

Freestyle Dressage

-an epage riding to music

By Catherine Isabelle Støver



Master thesis
Department of musicology
University of Oslo
Autumn 2012

Abstract

This thesis is a study of freestyle dressage as a specific case of music related movement. Freestyle dressage is performed by horse and rider in competitions, and is ridden with music. The music is a part of the performance and music and movement is supposed to be related. The aims of the thesis is to (a) shed light on what influence the music has on the ekuipage (b) how this affect the audience and judges (c) whether the synchronicity between horse and rider is real or imagined. The symbiosis of what we hear and see is what makes the performance spectacular, but it is also the reason why we very quickly sense when something is not synchronized. These strong links between sound and movement is something the audience is aware of, but do we still get spellbound? This thesis tries to reveal to what degree our senses presume that events are synchronous, and at the same time tries to establish whether the music and movements are related. The thesis is divided into three parts, the first part is theoretical and the two following are both empirical. The methods used here are a literature study and an empirical study with qualitative analysis of relationships between motion and sound and interviews of a selected group of people with different backgrounds. The thesis concludes that the music does make a difference to the audience and the rider. The rider has to pay attention to the music and the audience gets a spectacular show when music is part of the freestyle dressage program.

Acknowledgements

The writing of this thesis has been a great journey through the familiar and the less familiar and has given me enormous joys, immense struggles and great pleasure. The result of this project would not have been possible without the help of certain people, which I am very grateful for:

First of all I would like to thank my supervisor Alexander Refsum Jensenius for giving me possibilities when nothing seemed possible, for guiding and for believing in me through this project, as well as being a great source of inspiration.

My greatest thanks go to the participants in this project: Jonas Elvebakk, Edward Gal, Kjell Myhre, Heidi Fjeldbraaten Lyngstad, Åste Jensen Sjøvaag, Stine Berglund, Anne Sofie Johannessen and Hilde Støver.

The result of this project would not have been the same without the help and loving support of my mother and Arild.

Thanks to Ann-Mari and Evita for pictures of horse and rider, and to Ingrid Lundh for front page.

Finally I would like to thank my fellow students for conversations (deep and shallow), discussions and enjoyable lunches.

Oslo, April, 2012

Catherine Isabelle Støver

Table of contents

1 Introduction	1
1.1 Motivation	1
1.2 Research questions	1
1.3 Definitions	2
1.4 An overview of methods	3
1.5 Limitations	3
1.6 Overview of thesis	4
2 Theory	5
2.1 Music and movement	5
2.2 The Horse	8
2.3 Hearing in Horses	8
2.4 The Riders' Movements and Gestures	10
2.5 The Uses of Horses	12
2.6 Dressage	15
2.7 Dressage in historical contexts	23
2.8 The Music of the Freestyle	26
2.9 Summary	28
3 Empirical Study	31
3.1 Introduction	31
3.2 Method	31
3.3 Analysis of music and movements in the recordings	34
3.4 General observations of the complete program	62
3.5 Discussion	62
3.6 Summary	65
4 Correspondence between music and movement	67
4.1 Introduction	67

4.2 Subjects	67
4.3 Summary of interviews	69
4.4 Discussion	74
4.5 Summary	78
5. Conclusions	81
5.1 The role of music in dressage	81
5.2 A dressage performance with and without music	84
5.3 The horses' reaction to music and sound	85
5.3 Future work	85
Bibliography	87
Appendix I	89
Appendix II	91

1 Introduction

1.1 Motivation

The topic of this thesis is *freestyle dressage*, an *equipage* (horse and rider) performing with music. This can be seen as an example of movement with music or music with movement. This part of dressage, a musical freestyle, is part of higher level dressage competitions, and is also part of the Olympic program. In these competitions the horse and rider perform their choreography with a music selection of their own choice.

My motivation for this topic started about twenty years ago with horses and riding. This was my first meeting with organized bodily movement and control, something I have been very fascinated with ever since. During the final year of my Bachelor's Degree I took the courses *Music Cognition* and *Music and Movement*, both of which finally made my education and earlier experiences come together. With this I also realised that freestyle dressage was a perfect combination of my passion for both music and movement, and decided to make this the topic of my Master's Thesis.

1.2 Research questions

My main interest in the topic of freestyle dressage is the correlation between music and movement. From this I have identified the following main research question:

- How does the music influence a dressage performance?

Based on the main research question, I have developed some sub-questions:

- What is the difference between a dressage performance with music, and one without?
- Is there a detectable difference in the horse's movements (when riding to music) or do we just imagine that there is a difference?
- Do horses respond to, listen to or sense the music?
- Is the horse reacting to and moving according to the rider's orders alone?

1.3 Definitions

This thesis revolves around the topic of music and movement, and more specifically on music and dressage movements. Both of these fields include some terms that might be unfamiliar to the reader. There are some words that have multiple meanings, or different meanings depending on contexts. These terms will be explained in the following paragraphs.

Movement, motion, action and *gesture* are terms that will occur. *Movement* will appear in conjunction with dressage. A dressage movement is a defined exercise or gait, which will be explained further in chapter 2.5. *Oxford Dictionaries* explains movement as a change in physical location or position. *Motion* is used much the same way as movement, as a change in position, which is how these terms will occur. *Action* can be understood as a coherent chunk of movement. *Gesture* is the meaning converged by motion and action (Jensenius et. al. 2010:13).

I will mainly refer to *music* as synonymous to the sound of music. The reason I do this is because both riders and judges refer to the musical pieces used for the freestyle dressage simply as “the music”. This might lead to any kind of interpretation of what this is, both regarding genre and style. The riders are free to choose what music they want to ride with. As the selection is independent of both genre and style no other terms has been suggested.

Some of the other terms that might need an explanation are those closely linked to horses, riders and dressage. *Dressage* has derived from French and the meaning is training, but today we use it to describe that particular part of *equestrian* sport (sports regarding horses) that dressage is. *Freestyle dressage* would lead many to the assumption that there is something that is done in a free manner, which is quite right. The choreography of the *freestyle dressage* is made by the rider and they include a musical piece as part of the performance. Throughout the thesis I will refer to the freestyle/ the freestyle dressage as the Grand Prix Freestyle (explained further on p. 24.), even though some of the aspects that I present might be just as relevant for all the levels of the freestyle. *Equipage* is also one of the terms I will use. An *equipage* could be both a horse and rider or a horse with carriage, and would refer to the whole unit. Here I will use equipage for horse and rider.

1.4 An overview of methods

The methods I have used can be divided in two, literature studies and empirical studies. There is a limited amount of literature concerning freestyle dressage. Most of what exist is written specifically for riders or riding instructors. As this literature is written from a training point of view they give very little account of the relations between music and movement. This has led me to study the more general literature of music and movement. All of which are within the field of systematic musicology and embodied music cognition.

The empirical studies I have done are of one equipage. These studies are both of a qualitative and a quantitative character. In the empirical studies I have made a recording and an analysis of the material, as well as a few interviews with a selected group of people to uncover more information about the recordings. The methodological considerations will be discussed in the relevant chapters.

1.5 Limitations

There are innumerable ways to perform a study on freestyle dressage. The scope of this thesis does not allow me to do everything; I therefore had to make some choices. It would have been possible to do a study of several equipages and then do a comparison. I chose to make recordings of one equipage to begin with, and found that this gave me enough material to work with.

The limited amount of literature in the field could have been compensated for by doing extensive interviews with riders and dressage judges. I have done interviews with the rider I recorded, another rider and a dressage judge, all working on the highest international level. They gave very similar answers to and views on the freestyle dressage. At the same time, they have supplemented each other as they see the sport from different points of view.

A freestyle dressage is a competition where I could have made observations and maybe even conducted a survey with the audience. This might have given some very interesting views of how people in general perceive the performance of the equipages. The audience also sees the dressage competition without music before viewing the freestyle competition, which would have made it possible to do a comparison of some sort. As for my own observations I attend dressage competitions on a somewhat regular basis, and have made some observations. These observations might be subjective, but in any case I can use them to establish some clear trends, if nothing else.

Surveys could also have been performed. In this case I would have taken some of the recorded material that a group of people could rate with a survey. It would also have been possible to perform this survey on different groups with different competence. I decided to do interviews where I interviewed five different people with different backgrounds, after they had seen a selection of the recorded material.

I have ended up with a combination of doing a little of several of the methods I have outlined as possibilities. It has been a way of getting a varied and more complete overview without doing all of the different methods in a full scale version. It has also helped to narrow everything down.

1.6 Overview of thesis

The thesis is divided in three parts: theory, observation study and interview. The theoretical part gives an overview of history and theory around dressage, and how this thesis is related to the studies of music and motion. The observation study is divided in three where the first part is an explanation of the collection of the empirical material, the second part is the analysis and the third is an evaluation by others, which will be explained further in part four, with a final discussion.

There is a DVD accompanying the thesis which contains video recordings of the different gaits and dressage movements, a video of the whole program, the music for the program and the different segments of the music.

2 Theory

This part contains the theoretical basis for the rest of the thesis. First I present some aspects of music and movement which is followed by an overview of the horse and its hearing. Then follows the movements of the rider. Dressage is presented here first as a historical overview, and later from a technical perspective.

2.1 Music and movement

Music and movement seem to be deeply rooted in our culture, from the very beginning of our history we have made sound and music, and moved with it. The research and study of music related movement is a rather new field in musicology. This is a field that has been greatly inspired by James J. Gibson and his work in both visual and ecological psychology, and his theory on how our perception is not just a mental process but rather a consequence of being part of our environment.

Our perception of music is, by many, considered as related to movement. Over the last couple of decades or so technology has been of great help in the musicological studies, as it has enabled both recordings and measurements of movement. What many have found from this research is that the gestures and movements we produce when we perform or listen to music is closely related to the gestures we produce in our daily life. For example, when pointing out a direction or emphasize points in our speech by hitting in the air at important words or syllables.

Today the research on music and movement involves musical gestures of all sorts whether they are producing sound, as with musicians, or they are accompanying sound, as with dancers or audiences. In recent years interactive multimedia platforms have played a role in the development of *embodied cognition* (Leman 2008:49). The information extracted from these kind of studies have been used to develop tools for further research, and the results of the measurement and modeling can be used in artistic applications (Leman 2008:49).

In order to distinguish between the variety of movements and gestures that occur together with and in music there is created one model I will present here. All music related gestures can be divided into four main categories: *sound-producing*, *communicative*, *sound-facilitating* and *sound-accompanying gestures* (Godøy 2010:110, Jensenius 2010:23-24). In the following I will describe these in more detail.

The *sound-producing actions* are those that create sound, like hitting a key on a piano or bowing a string on a violin. The sound-producing actions can further be divided into

excitation and modification gestures. *Communicative gestures* are used between musicians playing together or between the musician and the audience. The *sound-facilitating actions* are the gestures that support the sound-producing actions, for example the other parts of the arm used to hit a keyboard. The *sound-accompanying actions* follow the music, like mimicking sound-producing gestures or dancing. Some of the rider's motions and gestures are closely related to these types of gestures, which I will come back to in chapter 2.4 on page 10.

2.1.1 Multi-modality

We, as human beings relate to the world around us with our senses, we see, hear, smell and feel the world around us. This is what makes our perception *multimodal*. Our perception is also dependent on the senses that are related to balance and kinetics. As we are not able to turn any of these senses off they all work together. We need more than one sense to define different sounds, actions and events around us. Therefore there is always a combination of different senses that help us to orientate ourselves in our daily lives.

To simplify things we might say that our senses register changes around us. Our cognition "analyse" the information from the senses. To be able to analyse the received information our cognition needs a "toolbox" to work from. This "toolbox" is all our experiences. As our experiences are different, our perception of events around us is individual. A person that hears an oboe being played without seeing it, would probably say that it is a wind instrument that is played. A musician on the other hand would state that it is an oboe. Both of them are right, the only difference is their previous experience. The first person have no experience to help define what instrument is played, only that it is an instrument of the wind family. The musician, though, has an experience that tells him this is an oboe.

When we attend concerts, dance performances or other similar performances we use our perception and experience to understand, reflect on or analyse what we hear and see. As the senses are impossible to turn off we also pick up unnecessary information like the perfume of the person sitting next to us.

In a concert situation our previously learned skills and knowledge affect our experience there and then. What we have seen or heard before would influence what we see or hear here and now. A violinist would note different features of a violin concert than an average concert attender, both visually and auditory. Dancers would similarly have a different experience of a dance performance than a person without any previous dance experi-

ence. This does not mean that the experience of an average audience member is wrong or less valuable, it is just different.

Towards the end of this thesis, in correspondence between music and movement on page 67, we will see how people's previous experiences affect how they emphasise different aspects and details of a dressage performance.

2.1.2 Our experiences in practice

We have all different experiences or expertise that colour our new perceptions and experiences. The musician will experience a concert differently from a dancer. At the same time they also have one thing in common. In both cases their experience is related to motion in one way or another, and they are both related to motion and motor skills. In the musician's case it is related to the production of sound, as they use their movements to create sound (Jensenius 2007:46, Godøy 2010:110), while in the dancer's case it is related to accompanying the music, as a dancers movements are accompanying the music (Jensenius 2007:47, Godøy 2010:110).

A musician has a multimodal experience that is related to the movements and the sound. Even if a dancer also has a movement and sound related experience, it is different as the movements of the dancer holds a different meaning than the musician's movements. Looking at the rider's experience it is closer to that of the dancer, while at the same time it bears some of the qualities of the musician. A rider is creating both movement and sound, the sound of the hooves is a help to control if the gaits are correctly performed.

We can probably guess how a dancer would see all the small details of a dance performance or a musician would hear all the different details and qualities in a concert. As a result of the riders' previous performance they also have a different experience of a performance or competition with horses than a person unfamiliar with horses. From my own experience I know that a dressage performance have quite a strong impact on me, much stronger than when I see and hear others playing music, even when I hear somebody playing the flute (my main instrument). When I see others ride it is almost as if I get to know how that particular horse feels to ride, and I have to concentrate to keep my body from moving. It is of course related to how one feels drawn or entrained to music, but it is a stronger feeling. I have also heard riders have an entrained feeling when they watch other riders. They describe it as a feeling of how one is transported and move with the horse, and they get this feeling from seeing someone else riding. In turn this is also an aid to help others solve problems they might get when they ride. Riding instructors might use this as

an aid to embody or envision the riders situation, which make them able to help the rider to correct their performance.

2.2 The Horse

Through this thesis I will use some terms related to the anatomy of the horse. These are the head, fore legs hind legs fore hand and hind quarters, see figure 2.1 below. The horse's brain is mainly used to control the many muscles in the horse.

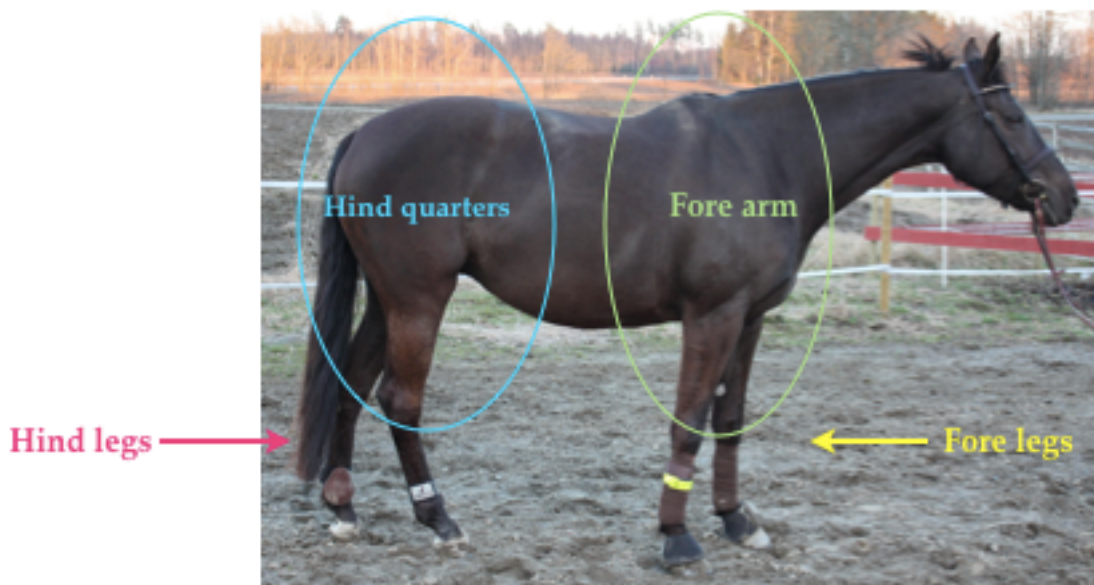


Figure 2.1: A horse marked with some of its body parts.

2.3 Hearing in Horses

There are few studies of the hearing ability of horses. The research on horses' hearing seem to have decreased to a minimum in the mid-1980s, and the studies from that time is on the hearing range of the horse. The hearing range of the horse is 55 Hz to 33,5 kHz on average, with a best sensitivity at 1 kHz to 16 kHz (Heffner and Heffner 1983:301). This was measured with an average intensity of 60 dB. Comparing this to the human range of hearing, which is normally considered to be 20 Hz to 20 kHz, we see that the horse's hearing range is somewhat larger than ours. With both horses and humans the upper limit of the hearing decrease with age.

Horses tend to orientate and attend to their surroundings by using their ears (Saslow 2002:217). When we see the horse lift its head and point its ears, the horse has certainly heard something, often before we have heard the same thing. Horses also use their

ears to pay attention to how other animals or humans move around them. They are able to do this by rotating their funnel-shaped ears, which is visible from the figure below (2.2).

We do not know exactly how horses react to music compared to other sounds, or whether they react to it as different from other sounds. I found only one way to get an answer to the question of how or what the horses hear of music, that was by asking riders. I interviewed two riders that ride on an international level. Both riders stated that they thought that some horses react to the music and make the freestyle program work better than the rider had anticipated, and how “musical” they are varies from horse to horse (Gal 2012, Elvebakk 2011).

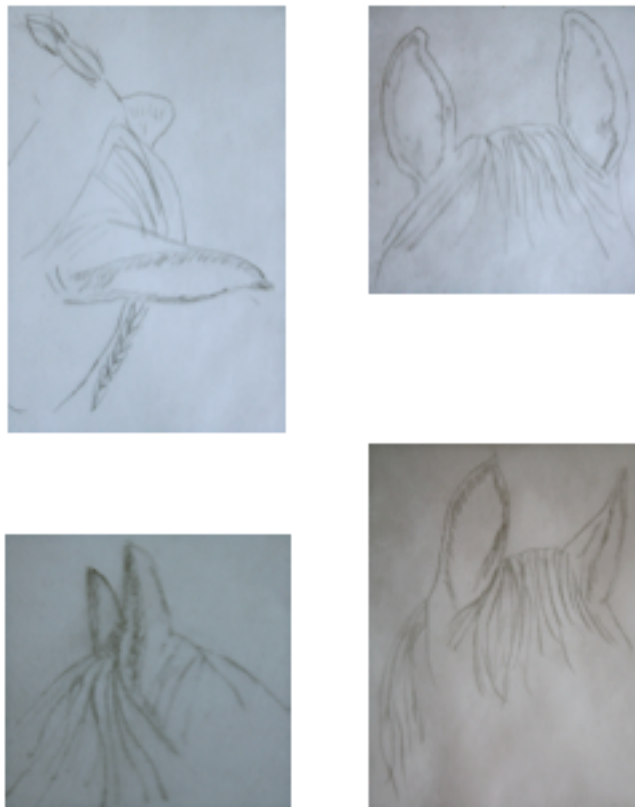


Figure 2.2: Different positions of horse ears.

2.4 The Riders' Movements and Gestures

Dressage is not limited to the horse's motions alone. The rider's movements are very important as they are the force that makes the horse move. The training of the rider is often parallel to that of the horse. Riders competing on a high level, though, often have several horses on different levels, which means that they are schooling several horses at a time.

The rider has to perfect his/her movement just as the movement of the horse has to be perfected. The goal of the rider is to make as small a movement as possible when he is riding, so as not to disturb the horse's movements. Another aspect is that the horse is quite sensitive, and too many unnecessary movements from the rider will be confusing and lead to misunderstandings. One example of how important the perfection of the rider is considered is how the Spanish Riding School in Vienna train their riders. All riders are trained on the lunge, which means that they are not controlling the horse with their hands and arms. When working on the lunge there is one person controlling the horse on long reins, thus the rider cannot use his hands and arms to affect the horse. The person lunging the horse is in control and the rider sitting on the horse learns to feel how the horse moves and how to use his other aids. Only after at least one year of training like this, the rider is allowed to ride on his own (Kyrklund and Lemkov 1996:34).

The rider uses all of his body to guide and control the horse. Part of being able to ride is the balance. One needs some balance to stay on the horse, and the balance is often further enhanced while riding. Together with balance and weight distribution the rider uses his limbs and body as aids to achieve control of the horse. According to Alois Podhajsky (1967:55) the riders' aids can be divided into:

- Pushing aids: leg aids, weight aids, click of the tongue, spurs, riding whip and long whip
- Stopping aids: rein aids, back and weight aids
- Preventing aids: leg aids, unilateral action of the reins

The *pushing* aids move the horse forward and/or sideways. The whips and the click of the tongue are not allowed in competitions at higher levels, but are used in training. The *stopping* aids can slow down or stop the motion. The *preventing* aids are regulating or correcting the movements. The legs push the horse forward and or sideways. The weight aid is used to move the horse sideways, in much the same way as we balance a heavy item.

When the weight aid is used to push the horse forward the weight is used to urge move-

ment from the seat. The click of the tongue, the spurs and the whip are mainly aids to encourage the horse forward. The reins are an aid to shape and guide the horse when moving sideways, at the same time they can prevent unwanted sideways movements.

The aids of the rider are not classified exactly like this by others. They explain and use the same aids, though without defining them as Podhajsky has. Alois Podhajsky is part of an old tradition of riders. He was a riding master at the Spanish Riding School, a school known for its root in the traditions of old riding masters like Max von Weyrother, de la Guérinière and Gustave Steinbrecht (Lilley 2010:16, Laurioux and Henry 2008:40 and Loch 1990:55).



Figure 2.3: A horse and rider with arrows pointing out equipment and aids. Unfortunately the rein is not very visible but it is a leather strap that is fastened in the bit on both sides and which the rider holds in her hands.

Podhajsky's dividing of aids (pushing, stopping and preventing) could be compared to the dividing of musical gestures. The musical gestures can be divided according to what they create or achieve and the riders aids can be divided in a similar way. The biggest difference between these movement categories is that Podhajsky's are creating motion instead of sound, even though the horses' movements also make sound (the hooves hitting the ground). The pushing aids of the rider are similar to the sound-producing gestures of the musician; the pushing aids are producing motion in a same way as the sound-producing gestures create sound. The pushing aids are also making sound, as the horses' hooves make sound when they hit the ground, a sound that would vary with the surface

of the ground. The preventing aids can be seen as related to a musician's modifying movements. The preventing aids are similar as they modify the motion that is already started, much the same way as the musician's movement is modifying an already started sound. The weight aid is one of the aids that create movement. This is achieved as the weight aid is following the movement of the horse. At the same time the rider enlarges his motion, which in turn pushes the horse forward.

This relation between a musician's and a rider's motions and gestures show how closely connected our motions are, both as riders and as musicians. Whether we are musicians or riders the focus is always on making the motions as small and effective as possible, at the same time we also want to make them as automated as we possibly can.

2.5 The Uses of Horses

Through history Man has used horses for different purposes. In the beginning horses were hunted as prey animals. As times changed humans realised that the horse could be turned into a friend and workforce. Despite its physical strength, size and weight the horse has given us the ability to empower it by mental superiority, and made it into an outstanding workforce and a trustworthy friend. As the horse turned out to be a very willing subject one started to use it for three very important tasks:

- warfare
- transportation
- farming

In all three tasks the horse was used as a draft animal, which means that the horse drags a carriage or sled. However as this is not relevant for this thesis I will not emphasize this further.

2.5.1 Horses in War

In ancient Greece, horses were trained and used for warfare and the writings of Xenophon (c. 430-354 BC) dates back to this time. His work "The Art of Horsemanship" gives a detailed recollection of how a horse should be educated as well as guidance for buying and caring for it. Xenophon is still highly regarded for his humane way of training the horse and his methods are valid even today (Anderson and Hazel-Groux 2003:21). Some years later Alexander the Great (356-323 BC) conquered his empire from the back of his horse Bucephalus (355-326 BC). All the way through history we find war hero's and lead-

ers that rode into battle, including Julius Caesar, Charlemagne, Napoleon Bonaparte and the Duke of Wellington, the list could go on. Not only did the great leaders take their horses to battle, any man who had a horse and could afford to use it in battle did. World War I was the last time horses were used in battle, where they turned out to be too vulnerable in competition with mechanical warfare.

What all of these men found, from ancient times and up to our time, were the great benefits of using the horse. The alternative to riding was to move on foot. The horse made it possible to cover greater distances in less time than foot soldiers. The height and the horses' motions were more important than its speed. As one was sitting above the ground on the horseback it gave the advantage of watching the situation. This was especially helpful when facing foot soldiers in battle.

Even though horses no longer participate in warfare they are still used in military cavalries today. The horses are often used in parades and similar events where the pomp and circumstance is important. In several countries horses are also used in the police forces, where the education is similar to that of the military.

2.5.2 The Education of the Warhorse

When riding into battle the soldier needed the horse to be able to do various manoeuvres. They had to be able to halt with a moment's warning and gain speed again directly from the halt. Sharp and quick turns enabled the rider to get away from or attack the enemy, and were therefore a necessity. The soldier was dependent on using his weapons; the only possibility was if one hand was free of the reins (Loch 1990:27). This meant that the horse had to be trained in a manner that enabled the soldier to control it with one hand.

It was both demanding and time consuming to educate a horse to become a healthy and strong "athlete" as well as easily manoeuvred. The horse had to carry a substantial amount of weight, as a knight in armour, and move over great distances in a short period of time. As a result of these needs, the horse was trained to perfection, and the descriptions found on how this was done show how big their knowledge of horses were.

A horse is considered to be fully trained at the age of ten to twelve years. In other words there was, and is, ten to twelve years of hard and consistent labour and training to attain a fully educated horse, which is a big part of the horse's life, as the average life expectancy of horses are 25 to 30 years. The value of a horse could reach a substantial amount of money in earlier times, as it might today.

2.5.3 Work and other activities

All around the world the horse has been used for farming, transportation and herding. Both in farming and transportation the horse was a great worker that relieved humans of a great deal of hard labour. In some places around the world the horse is still used for herding, as there are no other alternative access to some areas or the size and shape of the land disables other transportation methods.

With an increasing wealth around the world the horses were used for different recreational purposes. This recreational uses could be everything from a show for an audience, to activities where people themselves participated, like hunting. In mediaeval times horses were used in tournaments, a sport for the noble warriors. The knights were supposed to push the opponent out of the saddle instead of killing them as they did in war (fig 2.4). These tournaments developed into spectacular shows for the audience as well. Due to the change in time the tournaments disappeared. One of the activities that continued to develop was hunting. A sport for the noble and wealthy, and a recreational activity between wars. This eventually developed into some of the racing sports we know today, e.g. flat racing and steeplechase founded by Queen Anne c. 1700. In the second half of the 18th century Philip Astley founded the modern circus, named after the circular arena. Astley put the horse in centre of his shows, and trained them to act in highly advanced postures and movements, "some hardly possible to imagine performed by a horse" (Anderson and Hazel-Groux 2003:20-21).

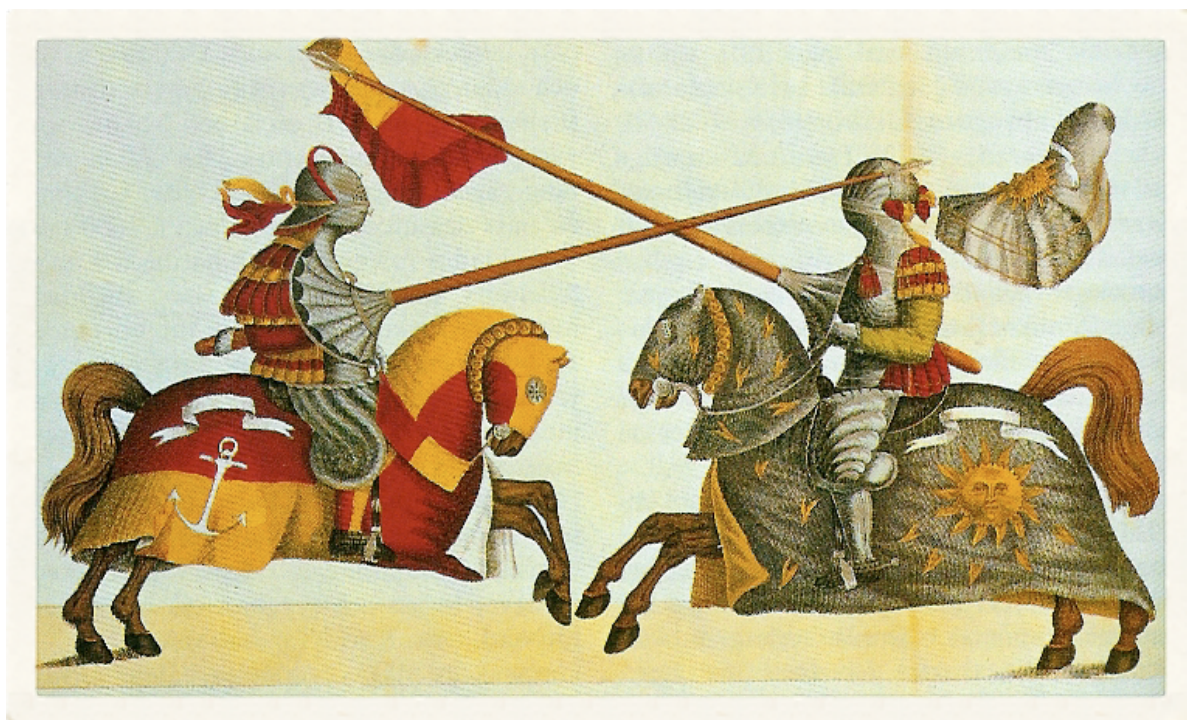


Figure 2.4: Knights jousting in armour.

2.6 Dressage

Dressage is considered the basic training and schooling of horses regardless, of their future use. Whether the horses are going to be used for jumping, eventing or dressage the basic dressage elements are always taught as a basic training. The goal of dressage is always to educate and strengthen the horse, both physically and mentally. The schooling of the horse is a gradual development as it is for other athletes. Exactly how this training is executed differs from instructor to instructor and rider to rider. Still there is a general consensus that one starts with the easier dressage movements and gaits before gradually increasing the level of difficulty. In the following I will present the basics for dressage training, and explain the gaits and the dressage movements that are relevant for the analysis in this thesis. This is intended as an aid for the reader to better understand the third (Empirical Study) and fourth (Correspondence between music and movement) part of this thesis, as some details and terms has to be understood because they are the basis for my analysis.

2.6.1 The Scale of Training

The scale of training is a tool that many are using when training their horse. It is a system that helps determine the level of the horses' training and how educated the horse is. A fully educated horse is achieved when all parts of the scale are accomplished, and one normally follows the order of the scale. The first three points on the scale is the basic education of the horse. When working on the following points one often has to go back and correct mistakes related to the first three points of the scale. The scales of training are as follows:

- A. Rhythm
- B. Suppleness
- C. Contact
- D. Impulsion
- E. Straightness
- F. Collection

In the following I will present and explain these terms.

A. Rhythm

Rhythm, in this context, means the regularity of steps in every gait of the horse (Lilley 2008:74). All the gaits of the horse have their own rhythm and tempi. The rhythm should

always be constant. If any irregularity occurs it should be corrected. The term rhythm is used differently by riders than musicians.

When riders describe the rhythm of a gait they also imply the *pulse* of the gait. They do not distinguish the two as separate qualities to the gait. What the riders refer to as an even rhythm is what a musician would call an even pulse.

B. Suppleness

The *suppleness* of the horse is its flexibility in motion, which means that the horse should always be flexible to easily respond and perform as the rider guides him. The suppleness of the horse is in two planes, in the longitudinal and the lateral (Lilley 2008:75). The longitudinal (front to back) plane refers to the horses' ability to stretch forward and down, while the lateral (side to side) plane refers to the horses' ability to bend sideways. If the horse lacks suppleness it will disturb the contact between horse and rider. "A supple horse accepts the rein contact happily in all respects" (Lilley 2008:75).

C. Contact

The *contact* is from the hand of the rider through the reins to the horse's mouth. This is an aid for the rider to guide the horse and to achieve all elements of the training scale. Legs, seat, knees and hips are also understood as types of contact (van Andel, Hinnemann and van Baalen 2002:61). The contact should be accepted by the horse and it should work to the bit with a relaxed jaw (Lilley 2008:75). This contact should help the horse to be in balance, but the rider should be able to soften the rein and still the horse should maintain its balance.

D. Impulsion

The *impulsion* is the power of the horse and its ability to carry itself. "A horse who can move slowly and powerfully into a soft, elastic contact, develops the strength to work in collection and remain straight in his work" (Lilley 2008:75). The horse should not be held up by the reins, which means that it should be strong enough to carry itself in the right shape. "A horse working with true impulsion should look as though he is covering the ground easily with loose, big strides, without seeming stressed" (Lilley 2008:76).

E. Straightness

When the horse is *straight* the hind feet follow the track of the forefeet, and the weight is equally balanced on both sides. To move with the hind feet following the fore feet might

seem simple. It is significantly more difficult as a horse is always stronger on either its left or right side in the same way as humans are left or right handed. Part of straightening the horse is training to achieve evenness between both sides of the body.

F. Collection

The *collection* is based on the horse's strength to carry more of its weight on the hind quarters, which enables it to perform advanced dressage movements, such as canter pirouettes, piaffe and passage (Lilley 2008:76).

2.6.2 The training

When schooling a horse one has an ideal of how the horse should turn out when fully educated. The ideal horse is normally considered to be a strong, energetic, elastic and self-carrying athlete. The strength of the horse is achieved by all the different dressage movements. The dressage movements can be performed in any of the gaits. Normally the horse learns these movements in *walk* before advancing to *trot* and *canter*. The dressage movements used in competitions today are either a gait or a lateral dressage movement, and are helpful both to loosen up and to strengthen the horse. The self-carrying is very closely linked to strength and elasticity; if the horse is strong enough it is also able to carry itself in the *right form*. The right form is a horse that carries its head vertical with an arched neck (Podhajsky 1967:45). What enables the horse to carry itself in the right form is the strength and energy in the hind quarters and legs, which is where every motion should begin. An energetic horse is a horse that moves willingly forward in unison with the rider.

Cadence and moment of suspension

A few other terms that need an explanation are *cadence*, *moment of suspension* and *gaining ground*. These terms are related to the execution of the gaits. The cadence and the moment of suspension is more or less the same. In trot and canter there is a moment of suspension between every step, where some or all of the horse's legs are in the air at the same time. Podhajsky explains the cadence as the moment of suspension in the collected variations of the gaits, including passage and piaffe (variations of trot), where the rhythm should be the same as the original gait (1967:33). The collected gaits have shorter steps which mean that to maintain the same rhythm the horse has to lift his legs higher, and this is the cadence (Podhajsky 1967:33). In all the different gaits the horse gains ground, which means that it moves over a certain amount of space on the ground, and this is an important part of the

nuances of the gaits. In the extended gaits the horse gains a lot of ground, while in the collected gaits it gains very little ground as a result of the higher lifting of the legs.

The arena

Training and competitions are held in an arena (also indoor/outdoor riding school) and big parts of the training of horses are in arenas as well. As one rides two ways in the arena some exercises are mirrored from one side to the other of the arena. Figure 3.5 (on page 37) shows the markings of the 20x60 meters arena, which is used for the freestyle dressage. On the lower levels an arena of 20x40 meters is used. The markings are used in the compulsory programs that lead to the final freestyle.

2.6.3 The Gaits of the Horse

This chapter will explain the different gaits of the horse. I will use pace as one sequence of the gait, where all four legs have touched the ground, while a step is the motion of just one or parallel pairs of legs. In dressage there are three or five gaits, depending on whether one divides passage and piaffe into two separate gaits or as variations of trot. Below I will explain the passage and piaffe as variations of the trot. There are some other gaits that can be learned or are characteristic for one particular breed of horses, like gallop, pace¹, tölt etc. As they are not part of the traditional dressage training and the competitions I will not explain them further.

Gaits in dressage competitions

There are three gaits with different characteristics and tempi. The characteristics are the same for all horses while the tempo is different from horse to horse, even if the relation between the different gaits is the same with every horse. Basically the walk is slowest, in the middle there is trot and the fastest is the canter. There are some variations though that might be faster or slower than the gait normally is.

The Walk

“The walk is a marching pace in a regular and well-marked four (4) times beat with equal intervals between each beat” (FEI 2011:11). Further FEI (Fédération Equestre Internationale) recognizes four different variations of the walk; medium, collected, extended and free walk, see figure 2.5 For an illustration of the walk. The medium walk is regular and un-

¹ In this case pace is a specific gait. Accepted in the icelandic horse, but not accepted in dressage competitions.

constrained while the collected walk is more energetic, but with shorter steps. In the extended walk the horse covers as much ground as possible in every step, while the contact is retained. In the free walk the horse is allowed to stretch out his head and neck, essential to the free walk is the step of the hind legs that should be in front of where the front legs left the ground. This is where one can really see how the horse itself walks as there is very little influence from the rider here.

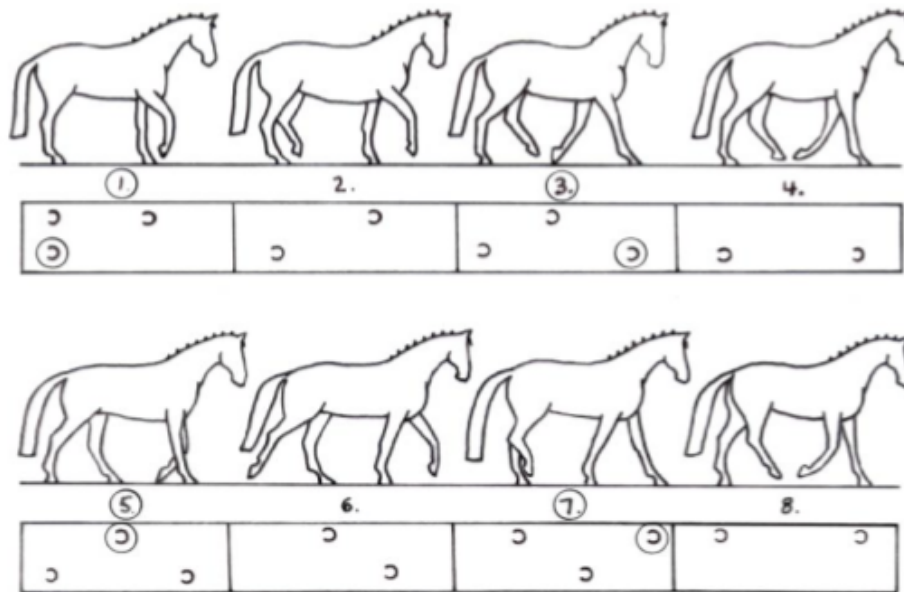


Figure 2.5 The walk is a four beat gait with eight phases (FEI 2011:12).

The Trot

The trot is a two beat pace where the diagonal legs alternate in movement, and there is a moment of suspension between each pace (FEI 2011:12). “The trot should show free, active and regular steps” (FEI 2011:12). There are seven different variations of the trot with various degrees of collection and cadence (passage and piaffe are explained further below). Figure 2.6 illustrates the trot.

The first five variations of the trot is working trot, lengthening of steps, collected trot, medium trot and extended trot (FEI 2011:12). The working trot and the lengthening of steps are both variations for the horses that are too young or untrained to do the other trot variations, and require less of the horse. As the freestyle dressage is of a higher level of education these variations are not part of the freestyle. In the collected trot the horse is “on the bit” and it is the trot with the shortest paces, but the horse should still maintain energy, elasticity and cadence (FEI 2011:13). The extended trot is very much like the collected trot, but instead of making short paces the horse should make as long a pace as possible and

still maintain its shape and collectedness (FEI 2011:13). In other words the horse covers as much ground as possible without changing the tempo of the trot. This means that it is the length of the strides that change (Lilley 2008:74), and not the rhythm.

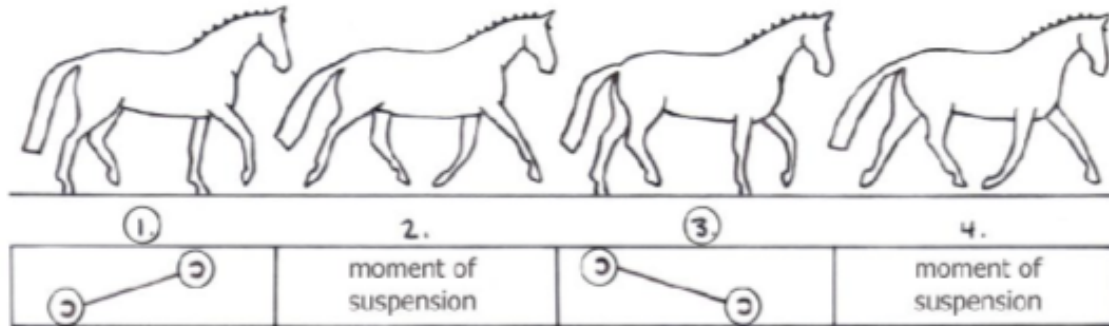


Figure 2.6 The trot is a two-beat gait with four phases (FEI 2011:13).

The Passage and Piaffe

The passage is a variation of the trot. Here the legs alternate in diagonal pairs, but it is more collected, elevated and cadenced (FEI 2011:22). The piaffe is similar to the passage, but it is on the spot and more or less not gaining any ground in every pace. The passage is one of the natural gaits of the horse and is the stallions' way of showing off for the mares. While the piaffe is a collected or shortened variation of the passage, taught by humans.

The Canter

The canter is a three beat gait and differs according to the direction in which it is ridden. In the canter to the right the left hind leg starts, then the left front and right hind leg move simultaneously and the right front leg touches the ground before a moment of suspension where all four legs are off the ground (FEI 2011:13). To the left the foot-work is opposite of that to the right, and on both sides the inside front leg is leading. As with the trot there is working canter, lengthening of strides, collected canter, medium canter and extended canter. There is also the additional counter-canter, simple change of leg and flying change of leg. In figure 2.7 the one pace of the canter is displayed, in this case to the right side.

Again just some of these occur in the freestyle dressage, the collected canter, extended canter, and flying change of leg. The collected canter has shorter strides than the others and one should maintain the elasticity and cadence (FEI 2011:13). In the extended canter the horse covers as much ground as possible in every pace without quickening them. The flying change of leg is a change of the leading leg and can be performed in se-

ries at every 4th, 3rd, 2nd or at every stride. In freestyle dressage it is performed in every or every 2nd stride.

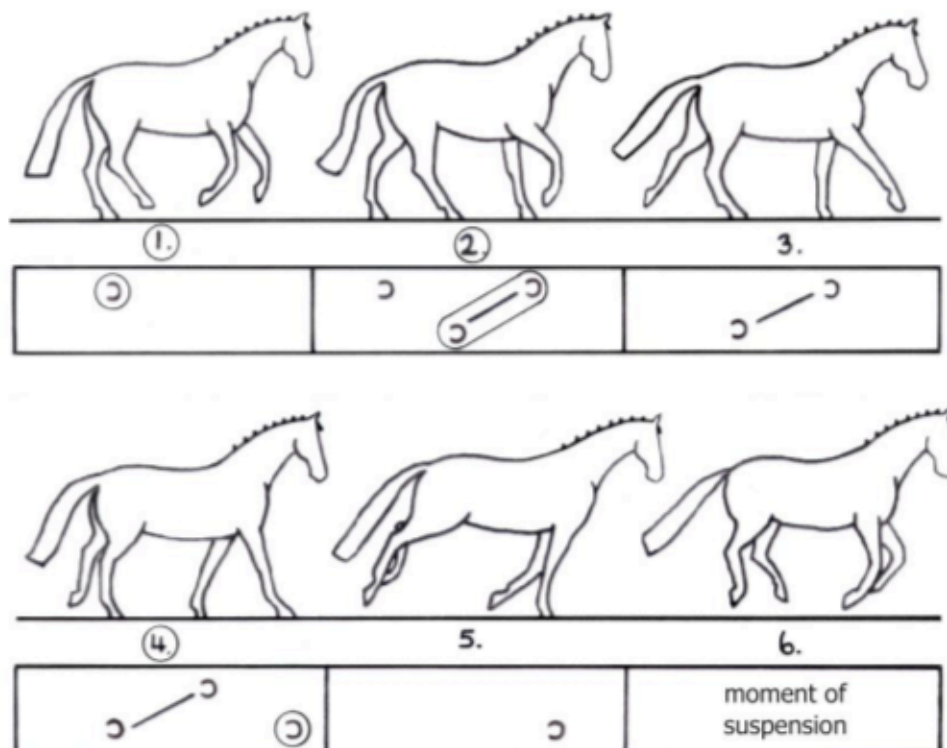


Figure 2.7 The canter is a three-beat gait with six phases (FEI 2011:15).

Rhythm in the gaits

The rhythm is essential to all the gaits. The mark of a correct gait is the rhythm and as we have seen above, this is different from gait to gait. What is common with all the gaits is regularity; they should always have regular steps (Norges Rytterforbund 2012:3). In competitions the judges look for regular and even gaits. Any irregularity can be a result of lameness or other injuries. An injured horse is not allowed to compete, and the only way to tell if a horse is injured is these kinds of exterior signs. The walk and the trot have regular rhythms which makes it fairly easy to detect any irregularities. The walk is four beat without any moment of suspension and the trot is two beat with a moment of suspension between every stride. The canter though is three beat and is normally considered regular. This might seem a bit odd as the canter is not regular in itself. It has three beats before a moment of suspension, where the horse is off the ground, and then there is another three beats before the next moment of suspension. As a result of the moment of suspension the canter has an irregular rhythm, but it is still three beat and has an even pulse.

2.6.4. Dressage movements

The dressage movements are movements and exercises graded according to the level of schooling and the strength of the horse. Some of these dressage movements are not part of the freestyle dressage as they belong to lower level tests.

In the old riding academies like Cadre Noir in Saumur and the Spanish Riding School in Vienna, advanced dressage movements are still greatly esteemed. Here they still teach and perform the advanced courbette, levade, capriole and the likes.

The dressage movements we find in the freestyle program are *half-pass* and *pirouette*, both movements where the horse needs to be balanced and collected. In a dressage program the gaits are considered separate dressage movements. The half-pass and the pirouette are also performed in one of the gaits.

The Half-Pass

The half-pass is a lateral movement. Here the horse moves sideways and forwards at the same time, and is slightly bent around one of the riders' legs (FEI 2011:19). The half-pass is executed on one of the diagonal lines of the arena and the horse is almost parallel to the sides of the arena, the forehand is slightly in advance of the hindquarters. The half-pass can be performed both in trot and canter, and in the freestyle it is allowed to be performed in passage.

The Pirouette

The *pirouette* is also a lateral movement, where the horse turns 360 degrees on two tracks (FEI 2011:20). The forefeet and the outside hind foot move around the inside hind foot, and the inside hind foot makes as small a circle as possible. When a pirouette is performed in canter the canter becomes four beat instead of the normal three beat. The pirouette is normally performed in collected walk or canter, but can also be performed in piaffe.

2.7 Dressage in historical contexts

The training of horses was considered an art form, and is often referred to as “*The Art of Horsemanship*”. The word dressage has its origin in the French *dresser* which literally means training. Dressage is training, it is the training that schools and strengthens the horse. It has derived from the way the military has prepared their horses for battle since the very beginning. Their training developed into what we today call classical dressage, which has remained more or less unchanged since the Renaissance (Laurioux and Henry 2008:58).

The movements developed through dressage training are all in the horse’s natural behaviour. In the horses’ courting rituals we find the passage, corbette, levade, ballotade etc. These are all movements highly regarded and sought for in classical education of horses, and set in system by teachers like Xenophon, Antoine de Pluvinel, Francois Robichon da la Guérinière etc. The work of these great masters of equitation still exists in institutions like the Spanish Riding School in Vienna, the Cadre Noir in Saumur, the Royal Andalusian School of Equestrian Art in Jerez and the Portuguese School of Equestrian Art in Lisbon.

The Spanish Riding School in Vienna was a school where the aristocracy was trained for war and later for academic equitation (Laurioux and Henry 2008:58). This was also the main purpose of the three other institutions. This academic equitation’s are known today as classical riding and is considered an art form, not a sport. The Spanish Riding School has been situated in Vienna for over 430 years (since 1572) and is still active, as with Cadre Noir in Saumur. The two Iberian schools were founded in the 1970s and -80s, with the same ideologies as those in Vienna and Saumur. Today these schools perform for an audience, part of their performances are with music as they might have been in earlier times.

2.7.1. Dressage Today

Dressage has changed from a mere activity of training and into a form of competition and performance, with the ideals remained. The goal is to make the horse the perfect athlete that performs all the exercises with elegance and perfection. The level of competition reflects the level of education. FEIs (Fédération Equestre Internationale, est. 1921) competition tests start at the lowest level of education and develop into the most advanced level of education. These test programs are selected to give different requirements to both horse and rider according to their level of training and schooling. This means that there are different gaits and dressage movements on the different levels in an advancing succession.

There are also different requirements as to how well the gaits and dressage movements are performed.

Dressage was introduced in the Olympic Games for the first time in 1912, while the freestyle dressage was included in the 1996 games and has been part of the Olympic program since. Together with the other equestrian sports dressage is a sport where men and women compete against each other on equal basis. The horses are also competing regardless of gender.

2.7.2 The Freestyle Dressage

The freestyle dressage is very young if compared to the long history of dressage. Though there are a few records of using music with riding or driving horses, this is not considered the origin of the freestyle dressage we know today.

The circus and similar shows are one example of how horses has been used in performances with music, and in the early eighteenth century there was a musical horse ballet staged in Vienna (Loch 1990:48). The similarity we find with freestyle dressage in these events is that the music is there to make it more spectacular for the audience. Count Cesare Fiaschi noted in the 1500's that rhythm and cadence was beneficiary of the training to music (Loch 1990:42). This is an example closer to the freestyle dressage than the circus or ballet.

The freestyle dressage was introduced to gain a wider audience, but it was not an overnight success. The musical freestyle met a lot of resistance from the riders, trainers and judges when it was introduced in the 1980s, but it was essential for keeping the dressage in the Olympic program as it attracted the audience (Anderson 2003:21-26). It was also stated that the freestyle could degrade the sport if the music became more important than the dressage itself (Loch 1990:209-10).

2.7.3 The freestyle dressage vs. dressage

Today the freestyle dressage is enjoyed and embraced by the majority of spectators and supporters of the sport. The result of a Grand Prix final might (according to results and the number of starters) qualify for the freestyle dressage. Results of both the Grand Prix and the Grand Prix freestyle give ranking points in national and international leagues. The Grand Prix test program is a compulsory program, while the Grand Prix Freestyle has compulsory movements that are choreographed by the rider. As the Grand Prix freestyle program is choreographed by the rider no two are the same, and the audience is relieved from the repetitions of the compulsory program. As the program of the freestyle is made

by the rider the judge has no idea of the order of the dressage movements as in the compulsory program. This enables the rider to make small changes if needed. Sometimes they might ride a flying change of legs on every stride instead of on every second stride, if they thought the previous flying change of legs was failed (Elvebakk 2011). This would of course be dependent of how many times the same dressage movement is repeated.

In table 2.1 I have collected some freestyle programs from different equipages. They are all Grand Prix Freestyle programs. This table shows the variations that might occur even though the dressage movements are obligatory. The riders also adjust the difficulty of the program by arranging an order of the dressage movements that suits the strength and level of education of the horse. The first time an equiPAGE enters in the Grand Prix Freestyle they have easier transitions from one movement to another. They increase the level parallel to the education of the horse (Myhre 2012).

Rider 1, One horse	Rider 2, 1st horse	Rider 2, 2nd horse	Rider 3, 1st horse	Rider 3, 2nd horse
Entry, Passage	Entry, canter	Entry, passage	Entry, trot	Entry, canter
Extended trot	Passage-Piaffe-Passage-	Piaffe	Extended trot	Passage-Piaffe-Passage
Collected trot	Piaffe-Passage	Passage-Piaffe-Passage	Passage-Piaffe-Passage	Extended trot
Passage	Extended trot	Trot	Half pass, trot	Half pass, trot
Half pass, trot	Half pass, scissor, trot	Extended trot	Half pass, trot	Passage
Collected trot	Trot	Trot	Passage-Piaffe-Passage	Extended trot
Half pass, trot	Extended trot	Half pass, scissor, trot	Extended trot	Half pass, trot
Passage-Piaffe-Passage	Passage-Piaffe-Passage	Extended trot	Extended walk	Passage-Piaffe
Extended trot	Trot	Passage	Canter	Extended walk
Collected trot	Extended walk	Extended trot	Pirouette, double, canter	Canter
Walk	Canter	Extended walk	Flying change of leg, 2nd	Half pass, scissor, canter
Extended walk	Extended canter	Canter	Half pass, scissor, canter	Extended canter
Walk	Pirouette, double, canter	Half pass, scissor, canter	Canter	Pirouette, canter, 1,5
Canter	Flying change of leg, 2nd	Extended canter	Pirouette, double, canter	Flying change of leg, 2nd
Extended canter	Extended canter	Pirouette, double, canter	Flying change of leg, 1st	Extended canter
Canter	Pirouette, double, canter	Flying change of leg, 2nd	Extended trot	Pirouette, canter, 1,5
Pirouette, canter	Flying change of leg, 1st	Canter	Trot	Flying change of leg, 1st
Flying change of leg, 2nd	Canter	Extended canter	Extended trot	Trot
Canter	Flying change of leg, 1st	Pirouette, double, canter	Passage-Piaffe-Passage	Extended trot
Flying change of leg, 1st	Passage-Piaffe-Passage	Canter		Passage-Piaffe
Pirouette, canter		Flying change of leg, 1st		Passage-Piaffe-Passage
Canter		Canter		
Passage-Piaffe-Passage		Extended canter		
Canter		Passage-Piaffe-Passage		
Half pass, scissor, canter				
Canter				
Flying change of leg, 2nd				
Canter				
Pirouette, canter				
Passage				

Table 2.1 Comparison of five different freestyle programs. Rider 1 is from my recording, the two others are randomly selected.

2.8 The Music of the Freestyle

The two biggest changes from the compulsory program to the freestyle were to let the riders make their own choreography and to let them ride to music. Here I will take a closer look at what role the music plays in a dressage performance/test, how it is selected and what I found from my recordings.

2.8.1 Role of music

According to the dressage competition rules and the judges' test protocols the program and the equiptage should be in harmony with each other. In the literature written as a training aid for the rider, the focus is always on creating the program and its music as "harmonious" as possible. Harmonious in this context is a problematic and subjective expression. This is not only subject for multiple interpretations, it sometimes nourishes debates as the judges have different viewpoints that can create huge differences in scoring, which in turn causes problems because there always should be a certain agreement between judges. Besides being difficult when it comes to subjectivity, harmonious is also used in a slightly different way than in a musical context. In music it often describes something that has little or no tension, or something that is not dissonant. This might also be the preference when looking at an equiptage. There should be a togetherness that is a result of true union and not forced union. From this we can assume that the role of the music is to accompany and match the equiptage in a best possible way, as not to disturb and to enhance the dressage movements and gaits.

Dressage is still considered an art form and as such the competitions are more of a performance than a race to the goal. There are great resemblances to figure skating or any other sport where style is considered as part of the competitions. This, though, might not be obvious for an untrained eye. The music might be helpful for the untrained eye, as many find that they do not need to understand the technical execution of dressage and its rules to enjoy the freestyle where the music makes the performance beautiful and fun to watch.

2.8.2. Selection of music

The selection of the music for a freestyle program is based on several elements. The most important factor is the dressage rules, which gives no restrictions to the music itself. The dressage rules are based on the scale of training. The training scale is the basis for how riders train their horses but it is also the basis for how judges rate a movement or gait. The

first point of this training scale is rhythm, and it is essential that this is even. If the rhythm is uneven the dressage movement will not be approved. The rhythm might also be one of the closest links we can find to music. Though there is no doubt about the relation between music and rhythm, the degree of audibility varies. There are no restrictions for the music in the dressage competition rules. There is however one unwritten rule or advice: "If vocals are used they should be with discretion and not focus on the attention of the words of the song" (Whetstone and Clarke 2010:12)². This is widely known by riders and judges, and the general consensus is simply that "it can be distracting from the overall ride" (Anderson and Hazel-Groux 2003:86). Traditionally there has been very little, if any, use of vocal music with the freestyle. Today some use it in sparing portions and often in cuts where the vocal has an instrumental role rather than a text conveyor.

The riders often choose the selection of music or parts of it, depending on who is producing the music for them. For many riders the selection of music has to be music they like listening to outside the arena. "The selection often has a thematic design, which is much appreciated by the judge" (Myhre 2012, interview). Myhre also stressed the importance of transitions. The transitions in the music should not become a surprise and should be balanced with the transitions of the ride. The transitions between dressage movements should always be smooth and flowing. The transitions in the music should be equally smooth, without necessarily changing at the same places as the dressage movements. In a transition from collected trot to an extended trot the music can enhance both movements as the music will have the same pulse. If the pulse is the same in both collected and extended trot, as it should, this will become obvious when ridden to the same piece of music. This in turn will be noticed by the judges and rewarded accordingly.

2.8.3 Production

Today where more or less everything can be bought, riders seek help to make their musical selections. There are people who specialize in making music for freestyle dressage. Most of them have some sort of education or training in both music and dressage. The rider I have recorded has used a team like this to make his music. They make the music based on video recordings of the program that the rider has made. As the different gaits have different characteristics and rhythms and these vary with each horse and rider, the

² An article from British Dressage, published on their web page. The intention of the authors is to help judges with judging freestyle dressage. British Dressage is the organisation that informs all persons participating in the dressage sport in Britain. The article seems quite reliable, even though it is a little uncertain where they have collected the information.

team would have to look for the specific nuances for this particular equiptage. To find the right music for each gait and each dressage movement the team is looking for the same things as the judges. They seek pulse and tempo within every gait and they look for the time used on each dressage movement. From these observations they put together a medley with pieces of music that matches the duration of the dressage movements and the pulse and tempo of the gaits they are performed in. There are at least two consequences of the many choices today: The music productions reach a better quality and the costs are higher. The alternative for the rider is to make them on their own, which in many cases could make it both time-consuming and with a different quality on the production, even though the selection would work well.

2.8.4 Rhythm and Pulse

The rhythm is a very important part of dressage as it is vital to determine whether or not the horse moves according to the rules, the quality of the rhythm can reveal any irregularity. The pulse is equally important for the music that accompanies the freestyle dressage. The pulse of the music selection has to be the same as that of the horse. As the program is performed in different gaits the music has to change accordingly to follow the rhythmical changes. For most of us an unsynchronized pulse would be easy to detect and therefore the pulse is also important for the observer, whether that is the audience or a judge.

As all the gaits are regular the beat of the music would probably serve the horse's rhythm best, if it is regular. There is of course the canter which is not regular, but where every stride could be inside one beat. Even though the rhythms of the gaits are regular, they are not the same, which means that the pulse of the music has to change accordingly. Some riders choose to have one piece of music for each gait, this means that this piece would return every time its gait returns. This would also ensure that the rhythm of the gait would not change throughout the program. "When one hear music for the freestyle one should be able to tell what movements are being performed, even with closed eyes" (Myhre 2012, interview).

2.9 Summary

In this chapter of the thesis we have been introduced to (1) the theory of music and movement, (2) the horse, (3) the movements of horse and rider, (4) dressage and its origin (both historically and technically) and (5) the freestyle. With this we have seen that there

are innumerable ways to compose a freestyle dressage program, both when it comes to choreography and the musical selection or musical track. Factors that are based on the horse's level of schooling and its natural motions, where rhythm is an important part.

3 Empirical Study

This part of the thesis focuses on the empirical material from different perspectives. First the different methods will be described. Then follows the description of the collection of the empirical material and analysis of the material. The analysis has two different parts, the pilot study and the recording of the material followed by the analysis of the recorded material.

3.1 Introduction

In the following chapters of the thesis the previous ones are a base to understand the technical terms and concepts. It is necessary to understand this before moving on to these chapters. The analyses in this part of the thesis leads into the next part, starting on page 67. In the analyses I explain the musical track for the freestyle I have recorded together with a selection of the movements. I have tried to cover all the different gaits and movements that occur in the Grand Prix freestyle.

3.2 Method

The analysis of my recorded material is based on my observations of the recordings. It contains an explanation of pictures taken from the recordings and descriptions of the motions from the rest of the material. Together with the pictures the music is analysed. The recordings were made at the riders farm. This rider and his horse compete on an international level and I recorded their freestyle program. I have made a selection from the recordings that is presented in my analysis.

3.2.1 Collection of Empirical Material

There is a certain amount of recorded material of freestyle dressage available from television broadcastings or on the internet. These recordings are often made with close follow-up shots of the equirage, which can make analysis complicated or inaccurate. With this in my mind I decided to collect my own recordings. As I had access to several cameras I was able to record an equirage performing their program, from multiple angles. Before doing the final recordings of an equirage I did a pilot study to test the equipment.

3.2.2 The Pilot Study

The pilot study took place under different circumstances than the final recording. The most important reason was that I could not do multiple recordings of the freestyle dres-

sage participant. Unfortunately it was not possible to get another equipage to participate, or ride myself. Therefore I ended up doing the pilot with a horse that was double lunged³. This meant that I had to consider the height of the equipage as the final recordings was with a rider and not one lunging. Another difference was the size of the arena. For the pilot study the arena was an outdoor school 21x42 meters while the final recording was performed on an arena of c. 20x60 meters, indoors.

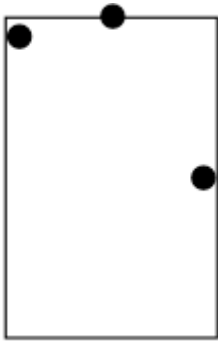


Figure 3.1: Pilot set-up one.

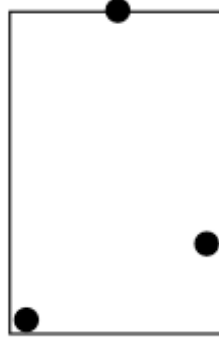


Figure 3.2: Pilot set-up two.

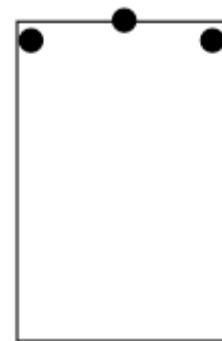


Figure 3.3: Pilot set-up three.

In the pilot study I tested out different positions for the cameras. The positions I tested out was based on how the judges are placed around the arena in competitions. They are seated in three positions along the short sides of the arena (by C, H and M, fig. 3.5, p. 33) and in the middle of both long sides (by B and E, fig. 3.5, p. 33). As anticipated the position on the middle of the long side of the arena is better suited to watch from than to record from, due to the range of the camera.

Figure 3.1-3.3 shows the positions I tested in the pilot. The cameras in the corners were directed towards the diagonally opposite corner. The cameras in the middle of the short side of the arena and the one in the middle of the long side of the arena were directed to their opposite side. The camera a bit below the middle of the arena (in the middle arena of figure 3.1) was directed towards the diagonally opposite corner.

Through this pilot study I found that some of the positions gave a good view of a larger area, while some just captured a little bit. The cameras in the corners captured most of the arena except directly at its sides and the opposite corner on the same short side of the arena as itself. The camera in the middle of the short side captured most of the arena as well, except for its short side and its adjoining corners. The camera in the middle of the

³ Double lunging is an alternative training of horses where one walk next to the horse with long reins.

long side captured very little of the arena. The camera just below the middle of the long side captures a little less of the arena than the corner cameras.

As a the result of studying the recordings of the pilot I decided that the camera positions in the corners captured the most, and I decided to use one in the middle of the short side of the arena to capture the equipage from that angle as well. Figure 3.2 shows the final setup of the cameras, the camera in the upmost right corner of the arena was used to follow the equipage all the time. This meant that I was not able to use it for all of the analysis, but it was a good reference if needed.



Figure 3.4: Final set-up for recording.

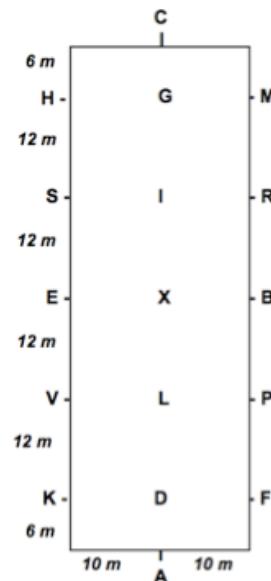


Figure 3.5: Competition arena with markings.

3.2.3 The Recording

The final recording was with a rider and his horse, which kindly participated in this project. This equipage competes on high national and international levels, and I recorded their Grand Prix freestyle program. The most convenient place to record this equipage was at their home, in their indoor arena. This arena is 20 x 60 meters inside a barn-like building, and connected to the stables in one end. The sides of the arena is marked like every other dressage arena with letters, see figure 3.3. In the arena there is a big double door on each of the short sides. The one at C is leading into the stables and the other, at A, is leading to the outdoor area and is big enough to drive a tractor through. Both of these doors have mirrors placed next to it on their left hand side. On the long side with letters H-K there is also a big mirror, in the middle and on the opposite wall there is a grandstand for a small audience. The mirrors are placed there as an aid for the rider, and is used like dancers use

theirs, to observe how their motions develop and check whether the dressage movements are performed correct or not.

I did two recordings of this equirage, both with the camera setup explained above. The first recording was of the program without the music, and the other was together with the music. The reason for making two was to be able to make comparisons of the program with and without music. This is interesting as the rider himself thought that he sometimes got somewhat stressed when he rides to the music. The rider explained that this stress occurs if they have a different tempo, when they perform, than that of the music. As the music never change tempo the rider has to follow the cues that he gets from the music. Both of the recordings last for about 6.30 minutes.

3.3 Analysis of music and movements in the recordings

In this chapter I will present my analysis of a selection from the recorded material. I have divided the music into 10 parts, and call these parts excerpts to avoid any misunderstanding with other terms. Some of these excerpts include the same musical material, though often in a variation. With most of the excerpts several dressage movements are performed.

The analysis of the musical excerpts is presented in front of the analysed dressage movements that accompany the excerpt. This presentation is a guide through the features that I found most important, which are the rhythm, pulse and melodic features. The dressage movements are represented by pictures and a description of what is visible in them, and what is heard in the music at the same time. The total duration of the program is approximately 6.30 minutes and table 3.1 gives a schematic overview of the excerpts, their duration and the dressage movements accompanying them.

In figure 3.5 (page 33), to the right, the size and markings of the arena is presented. The five cameras that the visual material is taken from were placed by C and in the corners by H, K, F and M. The one by M was used to follow the rider, to have a reference to the whole program.

Excerpts	Time	Musical work	Composer	Gait/ Movement
1	00.00-00.24	One Night in Bangkok, Chess	Andersson and Ulvaeus	Passage
2	00.24-00.45	Unknown, male voices with percussion	Unknown	Movements in trot
3	00.45-00.58	One Night in Bangkok, Chess	Andersson and Ulvaeus	Passage
4	00.58-01.32	Unknown, male voices with percussion	Unknown	Movements in trot

Excerpts	Time	Musical work	Composer	Gait/ Movement
5	01.32-02.21	One Night in Bangkok, Chess	Andersson and Ulvaeus	Passage and piaffe
6	02.21-03.09	"Caravan song" from Caravans	Mike Batt	Extended walk
7	03.09-04.34	Theme from "Caravans"+"The Desolate Valley"	Mike Batt	Movements in canter
8	04.34-05.08	One Night in Bangkok, Chess	Andersson and Ulvaeus	Passage and piaffe
9	05.08-06.14	"The Desolate Valley"	Mike Batt	Movements in canter
10	06.14-06.30	One Night in Bangkok, Chess	Andersson and Ulvaeus	Passage

Table 3.1 Excerpts of the music with timeframe and the movements.

3.3.1 Excerpt 1

Time: 00.00-00.24

From: *One Night in Bangkok* from the musical *Chess*, by Benny Andersson and Björn Ulvaeus.

1. Music

Character/development: The whole program and this first excerpt start with a drum roll that rolls into the opening of this music. The first ten seconds of this excerpt has an oriental sound to it, caused by the instrumentation with a sitar. After the ten first seconds the sound of the music changes and sounds more like a rock band than an orchestral piece. This excerpt also ends with a drum roll that starts off after the end of the melodic line.

Rhythm and pulse: One Night in Bangkok has a very distinct rhythm. It has a rock groove with a 4/4 measure, where the emphasis on 1 and 3 are made on a bass drum and those on 2 and 4 are on a snare drum without the snare, second line of figure 3.4.

Throughout the excerpt this pulse is present.

Background: In the background there are strings playing *détaché* on every 8th note for the first ten seconds. After these first seconds the strings play *legato* and a bass appears barely audible.

Foreground: Through the first ten seconds of the excerpt the sitar is playing both on and off the beats underlining the rock groove, and solely by its presence creates an oriental touch to the music. At the same time horns are playing the melody, bar 1-4 in figure 3.4. After the first ten seconds there is a fanfare in octaves in the brass section that leads into a

new melody, bar 5 in figure 3.4. The new melody, bar 6 and out, is played by something that sounds like a mixture of brass instruments.

Figure 3.4 Melodic line and rhythmical pattern from excerpt 1.

2. Music and movement

The equipage is entering the arena with this excerpt in a passage. As a variation of trot the passage also has a two beat rhythm, but with a cadence (longer moment of suspension, explained on page 17). After this excerpt the equipage makes a halt in silence before the next excerpt starts. The music and motion are well suited for each other in this excerpt. The pulse of both music and motion are identical and coordinated.

For pictures related to this excerpt see excerpt 8 on page 54.

3.3.2 Excerpt 2

Time: 00.24-00.45

From: unknown, male voices with percussion

1. Music

Character/development: This excerpt starts with a male choir and drums, the choir is supported by the horns playing the same melodic line as the choir sings, see figure 3.5. After a few repetitions the choir disappears and there are some chords in brass leading into the next excerpt.

Rhythm and pulse: In this second excerpt the measure is 5/4, with an emphasis on the first beat and an upbeat leading to the first beat in timpani, third line figure 3.5. The timpani seem to mark all the other beats of the bar very gently. Every first beat of every measure might be played on a bass drum together with the timpani. The first beats of every measure is also emphasized by brass and choir, both of which are accentuating it. There is a snare drum playing on every quarter note which disappears after a timpani drum roll, 12 seconds into the excerpt. After the drum roll the snare drum reappears with hits on the rim together with a conga drum, and lead into the emphasized first beats.

The musical score for Figure 3.5 is written in 5/4 time with a tempo marking of quarter note = 130. It consists of four staves: Choir, Horns (treble clef), Snare (percussion clef), and Timpani (percussion clef). The Choir and Horns part features a melodic line with a mix of eighth and quarter notes, including some accidentals. The Snare drum part plays a steady quarter-note pattern. The Timpani part features a pattern of quarter notes with rests, including a drum roll indicated by a '7' over a note.

Figure 3.5 Melodic line and percussion from excerpt 2.

Background: The horns are in the background throughout the excerpt, and blends with the choir in the beginning.

Foreground: What dominates the sound here is the male choir and the drums. This gives a rather open sound, though quite forceful with all the drums.

2a. Movements

As the extended trot is a forceful dressage movement it seems both fast and flowing. What really happens is a lengthening of each step of the horse, compared to a collected trot, while the pulse of the collected trot is kept intact. As a result the horse covers more ground in the extended trot than in the collected trot. In picture 3.1-3.3 we see some of the characteristics of the extended trot and diagonal pair of legs moving together.

Left hind and right fore leg move forwards at the same time, while the other two legs are on the ground. Then the right hind and left fore repeats the same motion. These three pictures resemble one stride which is repeated. What we can also see are the legs moving over a certain distance. Take a look at the horse's left front leg in the first picture, and then look at it in the second. Now look at the right hind leg in the first picture and then in the second. We can clearly see that the horse moves over a lot of ground as the leg is stretched out under it in every step, and this is the length of the step. Looking at both

front feet in the same pictures we see that there is quite some distance between the two front legs, this is caused by the power of the hind legs. Both picture 3.1 and 3.2 show the horse in the same phase of the step (however with different pair of legs) while in 3.3 we can see a phase that is somewhere in between the two previous, though this picture actually is a succession of the motion in picture 3.2.



3.1



3.2



3.3

Pictures 3.1-3.3: From camera C, time: 00.32.

Looking at the rider we can see a little change in position of the upper body. This is probably because he is pushing the horse forward by using his pelvis and hips. In the first picture he almost leans back, and in the second he is almost leaning forward, while in the third he is in the middle. In other words he is in the beginning of this movement in picture 3.2, in the middle of the movement in picture 3.3 and ending it in picture 3.1.

3a. The music and the movement

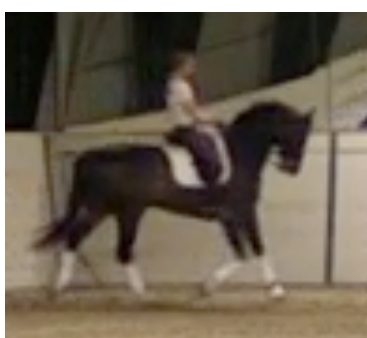
With this part of the excerpt the equestrian performs an extended trot and a collected trot. This excerpt is the real opening of the program as the previous was the entrance to the arena. The first dressage movement is the extended trot which is powerful and leaves no room for hesitation.

The music of this second excerpt follows this dressage movement. The music is quite powerful and this emphasizes power in the horse's movement, as it reinforces the pulse of the motion with its own pulse. Here the equestrian master the task of matching the rhythm perfectly, every pace is on the beat. The extended trot is often flowing forward and sometimes it might even seem like the equestrian is "flying" across the arena. Here the music contrasts with the flow of the motion, as it is powerful with a tough and steady beat. Somehow this seem to enhance the motion forward and at the same time mark every pace

the horse makes, which in turn means that the ekuipage seems “glued” to the ground instead of moving on top of or almost “flying” above the ground, as is often the impression the extended trot gives.

2b. Movement

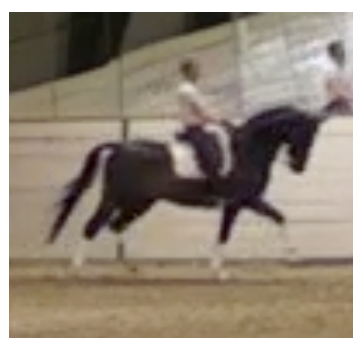
Here we see a collected trot, the most common of the trot variations. The horse move by using diagonal pair of legs, as in the previous extended trot. It is quite easy for both horse and rider and is often used as a transition between other dressage movements. In this case it is between the extended trot and a passage, which gives a flow to the program as they are all variations of the trot. Picture 3.4-3.6 shows three phases of the trot.



3.4



3.5



3.6

Pictures 3.4-3.6: From camera F, time: 00.37.

In picture 3.4 we see two legs on the ground and two about to move forward. The right hind leg and the left fore leg is on the ground while the opposite pair is about to move forward. In picture 3.5 we can see that the left hind and right fore leg is on the ground again and the opposite pair is about to move forward. In the last picture we see the horse in a different phase of the stride as it is half way between the two previous pictures. The right hind and the left fore leg is clearly above ground while the other two are on the ground. At the same time we also see how the weight is distributed in the same direction as the motion. Looking at the rider we can see that he is more or less in the same position in all three pictures. As his pelvis and hips moves with the horse we see that he is lifting these slightly forward in picture 3.5, while in the other two pictures he is near the opposite extremity of this motion.

3b. The music and the movement

The music is slightly lighter in this part of the excerpt, which also suites the collected trot. The change of character in the music makes this transition from the previous extended trot smooth and elegant. This collected trot is very short, it is only 6 seconds. After watching

this dressage movement in succession with the program, I have an impression of this trot as a transition to the next dressage movement. As a transition it is easy and carefree and craves no attention from the other surrounding dressage movements. The really positive feature of this trot is the regular beat of the horse's legs which matches the music perfectly.

3.3.3 Excerpt 3

Time: 00.45-00.58

From: *One Night in Bangkok* from the musical *Chess*, by Benny Andersson and Björn Ulvaeus.

1. Music

Character/development: This excerpt starts on a bass drum hit, the beginning of figure 3.6. After just a couple of seconds there is a fanfare (bar 2, fig. 3.6) that introduces the chorus of *One Night in Bangkok* which starts at bar three in figure 3.6. The first seconds before the chorus the sitar is playing, as in the first excerpt, which gives it an oriental sound.

Rhythm: As this is the same music as in excerpt one the rhythm of this piece is the same, a rock groove in 4/4. Here too, the pulse continues throughout the excerpt.

Background: For the first few seconds there are strings playing *détaché* before they change and play *legato*. As with the first excerpt the bass enters with the change of articulation in strings.

Foreground: In the first bar the horns are playing the melody, before the fanfare in bar two. In the chorus, from bar three, the melody is played by a combination of brass instruments.

The musical score for Excerpt 3 consists of two systems. The first system shows the Brass and Drum kit parts. The Brass part is in 4/4 time with a tempo of 100. It starts with a fanfare in bar 2 and enters the chorus in bar 3. The Drum kit part provides a steady 4/4 beat throughout. The second system shows the continuation of the Brass and Drum kit parts, with the Brass part playing a melodic line and the Drum kit part providing a steady 4/4 beat.

Figure 3.6: Melodic line and beat pattern from excerpt 3.

2. The music and the movement

Here with the third excerpt the equiptage performs a passage. Again the passage and the music are perfectly timed when it comes to pulse. As this excerpt is rather short it is more like a transition to the next dressage movement than a separate one. The dressage movements before and after are both in trot which makes this passage very suitable.

For pictures related to this excerpt see excerpt 8 page 54.

3.3.4 Excerpt 4

Time: 00.58-01.32

From: unknown, male voices with percussion

1. Music

Character/development: This excerpt starts with a crash in cymbals, as conga drums (second line of fig. 3.7) start to play accompanied by a bass drum playing the third line of figure 3.7. For the first few seconds there are only these percussion instruments, and the cymbal hits on every 8th note. They are accompanied by a sitar after these few seconds, which gives the whole excerpt a rather oriental sound. The excerpt builds up as instruments are gradually added, there is also some changes in instrumentation through the excerpt. Throughout the excerpt the melodic line (first line in fig. 3.7) comes and goes. When it is gone there are suspended chords in horns and strings.

The musical score for Excerpt 4 is presented in three staves. The top staff, labeled 'Choir, Horns', is in 5/4 time and features a melodic line with a tempo marking of ♩ = 130. The middle staff, labeled 'Congas', shows a rhythmic pattern of eighth notes. The bottom staff, labeled 'Bass drum', shows a pattern of quarter notes. The score is divided into two measures by a vertical bar line.

Figure 3.7: Melodic line from excerpt 4, with the most important percussion features.

Rhythm and pulse: This excerpt has a 5/4 measure. The first beat of every bar is emphasised by an upbeat and then a big hit on timpani on the first beat. The upbeat is also intensified by strings. The other beats in the bar are marked by strings, probably a guitar. Sitar and conga drums marks other parts of the bar (see second line fig. 3.7).

Background: In the background there are percussion, brass and strings. The percussion played here is not very audible except for the timpani. Towards the end of the excerpt it sounds like the congas are supported by rim hits on another drum.

The strings play on every beat in the bar, but with and upbeat to the first beat of every bar. Most of the time these strings are almost hidden among the other instruments, and when the melodic line disappears they support the horns.

Foreground: The centre of this excerpt is the drums on every first beat of the bar. Over the string pulse there is a sitar and guitar playing an improvised melodic line. In some of the marked first beats of a bar, there are cymbals and bells that are stroked. Playing together with the cymbals and bells are brass instrument that decrescendo in parallel with their decays.

2. Movement

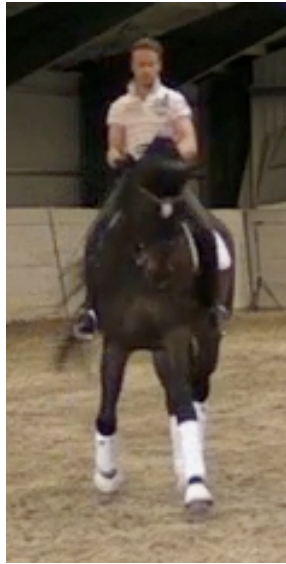
With this excerpt the equirage performs half-passes in trot. The half-pass is a lateral dressage movement, where the horse is moving forward and sideways at the same time. This means that the horse crosses its legs and moves them sideways. The horse always lead his legs in front of those standing on the ground. As the half-pass is performed in trot the rhythm is also that of the trot, two beat, and diagonal pair of legs move at the same time. The pictures bellow (3.7-3.9) elaborates some of the characteristics of the half-pass.

When looking at the legs in picture 3.7, the left foreleg and the right hind leg is leaving the ground. In the next picture (3.8) we can see that the same pair of legs are about to touch the ground quite a bit to the left from where they started. In the third picture (3.9) the other pair of legs has crossed in front of the first pair, this is one pace. They are now ready to repeat the pace. Looking at the right hind and left fore leg we can also see that these two legs are kept on a perfect diagonal line through all pictures.

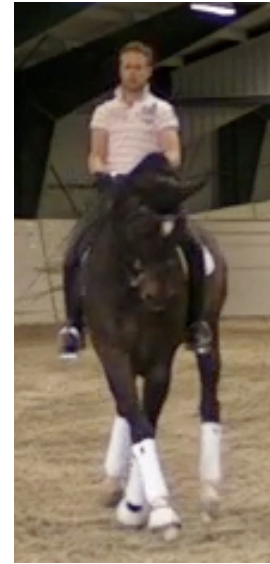
Here too, we can see that the rider is redistributing his weight to help the horse move. In these pictures the motion of the rider is not just forward, it is also sideways. This makes the rider's motions diagonal as well as the horse's motions.



3.7



3.8



3.9

Pictures 3.7-3.9: From camera F, time: 00.01.06.

3. The music and the movement

With this fourth excerpt the equireur rides two diagonal lines of half-passes in trot. Between these two diagonal lines there is transition in collected trot. The pulse of the music and the pulse of the horse's motions are in unison. As the music has a clear flow it also underlines and enhances the flow of the motion. Both here and in the second excerpt the vocals are suitable because they are given an instrumental function.

In this excerpt the music is similar to that of the second excerpt and the previous pictures (3.1-3.6). As there are less of the big percussive instruments in this excerpt it also makes it softer and gives the dressage movements more flow. There is still a distinct rhythm in the music. As a result one still gets the feeling of something moving forward, but not as forcefully as before. An interesting observation is that the dressage movement looks very easy to perform, which normally is a sign of great perfection and collaboration between horse and rider (Kyrklund and Lemkov 1996:27). The combination of flow and pulsation is enhanced by the music, as the motion of the horse is flowing while the legs are presenting the pulse.

3.3.5 Excerpt 5

Time: 01.32-02.21

From: *One Night in Bangkok* from the musical *Chess*, by Benny Andersson and Björn Ulvaeus.

1. Music

Character/development: Again *One Night in Bangkok* is repeated. This excerpt starts right before the chorus, see bar one figure 3.8. This time though, when it repeats the melodic line of the chorus there is a new melody in flutes that is played together with the original melody. After two repetitions the music changes, the repetition and the following bars are shown in figure 3.8. From bar six there are no brass instruments playing and the melody is played by a harpsichord (probably on a synthesizer). This harpsichord has a crispier and more metallic sound than the previous instrumentation. After this variation bar 4 and 5 (fig. 3.8) are repeated with the same instrumentation as before. The excerpt ends with a drum roll in timpani.

The musical score for Excerpt 5 is presented in two systems. The first system consists of two staves: the top staff is for Brass and the bottom staff is for Drum kit. The tempo is marked as ♩ = 100. The second system also consists of two staves: the top staff is for Harpsichord and the bottom staff is for Brass. The Harpsichord part begins at bar 6. The Drum kit part features a consistent rhythmic pattern of quarter notes. The Brass part in the second system plays a melodic line that repeats the chorus melody.

Figure 3.8. Melodic line and drum pattern from excerpt 5, in the first line the instrument changes through the excerpt.

Rhythm: As the other excerpts featuring *One Night in Bangkok* there is a rock groove in 4/4 that continues throughout, but in the last ten seconds with the drum roll the groove disappears.

Background: In the background there are strings starting in *détacé* and changing to legato bowing. From bar six to ten the strings play tremolo and creates a background for the melody. Together with the chorus a bass plays along (bar 2 to 5), but as the music changes in

bar six (fig. 3.8) the bass disappears. Some ornamentation in both woodwind and brass appears a few times.

Foreground: The drums are very audible in this excerpt too. In the chorus the melody is played by horns (fig. 3.8, bar 2), and is supported by other brass instruments to highlight a few notes. When the sound and instrumentation changes in bar six the melody is played on a synthesized harpsichord. This gives an open and crispy sound, though with a distinct rhythmical pulse.

2. The music and the movement

To this excerpt the equipage rides in passage. In the middle part with the harpsichord melody they move into a piaffe. The rather naked soundscape suits the piaffe (movement on the spot) quite well, with the cadence between every step. This change of sound is suitable for the piaffe as the motion is airy and the music enhances this. The rather crispy sound created by the harpsichord also seems to affect the character of the motion; it might have been more flowing performed to a music with a less distinct beat. Unfortunately the piaffe is not quite successful technically.

For pictures related to this excerpt see excerpt 8, on page 54.

3.3.6 Excerpt 6

Time: 02.21-03.09

From: *Caravan* song from the movie *Caravans*, written by Mike Batt.

1. Music

Character/development: This excerpt “sneaks” out from the drum beat that ends the previous excerpt. It differs from the other excerpts in several ways. It is a ballade with a single female voice singing a melody above a soft backdrop in the orchestra. This excerpt is characterized by the sound of the voice supported by a flute in a rubato tempo. The mellow character and the undefinable pulse of this excerpt becomes the anti-climax of the whole freestyle program.

Rhythm: The excerpt has no distinct beat, as there are no instruments defining a rhythm or pulse.

Background: The vocal is introduced by a crescendo in strings. The strings are in the background creating a backdrop for the vocal melody, figure 3.9. In the background there

is a backing vocal that follows the phrases of the main vocal. The backing vocal blends with both the vocal and the strings in the background. Towards the end there are strokes with soft mallets on timpani that mark the last bars before the excerpt is cut. Some of the woodwinds are playing ornamentations in several places.



Figure 3.9 Melodic line from excerpt 6.

Foreground: The vocal is in the centre of this excerpt and is followed by a flute that plays a simplified version of her melody. This flute has a delicate timbre that might resemble a tin whistle, which partly creates the folkloric sound of this music.

2. The movement

The only movement with excerpt six is the extended walk. In the extended walk the rider allows the horse more space to move forward. This is the only part of the program where the horse is given longer reins and more space. Due to this change of rein contact the horse is given freedom to lengthen his stride. In the walk the horse is moving one leg at a time, creating an even four beat rhythm.



3.10



3.11



3.12

Pictures 3.10-3.12: From camera K, time 00.02.44.

If we start by looking at the rider this time we see that he is more or less passive, he is more following than regulating the motions. Now turning to the horse we see that he has stretched out his neck, and the legs do not seem to follow any order, at first glance.

Looking closer we see that every leg seem to move independent of the others, which is not the case. During every pace all four legs have been in on the ground (see Walk on p. 18).

3. The music and the movement

To this excerpt the equiptage rides in an extended walk. The combination of the extended walk and the calm and flowing music is very well balanced, as the extended walk is quite slow and rather static compared to the other dressage movements. This is the only part of the program where there is no moment of suspension. This is because there always are two or three feet on the ground in the walk (Podhajsky 1967:31). It seems like the walk gets a more flowing feeling because of the music. This is caused by the energy and action in the music that encourage a forward motion.

This is a complicated combination of music and movement. Finding suitable music for the extended walk seems like an easy task. As the dressage movement is a regular four beat there could be a substantial variety of music to choose from, even so the choice made here might not be ideal. When the excerpt starts the pulse of the music and the pulse of the horse's motions seem to match, but as both music and motion evolves they seem to separate rather than meet. The separation is caused by the vocal line in this excerpt. The vocal line has a clear pulse to begin with and becomes more rubato through the excerpt, a change that is difficult to follow. The background of this excerpt has some qualities that could have been used, but the vocal is too dominating to overlook. The background seems to be without pulse as there are strings playing legato in long sustained chords. The position of this excerpt is very suitable as it seems like an anti-climax before the next excerpt. This anti-climax is created by the calm music and the calm motion of the horse.

3.3.7 Excerpt 7

Time: 03.09-04.34

From: *Theme from Caravans* and *The Desolate Valley* from the movie *Caravans*, written by Mike Batt

1. Music

Character/development: This excerpt is very different from the previous, and is the climax of the whole program. What makes this excerpt a climax is the richness of its sound. This richness is created by a symphonic orchestra and the variation in instrumentation and or-

chestration. There is both a swinging and oriental feel to the music. The oriental feel is a result of the instrumentation and melodic lines. There are several different percussion instruments in use, which gives it the small touches of an oriental feel. The grooving feeling is probably created by the rhythm of the bass.

Rhythm: The excerpt is in a 4/4 measure, and every 1st and 3rd beat of the bar is marked by a bass drum. The bass is playing a subdivided rhythm that is present all the way through this excerpt. Through the middle part of the excerpt the pulse is enhanced by cymbals on every beat.

Back and foreground: As this excerpt is longer and contains several changes in character and instrumentation I have divided it into six sections and two bridges. All the sections share the groove played on an electrical bass (fig. 3.10, bar 1-4, 2nd line) and a maracas that marks every 16th note. Both of them switch between background and foreground from section to section of this excerpt.

Section 1. The whole excerpt starts with a drum roll on a drum that sounds like a floor drum. For the first six seconds there is only bass drum, maracas, bass and cor anglais, where the cor anglais plays a divided fifth, figure 3.10, bar 1-2, above the other instruments.

Section 2. In the second section of this excerpt there is a melody played on strings (fig. 3.10, bar 1-4, 1st line), and there are cymbals on every beat. Underneath this, the bass and maracas continue, and tom drums are added together with long legato chords in the wind instruments.

The image shows a musical score for Section 1 and 2. It consists of six staves. The top staff is for Cor anglais, with a tempo marking of ♩ = 94. The second staff is for Bass. The third staff is for Maracas, also with a tempo marking of ♩ = 94. The fourth staff is for Conga. The fifth and sixth staves are for Cymbals and Bass drum, respectively. The score is in 4/4 time and spans four measures. The Cor anglais and Strings parts are in the first system, while the Bass, Maracas, Conga, Cymbals, and Bass drum parts are in the second system. The Cor anglais part features a melodic line with a divided fifth interval. The Bass part plays a steady, subdivided rhythm. The Maracas part plays a consistent 16th-note pattern. The Conga part plays a rhythmic pattern with variations. The Cymbals and Bass drum parts provide a steady pulse.

Figure 3.10. Section 1 and 2. A reduced score of the progression of the excerpt can be found in appendix II.

Section 3. The next ten seconds is dominated by a melody (fig. 3.10, bar 1-4, 1st line) in the cor anglais, probably doubled on clarinet. The melody is accompanied by the bass and congas, while strings and maracas are in the background. The congas play the rhythm of the third line, second system, figure 3.10, with variations. Another instrument is introduced as well. The chimes are softly rattled ones in a while before it ends this section with a long rattle.

Bridge 1. After the third section there is a bridge over to the fourth section, where the drum and maracas continue to play together with congas. In this bridge there is also a crescendo chord played in horns with some occasional rattling on maracas.

Section 4. This section is dominated by an oriental sounding melody (fig. 3.11, bar 1-3, 1st line). It sounds oriental when played on the cor anglais which has a rather nasal sound, with a vibrato and a melody moving back and forth within a fifth, followed by a repetition on a sitar or possibly on a similar instrument. In the background of this melody there are congas, maracas, toms and bass drum. The new addition in this section is a snare drum. It plays drum rolls on every second and fourth beat of the bar leading into the first and third beat.

Section 5. After the fourth section the third section is repeated ones more, and then part of the second section is repeated.

Bridge 2. Again there is a little bridge where percussion plays alone and is “spiced” by a rattle on a cabasa.

The image shows a musical score for Section 4, consisting of five staves. The top staff is for the Cor anglais, with a tempo marking of ♩ = 94 and a trill (tr) symbol above the notes. The second staff is for Maracas, with a tempo marking of ♩ = 94. The third staff is for Congas, the fourth for Snare drum, and the fifth for Bass drum. The score is in 4/4 time and spans three measures. The Cor anglais part features a melodic line with trills. The percussion parts include maracas, congas, snare drum rolls, and bass drum patterns.

Figure 3.11. Section 4. A reduced score of the progression of the excerpt can be found in appendix II.

Section 6. Bridge two is followed by a repetition of the whole fourth section with the oriental sound on cor anglais and sitar, which is followed by a beat in the drums. This time without the bass, which barely appears at the end. Above the drum beats there are some rattles on chimes and crescendo chords in horns. The whole excerpt ends with chords in strings.

2a. The movement

Through this excerpt the equire performs the dressage movements in canter. The dressage movements are as follows:

- Collected canter
- Extended canter, on a diagonal
- Collected canter
- Pirouette
- Flying change of leg on every second stride, on a diagonal
- Collected canter
- Flying change of leg on every stride, on a diagonal
- Pirouette
- Collected canter

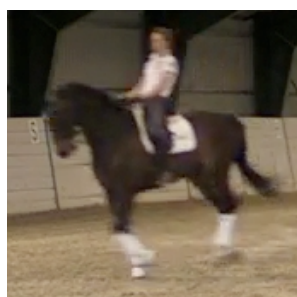
In the three following pictures (3.13-3.15) we see a part of the extended canter. It is the only extended canter in the whole program. In the canter the horse move one leg, then a diagonal pair and one leg alone again at the end of the pace. As this canter is extended the horse stretches out his legs and gains more ground in every pace, than in the collected canter.



3.13



3.14



3.15

Pictures 3.13-3.15: From camera F, time: 03.17.

In the first picture the left hind leg of the horse is just above ground on its way forward. The diagonal pair of legs, right hind and left fore, are on the ground about to push the weight forward. The right fore leg is stretched out in front of the horse, moving towards the ground. In picture 3.14 the weight is pushed forward as the left hind leg is further from the ground and the diagonal pair of legs are about to leave the ground. At the same time the right fore leg is about to touch ground. In picture 3.15 we see that the single leg left on the ground is the right fore leg. This is almost a whole canter pace. The only element of the pace left is the moment of suspension, after the last leg leaves the ground.

The only motions we can observe with the rider are the pushing aids that engage the forward motion of the horse. In the first picture the rider is close to his rare extremity of the motion in his hips and pelvis. The second picture shows the rider closer to the middle position. In the last picture the rider's hips and pelvis are pushed forward to the front extremity of this motion.

3b. The music and the movement

The pulse of the extended canter do match the musical pulse, were both flying change of legs, the pulse of the music and pulse of the horse's motions correspond perfectly. The pirouettes also match the pulse of the music. In the smaller transitions in collected canter the music and the motion do not always coincide. Some of these dressage movements will be explained further below.

Here the music is quite energetic (excerpt 7, section 2), as is the horse's motions. This makes a perfect match of the characters in music and motion. The pulse of the extended canter matches the pulse of the music. Even so there is something about the pulse that seems a little out of place. As there are cymbal crashes and other percussion instruments stroked at every beat, all the beats have an emphasize. I think the reason why I find something a little out of place is that the melody of this excerpt have some points that are marked. The diagonal pair of legs coincides with these points in the melodic line throughout the extended canter. This extended canter would have been absolutely perfect if the first hind leg in every stride had coincided with the marked points in the melodic line of this excerpt. Looking at the recording it looks as if the equipage was a little too early in position to progress into the extended canter and it looks as if the rider holds the horse back to match the music better. The result of this is that the horse is a little eager and then the start of the strides does not match the music perfectly.

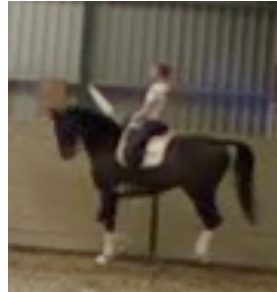
2b. The movement

Here, in pictures 3.16-3.18, we see a collected canter. The canter has the exact same qualities as we just saw in the extended canter, with the exception of the length of the strides. Once more we see the middle of the pace in picture 3.16. This time the first leg in the pace is the right hind leg, which is about to leave the ground, the diagonal pair is on the ground and the left fore (and leading leg) is above ground. In the second picture (3.17) the right hind leg and the diagonal pair of legs are off the ground. While the left fore leg is still on the ground. In the third picture (3.18) all the legs are off the ground, in other words this is the moment of suspension in the gait. The rider is straight in the first and the last picture

while in the middle his pelvis and hips are pushed forward. This states that he is in the middle of his motion in the first and last picture (3.16 and 3.18) and in the end of the motion in picture 3.17. The rider's motion is the same as before where he activates the horse forward by using his pelvis and weight distribution.



3.16



3.17



3.18

Pictures 3.16-3.18: From camera C, time: 03.25.

3b. The music and the movement

The music is the same as in the previous pictures. The music becomes lighter, as the cymbals are taken away. Here they manage to adjust the motion to the music so that the marked places in the melodic line matches the first hind leg of the pace. When the music and motions matches like this, it is completely different to watch. Towards the end of this canter, horse and rider disagree a little, which makes the canter slightly restricted.

2c. The movement

The dressage movement shown here is a flying change of leg on every stride. This is a variation of the canter and the rhythm is somewhat different from the normal canter rhythm. The change is created as the last leg to touch the ground gets a greater emphasis than with the other canter variations. In the canter there is always one side that leads, the side where the hind leg starts each pace is led by the opposite fore leg. In the flying change one changes the leading side in the moment of suspension between two paces, shown in pictures 3.19-3.21. In this case between every pace. The flying changes are among the most demanding dressage movements to perform.

In picture 3.19 we see that the horse has put down the left hind leg, the right hind and left fore leg, and he is about to put down the right fore leg. In picture 3.20 the horse is about to put down his leg in the next pace, where the left fore leg is leading. Finally in picture 3.21 he is about to leave the ground again.



3.19



3.20



3.21

Pictures 3.19-3.21: From camera F, time: 04.06.

In the first of these pictures (3.19) the rider is leaning slightly forward as he is about to signal the next change. In the second picture (3.20) the rider is signalling the second change, and in the third he is on his way to the next signal.

3c. The music and the movement

This excerpt is very captivating. The strong rhythms move steadily along as the more grooving themes float above it. The rhythm of the horse's movements is perfectly matched to the rhythm of the music. The result is a horse that seems to dance across the arena. It looks easy and fun at the same time, and it really forces a smile to ones face.

3.3.8 Excerpt 8

Time: 04.34-05.08

From: *One Night in Bangkok* from the musical *Chess*, by Benny Andersson and Björn Ulvæus.

1. Music

Character/development: This eighth excerpt with *One Night in Bangkok* is very similar to that of the fifth excerpt. There is a part of the chorus, then a harpsichord part in the middle and a chorus again at the end. In this excerpt too, there are a few seconds before the chorus starts with *détachè* strings and melody in horn. This serves as an intro to the chorus. The progression of this excerpt is shown in figure 3.12.

Rhythm: There is a measure of 4/4, with a rock groove where a bass drum is played in every 1st and 3rd beat of the bar. On every 2nd and 4th beat there is a snare drum without the snare.

Background: In the beginning of the chorus part the drums continue and a bass is appearing. At the same time strings are playing legato. After the melody is played one time the music changes into the rather metallic and crispy harpsichord part that appeared in excerpt 5 as well, and it is exactly the same length. This time around it sounds just the same too, with drums and tremolo strings in the background. There is a return to the chorus again and there is no change of roles from the previous chorus', the drums continue together with bass and bowed strings.

The musical score for Figure 3.12 is a reduced score for excerpt 8. It consists of four systems of staves. The first system is for Brass and Drum kit, with a tempo marking of ♩ = 100. The Brass part is in the treble clef, and the Drum kit part is in the bass clef. The second system is for Harpsichord, starting at measure 6, with the treble clef part containing a melodic line and the bass clef part containing a rhythmic accompaniment. The third system is for Brass, starting at measure 11, with the treble clef part containing a melodic line and the bass clef part containing a rhythmic accompaniment. The score is written in 4/4 time.

Figure 3.12: Progression of excerpt 8, reduced score.

Foreground: Brass is playing the melody of the chorus on top of the drums, bass and strings in the first chorus part. In the foreground of the “crispy” variation there is a harpsichord (possibly on a synthesizer) playing the melody. This part is followed by the chorus again, where the brass is playing the melody.

2. The movement

The movement performed with excerpt eight is the passage. The passage is a variation of the trot with a moment of suspension in the middle of every pace. The horse seems to be resting a bit in the air with every pace. As with the trot, the passage is two beat.

The dressage movement makes the horse look majestic, almost as if it is showing off for the mares. In the pictures bellow we can see some of the features of the passage.

What I found especially interesting with these pictures is that you can almost see the moment of suspension in the paces. In picture 3.22 the horse is about to touch the ground after the cadence. Picture 3.23 shows the horse on the ground while in the last picture (3.24) he is about to leave the ground again. Looking closely at the legs we see that diagonal pair of legs is moving together.



3.22



3.23



3.24

Pictures 3.22-3.24: From camera K, time: 00.04.59.

In these pictures we observe how the rider is using his seat and pelvis to keep the motion of the horse moving forward. In the first picture (3.22) he is about to push downwards and forwards. In the second (3.23) he is executing the motion, and in the last he is about to lighten the pressure before starting all over.

3. The music and the movement

This is one of several excerpts with the same music, *One Night in Bangkok*. The passage, and sometimes with the piaffe as well, is always accompanied by variations of this music. *One Night in Bangkok* enhances the dressage movements. The pulse of the music and the pulse of the motion are synchronised. This suits the regular beat of the horse, and enforces the majestic character of the gait.

What might have become apparent by now is that every time this music reappears the equiptage is performing passage. In the middle with the harpsichord variation they change to piaffe. This again works well with the light and open soundscape, and the even barer metallic or crispy variation in the middle works well with the piaffe. The variation turns the piaffe into a mechanic or technical motion, instead of floating as it sometimes might look or feel. Here too, unfortunately the piaffe is not quite as it should. Though it is possible to see the contours of what it will become and could have been.

3.3.9 Excerpt 9

Time: 05.08-06.14

From: *The Desolate Valley* from the movie *Caravans*, written by Mike Batt

1. Music

Character/development: This excerpt is very much like the 8th excerpt. The orchestral sound is “big” compared to the excerpt leading up to it. It consists of three parts where the first and last is quite similar and the middle part is different. The second part seems more naked as there are less instruments, and those that are present are mainly percussion.

Rhythm: The rhythm in this excerpt is marked by a bass drum on every 2nd and 4th beat of a 4/4 bar, but seems to change to beats on every 1st and 3rd beat towards the end.

Above this regular 4/4 measure there are several percussion instruments that play different, but homophonic rhythms.

Background and foreground: The first part of this excerpt has a similar melody to parts of excerpt seven (fig. 3.13, bar 1-10). The melody is played by strings all the time except for bar 15 through 17, figure 3.13. In addition there is also another melody being played at the same time, by a different string section. Occasionally there are also flutes doubling the main melody. In the background there is a bass, probably electric, playing the same line as in the seventh excerpt repeated through this part of the excerpt. The percussion instruments are playing exactly the same as in excerpt seven, but without cymbals.

Towards the end of the first part there are occasional rattles on chimes. In the second part

The musical score for Excerpt 9 consists of four staves of music. The first staff, labeled 'Strings', begins at measure 1 with a tempo marking of quarter note = 94. It features a melodic line in 4/4 time. The second staff, labeled 'Bridge', starts at measure 8 and contains a different melodic line. The third staff, labeled 'Cor anglais tr' and 'Sitar tr', starts at measure 16 and features a rhythmic pattern with trills. The fourth staff, labeled 'Strings', starts at measure 19 and continues the melodic line.

Figure 3.13 Melodic line from excerpt 9. The accompaniment is the same as excerpt 7 and reduced score can be found in appendix II.

the bass drum, congas and maracas continues and are accompanied by the oriental melody on cor anglais as in the seventh excerpt (fig. 3.13, bar 15-17). At the end of the melody the sitar replaces the cor anglais accompanied by rattles on the cabasa. In the third part of this excerpt elements of the melody from the first part are repeated (fig. 3.13, bar 18-21). Again the strings are playing the melody accompanied by the percussion section and the bass. This time there is also some chords played softly in the wind section. In between the different melodies there are parts with percussion alone, between bar 14 and 15 and between 17 and 18. The excerpt is ended by a signalling chord in horns.

2a. The movement

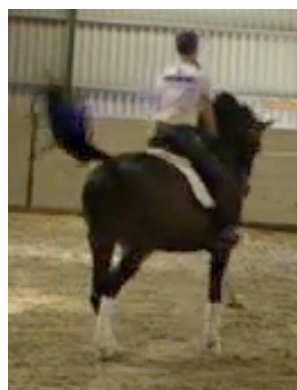
This excerpt is also dominated by canter. The dressage movements are as follows:

- Collected canter
- Half-pass, scissors, in canter
- Collected canter
- Flying change of legs on every stride, on a diagonal
- Collected canter
- Pirouette, in canter

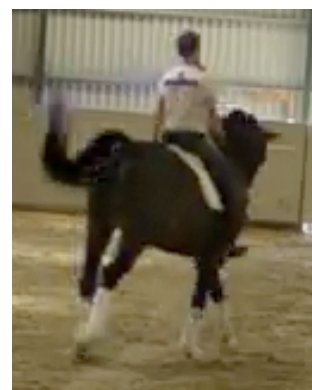
In the following pictures 3.25-3.27 we see a flying change of legs from behind, while in the next pictures (3.28-3.30) the same motion is displayed from the side. As the other flying change of legs the leading leg of the canter is changed.



3.25



3.26



3.27

Pictures 3.25-3.27: From camera C, time: 00.05.45.

Picture 3.25 shows the moment before the horse is completely off the ground. It is only the right fore leg left on the ground. In picture 3.26 the horse has landed and is on its

way forward in the pace. The last picture (3.27) shows the horse as it is about to leave the ground.

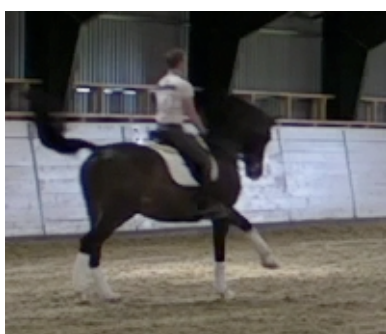
The rider is still using his seat and pelvis to push the horse forward and from this angle we can see his change in weight distribution. In the first picture (3.25) his weight is evenly distributed in the middle, in the second (3.26) his weight is slightly to the right and in the third picture (3.27) his weight is moving to the left.

2b. The movement

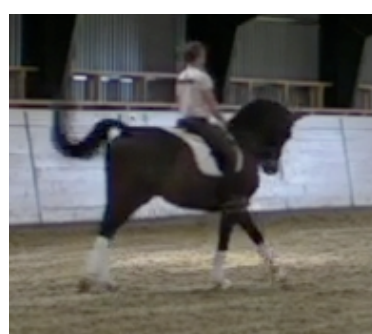
The dressage movement in pictures 3.28-3.30 is the same flying change of leg on every stride. In these pictures they are shown from the side instead of from behind.



3.28



3.29



3.30

Pictures 3.28-3.30: From camera H, time: 00.05.45.

Picture 3.28 shows the moment where the horse is almost completely off the ground except for the right fore leg. In picture 3.29 the horse has landed and is on its way forward in the pace. The last picture (3.30) shows the horse as it is about to leave the ground.

The rider is still using his seat and from this angle we can see his change in weight distribution in the direction of the motion. In the first picture (3.28) his weight is behind the middle position, in the second (3.29) his weight is slightly forward and in the last picture (3.30) he is positioned in the middle.

2c. A comparison of the flying change of legs from two angles

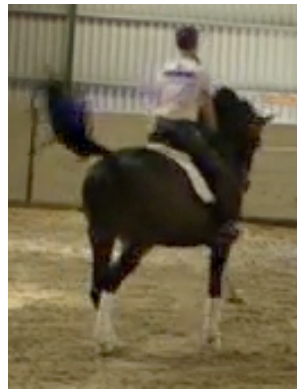
When these two picture series are shown together we see more details in the motions of both horse and rider. Details that is less visible from one angle alone. We see how the horse is moving his legs and how he redistributes his weight, with a motion straight forward on a diagonal. The rider follows the horse's motions and controls it with his motions in the lateral and forward directions.

The rider controls the horse in every dressage movement. This is especially visible in picture 3.26 where the rider is sitting more on his right side than the left. Where the

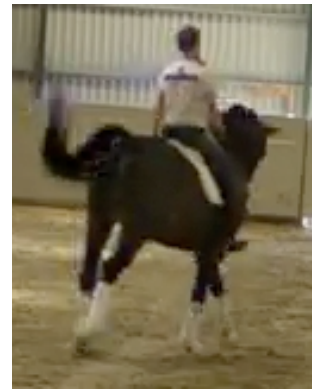
rider is distributing his weight more to the right side than to the left, he is signalling the change of legs. In the first pictures (3.25 and 3.28) we see the rider leaning backwards. This is part of the motion that engages activity with the horse and directs it forwards. We also see the hands of the rider are slightly moving, which is important to avoid hurting the horse's mouth.



3.25



3.26



3.27



3.28



3.29



3.30

These pictures display the horse's complex motions, and its great ability to control and coordinate its big body in advanced movements. When we look at the legs we can clearly see how they work together. In picture 3.25 and 3.28 only one hoof is on the ground, while in the other pictures there are at least two hooves touching the ground at the same time. We can even see that the tail is active, most likely as a balance aid. We can even see how the horse is curving his back in picture 3.28 and 3.30. In picture 3.29 he is almost swaying his back.

2d. Movement

Again we see a demanding movement performed by the equire (pictures 3.31-3.33), the canter pirouette. As the horse is moving sideways, circling around its left hind leg in a pirouette, the canter becomes a little slower than normal, which turns the rhythm into some-

thing closer to a four beat than a three beat rhythm. Ideally the pirouette should maintain the three beat rhythm of the canter (Podhajsky 1967:178).



3.31



3.32



3.33

Pictures 3.31-3.33, from camera K, time: 00.06.06.

The three pictures are selected from the middle of the pirouette. In picture 3.31 we cannot really see that the horse is moving sideways. Picture 3.32 reveals that the horse is moving sideways as the weight distribution makes the horse lean sideways. This is also the case with the last picture (3.33). Looking at the legs they appear to be moving one at a time, which would make sense when the canter becomes nearly four beat.

3. The music and the movement

The flying change of legs: With these flying changes the music is a little different from the previous flying change of legs. The character and the rhythm are the same, but the oriental touch is stronger, which enhances the dancing feel of the motions. It also makes it more playful than the previous flying change of legs. This difference in the music is enhanced by more variations in percussion instruments, than in the earlier excerpt seven.

The pirouette: The music and the movement match each other in pulse and the musical character supports the heavier character of the pirouette. The music changes as the pirouette begins. It becomes a little lighter as most of the percussion disappears together with other instruments. This makes the soundscape more open or naked. This might enhance the heavier character of the pirouette, as they are contrasting.

3.3.10 Excerpt 10

Time: 06.14-06.30

From: *One Night in Bangkok* from the musical *Chess*, by Benny Andersson and Björn Ulvaeus.

1. The music

Character/development: This excerpt starts with a few chords sounding almost like a fanfare. Then the chorus is played once before the excerpt ends in a drum roll.

Rhythm: There is a 4/4 measure, with a rock groove in drums.

Background: In the background there are drums, bowed strings and bass. The strings are playing a chord based soft background, together with the bass.

Foreground: The melody is played by some of the instruments from the brass section (see fig. 3.14). Towards the end the brass instruments play an extra snippet at the end of the melodic line.

The musical notation for Excerpt 10 is presented in two staves. The top staff is labeled 'Brass' and the bottom staff is labeled 'Drum kit'. The time signature is 4/4. Above the Brass staff, there is a tempo marking '♩ = 100' and the word 'Chorus'. The Brass staff contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes, ending with a quarter rest. The Drum kit staff shows a steady pattern of quarter notes, representing a rock groove.

Figure 3.14: Progression of excerpt 10.

2. The music and the movement

As with the other excerpts with *One Night in Bangkok* the equipage is performing a passage. Again this combination is very appropriate when it comes to pulse, tempo and moment of suspension. The equipage rides into the halt in an extended trot as this excerpt and the program ends with a drum beat.

For pictures related to this excerpt see excerpt 8, on page 54.

3.4 General observations of the complete program

The program as a whole is very well composed. The choreography is composed with the easier dressage movements in the beginning. From this the difficulty of the dressage movements increases until it reaches a climax with excerpt seven and decreases from that point. The music has the same structure as the choreography, it builds up to the seventh excerpt and decreases again after that.

The passage and *One Night in Bangkok* follow each other throughout the program. This is a recurring theme from beginning to end. As there are several excerpts with this music and dressage movement, they are shorter than most of the other excerpts. The other excerpts can be divided into those with trot, number two and four, and those with canter, number seven and nine. The excerpt with extended walk is like a standalone. It is a point where everything calms down and makes room for preparing the oncoming climax.

Generally the rider's motions are more or less invisible. This indicates that he uses very little force to lead and control the horse. This is also the goal for all riders, to use as invisible aids as possible, and not disturb but cooperate with the horse (Kyrklund and Lemkov 1996:45). The question is to what extent the rider's motions successfully affect and influences the horse's motions.

There are some small imperfections through the program, which might have occurred as a result of the recording situation. The equipage might have become either a little nervous or too relaxed. If they were nervous that would explain some difficulties with perfection of the dressage movements. If their too relaxed behaviour is the reason why their imperfections occurred one might assume they saw the session as a training session, where both horse and rider is to unfocused to perform their very best.

Generally this is a well-balanced equipage both in appearance and performance. They suite each other well and have a good team work. With the music they manage to enhance the beauty and big motions of this large horse.

3.5 Discussion

The concept of riding to music in competitions is quite new. Freestyle dressage was introduced in the Olympic Games in Atlanta in 1996 (Olympic Movement 2012). Over a substantial period of time the horse have been used for entertainment. The horses were used in battle, which in turn could indicate that they were ridden with a marching band or at least drums. In this context the combination of music and riding was natural and widespread. Today riding in itself is not that common, at least not with music.

Initially the freestyle dressage was introduced as a show for the audience, and to gain more audience. Today there are more subjects than ever in dressage competitions, at the same time the grand stands are filled to the rim by the audience. Freestyle dressage is just part of the competitions on the advanced levels. It seems that the level of well composed musical freestyle selections increases with the ranking levels of the equipages. This might be connected with the equipages ranking position, ambition and economic situation. The process of producing the music for a freestyle program is time-consuming and expensive. Anyhow this does not guarantee a successful result. My view is that it is possible to make freestyles even more exciting if the musical medleys used were more carefully selected and produced better. Fortunately the rider I have recorded has done a great job with his freestyle program. The music seems carefully selected and produced.

When watching the recorded material I have found that each of the excerpts of music belongs to one dressage movement. The passage is always with the same music (*One Night in Bangkok*), the movements in trot have their own music (excerpts 2 and 4) and the canter movements have their own music (excerpts 7 and 9), while the music for the walk only appears once. This gives the program a holistic structure, which in turn makes it easier to follow by the audience. If one discovers the structure of the program early on, one will know what dressage movement is coming next. There should always be possible to hear what kind of movement is coming without seeing the equipage (Myhre 2012, interview). The only negative feature of this would be that the element of surprise is taken away. Though on the other hand imagine the pleasure of assuming what is coming, before it is confirmed.

The music selected for the rider in the recording is also arranged in a suitable way to get a climax about two thirds into the program, which of course is parallel with the climax in the movements. The possibilities for a successful program are endless, though it is arranged according to the level of difficulty. All of these parameters create the possibilities to make a balanced, suitable and good looking program. The only negative aspects of this program in the recording are the few disagreements between horse and rider.

The music is varied throughout the program. At the same time the music is matched with the different dressage movements. The pulse of the music chosen for the passage was a perfect match with the pulse of the passage. With all the available music there would be several pieces equally suitable, though it would be wise to have a light rather than heavy character of the music to avoid weighing down the motion in the passage.

The trot music also matched the motion of the trot movements though it was rather on the heavier side when it came to character. This suited the horse as its motions are big and he is of a substantial size. A lighter music could have made his appearance lighter and more flowing. With a too light musical selection the contrast between horse and music could easily make the horse look even heavier.

The music with the canter movements is also very suitable. Especially the one chosen with the flying change of legs. In the flying change of legs the music extracted the playfulness of the movement, while with the collected canter parts, in between, the equi-page did not always manage to adjust their pulse to the music. The flying change of legs could have had a more serious character instead of playful with a different kind of music. The music chosen here makes it look like a dance. This great combination of dance ability and playfulness is not seen that often.

The music with the extended walk does not seem like a perfect match. There are probably several reasons for this. The most obvious is a mismatch in the pulse of the vocal line. It is caused by the pulse of the vocal melody and not by the background. Very often the melody and background of a musical piece are somehow connected. Here, the vocal melody is sung rubato and the background has no detectable pulse. It is rather complicated to follow the rubato melody, as the horse's motions have a distinct pulse in every gait. The steady beat of the horse's movement would never be possible to match with a rubato musical line. The best solution would be to change the music.

The dressage movements have several aspects in common. There are certain restrictions for the execution of each dressage movement and their rhythm. This should not be compromised, one should rather improve these qualities with a right selection of music. There is no right or wrong answer for what kind of music is the most suitable for one dressage movement or another. What has become evident is that the pulse of the horse's gait is very visible and should therefore be the centre of attention when one selects the music. As no horses are the same their gaits will also differ when it comes to pulse and speed. When the pulse and speed of the horse changes, the music have to follow this change. On the other hand the rider should be able to influence the horse's motions, though there are some limitations to how much.

Another thing to consider is the character of the music. The character of the music should match the character of the horse (Myhre 2012, interview). In my recordings the character of the music seems to match the horse. Which elements of the music that matches the horse can be difficult to determine. At the same time one horse can suite several types or genres of music. Screen music is used a lot in competitions and is suitable for

many different equipages even though there are small variations of character in the music. Screen music is produced and selected to support actions. At the same time they contribute to the creation of moods or atmospheres. This intention of supporting a visual action can be of great help with a freestyle program.

Today the musical selection for freestyle programs is often created around a theme (Myhre 2012, interview), also highly esteemed among dressage judges. Some have chosen a theme from one particular film, others have chosen one particular composer and again others have chosen folkloric music from their native country (Myhre 2012, interview). We have seen spectacular programs with a selection of Tschaikovsky ballet music, a selection of songs from Mamma Mia (ABBA) and music from The Holiday (a film from 2006). We have even seen a charismatic freestyle, starring a Spanish rider on his P.R.E. (Andalusian) stallion using Spanish folkloric music.

3.6 Summary

In this part of the thesis I have presented my pilot study, the recording and my analysis of the recorded material. The analysis presents what I have seen as well as what I find interesting with the performance and the music. It also sheds light on the aspects and choices made for the musical track and the dressage movements, where some are more successful than others.

4 Correspondence between music and movement

This chapter presents a series of interviews; beginning with an introduction of the subjects, followed by some points of the interview method and what the subjects was shown before the interview. After which I present a summary of the interviews and a discussion and comparison of them.

4.1 Introduction

To complement my analysis I decided to do an evaluation based on other peoples experience and perception while watching parts of my recorded material. How people experience visual and auditive stimuli is very different. It is based on both earlier experiences and on their subjective reaction at the moment that one sees or hears something (see chapter 2.1).

4.1.1 Interview as method

The interview is a technique to gather information. In this case the goal for the interview has been to gather information on how others perceive or respond to a recorded material. Kvale and Brinkmann (2009:179-81) explains that the qualitative research interview is criticised of not being scientific enough, too subjective, not credible and otherwise not a good enough source for scientific studies. They then defend it: "The interview is a perfect way of getting information based on the daily life of the interviewee, and can give a unique and sensitive understanding of their world" (Kvale and Brinkmann 2009:181). As with any other source of information one has to take into consideration who is giving the information and in what situation. At the same the interview is a way of getting another person's views and opinion, as in this case where I have seen the recorded material several times. Other persons may also think differently from what I do, which also opens my eyes to different possibilities independent of the technical correctness of the opinion.

4.2 Subjects

With this in mind I made a selection of people with varied background that I could show some of my recorded material, and did an interview with them afterwards. My selection of subjects were two experts on horses, one as a riding instructor and one as a dressage judge, one expert on music, one novice on both music and horses and one dancer.

- **The novice:** is a 33 years old female, and has a Master's Degree in Art and Design Education. She is currently a National costume ("bunad") tailor apprentice. In her youth she has had some contact with horses, but never enough interest to continue learning about it. The novice has no musical education or training.
- **The dancer:** is a 33 years old female, and is educated as a dancer specialized in modern dance. As a dancer she is also trained in music accordingly, and is somewhat acquainted with horse.
- **The music expert:** is a female fellow student about to finish her Master's Degree in Musicology. She is 25 years old and has been an active singer for the past 10-12 years. The music expert is not acquainted with horses.
- **The dressage judge:** is female, 49 years of age and have been riding from the age of 13. She has recently started her dressage judge education, and at the moment judges on the lower levels. The dressage judge took piano lessons in her youth and has been a choir member for the last seventeen years.
- **The riding instructor:** is female, 36 years of age and began riding when she was seven years old. At the age of ten she became an active junior competitor. After her junior years she has mostly been educating riders and young horses. In 2000 she took her formal instructor education, level 1 at Starum⁴. The riding instructor have no musical education or training.

4.2.1 Location of interviews

The meeting with the subjects took place according to what was most convenient for them. The riding instructor and the dressage judge I met in their homes and the others I met at work or university. The subjects saw the recordings on my computer and listened with the integrated loudspeakers only.

4.2.2 Sound/ Movement Material

I selected five small pieces from the recorded material for the subjects to observe, 30 to 60 seconds (number 14-18 on the DVD). In this selection I wanted the subjects to see parts of the different types of movement that occur through the whole recorded program. In other words I wanted them to see the different gaits, different dressage movements and some of the transitions in between these. The selection was also related to what I found interesting

⁴ Norsk Hestesenter, Starum, Norwegian equine education institution

when I did the analysis of the program. The contents of the five video excerpts were as follows:

- Video 1. Extended trot, passage, half-pass in trot. From excerpt 2, number 14 on DVD
- Video 2. Passage, half-pass in trot, collected trot. From excerpt 2, number 15 on DVD
- Video 3. Passage, extended trot, collected trot, collected walk, extended walk. From excerpt 5 and 6, number 16 on DVD
- Video 4. Flying change of legs on every second stride, collected canter, flying change of legs on every stride. From excerpt 7, number 17 on DVD
- Video 5. Canter pirouette, passage, collected trot, halt. From excerpt 9 and 10, number 18 on DVD

4.2.3 Task

The task I gave the subjects was divided in three parts: watching, interview and watching while commenting. The first time they watched the selection I asked them not to comment what they saw and rather just observe. I interviewed them according to their first impression and general impression of what they saw. After the interview they saw the selection again and commented at the same time.

4.2.4 Observation method

Through the whole sequence of the subjects watching the selection and the interviews I observed the subjects, and made notes when I felt it necessary. Through the interview and the second watching I used a recorder to record the interview and comments. After all the interviews I listened to the recordings of them and annotated them, which is the bases for the following summaries.

4.3 Summary of interviews

Here I will present the results of what the subjects said in the interviews, one by one, after which I will compare and discuss these results.

4.3.1 The novice

The very first reaction from the novice was that she was very fascinated by the performance. After watching for about 10 seconds she exclaimed: "This gives me goose bumps!"

When she had seen all of the five excerpts her first reaction was that it was a very enjoyable performance. Another reaction was how “rhythmical” the horse’s movements were and how this affected the general impression of the performance. In the beginning she thought that the horse was in perfect time with the music. She thought the match of the horse’s movements with the music were excellent throughout the pieces she saw. What she was both curious about and “debated” (with herself) were the affects of the music and the horse according to each other. From what she saw she could not decide whether the horse’s movement was matching the music or the music was matching the horse’s movement. In some places, like the canter between the flying change of legs, she noticed a disharmony between the pulse of the music and the pulse of the horse’s gait. What she also noted was that she did not mind this discrepancy between music and movement. This disharmony took up very little of her attention as she could easily overlook it. The novice willingly mentioned that in a proper performance, such as a competition, she would probably be too stunned and delighted by the performance to care about a little mismatch in pulse between the movements and the music.

Another dressage movement that she noticed as less harmonious when it came to the matching of pulse in motion and music was the extended walk. To her this seemed like a little rest in the middle of the program, both for the equirage and for the audience. Besides being a rest, it also served as a transportation to the next event in the program, she said. What the novice also emphasized was that there has to be a variation in both movements and music otherwise it would be boring to watch. This is an aspect of the entertainment of the freestyle dressage performance. It would not be entertaining if the horse was just moving around in the same gait without any kind of variation. The choreography also caught her attention and was expressed by her questions about how the program is put together.

The novice asked if the program was a classical one that every competitor uses or if it was made by the rider. Reflecting on what she had just seen, she said it was more or less what she had expected from the little I have told her about freestyle dressage beforehand, even though she had to think twice before she said this.

4.3.2 The dancer

The dancer focused on the pulse of the horse’s motion and how it moved throughout the selection she saw. She was really fascinated by how entertaining the performance was. There were several aspects of the motions and the music that she noticed. First of all she commented on the synchronicity between the pulse of the horse’s motions and that of the

music. Secondly the dancer said that the coordination of transitions between both dressage movements and the music were executed “perfectly”. This was also, to her, what created the right flow of the program and the changes in it. Thirdly the dancer talked about how the changes in the program were perfectly timed with the music, while the changes between segments seemed equally planned. Throughout the different excerpts she did not notice any places where the music and the movements did not seem to be unsynchronized. Lastly she said: “It is a good dancer, the horse.”

4.3.3 The music expert

The music expert was amazed by the entertainment value of this kind of performance, especially as she had never seen anything like it before. To her it was an enjoyable show to watch. Even as inexperienced with freestyle dressage she soon found the whole performance, using music together with the horse, natural. It was as if she had not expected it to feel that natural. Quite early she also mentioned that she was curious about the planning of the program and the music. Who did what? Is the horse only following orders? etc. Regardless of who had done what, she thought it was very well composed. “Just having music there in the first place adds an extra dimension to the performance”, the music expert exclaimed. To her the variation in the music made it more interesting and engaging for her to watch.

Some of the variations that she noticed in particular was the diversity of instrumentations in the musical segments. What this created was various soundscapes with different characteristics, which in turn complemented the dressage movements as they changed. Another positive quality of the program that the music expert emphasized, was the interaction between the music and the equipage. As this interaction seemed very well functioning, the whole performance was delightful to watch, the musical expert stated. Interestingly she, as the novice, found that the music with the extended walk was not utterly synchronized with the music, their separate pulses did not match each other. As the novice, the music expert did not seem to mind it either. She too dismissed the unsynchronized pulses as a rest in the program, and did not mind this little mismatch. Interestingly the music expert noticed how the music affected characteristics in the horse’s motions and especially the centre of gravity. This, she stated, was affected by the character of the music. With heavier or richer music the centre of gravity seemed lower than with the lighter and more joyful music.

4.3.4 The dressage judge

The dressage judge found that the equirage was very harmonious together and with the music. This in turn led to a technical performance of good quality. This technical quality was marked by the elasticity and rhythmical motion of the horse. The dressage judge noticed three dressage movements where the music and movements were not in time. The first was the canter between the flying change of legs where the pulse of the canter and the pulse of the music did not correspond. Second was the canter pirouette where the horse seemed a bit tied to the ground, and the third was the extended walk.

As she mentioned the disharmony between the extended walk and the music, she also mentioned that this seems to be a trend among freestyle programs today. Several riders or instructors seem to ignore the extended walk and forget that it is actually a dressage movement that is rated like the other movements. The parts of the program the dressage judge really enjoyed was the extended trot and the flying change of legs, both on every stride and every second stride. What made them delightful for the dressage judge was the correspondence between the pulse of the horse and the pulse of the music.

Another part of the program that the judge took notice of was the transition from the extended trot to the collected trot. Here the pulse of the gait was the same all the way through, which is also the mark of a real extended trot where the pulse of the gait is the same, and the length of the paces determines what kind of trot it is (for further explanation see chapter 2.5.3). As the music did not change through the trot and the transition, it was easier to notice that the pulse of the gait was unchanged, and it was the same as the pulse of the music. The dressage judge mentioned that this was a very clever act as this helps the dressage judges to confirm the equal pulse, and makes them reward the equirage. A dressage judge always looks for these kind of transitions. The rider has therefore made a very smart move when choosing the same music through a part of the program, which could secure a few extra points.

In general the dressage judge was very positive to the music as all the segments were rhythmical and had a steady pulse, which is exactly what a freestyle program needs. The dressage judge also mentioned that the steady pulse made the program more transparent as well, as it is easier to notice differences in the pulse when the musical pulse is even.

4.3.5 The riding instructor

The riding instructor immediately liked what she saw when looking at the recordings. What fascinated her was the perfectly performed dressage movements. Their important feature of the performance, which also the riding instructor noticed, was how the horse moved through his whole body. To the riding instructor this is a key to a technically well performed program. She noted that she liked the choice of music, and especially focused on how well the transitions were made. From the transitions in the music the riding instructor could predict what dressage movement was next.

The only choices of musical excerpts that she did not find agreeable was those with the pirouette, the extended trot and the canter between the two flying change of legs. The riding instructor thought the music with the pirouette made it unnecessarily heavy. "The pirouette is supposed to be heavier than a normal canter, but not this heavy", she said. What she would have liked to see was a grand and breath-taking pirouette. As she did not think there was anything wrong with the dressage movement, she thought the music should have been different. Her suggestion was to use music with a grander or more majestic "sound" to it, which would enhance the grandeur of the dressage movement.

The riding instructor thought the music should have been changed for the extended trot as well. She thought the chosen music was too heavy and did not make the extended trot look its best. She would have wanted a musical piece with more flow and less rhythmical features to make the extended trot more flowing. She thought it was important to enhance this feature of the extended trot, as the flow is what makes it apart from the collected trot. For the canter between the two flying change of legs the riding instructor did not propose to change the music, as the only problem was the disharmony of the pulse of the horse's movements and the pulse of the music. With the flying change of legs though, the pulse of both movements and music matched each other perfectly. Here the riding instructor also commented on how well the character of the music suited the dressage movement.

4.4 Discussion

Through the interviews I noticed quite a few similar comments among the subjects. Here I will compare what they said about the different excerpts, and how the subjects emphasize different aspects of the excerpts.

4.4.1 Pulse, rhythm and musical character

One of the first things the subjects noticed was the correspondence between music and movement, and the features of these two. Most of the time they all thought that the pulse of music and motion seemed to correspond well, even though there were some parts where the music did not match the movements. Several of the subjects also commented on the rhythms of the music and how that enhanced the performance when it suited the motions, both in pulse and character. For most of the excerpts the subjects liked the choice and character of the music and thought it suited the equiptage. The ones that were unfamiliar with the music liked the fact that there was music present in the performance. At the same time they said they might have been just as pleased with any other kind of music. As the music expert said, the music adds a whole new dimension to the entertainment aspect of a performance.

What is interesting to note about the pulse of the movements is that from the training and judging perspectives it is considered one of the basics. “[Rhythm] is a regular or measured flow of the horse’s action” (Anderson and Hazel-Groux 2003:51). This gives us an example of how rhythm is valued by riders. Another example is how Cece and Frank Maddlone explain that rhythm is the foundation of dressage (2008:43), which is founded in the training scale where the rhythm is explained as the regular step in the horse’s gaits (Lilley 2008:74). As we see all of the literature written for the riders refer to the rhythm of the horse’s gaits, though they are actually referring to the pulse of the gaits. What is interesting to note is that our perceptual system is putting things together (Haga 2008:247), which in turn may result in our approval when it comes to synchronization of rhythm (music) and movement.

Looking back at what the subjects saw we state that all of them commented on the pulse in both music and motion. As this is a fundamental part of the dressage it might be natural that the subjects observed the pulse. What they also noted was how the pulse of the motions matched that of the music, which should always be the rider’s goal.

4.4.2 The equipage and the music

The interaction between equipage and music, the flow of the program, the transitions between the motions and the transitions between the musical segments are closely linked together. All the subjects noticed this in one way or another. The flow of the program and movements is closely related to the transitions as they enhance the flow. If the transitions either in the music or in the motions were unsatisfactory they would cause stalls that would damage the flow. With any disagreements between horse and rider the harmony or unity of the two would be damaged and thereby also the good transitions, as a struggle between horse and rider could ruin the transition. The interaction between the equipage and the music is, as far as I have understood from the subjects, the coherence between rhythm in the horse's motions and that of the music. This would also be affected by the flow of the dressage movements and in the transitions, or the lack thereof.

4.4.3 The flying change of legs

All of the subjects enjoyed the two flying change of legs (for theoretical explanation see p. 20, for analysis see pp. 48-52 and 56-60). What they found special and entertaining was the combination of the oriental character of the music (excerpt 7, p. 50) and this particular movement. One might say that this combination of music and dressage movement gives the performance a playful character, which is enhanced by the perfect coordination of the pulses in both music and motion, and was commented on by all the subjects.

4.4.4 Extended walk and canter

There were two points in the excerpts that the subjects found unsatisfactory. It was the extended walk (theory pp. 18-19, analysis pp. 44-46) and the canter (theory p. 20, analysis pp. 48-52 and 56-60) between the two flying change of legs. The canter was commented by everyone as uncoordinated with the music. The subjects thought that the pulse of the canter and the pulse of the music was did not match.

The extended walk was a more complicated matter. Most of the subjects thought the pulse of the extended walk was uncoordinated with that of the music. What makes this complicated is the fact that most of the subjects were willing to overlook the discrepancy. They did see it, but they did not think of it as significant. Most of them said that the extended walk seemed like an idle part of the program, intended as a rest for both audience and equipage. What could be interesting to note is that the music used for the extended walk is vocal. In other words not an ideal choice as it is not recommended. The background for this vocal is rather suitable for an extended walk, as it is flowing without a dis-

tinguished pulse, see p. 48. As she is singing it rather rubato there is no pulse to hold on to all the way through the excerpt. This uneven rhythm might be what the subjects picked up and therefore could not find matching to the motions of the horse. What might seem a bit strange is that the riding instructor did not notice what the other subjects noticed. Even though she seemed to catch the variations of the music in the rest of the program, she did not notice any discrepancies between the extended walk and the music.

Another thing to note is that there seems to be a trend among riders to use vocal music with their programs, even though there has been a lot of resistance against that. During the last year or so I have noticed an increase in use of vocal music. Sometimes it is suitable, though in some cases it does not seem like a good choice. I think the choice of using vocal music in many cases stems from a personal liking rather than as a result of a reflective choice. When one's personal liking overshadows a reflective and judgmental choice it might not be a good result when it comes to matching the movements, even though it might suite the equireage in style.

4.4.5 The canter pirouette

The canter pirouette (theory see pp. 20-21, analysis see pp. 58-60) was also mentioned by three of the subjects. The novice said she thought it was strange, but could not point out why, other than that the shape of the pirouette looked strange. The judge said that she thought the pirouette seemed too grounded, or in other words too heavy, while the riding instructor said that she thought the music was too heavy, which made the dressage movement look heavier and more boring than it should. The riding instructor also pointed out that the canter pirouette is supposed to be more grounded than a collected canter. It can also have a certain amount of grandeur that she thought it was deprived of, due to the choice of music. What the judge and the riding instructor said about the pirouette might shed some light on what the novice saw, but could not put into words. The judge and the riding instructor agree in a way, though their focus on how the dressage movement is supposed to be performed is not exactly the same.

4.4.6 The roles of music and dressage movement

Several of the subjects commented on how the heaviness of the music and that of the horse influence each other. From what I could understand they were referring to the character of the music and/or character of the motion. From the previous paragraph one can assume that this is related to the pirouette as well.

There are several factors in the music that can affect the heaviness of the motion. First of all the instrumentation, the size of the ensemble/orchestra or the character of the music. The use of percussion instruments would also affect how heavy or light a piece of music sounds. This was also part of what the music expert commented on.

When the dressage judge and the riding instructor emphasizes the heaviness of the motions of the horse, they are concerned with how the dressage movement is executed. What might happen is that the motions of the horse can be too slow and almost rigid. This is something one tries to avoid as it makes the movement look forced and almost tied to the ground. Here it is interesting to observe that the judge and the riding instructor, who have a similar background, interpret the character of the canter pirouette so differently. They have actually seen the same thing with the pirouette, that it looks heavy. Even so if they were judging this performance in a competition, the result would have been dramatically different. This is interesting in two ways: How does the music affect the motion?, and how can it be solved? According to how the judge formulated her opinion of the pirouette one can assume that she meant that the technical execution was not quite what it ought to have been. The riding instructor had a different view. She thought the execution of the pirouette was good and blamed the music instead. From these observations one can assume two possible solutions. One can either change the music or try to perfect the execution of the pirouette. Perfecting the pirouette would be rather difficult if there was nothing wrong with it. If one changed the music and continued to perfect the pirouette at the same time one might end up with a perfect result.

4.4.7 Who is in control?

It is interesting to see how curious some of the subjects were regarding who is in charge, the horse or rider. Those more or less unfamiliar with horses and riding, wondered whether the horse was actually helping out with matching its motions to the music or if it just followed the commands of the rider. I would say that there is no one-way communication between horse and rider, and therefore the question of who is doing what might be just as relevant for the experienced, though in a different way. The subjects reasoned that the rider has some control and the horse is doing something, but who is really in charge? What is even more interesting is that both the judge and the riding instructor did not question the control at all. They seemed confident about the roles of the rider and the horse. As a result one could ask why? They might not even think of it as an issue because it seems both obvious and natural to them. They know from experience what is happening out there in the arena and do not need to question it. None the less it is an interesting question

and something that caught my attention when I started this project. From a dressage experienced persons' point of view it might seem obvious, as a result of the hours spent in the saddle. This also makes one confident about who is doing what.

Another question that the musician posed was whether the combination of music and motion seemed to match because she wanted it to? What is interesting about this is that we know that humans have an ability to reconstruct things from their previous experience, which means that if our experience tells us that it is supposed to match we might just assume that it does.

4.4.8 My observation of the subjects

What most of the subjects did not say anything about was their immediate reaction to what they saw. What I noticed with all the subjects was that they were smiling all the way through the different excerpts. In some parts they even nodded their head, tapped a foot or swayed their body in time with the music. And with some of them it became more vigorous through the excerpts that they enjoy the most.

The reactions I saw told me more about how they experienced the excerpts than their reflections alone. Their body language clearly displayed pleasure of what they saw, and their fascination in different aspects of the performance, as shown on the previous pages. The riding instructor and the dressage judge seemed more fascinated by the technically demanding dressage movements. While the three other subjects seemed to enjoy the parts where music and movement matched in pulse and created more of a show (as the flying change of legs: see excerpt 7 on pp. x and video 4). This is clearly affected by their previous experiences, the instructor and judge find the technicalities more interesting. While those unfamiliar with dressage find the whole setting more fascinating, independent of the technical qualities. The interviewees reactions also supports the assumption that the freestyle dressage creates a show that one enjoys to watch.

4.5 Summary

In this chapter I have presented the different views and observations of five subjects with different backgrounds. Their opinions are diverging according to their backgrounds and previous experiences. Independent of their background all of the subjects found the performance interesting. This indicates that their background affects their focus on different details, regardless of which details.

All of the subjects liked the combination of music with the movements and all of them commented on details related to their knowledge and experience of the dressage or music in the performance. This made it apparent that the freestyle dressage has a clear value as entertainment.

5. Conclusions

In this chapter I will provide a summary of the research questions I presented in the beginning of this thesis. Through these answers I will also give an overview of what I have found through the work on my thesis.

5.1 The role of music in dressage

The goal for this thesis was to find out more about the relation between music and motion in the freestyle dressage performance. This led to the main research question:

- How does the music influence a dressage performance?

This I have tried to answer through a theoretical study, analyses and interviews. Through the interviews, with a group of people who saw pieces of the recordings, I found that the music does influence the performance. All the interviewees enjoyed the recordings I showed them, though they commented on different aspects of the performance. The subjects unfamiliar with freestyle dressage, or horses at all, were really fascinated by the performance and commented on how the music made a difference to it. They thought the music enhanced and added a new dimension to the performance. The dressage judge and the riding instructor both commented on more specific aspects of the performance. Their comments were directed at the execution of the exercises and how this was affected by the music. All of these results show that the music influences the performance, though in different ways according to one's knowledge and experience with dressage.

For those acquainted with dressage, the music for the freestyle program has a role in the program in addition to enhancing the performance as a show. This was what I found from my own analysis as well. The role of the music is just as relevant as the fact that there is music present. As music possesses different characters it can enhance or damage the impression of the horses' motions. These results are dependent on how carefully the music is selected. In other words the role of the music is important and selecting the right music for each equiPAGE makes a difference.

The musical track for the freestyle dressage program is typically selected based on several factors: for example on genre, on one particular composer or artist, or on rhythm and pulse. Both selections based on composers or artists would be limited to the genre and style of that composer or artist, as they seldom create music in several genres (see chapter 3.4-3.5, pp. 61-64).

It is quite common that musical themes as music from a particular film, ballet, opera or similar works is used to create a selection of music for a freestyle program. The great benefit of music created for stage or film is that it is created for an audio-visual context. The music is there to support the visual action. In order to support the act the music is either congruent or contrasting what we see, in most cases. With the freestyle programs' the music is normally congruent with the motions, as seen in the analysis (pp. 38-65). I found that the music is either supporting the movement when the rhythm of both co-inside and/or when the melodic line match the movement. Music for the screen can be contrasting, for example with harmonious and beautiful music in a dramatic or violent scene which would reinforce the dramatic effect (Michel Chion 1990:38). This way of creating a contrast could also be used in the musical freestyle medley. In the freestyle dressage it is important to remember to not overdo the contrast as it might work against its purpose. With contrasting music one can easily emphasize qualities of the horse and its level of schooling that one does not want to display in a dressage performance. Therefore contrasting music is often used carefully by producers for freestyle. On the other hand, contrasting music can enhance or create qualities that are weak or non-existent in the horse. A horse with light and easy motions could seem more grounded with music of a heavier character as long as it is not too heavy, which could cause a contrast that could enforce the lightness, while a horse with heavy and grounded motions might need an opposite solution.

Somehow the music selection has to be based on rhythm (see Rhythm, p. 21). The goal of selecting music is to match the motion and therefore the rhythm of the horse's gait is important. Rhythm is not a part of the music that can be contrasted, as it would create a chaos with different rhythms in music and gait. If there is one aspect of the horse's motions one wants to maintain, it is the rhythm of the gaits. Walk and trot are gaits that have a regular and steady rhythm (see pp. 18-19). The walk has an even four-beat rhythm, while the trot is two-beat with an even rhythm. This makes both of these gaits easy to match with music of equally even rhythms. The trot can be treated as four-beat, as well as its defined two-beat (see pp. 19-20). This leaves room for music with rhythms that are subdivided accordingly, which gives possibilities to find something suitable for both walk and trot. The canter is slightly more difficult. It has a three-beat rhythm with two rapid light beats followed by a heavier beat. The best solution when matching this is by selecting music of a tempo that makes it possible to get the whole rhythm pattern within the duration of one beat in the music. From earlier times it has often been suggested that the canter is perfect with a waltz, as both are three-beat. What is not taken into consideration here is that the waltz has an even rhythm while the canter has not (see p. 20).

The musical selection is normally based on the rider's subjective taste. The rider would choose music that he or she likes and is often part of what they normally listen to (Gal 2012, Elvebakk 2011, both in interviews). At the same time they want the music to suite both themselves and the horse equally. What suites an equirage is part of the character they possess. Character would affect the total impression of an equirage. The character of the equirage is a very difficult feature to establish. A feature is solely subjective no matter who is trying to establish it. As audience one has a very different impression compared to a rider or judge. At the same time this impression is experienced differently from person to person within any of these groups. Character is very difficult to assess because there is no exterior feature of a person or horse that reveals the character of either. Many of us would, nonetheless, be able to make an opinion of the character of a person or a horse. Even so, most of us cannot point out easily what makes us decide for or notice the specific features that create a character.

With the enormous amount of recorded music today there are almost no limits to what is possible to use in dressage. This can sometimes give too many possibilities, which makes it difficult to form an opinion and make a choice. On the other hand the many options opens up other possibilities. With the big amount of recorded music there are several recordings of the same pieces of music. As horses have individual differences of tempi in all gaits one has to choose music accordingly. This could have been a problem if there is one piece of music in particular one wants to use. With multiple recordings of the same piece there would certainly be a way to find a suitable one. In particular an orchestral version of a pop song could in many cases make it easier to use popular music, as it gives the music a different sound that might suite the freestyle dressage better.

With a musical theme known for the general public the dressage judge would probably recognize the theme and see the wholeness of the program, which they in turn would credit with high scores (Myhre 2012, interview). It would certainly satisfy the audience as well, as the familiarity with the music would make the whole program more appealing, independent of their knowledge of dressage. In competitions today there are those with a very clear theme for the music selection, like ABBA or Tchaikovsky, and those where the theme is a style or genre. In a few cases there are no obvious theme at all. The well composed musical freestyles' with an apparent theme have a holistic impression, that in turn would be rewarded with more points in a competition.

The mixing of the final music track should be done with seamless transitions from one piece of music to another so as not to disturb the dressage movements (Myhre 2012, interview). This would also affect the choices of music. If one use a calm piece in succes-

sion with music of a heavy character the transition can be difficult to glue together, unless there is an equally big change in dressage movements. Otherwise one needs to take this into consideration. As some of the evaluation interviewees commented on, and I also found in my analysis, it could be wise to have the same music when there is a transition between two variations of a gait (see chapter 4.3.4, pp. 69-70 and part 3, pp. 29-64). When the change of gait variation is done properly, the pulse of the gait is retained, which is more visible when the music is unchanged. All in all I believe that a well composed freestyle program contains a combination of music and movements that is synchronized and thoughtfully selected.

5.2 A dressage performance with and without music

One of the sub-questions that derived from the main research question was as follows:

- What is the difference between a dressage performance with music and one without?

The question of the difference between a freestyle dressage and normal dressage performance (without music) can only be answered by what the freestyle is not and through the eyes of the audience (here presented by the interviewees). The dressage performance without music is the one with the longest traditions in the competition arena. As the program is compulsory and every equipage do exactly the same, there is no extra aspect of entertainment, which leaves room for the dressage judges to observe every little detail of the dressage movements. A task made easier as they know what comes next in the program. While in the freestyle, even the judges are given the opportunity of being surprised as they do not know the equipages' individual choreography.

As we have seen from the results of the interviews, the fact that there was music present seemed to be more important, than the selection of pieces for the music track. The subjects unfamiliar with dressage even noted that they did not mind some small discrepancies between music and motion (see chapters 4.3.1 and 4.3.2, pp. 67-69). The dressage acquainted did mind the discrepancies as it affected their judgement of the dressage movements. As the interviewees did not see the whole program they did not comment on the composition of the program.

5.3 The horses' reaction to music and sound

The second sub-question is related to the horses' hearing:

- Do the horse react to, listen to or sense the music, or does it just follow the orders of the rider?

Unfortunately, I have found very little literature on this topic and have therefore to rely on my own and others experiences. I found that the question of how the horse reacts to the music is determined by several factors. We know that horses have a hearing range that can detect the music that we hear, and that they are often scared by unfamiliar noises. They normally get to know the music the rider has selected through their training sessions. Some riders have even reported that some horses are easier to ride to music as the horse follows the music just as the rider tries to do, and that there are individual differences on how musical the horse is. At the same time horses are very willing workers for their masters. The horse would always try to do its best for the rider, even though the rider cannot change the natural construction and temper of the horse.

5.3 Future work

Throughout this project I have learned a lot. Though I have come up with some answers for my initial questions, there are still a number of issues that would be interesting to study further:

- How do horses react to music?
- How does the audience like or dislike the freestyle, in relation to previous experience and knowledge?
- How does one particular piece of music seem to suite one horse very well while other pieces does not seem to work?
- How does a particular musical style seem to be more suitable for some horses or equi-pages?

Bibliography

- Andel, Claartje van, Johann Hinnemann and Coby van Baalen 2002. *The simplicity of dressage*. Vermont: Trafalgar Square publishing
- Anderson, Libby and Leigh Ann Hazel-Groux 2003. *Dancing with your horse*. Boonsboro: Half Halt Press
- Chion, Michel 1990. *Audio-Vision - sound on screen*. New York: Colombia University Press
- Elvebakk, Jonas 2011. International rider, interview
- Fédération Equestre Internationale 2011. *Rules for Dressage Events*, 24th edition
- Gal, Edward 2011. International rider (World Champion in 2010), interview
- Godøy, Rolf Inge 2010. Gestural Affordances of Musical Sound. In R. I. Godøy & M. Leman (eds.) *Musical Gestures : Sound, movement, and meaning*. New York: Routledge, 103-125.
- Heffner, Rickye S. and Henry E. Heffner 1983. Hearing in Large Mammals: Horses (*Equus caballus*) and Cattle (*Bos taurus*). In *Behavioural Neuroscience Vol. 97, No. 2*, pp. 299-309
- Jensenius, Alexander Refsum 2007. *Action-Sound : Developing Methods and Tools to Study Music-Related Body Movement*. Ph.d.-avhandling, Universitet i Oslo
- Kvale, Steinar and Svend Brinkmann 2009. *Det kvalitative forskningsintervju 2. utg.* Oslo: Gyldendal Norsk Forlag
- Kyrklund, Kyra and Jytte Lemkov 1996. *Dressur med Kyra - Ri med system, logikk og konsekvens*. Oslo: Landbruksforlaget Tun Forlag AS.
- Laurioux, Alain and Guillaume Henry 2008. *The Great European Schools of Classical Dressage : Vienna - Saumur - Jerez - Lisbon*. Paris: Cadmos
- Leman, Marc 2008. *Embodied music cognition and mediation technology*. Cambridge, MA: MIT Press.
- Lilley, Claire 2008. *Dressage to Music - Build a Freestyle from Choreography to Competition*. London: J. A. Allen
- Lilley, Claire 2010. *The Scales of Training - Workbook for dressage and jumping*. London: J. A. Allen
- Loch, Sylvia 1990. *Dressage : The Art of Classical Riding*. London, The Sportsman's Press
- Maddone, Cece and Frank 2008. *EquiChord's Rhythm Riding - A Guide to Riding with Music*. the United States of America: MarMadd Publishings
- Myhre, Kjell 2012. International dressage judge, interview

Norges Rytterforbund 2012. *KR IV. Konkurransereglement for Dressurridning*

Oxford Dictionaries 2012. <http://oxforddictionaries.com> [Read: 04.04.2012]

Podhajsky, Alois 1967. *The Complete Training of Horse & Rider*. London: The Sportsman's Press

Saslow, Carol A. 2002. Understanding the perceptual world of horses. In *Applied Animal Behaviour Science* 78, pp. 209-224

Whetstone, Linda and Stephen Clarke 2010. *Guidelines for judging dressage to music*, article on British Dressage, http://www.britishdressage.co.uk/competitions/dressage_to_music [Read: 08.02.2012]

Olympic.org, Official website of the Olympic Movement.
<http://www.olympic.org/equestrian-dressage-equipment-and-history?tab=History> Read: 12.04.2012

Appendix I

Contentes on the DVD:

1. The musical track from the recording
2. The recording of the freestyle program (camera C)
3. Excerpt 1
4. Excerpt 2
5. Excerpt 3
6. Excerpt 4
7. Excerpt 5
8. Excerpt 6
9. Excerpt 7
10. Excerpt 8
11. Excerpt 9
12. Excerpt 10
13. The recording of the freestyle program (camera F)
14. Video 1, used with interviews
15. Video 2, used with interviews
16. Video 3, used with interviews
17. Video 4, used with interviews
18. Video 5, used with interviews

Appendix II

Excerpt 7

The musical score for Excerpt 7 is divided into four systems, each with a piano part and a percussion part.

- System 1:** The piano part begins at measure 1 with a tempo marking of $\text{♩} = 94$. The percussion part includes Maracas, Conga, Cymbals, and Bass drum, starting at measure 7.
- System 2:** Labeled "7 Bridge", this system features a piano part with rests. The percussion part includes Maracas, Congas, Snare drum, and Bass drum.
- System 3:** Starting at measure 8, the piano part includes trills (*tr*) and a section labeled "Changes to sitar" with a trill (*tr*). The percussion part continues with Maracas, Congas, Snare drum, and Bass drum.
- System 4:** Starting at measure 11, the piano part resumes with a melodic line. The percussion part includes Maracas, Conga, Cymbals, and Bass drum.
- System 5:** Labeled "17 Bridge", this system features a piano part with rests. The percussion part includes Maracas, Congas, Snare drum, and Bass drum.

18

Changes to sitar

tr *tr* *tr* *tr* *tr*

Excerpt 9

♩ = 94
Strings

Strings/
Cor anglais/
Sitar

Bass

Maracas

Congas

Bass drum

5

7

11

15 Bridge

Cor anglais *tr* Sitar *tr*

19 Strings