythm'.[23] In other words, while the form units of dance and music might be dimensionally congruent, they do not necessarily begin and end at the same time. The coincidence parameter entails two possible categories or modes of relationships: *coincidence* and (periodic) *non-coincidence*.

Generally speaking, the *Lanciers* might be described as belonging to the *coincidence* category, thus the dance and music seem to begin and finish at the same time. The endings of dance and music coincide with each other in all of the five parts of the *Lanciers*.[24] The beginnings of the parts need a more detailed clarification. In all of the five parts the dancers honour their partners and corner partners during the first four bars of the music after which the dancers pause for the remaining four bars of the introduction (see App. 1).[25] Musically speaking, all of the parts except Part (V) start with an up-beat or anacrusis in the musical introduction.[26] In this instance we might speak of a relationship of (periodic) *non-coincidence*, thus while the dance and music phrases are both comprised of phrases of eight bars, the musical phrase constantly starts before the dance. However it might also be argued that the

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22 The introductory honours are performed to a different music phrase in every part. The dimensional relationship between the dance and the music is congruent on the motif level in the first half of the introduction to Part (I) and in the second half of Part (II), (III), and (IV). Other than these instances the dimensional relationship is non-congruent on the motif level.

23 See Giurchescu and Kröschlova, 'Theory and Method of Dance Form Analysis', 51, n. 44.

24 In many local traditions the dancers consistently mark the end of every Strophe 4 by clapping their hands on the last beat (or chord) of the music. In the video the dancers clap their hands after the music has ended, indicating the number of the part that has just ended. After Part (I) they clap once, after Part (II) they clap twice and so on.

25 In many local traditions honours are performed in a way in which the movements fill out the eight bars of the music.

26 In Part (I) three quavers are heard as an anacrusis for Phrase C, in Part (II) six semiquavers are heard as an anacrusis for Phrase F, in Part (III) two quavers are heard as an anacrusis for Phrase H, and in Part (IV) two quavers are heard as an anacrusis for Phrase K.

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Table 1. Graphic table of form levels (the Dance Form in relation to the Musical Form).

Lanciers – Part (I)						Relation to musical form		
						Dim.	Conj.	Org.
St	I					$\equiv$	‖	$\equiv$
Ph	A		B		C	$\equiv$	‖	$\neq/\equiv$
M	a	b	c	c	d	b_I	$\neq/\equiv$	‖	$\neq$
Bars	4	4	4	4	4	4			

Lanciers – Part (II)						Relation to musical form		
						Dim.	Conj.	Org.
St	II					$\equiv$	‖	$\equiv$
Ph	D		E		F	$\equiv$	‖	$\neq/\equiv$
M	a	e	f	b_2	a_I	b_3	$\neq/\equiv$	‖	$\neq$
Bars	4	4	4	4	4	4			

Lanciers – Part (III)				Relation to musical form		
				Dim.	Conj.	Org.
St	III			$\equiv$	‖	$\equiv$
Ph	G		H	$\equiv$	‖	$\neq/\equiv$
M	g	h	i	i	$\equiv$	‖	$\neq$
Bars	4	4	4	4			

Lanciers – Part (IV)						Relation to musical form		
						Dim.	Conj.	Org.
St	IV					$\equiv$	‖	$\equiv$
Ph	I		J		K	$\equiv$	‖	$\neq/\equiv$
M	j	j^I	k	k	l	l	$\neq/\equiv$	‖	$\neq$
Bars	4	4	4	4	4	4			

Lanciers – Part (V)											Relation to mus. f.		
											Dim.	Conj.	Org.
St	$V^{(1,\,2\,\&\,3)}$										$\equiv$	‖	$\equiv$
Ph	L				*M*	J_V		N	F		O	$\equiv$	‖	$\neq/\equiv$
M	m	n	m	n	o	k	k	p	a_2	b_3	q	$\equiv$	‖	$\neq$
Bars	4	4	4	4	I	4	4	8	4	4	8			

anacruses constitute a condition for the *coincidence* of the music and dance in the introductions. Upon hearing the up-beat or anacrusis the dancers initiate their turning moves in order to synchronize the first (foot) step with the first (down) beat of the first bar of the musical phrase, and/or the honour with the first (down) beat of the second bar of the musical phrase. In this way, the choreomusical relationship seems to coincide completely. And more importantly, in this perspective the music might be said to tell the dancer, if not *what* to do then *when* to do it. This also explains why the very opening of Part (V) seems less congruent, in terms of choreomusical coincidence, than the first four parts: the lack of an anacrusis makes it impossible for the dancers to anticipate the beginning of the music, thus any complete coincidental congruence might in fact be considered 'coincidental'. However, rather than taking the first step simultaneously with the first beat of the music, dancers adjust their steps with the remains of the musical phrase thus making the music and dance phrase congruent as soon as possible.

Considering the relationship between music and dance on the lowest hierarchical levels in view of the coincidence parameter, there are several instances in the video in which the dancers are out of time with the pulse of the music. On a hierarchical level just above the individual beat there are instances in which a dancer displaces or reverses his chassé-step so that it creates a counter-rhythm in relation to the step-rhythm of the other dancers (step, step-close as opposed to step-close, step). Nevertheless it could be argued that such a relationship should not be considered coincidentally non-congruent since it is in the relation among the dancers that the counter-rhythm manifests itself – not in relation to the musical accompaniment.

Conjunction and inner organization

The conjunction parameter of the E-E method refers to the succession (linkage) of dance and music structural units according to whether they are in a *fixed, constant relationship* (‖) or in a more free independent relationship.[27] The parameter entitled inner organization 'refers to the relationship between dance and music in terms of their structural Form' which might be described as *congruent* (≡) or *non-congruent* (≠).[28]

At the highest hierarchical levels of the *Lanciers* the conjunction is fixed and constant and the inner organization is congruent. At the totus level, the *Lanciers* has its own particular piece of corresponding music – Mikel's *Les Lanciers* or *3eme Quadrille des Lanciers*. At the part level the conjunction is also fixed and constant.[29] At the strophe level the conjunction of dance and music is mostly fixed but a bit freer. The four music strophes in each part are identical, but the four dance strophes vary considerably within each part.[30] The reason for this is to be found at the core

27 For a more in-depth explanation of conjunction and inner organization see Giurchescu and Kröschlova, 'Theory and Method of Dance Form Analysis', 40–41.
28 Ibid. 41.
29 Exceptions to this rule can be found thus in some local traditions musicians might tease the dancers by playing 'the wrong music' for the part as a joke.
30 Strophe V⁴ is, as mentioned above, extended by 16 bars compared with the first three occurrences of Strophe V.

of the quadrille structure: the four musical strophes represent the four dancing couples that are always numbered. In many descriptions of *Lanciers* the first strophe is led by the first couple, the second strophe is led by the second couple, and so on.[31] While the dance phrases of the four strophes within each part are the same in terms of movements, steps, and rests, the *distribution* of phrases among the four couples or eight dancers vary considerably from one strophe to another. In other words the dance strophes vary according to *participation* (variation in number and gender) and to direction in *space* (floor pattern) (see App. 1).

Considering the inner organization of the *Lanciers* there is full congruence on the phrase level in the first four parts of the *Lanciers* (see App. 1).[32] In the first four parts the music might be said to 'tell the dancers *what* to do' in the sense that the occurrence of specific musical phrases is congruent with specific dance phrases. But the exact repetitions of the musical phrases within each strophe do not provide information for the dancers concerning questions of *who* should rest and *who* should be doing steps, or in *which direction* the steps should be performed. According to the E-E method, good examples of fixed conjunction in the relationship between dance and music are found in the Danish 'sanglege' or song-games (for example, 'Så går vi rundt om en enebærbusk' or 'Finger Polka'). While the *Lanciers* might not be categorized as a song dance, in many areas of Denmark the dancers stress the conjunction and congruent choreomusical organization in certain phrases by transforming the dance instructions into lyrics that can be sung along. The best example is found in Strophe II in which it is common to sing 'et chassé til højre, og et chassé til venstre' (one chassé to the right and one chassé to the left) to the music Motif h (see App. 2). In the analysed video the dancers do not sing along in Strophe II. In Strophe V, however, another tradition is present in the video, thus in all of the five great chains (specifically in dance Motif m) the dancers shout 'venstre, højre, venstre, højre' (left, right, left, right) in conjunction with the downbeats of the music Motif s (see App. 2).[33]

In terms of the overall total structure of Mikel's music, repetitions and variations only occur internally within the limits of a single part. In terms of the dance, however, some dance phrases occur in two different parts (see App. 1). In Part (V) dance Phrase F from Part (II) and dance Phrase J from Part (IV) reoccur but are not accompanied by the music phrases of these prior parts. In Part (V) dance Phrase J_V is accompanied by music Phrase M and dance Phrase F is accompanied by music

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31 In the video the first couple is the 'performing couple' in the first instance of Strophe V, the third couple is the 'performing couple' in the second instance of Strophe V, the second couple is the 'performing couple' in the third instance of Strophe V and the fourth couple is the 'performing couple' in the fourth instance of Strophe V.

32 The only exception to this rule is that the introductory honours (dance Phrase Z) are performed to a different musical phrase in the beginning of every part. In this case I have deliberately adopted Jørgensen's choice concerning the manner in which to conceive of the first phrases. The first group of eight bars of music in every part is interpreted as a prelude since the actual dance has not yet started. Hence music Phrase C is heard before Phrase A and B, and so on.

33 The words do not refer to the dancers' feet but indicates which hand should be given in the great chain. In some local traditions the order of given hands in the chain is 'right, left, right, left' thus when dancers of different traditions meet, the great chain is often the cause of passionate disputes.

Phrase N. But when music Phrase M is repeated in a varied shape (M_v) the dance phrase is N and not a repetition of J_v which would have made the relationship congruent. Reaching the motif level of the *Lanciers* it becomes clear that the conjunction and the inner organization are even more complex (see App. 2). As it occurs, the relationship between the dance and the music is non-congruent on the motif level in terms of inner organization. The only exception is found in Strophe I where the first occurrence of music Motif a is congruent with the first dance Motif a, and the first occurrence of music Motif d is congruent with the first dance Motif d.

All in all we may conclude that in the *Lanciers* the conjunction or linkage of structural units of music and dance are fixed and constant while the inner organization is only partially congruent. Despite the overall congruence on the highest levels of the structural hierarchy (totus, parts, and strophes) the relationship becomes less congruent on the phrase level and completely non-congruent on the motif level (see Table 1).

One of the choreomusical structures that makes the inner organization of the *Lanciers* so complex is the so-called 'three chords' or 'pour finir' bar in Part (V) – music Phrase (P) and dance Phrase *M* (see App. 1 and 2). As mentioned earlier, the Danish *Lanciers* contains a specific choreographic peculiarity that probably has to do with Mikel's *3eme Quadrille des Lanciers*. In the traditional English *Hart's Lancers* version of Part (V), after the grand chain, dancers dance into the formation of a row of four couples during a musical phrase of eight bars. But in the traditional Danish *Lanciers* a bar of three chords is played after the chain – in every Strophe V – and to these three chords the dancers walk, run, or jump into the formation of a row of four couples. According to Jørgensen this choreographic peculiarity seems to have been caused by a particular phenomenon in the original sheet music for Mikel's *3eme Quadrille des Lanciers* as well as in the first Danish publication of the music (see Ill. 1).
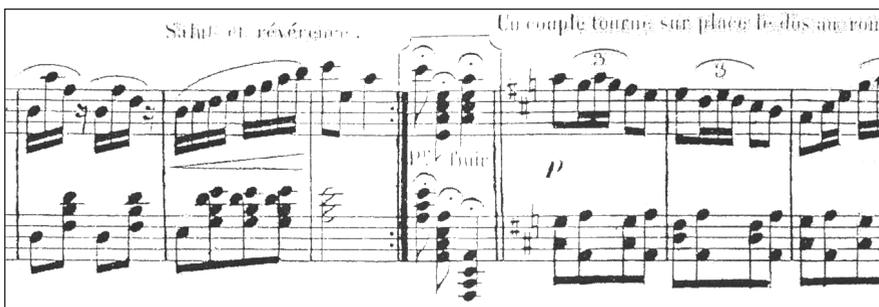
Ill. 1. The sheet music for Mikel's *3eme Quadrille des Lanciers* as reproduced in Jørgensen, *Lanciers bogen*, 66.

In Mikel's third Lancers' quadrille (just before music Phrase M) a single bar of three tonic fermata chords (marked 'pour finir' – at the end) appears. The bar repeats the

three notes of the melody – and chords – of the previous music Phrase L. According to Jørgensen, Mikel probably never intended this single bar to be played in the middle of the strophe but only at the very end as a concluding finale to the last repetition of Strophe V and thereby to the entire *Les Lanciers*. His hypothesis is that a musician or an arranger might have mistaken the expression 'pour finir' for a particular French way of writing 'fine'.[34] Nevertheless, in comparison with Hart's choreography one of the dance phrases has been abbreviated to a single bar in the now traditional Danish *Lanciers* and a new dance Phrase O – the *Gent Wheel* – has been added. As an overview of choreomusical relationships in Part (V) prior to 1870, consider the schemata in App. 3.[35] The fact that the dance Phrase M has been abbreviated from eight bars to one bar is signified by means of the italicized symbol for the *M*.[36] I have named the 'pour finir' bar Phrase (P) indicating that as an actual finish or finale the bar is played at the end of Part (V), long after the music Phrase O.[37] As it occurs, prior to 1870 the choreomusical inner organization of Part (V) has probably been more congruent on the phrase level than in the contemporary Danish *Lanciers*, especially in the way music Phrase N and dance Phrase N are linked (see App. 3). I shall return to this particular choreomusical relationship below.

Choreomusical Spaces

Besides the more systematized categories of dimension, coincidence, conjunction, and inner organization, the E-E method allows for a choreomusical consideration of a wider range of factors. In terms of melody and harmony I find that there are several choreomusical phenomena at play in relation to the *spatial*, thus in this section I focus specifically on relationships that are based on musical melody and harmony as well as choreutic parameters of dimensional directions and floor patterns of the dance.

The intricate use of the polarities in the horizontal and sagittal planes is a trademark of the quadrille.[38] These spatial patterns of the dance relate to the melody and harmonic progression of the music in several ways. In some instances the total lack of harmonic modulation underlines the dancers' feeling of security, of 'being just where they are supposed to be'. This is the case in the relationship between the dance and music in Part (V), Phrase O (the *Gent Wheel*), thus the lack of modulation in the music creates a feeling of spatial home that counterbalances the relative choreographic virtuosity of the floor pattern. In other instances the melodic and

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34 For more information on how and why this might have happened see Jørgensen, *Lanciers bogen*, 64–69.
35 In the video the 'pour finir' bar is actually not played at the very end of Part (V). Thus my analytical choice of naming the musical unit P should be seen as a result of my historical knowledge of the dance and of the analyses carried out by Jørgensen.
36 In the logic of the choreography *M* represents a sort of momentary interruption in which the dancers take their positions in a row of four couples thus it does not have the character of an actual phrase similar to the other dance phrases of the *Lanciers*.
37 As a consequence it is parenthesized: (P).
38 In choreomusical analysis melodic direction have often been linked with the vertical dimension – the choreographic parameter of highness/lowness. However in the *Lanciers* the use of the polarities of the vertical dimension is very limited.

harmonic progression of the music mirrors the fact that dancers are travelling away from their spatial 'home' in the square.

Part (IV) opens with music Phrase K (harmonically a simple change between D major and A major) which accompanies the introductory honours of the dancing couples (Z). But in the music Phrase I that follows, the harmonic progression from the D major chord via B major, E minor and a diminished seventh chord leading to the concluding cadence in D major is much more complex. I propose that this harmonic progression in the music supports the dancers' feeling of 'taking a trip' in order to arrive at the 'home' of the couple they are going to visit (see Example 1).

Example 1. Music Phrase I.

In music Phrase G, Part (III) the harmonic progression in the music takes part in creating a sense of confusion in the dance. Thus in bars five and six of the music Phrase G, the harmonic progression from G major to the a diminished seventh chord on the fermata underlines a sense of 'dead end' in the dance, where dancers are frequently unsure of 'what comes next'. Finally the concluding full cadence in C major in the music of Phrase G underlines the sense of being in the right place for the *Lady Wheel* (see Example 2).

Example 2. Music Phrase G.

In Phrase A I find that the varied repetition of music Motif-cell a' as a'$_v$ is mirrored in the fact that the dancers do a turning sequence which starts with an advance but 'goes further' and continues in a forward motion (see Example 3). Similarly, in Phrase F of Part (II) the melodic line and harmonic progression (via D major and G major) of k'$_v$ is mirrored in the fact that the dancers 'go further' by doing a *turning sequence* with the own partner (see Example 4). Note that the difference between dance Phrase A and dance Phrase F has to do with variation in *participa-*

tion (variation in number and gender) and for direction in *space* (floor pattern). This difference is visible on the motif level – dance Phrase A consists of a and b whereas dance Phrase F consists of a_1 and b_3 (see App. 2).

Example 3. Music Phrase A / Dance Phrase A.

Example 4. Music Phrase F / Dance Phrase F.

In music Phrase N the harmonic progression, the ascending melody, the descending bass line as well as the gradual crescendo creates a massive build up which signals that something important is about to happen: the *Gent Wheel* (see Example 5). However, the choreography that is danced to music Phrase N is merely a repetition of dance Phrase F. It might be argued that the progression and the gradually ascending melodic line in music Phrase N indicate that the dance Phrase F 'goes further' in the sense that the dancers do not just advance and retire. At the end of the dance phrase they 'go further' by means of a turning sequence with their own partner where after they get ready for the *Gent Wheel*. It should be noted, however, that the material of music Phrase N also seems to mirror the floor pattern of the choreography for which it was originally composed – dance Phrase N (the *Parade*) (see App. 3). In the contemporary version of the Danish *Lanciers* the music for dance Phrase N is the varied music Phrase M. In this case the addition of snare drums in the variation of M underlines the clapping and encourages the dancers to march rather than to chasse.
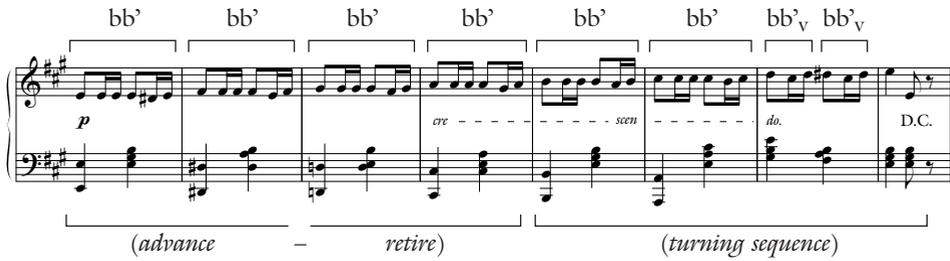
Example 5. Music Phrase N / Dance Phrase F.

The last type of choreomusical structure I want to mention in this context is a passage in which the dance moves sideways – to one side and then to the other – and in which the music only moves back and forth between harmonies within the tonal cadence. Phrase E is an example of this structure. The melody of music Motif h (i', i'$_V$) as well as the harmonic change between Ab major and Eb major, are mirrored in the dance Motif f – the symmetrical repetition of the *sideways chassés* – out and back (a' b' a' b') (see App. 2). The new 'foreign' harmonies (G major, C major, incomplete dominant to G major and C major) and melodic material of music motif i (i'$_V$ and j) is mirrored in the dance Motif b$_2$ in the sense that the dancers 'go further' in the dance, namely around with ones partner and out into a new formation of lines (a' a' a' b') (see Example 6).
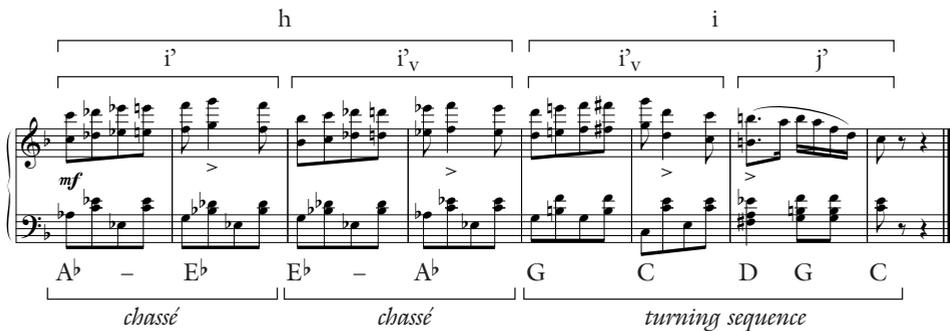
Example 6. Music Phrase E / Dance Phrase E.

The other examples of this structure are found when dance Phrases J and J$_V$ are performed – a step pattern similar to the *sideways chassés,* namely the *sideways chassé and balancés.* Note that the difference between dance Phrases J and J$_V$ has to do with variation in *participation* and direction in *space*. When dance Phrases J and J$_V$ are performed the harmonic change between dominant and tonic chords in the music mirrors the 'out and back' pattern of the dance. This happens respectively in part (IV) and (V) and Example 7 illustrates how the structure is to be found in part (V) where dance Phrase J$_V$ is performed to the music Phrase M.

D   T   D   T   D   T   D   T

chassé, balance, balance, balance   *chassé, balance, balance, balance*

Example 7. Music Phrase M / Dance Phrase J_V.

Conclusion

In the present article my analysis has revealed how choreomusical relationships in the *Lanciers* – pertaining to temporal as well spatial parameters – can be revealed by means of the E-E method. The choreomusical analysis has shown that 'the one and only music for the Danish *Lanciers*' is closely bound to the dance in its structural make up, artistic expression, and interpretation. In terms of temporal parameters the analysis has shown that dance and music generally coincide and that their relationship is fixed and constant in terms of conjunction. However, the analysis has also shown that the relationship between dance and music is only partially congruent in terms of dimension and of the inner organization. Despite the overall congruence on the highest levels of the structural hierarchy the relationship is completely non-congruent on the motif level.

In terms of spatial parameters the analysis has revealed instances in which music and dance seem to mirror the other: lack of harmonic modulation underlines the dancers' feeling of security, or melodic and harmonic progression of the music mirrors the fact that dancers are travelling away from their spatial 'home' in the square. Thus while the spatial dimension is inarguably an important patterning feature of the dance structure of the quadrille – including the traditional Danish *Lanciers* – this view does not eliminate the location of *congruent* relationships in terms of spatial progression in dance as well as in music.

Summary

The article presents a choreomusical analysis of the Danish *Lanciers*. In Denmark, the dance is considered closely bound to a specific composition by J. Mikel: the *3eme Quadrille des Lanciers* – not the original music for *Hart's Lancers*. The method for Dance Form Analysis, proposed by East European ICTM Ethnochoreologists, is applied to show how, and according to which parameters, the dance music is linked to the dance. The analysis shows that dance and music generally *coincide* and that their relationship is fixed and constant in terms of *conjunction*. But it also reveals that the relationship between dance and music only is partially congruent in terms of *dimension* and of the *inner organization*. Despite the overall congruence on the highest structural levels the choreomusical relationship is completely non-congruent on the motif level.

Appendix 1. Strophe and Phrase levels.

Part (I)
Strophe: (Intro) I¹ ... I² ... I³ ... I⁴

	(Intro)	I¹			I²			I³			I⁴		
Music Phrase	C	A	B	C	A	B	C	A	B	C	A	B	C
6/8	8	8	8	8	8	8	8	8	8	8	8	8	8
Dance Phrase	Z	A	B	C	A_p	B_p	C	A	B	C	A_p	B_p	C
6/8	8	8	8	8	8	8	8	8	8	8	8	8	8

Part (II)
Strophe: (Intro) II¹ ... II² ... II³ ... II⁴

	(Intro)	II¹			II²			II³			II⁴		
Music Phrase	F	D	E	F	D	E	F	D	E	F	D	E	F
2/4	8	8	8	8	8	8	8	8	8	8	8	8	8
Dance Phrase	Z	D	E	F	D_p	E_p	F_s	D	E	F	D_p	E_p	F_s
2/4	8	8	8	8	8	8	8	8	8	8	8	8	8

Part (III)
Strophe: (Intro) III¹ ... III² ... III³ ... III⁴

	(Intro)	III¹			III²			III³			III⁴		
Music Phrase	H	G		H	G		H	G		H	G		H
6/8	8	8		8	8		8	8		8	8		8
Dance Phrase	Z	G		H	G_p		H	G		H	G_p		H
6/8	8	8		8	8		8	8		8	8		8

Part (IV)
Strophe: (Intro) IV¹ ... IV² ... IV³ ... IV⁴

	(Intro)	IV¹			IV²			IV³			IV⁴		
Music Phrase	K	I	J	K	I	J	K	I	J	K	I	J	K
6/8	8	8	8	8	8	8	8	8	8	8	8	8	8
Dance Phrase	Z	I	J	K	I_{p1}	J_p	K_p	I_{p2}	J	K	I_{p3}	J_p	K_p
6/8	8	8	8	8	8	8	8	8	8	8	8	8	8

Part (V)
Strophe: (Intro) V¹ ... V²

	(Intro)	V¹							V²						
Music Phrase	O	L	L	(P)	M	M_v	N	O	L	L	(P)	M	M_v	N	O
2/4	8	8	8	1	8	8	8	8	8	8	1	8	8	8	8
Dance Phrase	Z	L		*M*	J_v	N	F	O	L		M_{s1}	J_{vs1}	N_{s1}	F_{s1}	O
2/4	8	16		1	8	8	8	8	16		1	8	8	8	8

Strophe: V³ ... V⁴

	V³							V⁴								
Music Phrase	L	L	(P)	M	M_v	N	O	L	L	(P)	M	M_v	N	O	L	L
2/4	8	8	1	8	8	8	8	8	8	1	8	8	8	8	8	8
Dance Phrase	L		M_{s2}	J_{vs2}	N_{s2}	F_{s2}	O	L		M_{s3}	J_{vs3}	N_{s3}	F_{s3}	O_v	L	
2/4	16		1	8	8	8	8	16		1	8	8	8	8	16	

Appendix 2. Phrase and Motif levels.

Strophe I

	A	B	C
Music Ph	A	B	C
Music M	a$\quad$a^I	b$\quad$c	d$\quad$e
Music Mc	a'$\quad$a'$_v$	b'$\quad$c'$\quad$d'	e'$\quad$e'$_v$$\quad$e'$_v$$\quad$f'
Bars	4$\quad$4	2$\quad$2$\quad$4	2$\quad$2$\quad$2$\quad$2
Dance Ph	A	B	C
Dance M	a$\quad$b	c$\quad$c	d$\quad$b$_I$
Dance Mc	a' b' a' b' a' a' a' b'	a' a' a' b' a' a' a' b'	c' d' c' d' a' a' a' b'
Bars	2$\quad$2$\quad$4	4$\quad$4	2$\quad$2$\quad$4

Strophe II

	D	E	F
Music Ph	D	E	F
Music M	f$\quad$g	h$\quad$i	j$\quad$j^I
Music Mc	g'$\quad$h'	i'$\quad$i'$_v$$\quad$i'$_v$$\quad$j'	k'$\quad$k'$_v$
Bars	4$\quad$4	2$\quad$2$\quad$2$\quad$2	4$\quad$4
Dance Ph	D	E	F
Dance M	a$\quad$e	f$\quad$b$_2$	a$_I$$\quad$b$_3$
Dance Mc	a' b' a' b' a' b' c' d'	a' b' a' b' a' a' a' b'	a' b' a' b' a' a' a' b'
Bars	2$\quad$2$\quad$4	2$\quad$2$\quad$4	2$\quad$2$\quad$4

Strophe III

	G	H
Music Ph	G	H
Music M	k$\quad$l	m$\quad$m^I
Music Mc	l'$\quad$m'$\quad$l'$_v$$\quad$n'	o'$\quad$o'$_v$
Bars	2$\quad$2$\quad$2…$\quad$2	4$\quad$4
Dance Ph	G	H
Dance M	g$\quad$h	i$\quad$i
Dance Mc	a'$\quad$b'$\quad$a'$\quad$b'$\quad$c'$\quad$d'$\quad$c'$\quad$d'$\quad$b'	a' a' a' b' a' a' a' b'
Bars	2$\quad$2$\quad$2…$\quad$2	4$\quad$4

Strophe IV

	I	J	K
Music Ph	I	J	K
Music M	n$\quad$o	p$\quad$q	r$\quad$r^I
Music Mc	p'$\quad$p'$_v$	q'$\quad$q'$_v$$\quad$r'$\quad$s'	t' t' u'$\quad$t' t' u'$_v$
Bars	4$\quad$4	2$\quad$2$\quad$2$\quad$2	2$\quad$2$\quad$2$\quad$2
Dance Ph	I	J	K
Dance M	j$\quad$j^I	k$\quad$k	l$\quad$l
Dance Mc	a' b' c' d' a' b' c' d'	a' e' e' e' a' e' e' e'	a' a' a' b' a' a' a' b'
Bars	2$\quad$2$\quad$2$\quad$2	4$\quad$4	4$\quad$4

Strophe V$^{(1, 2\ \&\ 3)}$

	L				L				(P)
Music Ph									
Music M	s		s^I		s		s^I		t
Music Mc	v' v'$_v$	w'	v'$_v$ v'$_v$	w'$_v$	v' v'$_v$	w'	v'$_v$ v'$_v$	w'$_v$	x' x' x'
Bars	2	2	2	2	2	2	2	2	1

	L						*M*
Dance Ph							
Dance M	m	n		m	n		o
Dance Mc	a' a' a' a'	b' d'	c' f'	a' a' a' a'	b' d'	c' f'	g' g' g'
Bars	4	2	2	4	2	2	1

M			M$_v$			N				O	
u	v		u	v^I		w				x	x^I
y'	z' z'	aa'	y'$_v$	z' z'	aa'$_v$	bb' bb'	bb' bb'	bb' bb'	bb'$_v$ bb'$_v$	cc'	cc'$_v$
4	2	2	4	2	2	2	2	2	2	4	4

J$_v$		N	F			O
k	k	p	a$_2$		b$_3$	q
a' e' e' e'	a' e' e' e'	a' a' a' a' a' a' a' a'	a' b'	a' b'	a' a' a' b'	a' a' a' a' a' a' a' a'
4	4	8	2	2	4	8

Appendix 3. Prior to 1870 – Strophe and Phrase level.

Part (V)

Strophe: (Intro) V1 V2

	(Intro) V1		V2	
Music Phrase	O	L L M M$_v$ N O		L L M M$_v$ N O
2/4	8	8 8 8 8 8 8		8 8 8 8 8 8
Dance Phrase	Z	L M J$_v$ N F		L M$_{S1}$ J$_{VS1}$ N$_{S1}$ F$_{S1}$
2/4	8	16 8 8 8 8		16 8 8 8 8

Strophe: V3 V4

	V3	V4
Music Phrase	L L M M$_v$ N O	L L M M$_v$ N O L L P
2/4	8 8 8 8 8 8	8 8 8 8 8 8 8 8 1
Dance Phrase	L M$_{S2}$ J$_{VS2}$ N$_{S2}$ F$_{S2}$	L M$_{S3}$ J$_{VS3}$ N$_{S3}$ F$_{S3}$ L ?
2/4	16 8 8 8 8	16 8 8 8 8 16 1