# GESTURE AND AGENCY: INCLUSIVE INTERPREATION TOOLS FOR HORNISTS

by

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# LECTURE-DOCUMENT ABSTRACT

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Title: Gesture and Agency: Inclusive Interpretation Tools for Hornists

Performers are adept at creating lines and shape in the music we play. This comes from many hours of practicing, listening, playing with others, lessons, sectionals, and master classes. It also comes from studying musical form and music history. I argue that *performance interpretation is analysis*, and that interpretation can be enhanced by tools being created by scholars of performance and analysis. The pedagogy of musicality in the horn studio is improved through the shared agency (a term borrowed from theorist and performer Daphne Leong) of musical disciplines, including theory and musicology. To be inclusive of repertoires, I advocate for a greater use of analysis in music making by using concepts that are widely understandable, including gesture and agency. Many horn pedagogues already utilize these concepts, and their work is analyzed in Chapter 2. I propose that methodically adding theories of gesture and agency to horn pedagogy will provide a powerful tool to hornists – and all performers or pre-written works – to better perceive shape and structure in the music they prepare. Gesture and agency are methodically utilized in the analysis of Alice Gomez's *La Calavera* and Robert Schumann's Adagio and Allegro, Opus 70.

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# I. SHARED AGENTS

In 1990, John Rink wrote a scathing review of Wallace Berry's book, *Musical Structure and Performance*. Berry had proposed that all analytical findings have implications for performance, but Rink remained "unconvinced that there is much in this book for either analytically experienced or inexperienced performers."[1] Rink offered one reason for this issue that fits well into the difficult topic of teaching musicality:

> …good performers rely at least in part on what I call "informed intuition" (or "acquired intuition"), which accrues with a broad range of experience and which may exploit theoretical and analytical knowledge at the "submerged level of consciousness" referred to by Berry. This term acknowledges that musicality is probably not innate … but arises through imitation. One plays musically when what has been learned through imitation is made one's own…[2]

Performers are adept at creating lines and shape in the music we play. This comes from many hours of practicing, listening, playing with others, lessons, sectionals, and master classes. It also comes from studying musical form and music history. Rink argued that theorists or structuralists could learn something from performers, going as far to theorize that Heinrich Schenker's hierarchical theory comes directly from his skill as a pianist and the 'informed intuition' about musical shape and hierarchy inherent in performance. I agree with Rink that music theory has historically been more concerned with the score than performance or listening. However, performers make thoughtful choices about how to shape music. I argue that *performance interpretation is analysis*, and that interpretation can be enhanced by tools being created by scholars of performance and analysis. The pedagogy of musicality in the horn studio is improved through the shared agency (a term borrowed from theorist and performer Daphne Leong) of musical disciplines, including theory and musicology.[3]

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[1] John Rink, "Musical Structure and Performance by Wallace Berry (reviews)," *Music Analysis* 9, no. 3 (1990): 328.

[2] Ibid., 324.

Unfortunately, fundamental concepts shared between theory and performance are not easily noticed. The language that theorists use is often different from that of performers. Compounding that issue, much theory, like a large portion of the horn canon, is rooted in Western Art Music, which alienates performers who are interested in performing other repertoire. To be more inclusive of repertoires, I advocate for a greater use of analysis in music making by using concepts that are widely understandable, including gesture, agency, and story. Many scholars have been utilizing these concepts in the field of performance and analysis (not to mention the concepts' use in other fields like philosophy, language, semiotics, cognition, theater, and literature). Concepts shared between theory, performance, criticism, and even extra-musical disciplines are improved through collaboration. As I will demonstrate later in this chapter and in Chapter 2, many horn pedagogues already speak about these concepts, but without much shared agency. I propose that methodically adding theories of gesture and agency to Rink's 'informed intuition' (imitation) will provide a powerful tool to hornists – and all performers or pre-written works – to better perceive shape and structure in the music they prepare.

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[3] Daphne Leong, *Performing Knowledge: Twentieth-century Music in Analysis and Performance* (New York: Oxford University Press, 2019), 30.

Jeffrey Swinkin proposes that music theories are “largely heuristic rather than factual,” and that analysis - and even the score itself - can be viewed as “a way of crystallizing the expressive potentials of performance.”[4] Put another way, analysis is metaphor for interpretation. This point is central to the pedagogy of interpretation detailed throughout this document. Beyond noting what notes are in a chord, analysis is metaphorical and subjective. Humans naturally assign meaning to gestures; gestures are interpreted in the moment and meaning is assigned in ways both personal and cultural. Ole Kühl notes that gestural meanings are embodied and that they “are an important part of our national and cultural identities.”[5] A gestural analysis of music that assigns metaphorical meaning to musical communication is inherently inclusive because of its roots in cognition and societal signification. The fictional and metaphorical aspect of analysis is prevalent in agential scholarship. For instance, Robert Hatten developed *virtual* agency (the virtual meaning not concrete or real), and Steve Larson compares typical behaviors of music to colloquial understandings of physical forces.

Before moving on, I acknowledge interpretive analysis is not a new field. The most popular analytical tool for performance shared with theory is a Schenkerian sketch. Schenkerian analysis is impractical for use in horn pedagogy for two main reasons. The first is that Shenker created his theory of prolongation based on a small body of music. While that music (largely German music of the late-18th and 19th centuries) may currently occupy a significant part of concert culture, it does not reflect the diversity of horn repertoire currently available. Whether Schenkerian sketches are of value outside of Classical and Romantic European music is debatable, but crowning a specific music is also emblematic of his racism, which could further alienate performers. My second rationale for not supporting a Schenkerian approach to performance interpretation is because prolongational analysis has been used much more as a tool for theory than for performance. If the gap between the way theorists and performers talk is large, the use of Schenker in scholarship may be emblematic of it.

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[4] Jeffrey Swinkin, *Performative Analysis: Reimagining Music Theory for Performance* (Rochester, NY: University of Rochester Press, 2016), 41.

[5] Ole Kühl, “The Semiotic Gesture” in *New Perspectives on Music and Gesture*, ed. Anthony Gritten and Elaine King (Milton: Taylor and Francis, 2016), 129.

Schenkerian analysis and *Formenlehre*, the study of musical form, are deeply concerned with musical structure. What are the functional aspects of harmony and voice leading? These functional tools apply well to WAM, and there may be some effective use outside that repertoire. However, scholars have taken to task the idea that musical meaning must be inherently structural. For Rink, a performer's main source of analysis, like the critic or audience, is hearing.[6] Theory focuses on musical structure, but "performers attend primarily to musical 'shape'," which is like structure but "more dynamic through its sensitivity to momentum, climax, and ebb and flow… a set of gestures unfolding in time." Rink calls this "performance analysis." Not only are performers adept at interpreting shape through acquired intuition, "the treatment of parameters [in performance analysis] resistant to systematization is considerably less awkward in a procedure itself lacking in system… Thus we avoid the separation of Schenkerian analytical techniques and Schenkerian aesthetics."[7]

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[6] Rink, "Musical Structure," 323.

[7] Ibid., 328.

Daphne Leong recently has been addressing theory's structure habit. Her 2019 book focuses on musical structure in two ways. The first refers to the definition commonly accepted in music analysis, which is concerned with the score. The second "is much broader… it is the sense in which structure is created in the process of making music – by composers, performers, listeners and analysts… It can be active, fluid, and dynamic."[8] In this way, Leong is acknowledging agency among all the participants in creating musical experience. She authored the book with performers to create another agential idea, that of "shared agents." By involving performers, theorists, critics, and composers in conversation, these people can share their agency to build culture around music.[9]

Chapters of Leong's book interrogate aspects of developing that second definition of structure. In understanding Ravel's *Concerto pour la main gauche*, she considers issues of embodiment. What is made difficult or easy with the use of one hand? Instead of a Schenkerian graph, she includes a pitch-contour graph, which shows both the shape of a line and the peculiarities of playing it with one hand (Figure 1). Similarly, the choices musicians make in pedaling during the cadenza can "determine harmonies, lines and, and gestures heard."[10]

For Leong, every performance can be an interpretation of the score, "where to interpret is to explicate," "to construe from a certain point of view," "or to realize via

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[8] Leong, *Performing Knowledge*, 14.

[9] Ibid., 30.

[10] Ibid., 50.

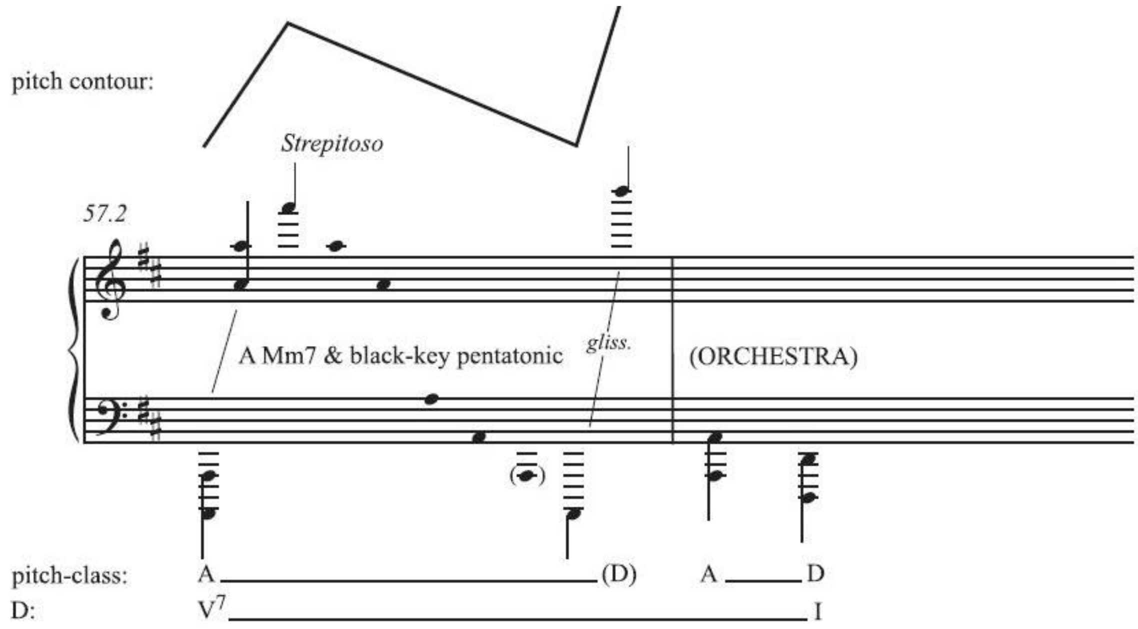

*Figure 1: Pitch-contour graph as seen in Leong, Performing Knowledge, 44.*

artistic performance or presentation (to sound, show, embody)."[11] Analyzing and interpreting, two sides of the same coin, are about what stories we tell and what stories we hear, depending on our point of view. Daniel Barolsky more clearly asks analysts to leave the score behind: "Different performed interpretations can similarly trace diverse paths through the musical work, thereby shaping the listener's conception of the musical form."[12]

Great performers make careful choices about musical shape, even if they are not thinking of shape in relation to theory. The agency of performers to affect listeners and to embody the score is well documented. It is of primary importance for this document to consider how horn pedagogues can best help students to explore musical structure in ways that are personal to the students.

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[11] Ibid., 63

[12] Daniel Barolsky, "The Performer as Analyst," *Music Theory Online 13, no. 1 (March 2007).*

## Structure Through Gesture

In the rest of this document, I develop and demonstrate a methodological way for students to use their inherent understanding of gesture to make informed decisions on how to communicate meaning, or Leong's broad sense of "structure," to an audience. First, I will further explore current scholarship around gesture. Writing on musical gesture or agential forces carry different meanings depending on the background of the author; the terms have meanings and background in disparate fields including theatre, harmonic and structural musical analysis, embodiment, historical framing, semiotics, and cognition. Of primary note for this document are Seth Monahan's nested conception of agency, Steve Larson's musical forces, Robert Hatten's theory of virtual agency, Edward Klorman's agential approach to classical *formenlehre*.

Seth Monahan, inspired by the mid-20th century work of Edward Cone and later work of Fred Maus, developed his theory of "nested" agential classes.[13] Monahan is concerned with fictional personas or agential classes, from the "individuated element" (gesture) to the personification of a music work, the analyst's fictionalized idea of the composer, and finally the analyst imagining the other three classes. Monahan writes that musical objects or gestures can be volitional and purposive in a way that indicates psychological states.

Monahan's theory provides a framework for the method of gestural analysis for interpretation in this document. The individuated element can be "any element that could be understood as a kind of dramatic 'character'," including "individual themes, motives, gestures, keys, chords, topics, and even pitch classes."[14] I would also include written changes in dynamics and tempo, rhythms, and grooves. The work persona "is a single unbroken consciousness, unique to a movement and extending through- out its duration."[15] In my understanding, the work persona created phenomenologically in the interpretation of gestural signs occurring, disappearing, changing, and reoccurring. The fictional composer is the analyst conception of the composer. More plainly, listener, theorist and performer all sense the fact that the piece was composed by a person with some form of intent. For instance, we know that Robert Schumann wrote *Adagio et Allegro,* op. 70. Our image of Schumann's intent and psychological state while writing the piece is fictional. We will naturally consider the composer as agent, but doing so intentionally is important to orient ourselves in the world and culture of the composer. By placing ourselves in that world, we can better understand gestural meaning. For instance, a complete change of a pitch set from one moment to the next would have a completely different meaning in a 21st-century composition than it would in an 18th-century composition. The last agent is the analyst. In concert, the analyst will be our audience. In preparation for performance, the analyst is the performer.

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[13] Seth Monahan, "Action and Agency Revisited," *Journal of Music Theory* 57, no. 2 (2013): 332.

What defines the individuated element (gesture)? What is the power of gesture? For Ole Kühl, "The most stable element in musical semantics is the primary signification from musical phrase to gesture and from musical gesture to emotional content and social belongingness."[16] He describes the differences between musical signification and linguistic signification:

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[14] Ibid., 327.

[15] Ibid., 328.

> …the musical sign has a low level of specification, while the linguistic sign has a high level of specification. The musical sign is more vague, more general, while the linguistic sign is more precisely defined. This difference does not make the musical phrase any less a sign. Instead, it should be seen as a qualitative distinction between two semiotic systems, telling us something about what it means to be human. The apparent vagueness of the musical sign does not make it completely empty… The specification is at a lower level, indicating a general direction rather than a specific object.[17]

Musical gestures are "rich Gestalts" that function crossmodally.[18] Our perception extracts shapes from "the surface of the musical stream," which listeners naturally interpret and begin to weave a narrative. Kuhn suggests that musical expression "originates from layers of pre-verbal consciousness."[19] In early childhood, perception is amodal. Signifiers in artistic expression can function cross-modally, leading to connections with movement, emotion, and sensory systems.

In his work on virtual agency, Robert Hatten notes five types of gestures in music: (1) spontaneous gesture, an original mapping of human expression to a "sounding form"; (2) thematic gesture, which we perceive like a motive; (3) dialogical gesture, which responds to another gesture; (4) rhetorical gesture, which breaks a flow; and (5) tropological gesture, which blends concepts of two other gestures (Hatten 2018,

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[16] Kühl, "The Semiotic Gesture," 123.

[17] Ibid., 128.

[18] Ibid., 123.

[19] Ibid. 124.

27).[20] Hatten's theory ties gesture to agency, character, and identity through musical form and experience. One way he does this is by adopting a version of Steve Larson's theory of musical forces. Larson purposefully used studies that included music from around the world – not just Western Art Music – to develop his theory describing how music behaves. He developed a theory of three musical forces: gravity, magnetism, and inertia. Gravity is defined as the tendency for a pitch heard above a stable pitch to descend. Magnetism suggests that an unstable note will move to the closest stable tone. Inertia suggests that, once a musical pattern is set, it will continue.[21] Hatten finds agency in any force or energy that defies those forces. Therefore, gestures that defy gravity, magnetism, and inertia are agential.[22] There is room for dispute here. If, as Kühl argues, humans are always hearing elements of music as gestures with signification, why would it only be unexpected gestures that become agential? As one example, many of us experience modern popular music emotionally and kinesthetically, even though the form and rhythm rarely subvert expectations. Noting uniqueness is obviously very important: when the musical flow suddenly upsets our expectations, it follows that our perception would try to explain that opposing force in building a work persona. Eric Clarke puts much of the power of gestural communication in the hands of the performer, noting that they can "lead (and mislead) the listener in an unlimited number of directions."[23]

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[20] Robert Hatten, *A Theory of Virtual Agency for Western Art Music* (Bloomington: Indiana University Press: 2018), 27.

[21] Steve Larson, *Musical Forces: Motion, Metaphor, and Meaning in Music* (Bloomington, Indiana University Press: 2012), 83-96.

[22] Hatten, *A Theory of Virtual Agency*, 49-51.

Another perspective comes from writing on atonal analysis. Buchler writes about gesture in a way that challenges long-held reductive analysis beliefs. He cited Hatten in understanding ornamentation as gestural in atonal music (Buchler 2020, 1).[24] He challenges the rule, as described in a 1987 article by Joseph Straus, that ornamentation must be prolongational in a Schenkerian sense. If we understand ornamentation – passing tones, neighbor tones, arpeggiation, and appoggiatura – as gesture, atonal music can be studied in a reductive analysis. Ornamentation often allows the musical flow to, at a local level, go against musical forces.

From these conceptions of gesture, several scholars have proposed methods of agential analysis. Hatten's virtual agency follows gesture into character, identity, and narrative through structure. Hatten's calls this "virtual agency," since gestures, themes, and forces do not actually have human agency. Edward Klorman developed "multiple agency" using Monahan's nested agential classes. Klorman focuses on chamber music of the Classical period. Through a historical account of the way chamber musicians in that time read music together, and the purpose for which music was written, he understands that individual instrumental parts could have moments of agency: a metric modulation started by a violist could be an action by the violist to draw attention from the other instruments (Klorman 2016, 122).[25]

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[23] Eric Clarke, "Expression in Performance: Generativity, Perception and Semiosis" in *The Practice of Performance: Studies in Musical Interpretation*, ed. By John Rink (Cambridge: Cambrige University Press, 1995), 51.

[24] Michael Buchler, "Ornamentation as Gesture in Atonal Music," *Music Theory Spectrum* 42, no. 1 (2020): 1.

While not originally meant for late-Romantic repertoire, I use multiple agency as a tool for analyzing Schumann's *Adagio et Allegro* in Chapter 3 of this document. I find multiple agency is helpful for pieces with more than one active musical line (a static Alberti bass is an example of an inactive line), putting gestures in dialogue with one another and allowing gestural metaphors to interact.

### Application on the Horn

Several hornists have investigated ways we can make musical choices, and many have connections to agency and gesture. As is true for many instrumental performers, information in horn playing is passed down in a mentor and apprentice environment (lessons, presentations, master classes). There is much that goes on inside studios that is unpublished, and, in my experience, there is significant consideration of gestural elements in the teaching of musicality. Here I will consider the work of five published pedagogues. Philip Farkas, one of the most influential hornists of the 20th century, hears phrases as having a "point of maximum tension in a 'suspension' note just before the resolution of a phrase." Hornists can emphasize this pivot point to broadcast the music's "yearning quality and… desire to 'resolve." This condition is central to WAM, but may be of limited to no use in other types of music. For Farkas, the agency of performers is in our ability hear different pivot points from one another, allowing "the musician's personality to become involved in the music."[26] Contemporary pedagogue and performer Eli Epstein writes that "our role as a musician is to breathe life into the composer's story with our own story," acknowledging agency in the role of composer and performer.[27] Writing in the 1990s, David Kaslow advocates for adhering closely to the score, but for performers "notations are like shoes: once we put them on we may walk wherever we wish, within the confines of historical practices."[28] French performer Daniel Bourgue also acknowledges the importance of the interpreter along with the composer. Style is a form of personal expression: "If there is a traditional style for each era, baroque, classical, romantic, there is also a traditional style for each composer, and consequently for each interpreter."[29] These hornists all believe that individual interpretation is key to musical communication. Verne Reynolds takes this one step further. A student of the horn (and, by extension, any performer) must be able to answer "why?" in choosing an interpretation: mature student can be asked to make and defend musical choices."[30]

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[25] Edward Klorman, *Mozart's Music of Friends: Social Interplay in the Chamber Works* (Cambridge: Cambridge University Press: 2016), 122.

Here, I come back to gestural analysis. These pedagogues consider *gesture*, but often without either defining gesture or approaching it methodologically. We could attribute this to the personal and cultural aspects of gesture. For instance, Farkas' pivot point is related to a specific culture of music making. Pedagogues can teach this cultural gesture to students, but a gesture that evokes an emotion or agential force (a scene, a personality, a cultural archetype), is less teachable. Students may have to come to decisions on how to interpret those gestures on their own. However, I posit that a separate reason for leaving gesture relatively undefined is because of a lack of shared agency between the horn studio and what is happening in other disciplines; not just theory and musicology, but linguistics, semiotics, theatre, and cognition. Writing from another era in American horn playing, Farkas believes that the word "music" means something else to a musicologist, theorist, historian, or composer. The performer "thinks in an entirely different manner than do those in the other phases of the musical art."[31] This document proves this statement is fundamentally flawed.

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[26] Philip Farkas, *The Art of Musicianship: A Treatise on the Skills, Knowledge, and Sensitivity Needed by the Mature Musician to Perform in an Artistic and Professional Manner* (Bloomington: Musical Publications, 1976), 9.

[27] Eli Epstein, *Horn Playing from the Inside Out: A Method for All Brass Musicians* (Boston: Eli Epstein Productions, 2016), 73.

[28] David Kaslow, *Living Dangerously with the Horn: Thoughts on Life and Art* (Bloomington: Birdalone Books, 1996), 20.

[29] Daniel Bourgue, *Conversations About the Horn,* trans. By Nancy Jordan Fako (Paris: International Music Diffusion, 1996), 71.

[30] Verne Reynolds, *The Horn Handbook* (Portland, OR: Amadeus Press, 1997), 49.

Bourgue and Epstein both approach the work persona through theatrical means, one way of addressing the personal nature of gestures. In *Horn Playing from the Inside Out,* Epstein provides a step-by-step guide to teach someone to achieve this goal by applying adjectives to the music, connecting those adjectives to life experience, creating a character, and then placing that character in a story. Inspired by Constantine Stanislavski, he asks performers to embody the feeling of a piece, either through words or drawing.[32] Bourgue believes that we can approach a new piece the same way an actor might approach a script: "Is it a monologue, a work in verse, in prose? Is it a tragedy, a comedy?"[33] These ideas are closely related to theories of fictional agency like Hatten's and Klorman's in that they allow the performer to conceive of agents within the music either as individual characters or by deciding on the mood of the piece. Daphne Leong asks similar questions in a chapter about hearing story in structure: "What story do performers tell? How is the scene set? Do we give guidance through the thick textures? Is the sound to be beautiful and lyrical, or unpleasant and ugly?"[34]

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[31] Farkas, *The Art of Musicianship*, 4.

[32] Epstein, *Horn Playing*, 74.

Published Writing on horn pedagogy often has to do with teaching fundamentals. These are important aspects of the imitation that Rink discusses, as they are imperative to developing a sound concept and the technical abilities to perform the music that needs to be interpreted. Reynolds notes something that may be universally understood by hornists: we have all know hornists with incredible technical mastery who play unmusically, and we have all known hornists with deep musical ideas that cannot be well expressed due to a lack of physical control.[35] As this document is concerned not just with performance interpretation, but more specifically with performance interpretation using the horn, the way we interact with the instrument must be considered.

For horn players to effectively analyze music, they acknowledge the relationship of that music not just to themselves but to the sounding instrument. De Souza writes that that "musical sound and text are supplemented by performing bodies," and the "performing bodies themselves are supplemented by instruments" (De Souza 2013, 2).[36]

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[33] Bourgue, *Conversations*, 67.

[34] Leong, *Performing Knowledge*, 134.

[35] Reynolds, *The Horn Handbook*, 49.

[36] Jonathan De Souza, *Music at Hand: Instruments, Bodies, and Cognition* (Oxford: Oxford University Press, 2017), 2.

He argues there is a dual connection from agent to instrument and instrument to agent. To better understand this connection, De Souza and Leong both turned to ecological psychology, which "argues for direct coupling between action and perception, between organism and environment."[37] Objects in the environment, like our horns or scores from which we play, afford possibilities, "both good and bad, relative to an agent."[38] If a hornist does not have the technical skills necessary to play a piece of music, they will not recognize the affordances of the instrument. It is only through accumulation of skill that affordances reveal themselves. In Reynolds example, the musician with extreme skill and little musicality has noticed affordances but has not acted upon them in a way that communicates musical gesture. Put another way, the student might not have built the skill to realize the affordances of a musical score.

In understanding the affordances of the instrument, hornists develop Gestalts around the gestures in the sounding of the instrument. For instance, we tend to associate pitch on a "verticality schema" in western culture (high and low). However, Sundanese musicians associate pitch with size (small and large).[39] Based on the number of hours practicing, hornists may associate pitch with speed based on the way we breath air into the horn in different ranges. For dynamics, Eli Epstein imagines milk, from skim to heavy cream.[40] Our relationship with the horn adds another variable to how we perceive gestures in music.

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[37] Ibid., 12.

[38] Leong, *Performing Knowledge*, 66.

[39] De Souza, *Music at Hand*, 7-8.

[40] Epstein, *Horn Playing*, 41.

Gestures, full works, composers (or imagined composers), analysts and performers all have agency in the interpretation of music. Interpretation in the diverse repertoire performed by horn players is enriched by understanding gesture as the basic element musical communication. In Chapter 2, I will explore interpretive analyses of three horn pedagogues (Daniel Bourgue, Eli Epstien, and Verne Reynolds) and I will use that data in Chapter 3, along with theories of agency and embodiment, to analyze selections from Alice Gomez's *La Calavera* (2000) and Robert Schumann's *Adagio and Allegro* (1849). Approaching pedagogy from a shared-agency perspective will provide an effective way to teach interpretation in the studio.

# II. HORN PEDAGOGUES ENGAGED IN ANALYSIS

To interpret music, we consider variables like the fictional composer, style, culture, form, personal metaphors, and embodied use of the instrument. This chapter explores the elements that performers can consider in making interpretive choices in music through the work of other pedagogues and by incorporating the theories explored in Chapter 1. Because of the complexity of musical performance, there is not a simple method to fully investigate every interpretive possibility. I argue for a collaborative approach to interpretation, drawing musical metaphors from a variety of perspectives.

Using gesture, nested agential personas, and musical forces as starting points, we can interpret music from the point of view of composers, theorists, historians, listeners, and critics. Furthermore, this approach allows us to think in terms of movement or character, and to engage with other disciplines like theatre, physics, biology, kinesiology, language, and cognition to the table. I will investigate the writing of three horn pedagogues (Eli Epstein, Daniel Bourgue, and Verne Reynolds) to determine what metaphors are common for interpretation and how they apply to gesture, agency, and musical forces. Each pedagogue has written substantially about the technical aspects of horn performance. Here, however, I draw specifically from their musical approach to concrete examples in the horn repertoire.

### Eugene Bozza - En Forêt

Daniel Bourgue is a well-known horn player and teacher from France who has lectured on horn all around the world. Bourgue believes that simple musical-visual metaphors can be helpful for young students who may find “the interpretation of an entire page of music" to be taxing.[41] He understands interpretation as having two parts: (1) following the musical notation closely and (2) expressing the piece's structure, "its form and its mood."[42] He did not write explicitly what he would find to be taxing for young students, but we might extrapolate that they lack knowledge about various genres and forms. They may still have trouble expressing all the directions in a score. They may have trouble situating a piece in the culture in which it was created. In the following excerpt from a compilation of Bourgue's presentations, he considers Eugene Bozza's *En Forêt* in terms of active scenes for young players.

> "In the Forest"... the title alone elicits an image in our minds. We can imagine the following scene. At the beginning, we are on horseback galloping through the forest as part of a hunting party. Two horn players exchange signals with their *trompes*. One is right in front of us, the other replies in the distance. Then we go deeper into the forest and arrive at a monastery where we hear monks chanting. Little by little the noise of the hunt grows fainter and we can appreciate the tranquility. But suddenly, the entire pack of hunters emerges from the forest with great commotion. At last the hunters withdraw and we savor the charm of the countryside. Then, in conclusion, the music returns to the initial galloping scene.[43]

To create a sequence of visual scenes with agents – hunters, monks, horses – Bourgue must assume that the music contains agential gestures. However, to maintain simplicity for students, he does not specify what in the music can be thought to evoke said agents. By considering the composer's will in the title, the history of the horn, and presumably gestures in the music, he envisions a hunt. At rehearsal 4, the horn begins a theme that echoes with stopped horn. For Bourgue, this is the exchange of signals between hunting horn players.[44] A chant-like section with stacked parallel 5ths in the piano and horn begins at rehearsal 6 and lasts until rehearsal 8, with some added harmonic complexity incorporated in the five bars before rehearsal 8. Bourgue envisions this as the monastery scene, with the transition signifying tranquility. At rehearsal 8, the hunters emerge from the forest. In the music, this is signified with a new hunting-horn theme introduced in the piano and followed by the horn. Between rehearsals 10 and 11, the music begins to change, aided with ritard markings and a change in theme and texture. At 12, the "initial galloping scene" returns in a recapitulation of the starting theme (this does not account for an out-of-time section and coda starting at rehearsal 15).

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[41] Bourgue, *Conversations*, 67.

[42] Ibid., 64.

[43] Ibid., 68.

Asking students to interpret music through scenes will encourage them to look for gestures in music that evoke the scenes, just as I did. However, the simplicity of the scenes may result in students ignoring several aspects of the piece. For instance, written for "*Cor chromatique*," in the mid-20th century, the piece takes full advantage of the instrument's valves. In the introductory section, the horn flips quickly between different tonicizations. Chromaticism is everywhere: the piece starts in F, but the horn's entrance (in F) falls on top of a D7 chord in the piano[45]. Could a student use the chromaticism of the opening gesture to paint a more evocative picture?

Between rehearsals 4 and 6, Bourgue envisions two riders signaling each other, one close and one distant (Figure 2). To me, this does not account for the piano part. Its simplicity suggests something mystical or dreamy. Before rehearsal 5, the piano begins

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[44] A full score for Bozza's *En Forêt* is provided in the appendix.

[45] All pitches referenced in this document will be in concert pitch.

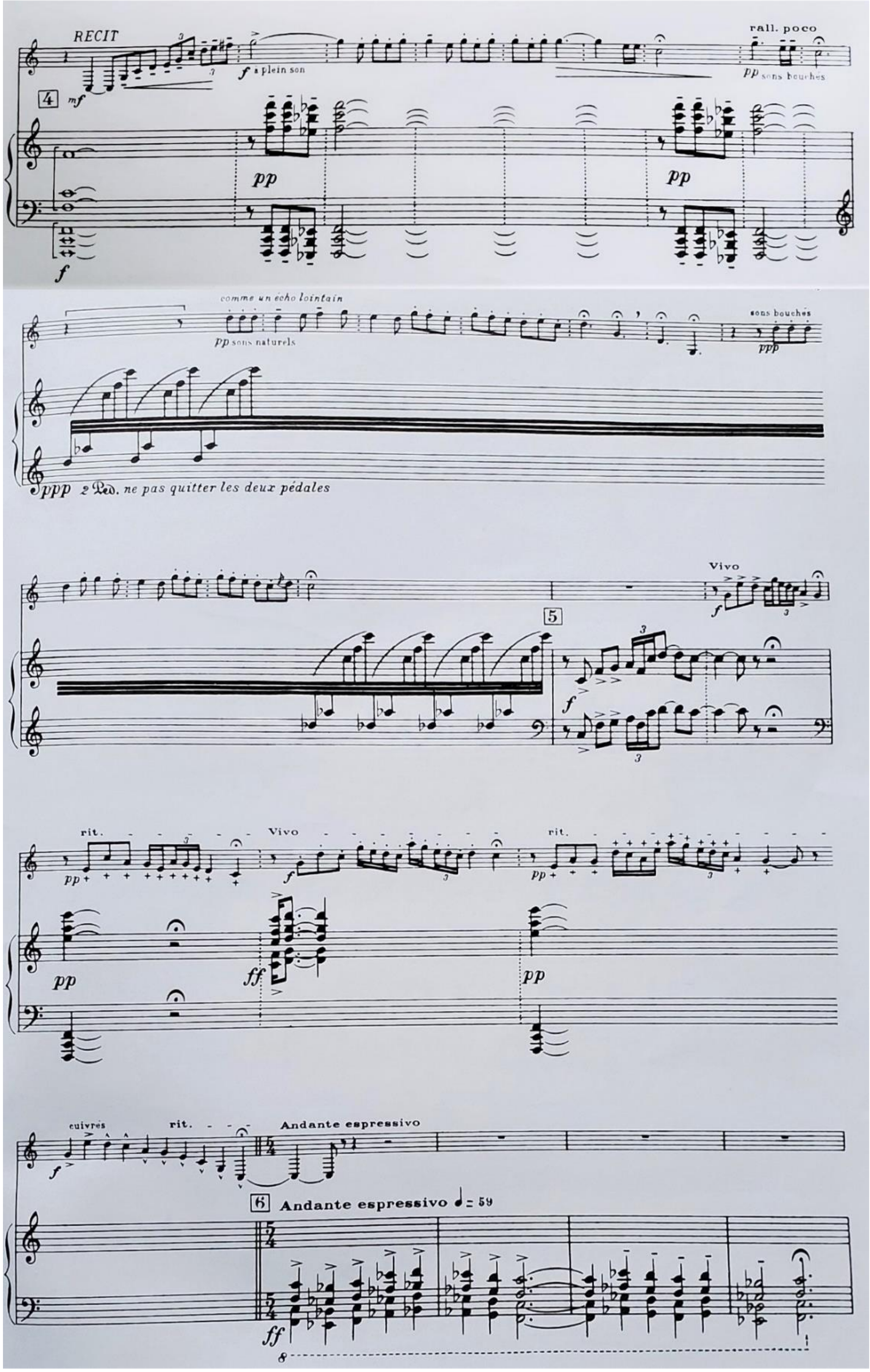
RECIT
4
mf
f
f à plein son
rall. poco
pp sons bouchés
pp
comme un écho lointain
pp sons naturels
sons bouchés
ppp
ppp 2 Ped. ne pas quitter les deux pédales
Vivo
5
f
rit.
pp
Vivo
f
ff
rit.
pp
cuivrés
rit.
Andante espressivo
6
Andante espressivo ♩= 59
5
4
ff
8

Figure 2: Rehearsal 4 to four measures after rehearsal 6 as seen in Eugene Bozza, *En Forêt pour Cor en Fa et Piano* (Paris: Alphonse Leduc, 1941).

an undulating gesture of five notes repeated ad nauseum beneath the horn call and response. Could a student understand that gesture emotionally in a way that could help them better understand the composer's wishes? Just before rehearsal 6, the close rider blasts one more signal, slow and descending into the low register. What could that gesture signify about the arrival at the monastery?

Bourgue advocates for a deeper interpretive analysis of works for more advanced players. He compares his form of performance analysis to an actor working on a new text, as was described in Chapter 1. To understand structure, form, and mood, we can "delight to have the choice between several possible interpretations."[46] This understanding of structure is congruent with Leong's idea of structure being "created in the process of music making."[47] Bourgue also advocates for understanding the culture in which a piece was written and the style of the composer. Taken together, we can see that Bourgue advocates for understanding music through multiple nested classes of agency, starting at gesture and ending with the shared understanding of musical structure between performer, listener, and analyst. The style of *En Forêt*, including the musical culture in which it was written, is not deeply considered in this simple analysis.

### Gustav Mahler - 5th Symphony Corno Obligato Solo

Eli Epstein, former second horn of the Cleveland Orchestra and sought-after pedagogue, values emotional and physical embodiment of musical character for what he calls authentic expression. He is inspired by Constantin Stanislavski, an influential early-20th century actor and teacher, whose concept of a “Magic If” begs the question, “If I were a specific character in a specific situation, what would I be thinking or feeling?”[48] Before performing, Epstein argues that we need to embody character and “imagine as many details about what it might be light to be that person.”

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[46] Ibid., 67.

[47] Leong, *Performing Knowledge*, 14.

In his method, Epstein applies his theory of inside-out horn playing, including authentic expression, to several orchestral excerpts, including the Corno Obligato solo from the Scherzo of Mahler’s Fifth Symphony[49]. Orchestral excerpts amount to a significant amount of training for students majoring in performance, especially those interested in pursuing an orchestral career. Because of their brevity, understanding the context of an excerpt in the structure and style of a full piece of music is vital to playing convincingly. Epstein provides listed reminders in three categories: practice, technique, and artistry. In addition to his written notes, he provides amended music notation with suggested tongue placement for each note’s attack.[50]

In his section on practice for the excerpt, there are several points about fundamentals that are necessary for the music making, including readying the body with “blasting” exercises, practicing the coordination between air and facial muscles necessary to stabilize crescendos and decrescendos, and practicing the *Schalltrichter auf* (bells up) section so that intonation is not compromised with the sudden movement of the horn. In his work considering the relationship between performer and instrument, De Souza would consider this focus on individual elements to be a way of guaranteeing a certain "invariance," a "predictability that should help sensitize them to the instrument's tonal and physical affordances."[51] Once a player understands the affordances of the instrument, the player's habituated fundamentals can be thoroughly utilized when performing with expression.

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[48] Epstein*, Horn Playing*, 77.

[49] The score for this excerpt of Mahler’s Fifth Symphony is provided in the appendix.

[50] Ibid., 122-123.

Under artistry, he writes:

> Mahler was a vocal composer. Many of his early songs found their way into his into his instrumental works. It's easy for me to see this passage as vocal. Try to imagine how a great bass-baritone (like Fischer-Dieskau) would sing this. You might want to listen to some of his Mahler recordings… As in the first passage, try to define the character of the person singing this. What is the character like? What is his/her story? What spectrum of feelings is the character trying to convey? The excerpt starts out so strong and outspoken. Yet it gets softer, has a last outburst, and ends almost in a whisper or whimper. Spend some time pondering what feelings or story Mahler might have wanted to convey here. It will help you sound more convincing.[52]

In his chapter on authentic expression, Epstein did not significantly involve the role of the composer. Here, Epstein not only discusses Maher's work in art song and vocal writing, but suggests embodying a celebrated performer of German *lieder*. What could it mean to embody a vocalist? Does it add to this character of the obligato part, which only exists for the scherzo movement of the symphony? Certainly, the obligato horn offers a different character to the story, like the Eb clarinet in Strauss' Till Eulenspiegel. Epstein imagines that Mahler conceived of the solo as if he were writing for a vocalist, which acknowledges the fictional composer. That conceit is used to question the meaning of the excerpt over time, starting strongly, then softer, then a second outburst, followed by a “whisper or whimper.” Epstein did not mention a specific note or motif, but this is still a form of musical analysis, concerned with the character of someone emoting through the human voice.

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[51] De Souza, *Music at Hand*, 17.

[52] Epstein, *Horn Playing*, 122.

How might a deeper connection to traditional theory or to musical forces help explain this excerpt further? A quick listen would reveal to most players the importance of neighbor tones in the excerpt. Gravity continues to pull the line down, but the horn keeps coming back up in the middle of the phrases from a bottom neighbor. The beginning of each phrase also contains an upward interval, starting small at a major second, then a 4th, a 6th, a 4th, and a 3rd. Secondarily, the tonal center seems to change just before the excerpt and again in the middle of the excerpt. Horns one through four scream an undulating F (concert pitch) that gives the pitch a rhythm all its own. Nearly the rest of the orchestra sits on D, the movement’s global tonic. Just before the obligato part begins, the orchestra changes to a D minor 7 chord, changing the function of the global tonic, or at least reducing its strength. In the first phrase of the excerpt, the obligato falls a fifth from D to G, before returning up D through an upper-neighbor Eb. The drastic fall in the first and second phrases is the only fall larger than a step in the excerpt, and, coupled with an immediate jump of a minor 6th, seems to suggest the horn’s resistance to succumbing to G as a key center. Fifteen bars before rehearsal 11, the strings seem to allow the key to change to D minor. After exploring, the obligato player raises their bell and plays 5-4-3-2-1, echoed by the stopped first horn. The obligato ends at triple piano on a second scale degree, elongated by a written *ritard* and *tenuto* marking.

By considering the rest of the orchestra and basic tonal theory, we can use metaphors of physical laws to mark additional points of interest in the excerpt and consider agency in the character of the part differently. Epstein shared thoughts about articulation, note lengths, dynamics, and the fictional composer. I doubt any of elements I have added would be prohibitively difficult for a college-aged student.

### Franz Strauss - Nocturno

Of the three pedagogues featured in this chapter, Verne Reynolds is the most thorough in his writing on phrase shaping and musical ideas. In *The Horn Handbook*, he dedicates five pages to Franz Strauss' *Nocturno*, a short and conservative early Romantic piece by the father of late-Romantic composer Richard Strauss. Halfway through his discussion of the piece, he addresses the potential concern that "all this attention to details of motion, shape, and dynamics will result in an artificial or extravagant performance."[53] His response is that only the application of his suggestions in an extravagant or artificial manner would result in such a performance, and that "many young horn players, having undergone the stringency of Kopprasch", likely his *Sixty Selected Studies for Horn*, "and suffering the consequences of playing in conducted organizations, are limited to playing the correct notes at the correct time." He underlines that accuracy is important, but that the study of phrase structure will not diminish accuracy.

I have decided to focus on Reynolds' writing on just the first 25 measures of the music because of Reynold's detailed writing. To start, Reynolds provides some background on the composer; namely, his role as a prominent German hornist and connection to Wagner, followed by his conservative horn writing that "looks backward toward Schubert and Mendelssohn rather than ahead toward his son."[54] Right away, Reynolds has us considering the perspective of the composer through our own eyes. How can our understanding of Strauss as a fantastic hornist and conservative composer help us understand the character of the piece? Further, he situates us culturally in the time and place the music was created. Daphne Leong would have us remember that "structural understanding is not culturally neutral."[55] Reynolds expands on his cultural placement of the style of the piece, noting that the piano accompaniment is like those of Schubert's lieder, with "arpeggio outlines of the harmony" and interludes that set the character for the next section.[56]

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[53] Reynolds, *The Horn Handbook*, 108.

He provides a simple rhythmic analysis of the first section of the piece, noting that nine of the first 24 bars contain groups of four eighth notes, and that most are on beats three and four of the measure (Figures 3 and 4). His analytical conclusion is that these rhythms suggest motion forward between measures, which can be achieved by delaying the second eighth and moving forward through the remaining notes. Reynolds is right in the midst of gesture theory here; he notices a common rhythmic motif, applies a metaphor (in this case, of physical motion), and prescribes an interpretive solution.

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[54] Ibid., 106.

[55] Leong, *Performing Knowledge*, 97.

[56] Reynolds, *The Horn Handbook*, 106.

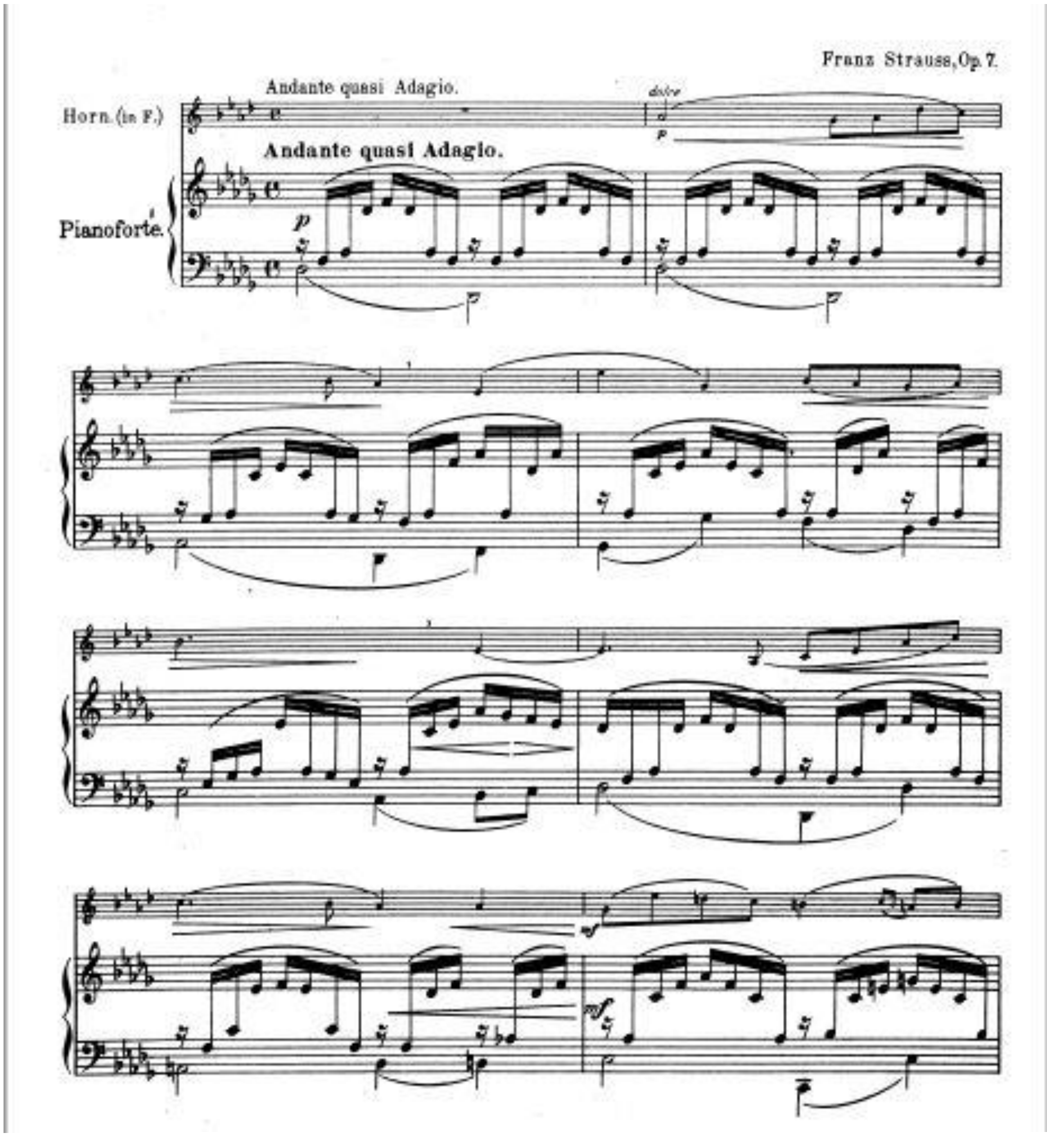
Franz Strauss, Op. 7.
Andante quasi Adagio.
Horn. (in F.)
dolce
p
Andante quasi Adagio.
Pianoforte.
p
mf

Figure 3: Mm. 1-8 as seen in Franz Strauss, *Nocturno für Horn* (Munich: Joseph Abil, 1891).

Certainly, we could argue with his metaphor or his prescription, but could not argue that Reynolds is thinking amusically.

Reynolds makes two performance suggestions for the two interesting harmonies in mm. 7-9. The first requires more time to "make its effect," while the second "must not

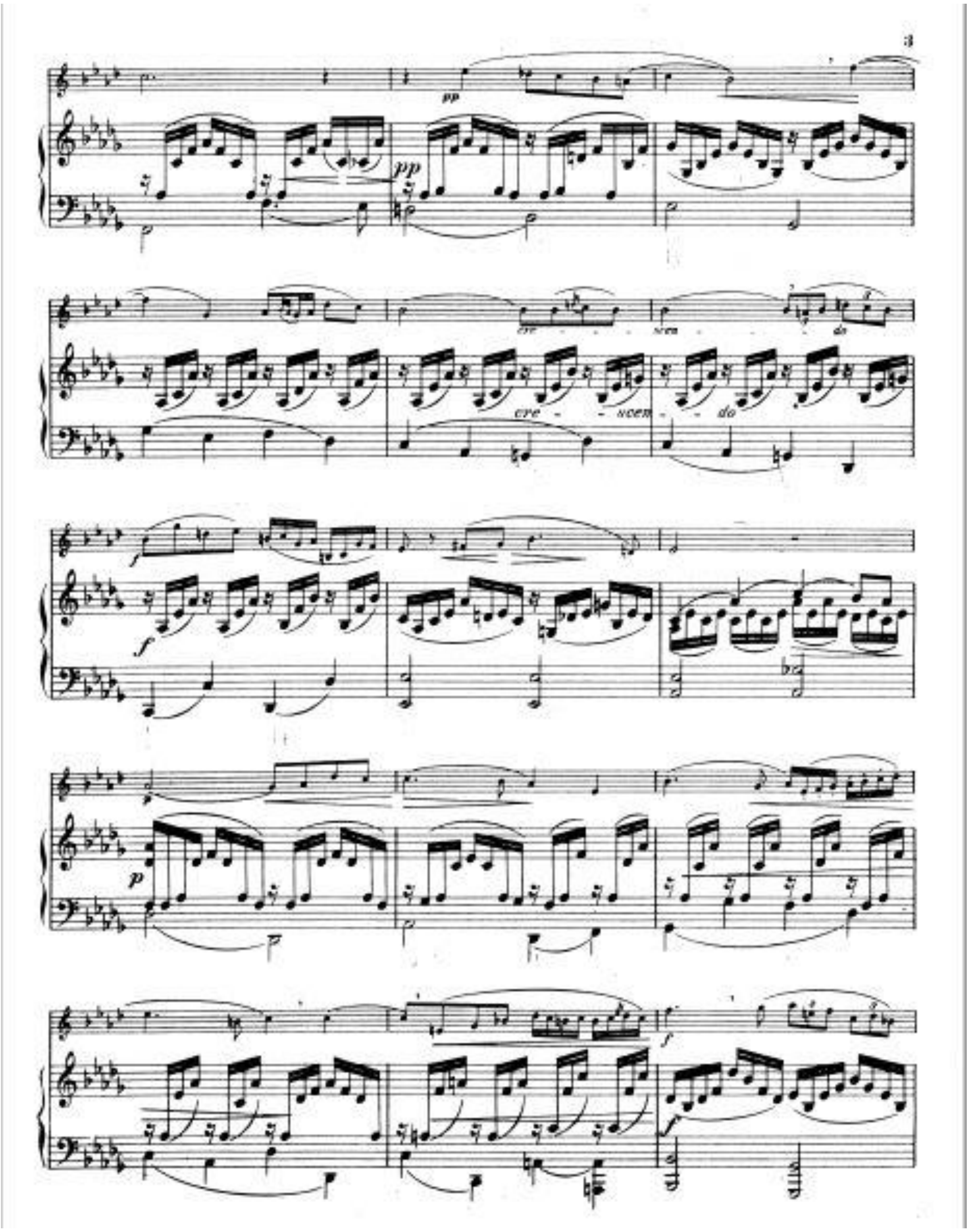
3
pp
pp
cre - - scen - - do
cre - scen - do
f
f
p
f

Figure 4: Mm. 9-23 as seen in Strauss, *Nocturno für Horn*.

be hurried."[57] He does not specify what about the harmony is interesting, but any college player could notice some form of modulation with a gentle nudge to look at the accidentals in the horn part. The global tonic of the piece is D-flat, and the first accidental of the piece does not occur until m. 7 in the bass voice, which supports a V65/vi. The voice leading in the bass moves up by half step, eventually supporting a diminished vii/vii, suggesting predominant function toward a dominant C. By measure 9, C takes on an obvious dominant function and resolves in a perfect authentic cadence to F. What would have been a simple eight-bar period in a more classical piece has had its closure delayed by this change of keys. Considering closure is evaded, must the performer allow for more time as Reynolds states? Perhaps, but not necessarily. As Clarke notes about and early 20th century study by Seashore, listeners/analysts may attribute properties of performance to the performer that the listeners actually glean from their own understanding of musical structures.[58] It is still important for a performer to notice the harmonic progression. By pointing out a unique quality or moment in music, we analyst-performers can decide what meaning to ascribe to that quality. Reynolds' suggestion of stretching time can assist younger students who may not have much experience with this style of music.

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[57] Ibid., 107.

The first PAC in the piece's home key, D-flat, arrives at m. 25 (Figure 5). Reynolds writes that "pianists are often reluctant to continue the crescendo in m. 24," even though Strauss' score requests a dynamic push toward m. 25. Why would Reynolds point out this specific performance issue? It is possible that the conservative style of the writing naturally reminds pianists of performing classical era repertoire (or very early romantic repertoire), in which tension is stressed and release is relaxed. It could also be attributed to the blending of V6/4 and V7 in m. 24 that results in only an eight note on

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[58] Clarke, "Expression in Performance," 21.

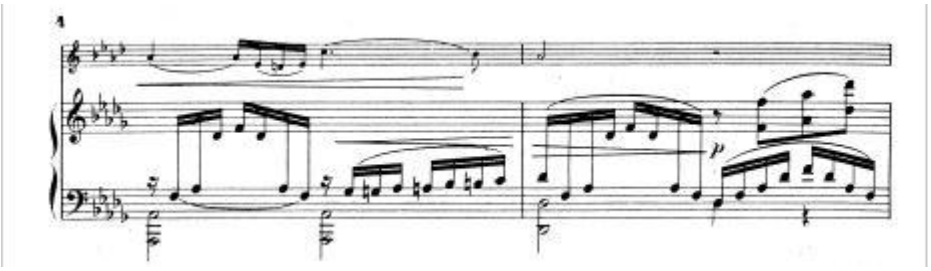

Figure 5: Mm. 24-25 as seen in Strauss, *Nocturno für Horn.*

the second scale degree in the melody at the end of the measure. Reynolds' request to stick to the written dynamics in the score correspond with a rising chromatic 16th note figure in the pianists left hand. In this analysis of the PAC at m. 25, Reynolds asks us to consider collaboration between performers, the composer's wishes, the culture around which the piece exists, and a physical metaphor of movement toward a goal.

Aside from his reference to a "cadence," he does all of this without delving into technical aspects of harmony or voice leading. This brings to mind a conversation I had with Edward Klorman, whose work I profiled in Chapter 1. Klorman provided an anecdote of a moment in a string quartet coaching: he pointed out a Neapolitan chord in the music, and the coach dismissed him, suggesting that harmonic analysis is for the theory classroom. In a subsequent coaching, the same instructor told the group to pay attention to the interesting harmony, referencing the Neapolitan chord without naming it. In rehearsal, the particular function or nomenclature for harmony is often not mentioned, but the function is felt all the same. However, attention to voice-leading and harmony is not always avoided in performance studies. I recall a masterclass in which Richard Sebring, associate principal horn for the Boston Symphony, was coaching a student on a horn solo from Brahms' Second Symphony. Sebring suggested the student know the harmony that was supporting the solo to make informed musical decisions, and then performed the bass line of the excerpt with the student from memory.

Reynolds obviously is concerned with harmonic analysis at some level, but all toward an emphasis on musical effect. He advocates for taping and listening to oneself in practice, and states that we can make decisions on how to phrase based on play-back of the recording.[59] For a performer, the effect of in-the-moment performance must always remain integral to analysis. I will consider implications for performance more fully in the next chapter.

### Analysis Through Agency and Gesture

These three pedagogues address gesture and agency differently. I perceive Bourgue and Reynolds as being at opposite ends of the spectrum in how they address agency in music. Taking just his writing on introducing *En Forêt* to a younger student, his point of view is tied to the personification of the work, finding agency in the sounding music or in the score. He does not specify which sounds correspond with which narrative-based scenes, but implies that musical gestures can be imbued with volition. Reynolds, on the other hand, is much more concerned with the individuated element (in the words of Seth Monahan), like the four 8th-note motif, the interesting harmonies, and written dynamics. He situates his creation of structure in the piece's style and his image of the composer. He emphasizes the agency that exists in the fictional composer and in the performer's ability to interpret and project that will.

I place Epstein's approach between those of Bourgue and Reynolds. He considers gesture in terms of the creation of structure in the Mahler excerpt. Many of the words he uses – “outspoken,” “strong,” outburst,” “whisper,” “whimper” – already personify the musical object, but they are obviously connected to the dynamics of the excerpt and less obviously connected to the melodic contour. For him more than for Reynolds, the gestures in the music are perceived as signs for verbal human expression. He also certainly considers what Mahler’s meaning in the music could be. He allows for the creation of a full character (in this case a singer) to be embodied by the performer. Each of the pedagogues above certainly view the role of a performer to coincide with that of an analyst. There is little separation between these two roles in the preparation of music.

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[59] Reynolds, *The Horn Handbook*, 107.

Epstein’s idea of authentic expression influenced me significantly in the early 2010s when he released the first edition of his book.[60] I began to build loose plots around the music I played. In his method, performers need to decide what kind of energy the piece has: fire or water. Then we “identify what kind of fire or water energy” through different types of adjectives.[61] From there, he suggests building character, costumes, and scenes from the adjectives. This is agential and gestural analysis. However, through studies in cognition, theory and musicology, it is limited in its metaphorical scope. We understand gestures as signals with the power of cross-modality, so it’s equally possible to understand music as character as it is to see it as shape, physical movement, color, or emotions.[62]

The work of Hatten and Klorman provide straight-forward ways to notice agential gestures. Namely, we may find significant agency in gestures that go against our assumptions or bewilder us. In my teaching, I find that students often have the hardest time with transitions and when motifs are later modified. Performers who are able to convince themselves of the peculiarities of a piece will be able to convince an audience.

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[60] The text analyzed in this document is from the third edition of Epstein’s book.

[61] Epstein, *Horn Playing*, 72.

[62] Kühl, “The Semiotic Gesture,” 123.

# III. APPLICATION

In Chapter 1, I identified scholarship around concepts of gesture and agency, which led to discussions of embodiment and cognition. Chapter 2 analyzed the current application of gesture and agency in prominent horn pedagogy. In chapter 3, I will use Alice Gomez's *La Calavera for solo horn* and Robert Schumann's *Adagio and Allegro op. 70* to methodically uncover gestures, identify their connection to previous scholarship, and extrapolate agential meaning. The analyses will then be considered for application in teaching and performance. Through this process, I will demonstrate the ability of this methodology to better connect scholarship in musicology, theory, and applied performance.

## Alice Gomez - *La Calavera*

Active Texan composer Alice Gomez's (b.1960) spans cultural genres. *El Bosque Verde*, an "imaginative journey" through Africa's equatorial forests, utilizes African musical techniques and imitates African instruments. *¡Azucar!* is an homage to Cuban-American singer Celia Cruz, and utilizes different compositional techniques.[63] The piece I am analyzing, *La Calavera,* was inspired by the skull card in the Mexican game *Loteria*. While I have not been able to speak with Gomez about the piece, browsing her catalogue of compositions has led me to believe that her music is inspired by cultures outside of the typical European lens of classical music.

In the score to *La Calavera,* Gomez tells the story of composing the piece in one evening. She had been "looking through a stack of *loteria* cards." Each of the fifty-four

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[63] Potenza Music, "Alice Gomez," Accessed October 2, 2021, https://potenzamusic.com/potenza-artists/gomez-alice/.

*loteria* cards has an image and a number. The game is played like bingo, but the caller must "spontaneously create a rhyme using the name of the object on the card."[64] That evening, she "became fixated on card number forty-two, *la calavera*." She continues:

> A *calavera* is a skull with crossbones. While working on this mysteriously peculiar piece, I had a strong feeling that the image on the card was guiding me through the composition. I became so spooked, I wasn't sure if I could continue working on the piece. I was only able to finish it by choosing to believe that the image presented itself to me as a remembrance of a long lost soul.[65]

Before turning to the music, I want to further consider the cultural significance of *loteria* and the *calavera* symbol in Mexican culture to compile structural tools for the proceeding agential analysis. *Loteria* is an extremely popular Mexican game. While it is seen today as uniquely Mexican, the game is a colonial import originating in Italy.

In addition to being the 42nd card in a *loteria* deck, the *calavera* is perhaps the "most prominent symbol of Mexico's Day of the Dead."[66] Skull imagery for Day of the Dead celebration often take the form of *papier-mâché* or similar craft material, or are formed from small, edible white sugar. Regina Marchi, who has written about the history of Day of the Dead and its cultural significance in Mexican American communities, notes that calaveras are often humorous, mimicking "everyday behaviors" as a way to emphasize the "brevity of life and inevitability of death."[67] In Mexico, skull and skeleton imagery represent a conception of death, associated with the Aztecs.

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[64] Alice Gomez, *La Calavera for Unaccompanied Horn* (Austin: Creative Music Source, 2000).

[65] Ibid.

[66] Regina Marchi, *Day of the Dead in the USA: The Migration and Transformation of a Cultural Phenomenon* (Piscataway, NJ: Rutgers University Press, 2009), 23.

[67] Ibid., 24.

However, there is little to suggest this imagery, especially full skeletons, is indigenous. Like the *loteria*, skull imagery is prominent in the history of Christendom, and it is probably that the imagery was a colonial influence.

In Texas, calavera imagery was not a significant part of Day of the Dead celebrations until relatively recently. Marchi details a story of artist Carmen Lomas Garza, who grew up in Kingsville, TX in the 1960s, before calavera imagery was integral to Day of the Dead. On November 2nd, families would go to the cemetery with a picnic lunch, work clothes, and gardening tools. They would clean the weeds and decorate graves while "parents and grandparents and the elders would tell [them] stories about each of the dead people whose graves [they] were cleaning."[68] In Texas, memories of the dead are important to the holiday.

This background information can provide material to connect musical gestures to fictional agents. Based on Seth Monahan's nested agential personas, I can use the information to personify the work and to imagine the wishes of the composer. I feel it important to emphasize that the details I am using to build these agential personas are entirely fictional. It is more than probable that my conception of Gomez and *La Calavera* is different than Gomez's. The agents created through theories of gesture and agency, whether the analysis follows Larson's theory of musical forces, Hatten's virtual agency, or Klorman's multiple agency, are personal metaphors created by the analyst. I can imagine that *La Calavera* is connected to Gomez's experience as a Latin@ composer in Texas and by the history of Mexico, including indigenous and colonial histories. There is no direct evidence to suggest this is true. I might also connect a dialogical gesture

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[68] Ibid., 36. In this quote, Marchi is quoting Carmen Lomas Garza.

(which responds to another gesture) in the music to words used by Gomez in her description of the piece: the "spontaneous rhyme" of the *loteria* card caller could be attributed to a period-like structure of antecedent and consequent in the A theme.[69] Again, this connection would be fictional (or virtual, to use Hatten's term).

*La Calavera* can be heard in three broad sections: (1) a driving cut time through m. 38, (2) a legato common time section from mm. 40-62, and a return to the cut time theme at m. 63, ending with a coda[70]. However, the functions of those three sections are not straightforward. The A section seems to fizzle, the B section has a wide variety of characteristic gestures, and the new material in the second A section seems wholly different from the first A section. Below, I will briefly analyze some of these structural peculiarities – with a brief consideration of appropriate theoretical tools - before focusing on gestural elements of the piece.

The A section begins with a jerking rhythmic melody (Figure 6). The first two bars can be viewed as ornamenting Eb and G with neighbor tones. The responding two bars (bars three and four), function differently, subverting expectations. D-flat is introduced in m. 4, though its function is not yet known. By m. 9, D-flat is established as a kind of tonal center. Mm. 12 and 13 sound only a D-flat, initially played straight and then with a trill. M. 14 is empty, and m. 15 starts in a different register and rhythmic melody.

This may sound like a Schenkerian approach, which in some ways it is. However, I do not intend to consider prolongation – I am using reductive terms to notice the unique quality of the ornamentation, drawing on Buchler's work on ornamentation as gesture in atonal music.[71] While *La Calavera* does have tonal centers, it does not follow traditional European harmonic function. Kofi Agawu spoke about the colonizing force of tonality in African music at the Centre for Interdisciplinary Research in Music Media and Technology in Montreal in 2014. In the presentation, he equates the tonal music brought to Africa by missionaries to a form of musical violence. Given Gomez's interest in many musical cultures and the colonial history of the geographical regions that are now Mexico and the United States, there are certainly similarities between histories of both continents. Agawu is aware of the histories, yet he says that "we need music theory": the taxonomies theoretical tools reveal can allow scholars to understand the history of societies.[72] We must be responsible for the tools we use to analyze music.

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[69] Hatten, *A Theory of Virtual Agency*, 27.

[70] A full score is provided in the appendix.

At m. 15, the contour of the melodic line changes (Figure 7). Until m. 20, it continues to rise higher and higher until it reaches B-flat. Mm. 21-24 feel like an arrival, with a jagged melody and propulsive rhythm centered on B-flat. However, mm. 25-28 repeat the previous bars up one-half step. At 29, the register and dynamic settles with a new rhythm that seems to slow and fizzle through bar 38.

The common-time B section begins at a *mezzo piano* with note values double the length of the majority of the A section (Figure 8). However, in the ninth bar (m. 48), 16th notes with large leaps are added, closer in style to the A section. This is interrupted with a smooth-contoured section with whole tone ascending gestures and half step falling gestures at m. 45. Then at m. 54, triplets and sixteenth notes in wide intervals jump in, moving up by half step in m. 56. The B section ends similarly to the A section, with ornamentation descending to C.

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[71] Buchler, "Ornamentation."

[72] Kofi Agawu, "Tonality as a Colonizing Force in African Music," May 19, 2014, CIRMMT Distinguished Lectures in the Science and Technology of Music, YouTube video, 50 minutes, https://www.youtube.com/watch?v=z_sFVFsENMg

Measures 63-75 are the same as the beginning of the piece. However, a completely new theme, unrelated to the A section, emerges in the pick-ups to 77 (Figure 9). The four-bar phrase is repeated, then a responding phrase begins in the pick-up to m. 85. At m. 97, a registral drop and ever-lengthening rhythms emphasizing beat two continue until three long Cs, which happen to be the lowest notes of the piece, are sounded at softer and softer dynamics.

Taking into consideration the broad formal and stylistic aspects of the piece, I now turn to the beginning to analyze for agential gestures. The first four bars provide ample material, especially in Hatten's theory of agency that utilizes musical forces. Mm. 1-2 contain a prevalence of neighbor tones around E-flat and G. But in bars three and four, the neighbors behave strangely. The F-sharp falls to E-flat through and E-natural passing tone, and D-flat, followed by a D in a lower octave, resolve back to Eb. In Larson's theory of musical forces, the agents inherent in these four measures break two of his musical forces: inertia and magnetism. The low D in bar four could imply that the agent in these bars is attempting to use the force of gravity to tear itself away from resolutions to E-flat. The rhythm plays a part, too: Mm. 1-2 emphasize beat one. Mm. 3-4 are silent on beat 1. The composer's accents are seemingly random. Bars three and four have accents in entirely different places than the first two bars. This also acts against the force of inertia. If we consider the relationship performers create with their instruments, the beginning of *La Calavera* is awkward to play. The accents and strange melodic behavior feel like stumbling instead of finding a groove. Taken together, we can imagine an agent that is fearful, shocked, or "spooked," as Gomez notes.

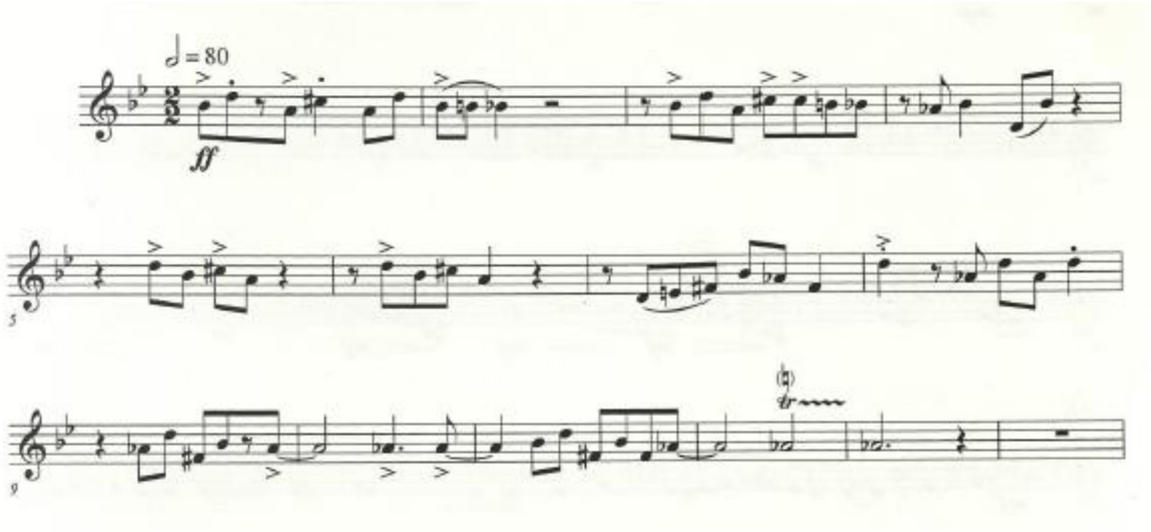

Figure 6: Mm. 1-14 as seen in Gomez, *La Calavera*.

Mm. 1-4 and 5-8 seemingly function as individual units, despite differences in rhythmic pattens. That changes at m. 9. Mm. 9-11 emphasize the second beat of each measure, as has been the case generally. However, m. 10 has repeated D-flats in long values, relative to the earlier measures. Then the melody from m. 9 is repeated with an additional tone in bar 11. The D-flat in bar 12 lasts nearly four beats, followed by a measure of rest that subverts the expectation of a four-bar hypermeter to continue.[73] While this could be analyzed similarly to the first four bars, the long emphasis on D-flat with no rests suggests a character whose destination is thwarted.

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[73] In the score, Gomez rearticulates this Db in m. 14, ending the trill from the previous measure. However, in her arrangement of La Calavera for solo flute, the only change in the score is to slur into m. 14, continuing the trill until the rest. Based on my gestural analysis, I have decided to play the trill as it is written in the flute arrangement.

I was fairly criticized in one performance of this piece for not portraying clear meter in the A section. A significant responsibility of a performer is to guide the listener through the timeline of the music, and meter is a major factor. One could play this piece by emphasizing beat 2, two-bar phrases, and by lightening articulation on all other notes. This could assist the listener to find the metric and hypermetric pulse of the piece. However, the hypermetric pulse would be augmented early on in just m. 14. Another option, one toward which I am biased, is to emphasize Gomez's ametrical accents. This creates a more chaotic impression for the listener more aligned with a frantic and frightened agent. It could be played with additional time in certain rests so that the listener could stop attempting to expect when the meter would become evident.

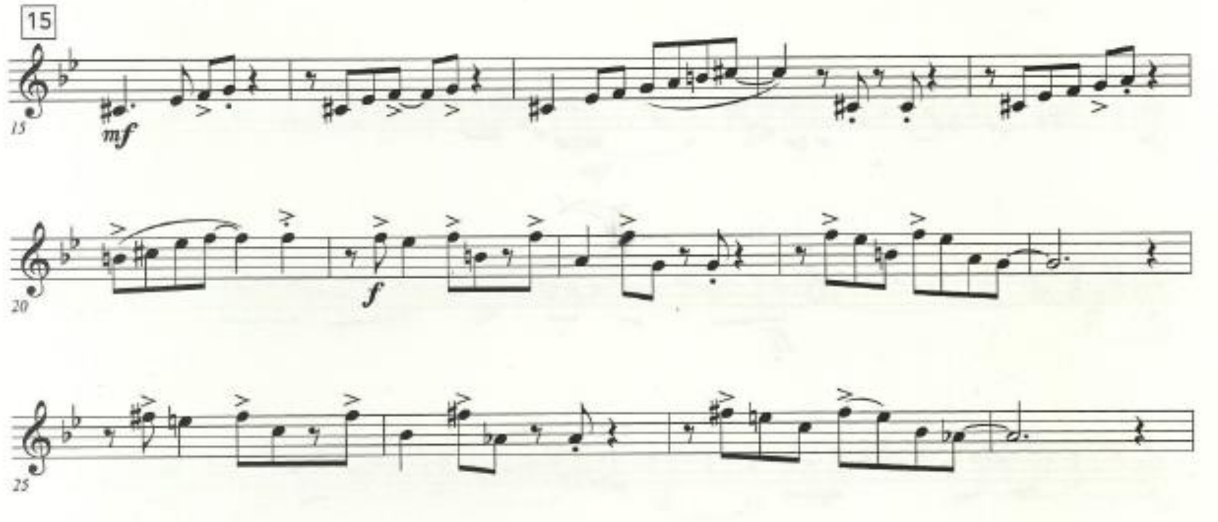

Figure 7: Mm. 15-28 as seen in Gomez, *La Calavera*.

The second part of the A section begins with a four-note rising motif. Over six bars, the part rises a 10th, fighting gravity. At bar 21, we see the previous six measures as a transition to a four-bar groove that's repeated up a half step, again fighting gravity. I advocate for playing this groove in time, since it marks the first time a listener could easily catch the meter underneath the rhythm. We could hear this section as new agents, but I am inclined to imagine the same agent from the beginning, who is trying a new tactic to escape their fright. This seems to work, at least temporarily, as gravity and a loosening of the meter resolves the section from m. 29.

The B section begins with two contrasting two-bar phrases. This section is more introspective, marked by a change of meter and a meandering rhythmic contour. The first two bars of the B section are repeated at m. 45, but the expectation of a contrasting phrase is thwarted by a 16th-note pattern with an awkward leap and ametrical accent. This section could be perceived as a new character. In addition to the change in meter and contour, it begins with a completely different pitch set than the end of the A section. New character or not, all the novelty imbues the gestures with agency. The introspection could involve a character exploring something foreign or mystical (again drawing from Gomez's description). The rhythmic and contour change at m. 48, shaped more like the A section, signifies some panic, which is overcome in m. 50, when an arching melody returns. A performer could capitalize on the novelty of gestures at m. 40 by emphasizing

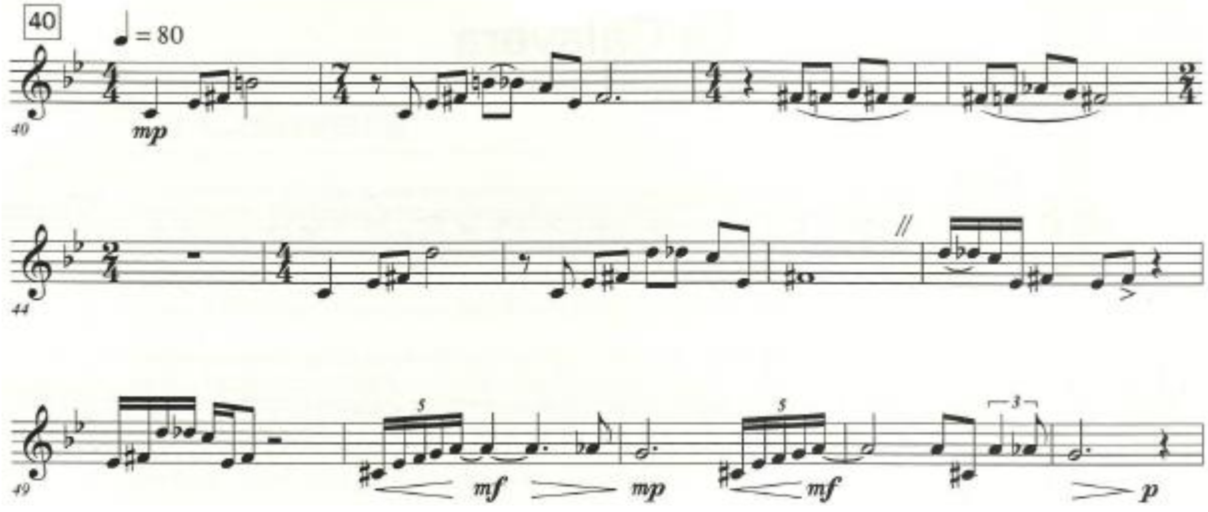

Figure 8: Mm. 40-53 as seen in Gomez, *La Calavera*.

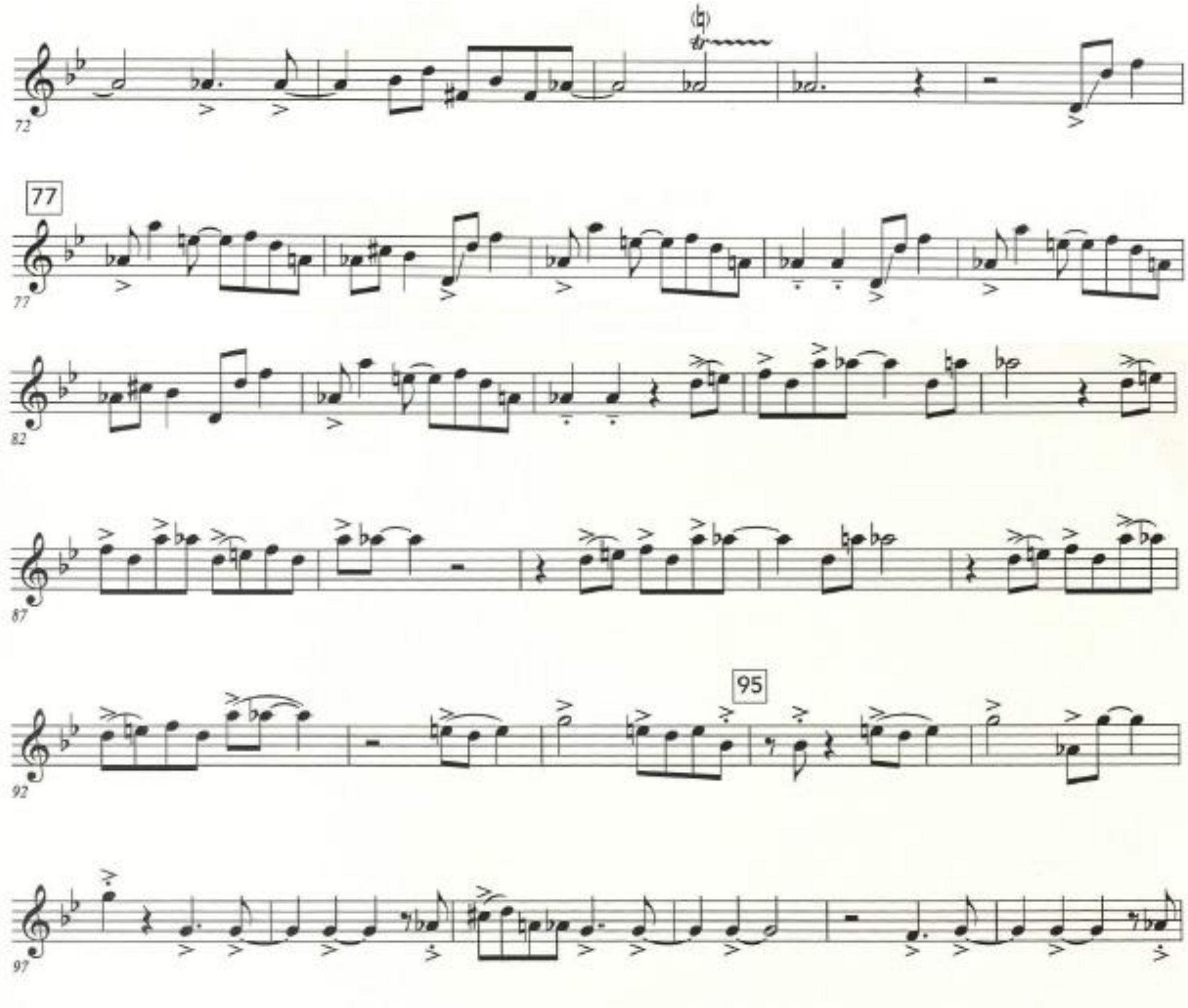

Figure 9: Mm. 72-102 as seen in Gomez, *La Calavera*

a style change. Playing with legato and significant rubato could enhance the change, and gradual crescendos and diminuendos could emphasize the contour. Similarly, playing lighter and emphasizing the accent at m. 48 could direct the listener back to the A section.

In the return of the A section, Gomez changes directions at m. 77. We expect to hear the rising motif from m. 15. Instead, Gomez finally provides metrical grooves that last until the end of the piece. The melody at m. 77 includes multiple octave jumps that lead the horn into the high register. The melody changes at m. 85, and while there are not as substantial leaps, the phrase pushes the horn even higher. Gomez reintroduces C as a pitch center at m. 93, and from there the music gradually descends from the high register. By the end, the register has descended to the lowest in the piece and the metrical pulse has broadened to four-bar phrases.

Mm. 77-93 combine to form the climax of the piece as evidenced by the register, rhythm, and tension with the final tonal center. What agents may be appearing, or what situations do our agents find themselves in? Again, this is an incredibly subjective question. If we choose to stay close to Gomez's notes for the piece, the climax could be her difficult choice to see the *calavera* as a "remembrance," rather than remain spooked by the trance of the *loteria* card. Or we could imagine the agent from the A and B sections. While spooked, the agent fights back at m. 77, and manages to remove themself from danger. The metrical broadening at the end could emulate a calming heartrate. This is another section where considering the physical relationship to the instrument could be an advantage. The climax of *La Calavera* is taxing to play because of sustained high register playing and large intervallic jumps. Assuming a hypothetical performer has achieved a certain invariance in the required technical skills, they could use the energy required to play the climax in a way that is analogous to the energy in the musical gestures.

In what ways could a performer broadcast this event to an audience? Because the groove is settled, I would advocate for playing this without rubato. However, the tension inherent in the section could be enhanced by playing on top of the beat, gently pushing the energy of each phrase into the next. The pulse could settle after m. 97, when the metric pulse begins to widen. I would also consider terraced dynamics gradually quieting toward the end of the piece. Gomez gives us some idea of this effect by marking *mezzo forte* at m. 105, and then softer dynamics for each of the last three notes of the piece. However, beginning sooner and leaving room for more dynamic nuance could emphasize the idea.

The climax of *La Calavera* is another section in which it could be beneficial to consider the physical relationship to the instrument: it is taxing because of the high register sustain and frequent leaps. If we understand this section of the piece as high energy, we can use that energy to put a lot of air into the horn, which will lessen the physical stress of performance. By keeping the groove in tempo, a performer can better coordinate all the muscle movements that go into this difficult technical passage, which also lessens muscular fatigue.

### Robert Schumann - Adagio et Allegro, Opus 70

A characteristic shared by many Romantic composers is to experiment with closure, including lack of or delay of closure, more frequently than their classical predecessors. When does a phrase, period or sentence end? How does a section of a piece or a movement end? This characteristic is particularly important in Schumann's Opus 70. In both movements, Schumann regularly obfuscates or evades cadences. It is particularly worth noting that the first perfect authentic cadence doesn't materialize until measure 42 of the Adagio. This would be worth noting in a waltz or march, but in a common-time adagio it's astounding. So how did Schumann do this? How did he manage to create such a beautiful and expressive piece that presents very few harmonic road signs through the first 40 bars?

Opus 70 was written in Dresden in early 1849. Not only was Schumann's mental health in decline, but Dresden was in the midst of a failed uprising, one that coincidentally forced Wagner to flee Germany. Schumann wrote a significant amount of his works in this time, including symphonies, other large scale orchestral works, concertos, choral compositions, and, a new genre for Schumann, works for solo instrument and piano.[74] Today, much of the work from this time is incredibly popular. However, around Schumann's time it was "perceived as uninspired, illogical, at times incomprehensible." Biographer August Reissman in 1865 described Schumann's late works as "formless and chaotic," attributed to Schumann's illness.[75] Of course, Romantic music would continue to push formal boundaries, especially when considering the through composition of Wagner. Form – and distortions thereof – will be discussed in my analysis.

That this was a new instrumentational genre for Schumann should not be overlooked. Indeed, in drafting opus 70 Schumann originally called the piece "Romanze et Allegro," signaling a lyrical and tender quality. The expressive note at the top of the Adagio is "Langsam, mit innigem Ausdruck," or slow, with heartfelt, intimate expression. To perform Schumann and any other music from outside our own culture, we must understand the world of the fictional composer. Daniel Bourgue's makes a point to note that the Adagio should not be played beating eight notes: …one must not forget that the original title was *Romance and Allegro*. Romance suggests, perhaps with greater clarity, the character of the work."[76] The tempo of the Adagio might seem obvious to informed musicians, but understanding the wide variety of adagio tempo markings in the Classical and Romantic eras is essential to approaching the work.

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[74] Robert Schumann, *Adagio und Allegro Opus 70,* edited by Ernst Herttrich (München: G. Genle Verlag, 2011).

[75] Eric Jensen, *Schumann*, Edition 2 (Oxford: Oxford University Press, 2012), 269.

Many hornists have come to think of the Adagio as a song. In liner notes from David Jolley's album, Douglas Townsend writes:

> The adagio is a kind of song without words, the quality of the horn being akin to a male voice singing one of the composer's more expressive songs with words, the piano every now and then playing a short melodic phrase of its own, as though to emphasize the emotional quality of the non-existent text.[77]

Hornist Rob van de Larr and writer Wouter Schmidt note similarly on van de Larr's album liner notes:

> The Adagio, which the composer initially described as a "Romance," sounds like a poetical, lyrical lullaby, almost a Song without Words in the manner of the composer's close friend Mendelssohn. The drawn-out duet between horn and piano is a perfect example of the horn's lyrical qualities.[78]

There is one significant difference between these two perspectives. The first sees the horn as the star, whereas the second acknowledges the importance of the piano. Indeed, much of the movement is a back-and-forth between the horn and piano melody, while the piano left hand (or bass) also feels extremely lyrical and is given the melody early on in mm. 15-17. I intend to demonstrate through this analysis how the horn, piano melody, and piano bassline can be perceived as separate agents, and that this analytical can provide a clear roadmap through which hornists can prepare and perform the work.

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[76] Bourgue, *Conversations*, 67.

[77] Robert Schumann, *German Romantic Works for Horn*, David Jolley, Arabesque Records, CD, 1994.

[78] Johannes Brahms, *Heartfelt Romantic Works for Horn*, Rob van de Laar, Turtle Records, 2016.

This method is taken and modified from Edward Klorman, whose work on multiple agency was summarized in the first chapter. A prominent violist and theorist, he developed a method of analyzing Mozart's chamber music through an idea of multiple agency, which "refers to the capacity for independent action on the part of musical characters enacted by the various instrumentalists."[79] Klorman has considerable achievements in both performance and theory. Multiple agency is one way to bridge the canyon between which theorists and performers speak. For the purposes of this analysis, I have chosen three evocative moments sections in the Adagio to analyze with multiple agency. Similarly, I have chosen three sections of the Allegro to analyze, but through a broader agential lens.

The first 11 measures of the Adagio alone signal that any overall form in this movement will be hard to follow (Figure 10).[80] The initial harmonic structure is simple enough, starting on a strong, root position I chord in the key of A-flat major, the A-flat doubled in octaves in the bass, with the right hand spelling out the chord and the horn staring on ^5. Fairly quickly we arrive on predominant ii chords at bar three, followed by two bars focusing on the dominant in mm. 4-5. We return to a stable root position I chord on the downbeat of m. 6 with an imperfect authentic cadence.

In the horn we get the first recitation of the main theme in mm. 1-4, followed by what seems to be a contrasting idea in the piano, who starts on the same pitch with

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[79] Edward Klorman, *Mozart's Music of Friends* (Cambridge, Cambridge University Press, 2016), xxii.

[80] A full score of Schumann's Opus 70 is available in the appendix

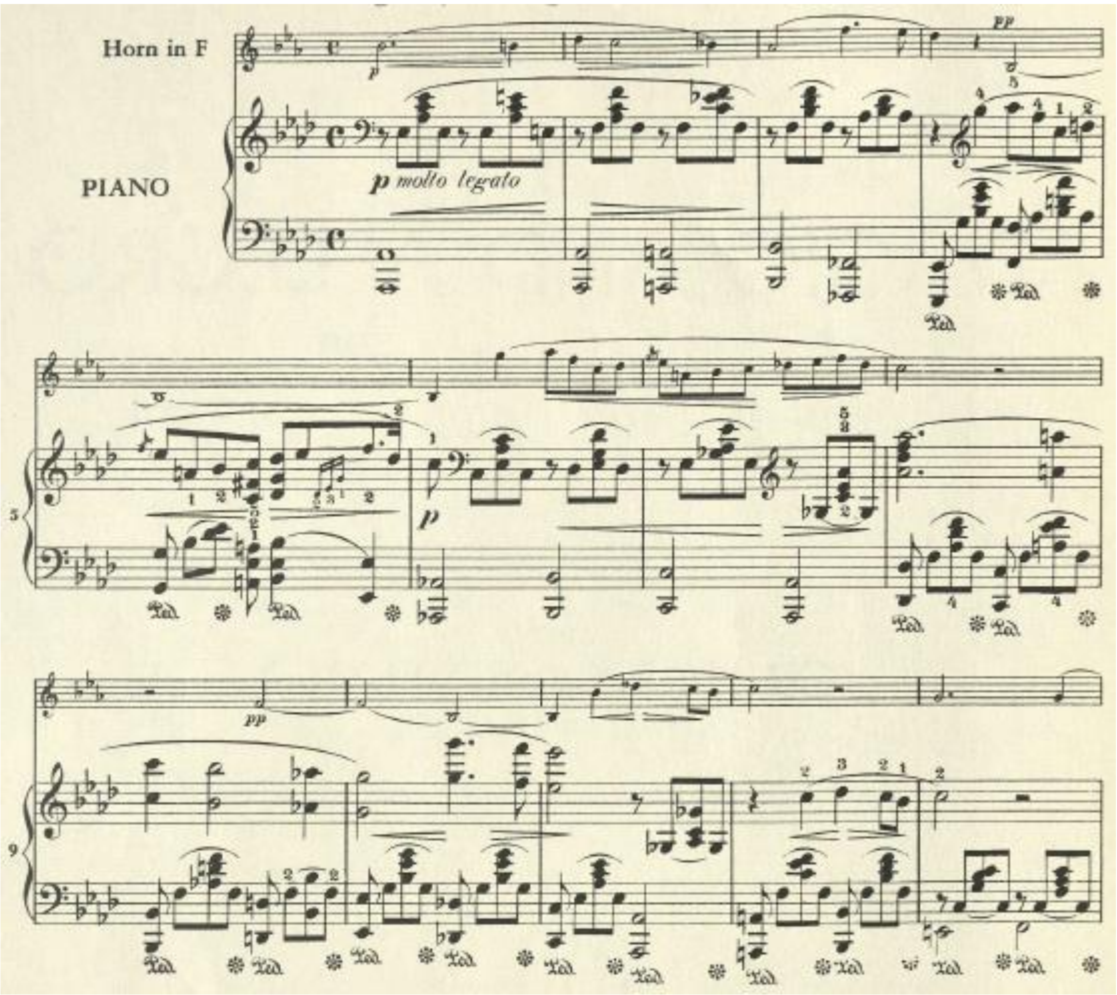

Figure 10: Mm. 1-13 as seen in Robert Schumann, *Adagio and Allegro Opus 70 for Horn and Piano* (New York: International Music Company, 1952).

which the horn ended. This could be viewed as the antecedent of a period ending on a weak cadence, weakened further by the right hand's lingering on the 9th of a dominant chord on beat 4 or m. 5. However, instead of returning to the basic idea that started the piece, the horn seems drawn to dialogue with the piano's contrasting idea, repeating it immediately. This could be the horn reacting to the asymmetry of the piano's melody, which was only eight beats long compared to the horn's initial 13 beats. Notice also that, during the piano melody, the horn is sitting on E-flat (or horn B-flat beneath the treble staff), adding a pedal to the dominant harmonization happening in the piano. The horn continues that pedal into beat 1 of m. 6, so it might be surprising to them that the piano had already finished. In m. 6, like in measure 4, the horn starts on the same note with which the piano finished, which leads us away from closure into a tonicization of Db major, the subdominant in our home key. The right-hand piano enters at m. 8 with the opening theme. Somehow our antecedent and consequent have been switched. This could direct the characters toward a cadence at m. 11, but the bass and horn pedal do not oblige.

To clarify my points from the beginning through m. 11, the horn played a typical four bar phrase at the beginning leading to V, only to have the right-hand piano character respond with an abridged, metrically off kilter antecedent. In response, the horn jumped in with the same contrasting idea as the piano, destroying any idea of a traditional periodic or sentential phrase structure. The right hand led us back from D-flat to A-flat, but was not supported by the bass or horn.

How can this perceived agency help the performer in their part to present the piece to an audience? The eighth-note theme, first in the piano at m. 4 and then in horn at m. 6, could be perceived as interruptions. Musically, this could be achieved with rubato. For instance, the musicians could widen slightly in m. 3 in anticipation of a half cadence. By regaining tempo directly on m. 4, the piano's entrance on beat 2 would sound early to the audience's expectation. A diminuendo into the start of m. 4 could also help achieve that misdirection. The same tactics could be used from m. 5 into m. 6, and from m. 10 in to 11. This should not be overly done, or the audience may lose their conception of tempo.

The next two sections I will highlight come one after the other. The first lasts mm. 17-27, and the second from 28-42 (Figures 11 and 12). The horn begins something new at m. 17, which puts into process a measure for measure trading of ideas with the piano's right hand. The characters seem blissfully ignorant of any key center, almost as if they're momentarily forgetting all their troubles or motivations. The bass is moving around primarily through a mixture of root position or first inversion chords, all with the same rhythmic value. The horn leads a crescendo in m. 23, initially in direct response to something in the piano's right hand, but the horn's crescendo seems to suddenly remind them what they've been trying to say all along. This leads to the horn's subito piano at m. 24, where they reprises the Adagio's main theme. This plea seems more impassioned, soaring into the horn's high register. The piano characters urge them on with triplets in m. 25 and a quicker harmonic pace in the bass. As if answering the horn's call, the bass responds by harmonizing E-flat (our universal V) at bar 27. The horn lands on G in that bar, which mirrors m. 4, where we arrived at our initial dominant prolongation. Both piano characters respond accordingly, almost repeating what they said at bar four.

Two gestures in this section can be personified for interpretive purposes. The first is the theme started by the horn in m. 17. This is quickly responded to in the piano, and the horn repeats the piano verbatim every other measure. This leads to a gradual rise in register and crescendo. It's as if the horn and right-hand piano were suddenly engaged in a side conversation that the horn leaves only after agitation. While Schumann does not write it, this back and forth could grow in dynamics and intensity. The final crescendo in the horn could change color to exaggerate the subito piano at m. 24. The second gesture is the two beats of triplets in the piano at m. 25 and consistent triplets at

m. 27. These suggest movement. Considering the destination to V at m. 27, a performer could emphasize this movement with an accelerando into m. 27. It might feel natural to decrescendo from such an energetic high F, but the energy is just beginning.

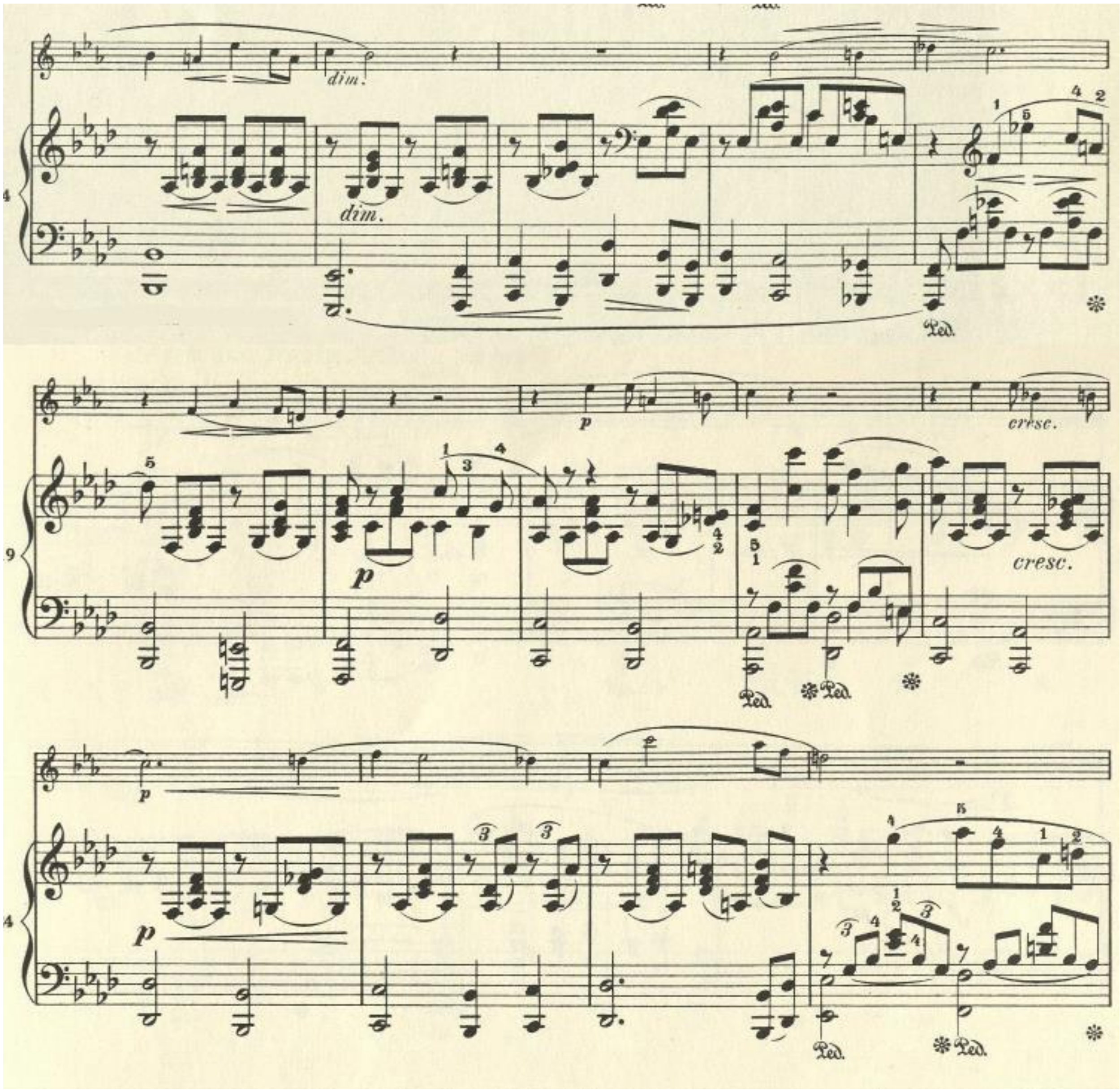

Figure 11: Mm. 14-27 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano.*

This is a particularly challenging technical moment for the hornist. In fact, the entirety of *Adagio et Allegro* challenges the hornists endurance. When this section is played in time while trying to play softly, hornists will likely be building up tension and losing stamina for the next several minutes of performance. Hornists need to spend significant time building the technical skill to let the horn's affordances communicate this section musically. However, we can also use the affordances of the score and our

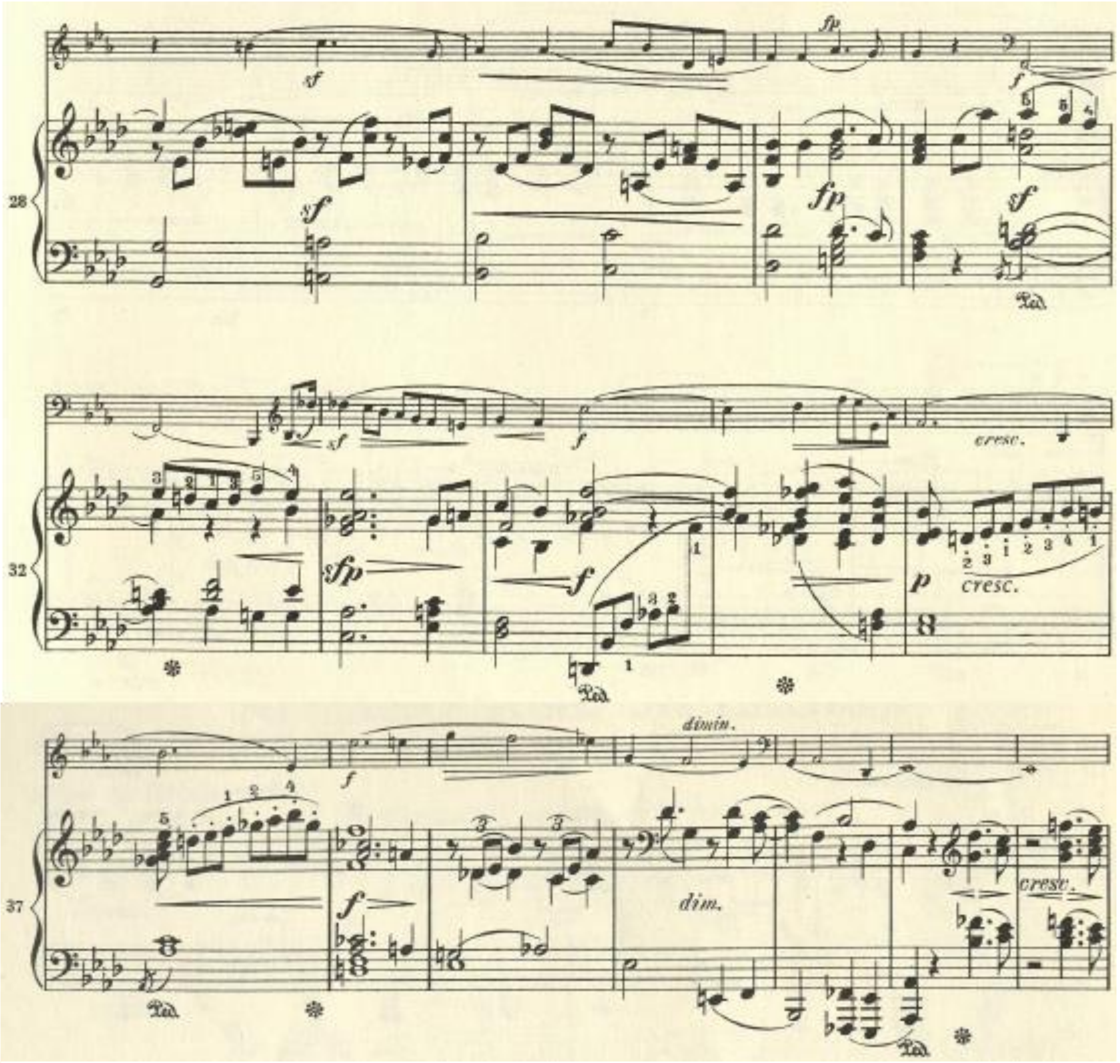

Figure 12: Mm. 28-43 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano.*

understanding of the work persona. Because I have analyzed this section as the horn character growing excited, I can be freer in both time (letting it move ahead slightly) and dynamics (allowing volume to grow).

Schumann continues a propulsive triplet motor in the piano's inner voice at m. 27, which seems to further embolden the horn. Instead of letting the right hand's contrasting idea complete a two-bar dominant prolongation to bring us back to the key of A-flat major, returning to a vague A theme or A prime, the horn interjects with an E-natural over what had been a first inversion E-flat chord. This throws us into the worlds of F and B-flat, switching back and forth between major and minor modalities. The left-hand piano voice has been relishing this energy, steadily rising stepwise from an A-flat all the way back at m. 25. The bass may be expecting to finally cadence in our home key at bar 31, but with the horn's energy running wild, we arrive at something like a deceptive cadence on the home key vi chord, F minor.

Either disturbed by the horn or excited by the horn, the right hand carries on immediately after the deceptive cadence to start where the horn left off on a sforzando A-flat. The horn responds by jumping into the role of the bass, with which the piano's left hand seems to be fine. This jump into the bass role could mean that the horn, aware that they have excited the piano right hand, is attempting to guide that energy back toward a goal. The horn here is the lowest voice, loudly speaking in the key of E-flat. All the instruments now are in a frenzy, with mixtures of duple and triple meter, running scales and large intervallic jumps. There is general agreement for the first time of the direction in which all three want to move. In a beautiful moment at the end of m. 35, the horn invites the two piano characters to join for a final push to a PAC. The bass is sitting safely on strong, long chords emphasizing A-flat and E-flat, the right hand is jubilantly running through scales. Then in Bar 39, when they realize how in sync they are, each voice begins to relax, descending in pitch and volume through dominant, predominant, dominant and finally to tonic, the horn and bass together with a relatively low ^1 also in the piano's right hand.

The horn character's energy could instruct a student to continue to play on top of the beat, pushing the tempo in m. 28. This is supported by the triplets in the inner voices. Schumann writes a forte-piano in the quasi-deceptive cadence at mm. 30-31, and a forte when the horn takes the bass role in m. 31. These markings should be played with conviction in order to broadcast the horn's decision to turn the ship toward V and eventual resolution. Time could be taken at m. 35 as we arrive on half cadence, and the tempo could be gradually relaxed to the PAC at m. 42.

These are not earth-shattering ideas for interpretation. Many of my suggestions can be heard in professional recordings. The power is in the method of noticing gestures and personifying the work. It is the analysis that can help students make informed decisions, answering Verne Reynolds' important question, "Why?" Why should I speed up or slow down? Why should I change colors? A more specific benefit of multiple agency, of thinking of these characters in the moment as the piece is being played, is that we do not have to justify and rationalize every single motivation. We don't have to relate what happens at m. 58 to what happened at m. 17 in a perfect story arch. There's an exciting, of the moment understanding of inter-part, inter-performer relationships that can be brought to the forefront through a multiple agency analysis. For Schumann, it works particularly well because of the strong voices in the bass and soprano and horn and piano that work together.

The Allegro, marked *Rasch und feurig*, or quick and fiery, is often perceived as a direct contrast to the first movement. The Adagio captures the affordances of the horn that allow for introspection, while the Allegro allows for the affordances of the hunt. Consider these liner notes for a recording by hornist John Cox and pianist Katherine George:

> This work remains the best example of the blend of mystery and romance between horn and piano and also satisfies the exciting, robust love of the hunt which is the horn's alter ego. Certainly Schumann's split personality found a kindred spirit with the horn and its ability to go from the introverted depths of the soul to the chase.[81]

The writer has built a convincing story about the fictional composer and personified the work. However, the Allegro certainly seems to take more advantages of the horn's possibilities than those reminiscent of the hunt. Like the rondos in Mozart's horn concertos, the piece begins in duple meter with a triplet subdivision of the beat. While the Allegro is a rondo form, the similarities stop there. Triplet and duple eighth-note subdivisions quickly work with or against each other, chromaticism is prevalent, and the contrast between sections - especially the A and C sections - is massive. These characteristics are prevalent in Romantic works, so they do not imply a particular uniqueness to this piece. They do, however, provide us performer-analysts tools with which to find gesture and agency within the movement. I will consider three elements of the Allegro below to understand the piece through various agential theories covered in this document: (1) Cadential obfuscation in the A section, (2) rhythmic obfuscation in the B section, and (3) the numerous contrasting elements of the C section, as well as the transitions to and from C.

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[81] Walter Gieseking, *Quintet in Bb; works by Frederic Chopin and Robert Schumann*, performed by John Cox and Katherine George, Centaur CRC2122, CD, 1992.

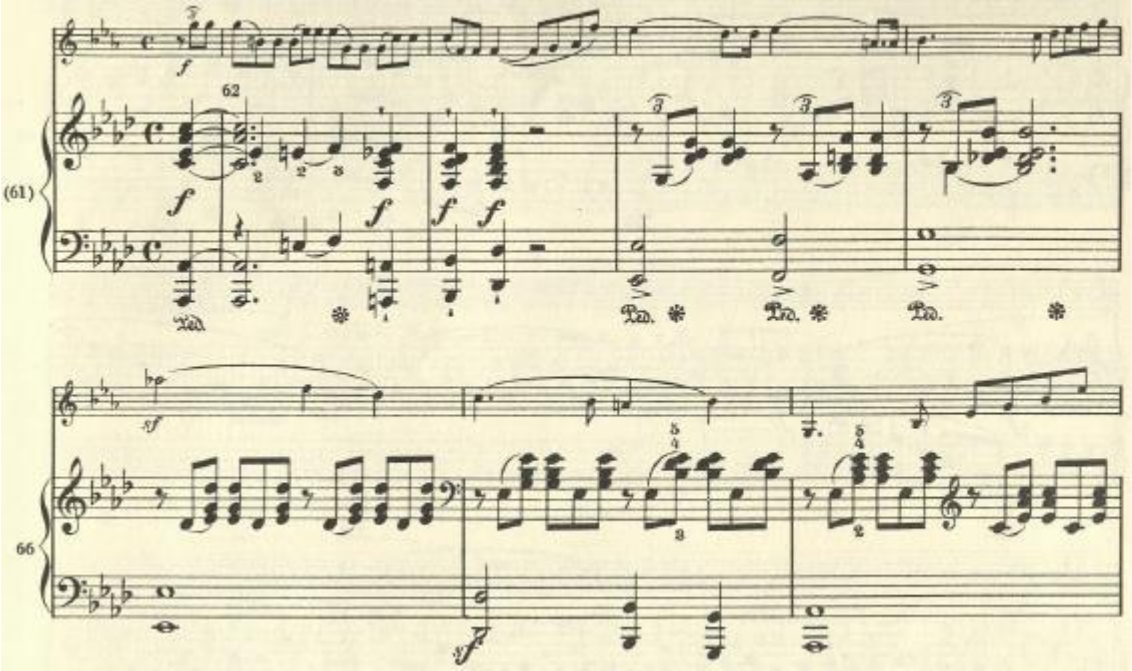

Figure 13: Mm. 61-68 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano*

The only convincing cadence in the first A episode is a strong half cadence seventeen bars into the movement. Schumann immediately transitions to a B episode that elaborates, albeit very chromatically, on the universal V, E-flat. The horn begins the movement with energetic triplet arpeggiations descending in a quasi sequence. In m. 63, the second full bar, the horn arrives at ^2. All three of Larson's musical forces (gravity, magnetism, and inertia), would have the horn's line resolve to ^1 in m. 64. The horn does "fall" to ^1, but at the expense of thwarting all three forces. The rhythm changes to duple eight-notes, the line rises a full octave, and then falls on ^1, but with an underlying V7 harmony that makes ^1 a non-chord tone that down to G, the third in a V chord. Schumann harmonizes V with a secondary dominant and a bassline arpeggiation of E-flat – an atypical use of the bass voice – until a tonic chord appears at 68, but without any true cadence. For four bars, the horn uses significant energy to avoid effects of gravity. After surrounding E-flat with upper and lower neighbors, the horn drops over a 10th to ^3, further adding to the cadential evasion at m. 68.

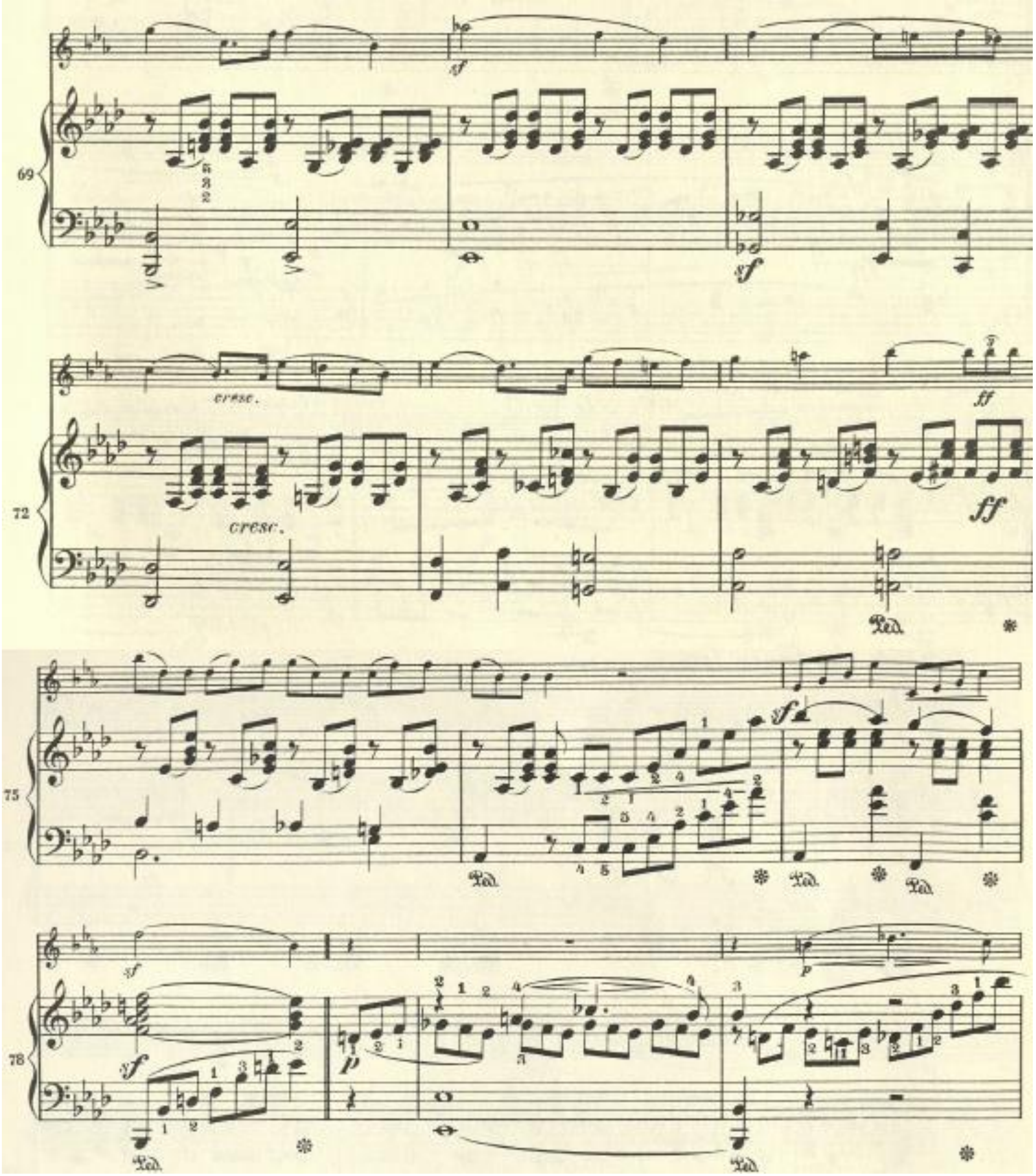

Figure 14: Mm. 69-80 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano*.

The dominant returns in mm. 69-70, but continues into predominant territory instead of resolving. Schumann could have written an inauthentic cadence at m. 74, but a ^7 in the bass ruins that plan. In the pick-up to m. 75, the horn repeats its opening triplet call and we get an in IAC at m. 76. The horn part, however, is more reminiscent of a beginning than an end.

Thus far, I have described the events of the first episode through a multiple agency lens, much like the first movement. While Klorman wrote his work on multiple agency grounded in the culture of music making in the classical era, the roles Schumann gives the melody and bass lines works perfectly to suggest agential actions on the part of both: The hornist yearning for some kind of melodic closure, the left hand of the pianist constantly avoiding resolution. All our assigned meaning is metaphorical, so we could also analyze the passage through descriptive scenes. If this movement is reminiscent of the horn's history in the hunt, we can imagine a chase scene in which a fox continuously evades capture. It should be a teacher's goal to help students develop the tools to make informed musical decisions, no matter the metaphor.

Musically, what could this mean? To emphasize cadential evasion, the pianist could emphasize the V7 at m. 64, crescendo on their V7 arpeggiation in bar 67, and bring out the chromatic inner voice at m. 75. There are certainly other options with which a pianist could emphasize cadential obfuscation, but the important thing is to note the function of the piano character. My advice to a hornist is shorter but more difficult: the line must never rest. We are trained through acquired intuition, repetition, and in theory courses to notice four-bar phrasing. This episode does not allow for four bar phrasing. It lasts all the way to the half-cadence at m. 78.

The B episode is made up of two melodic gestures, both of which are subdivided into duplets. The middle-voice accompaniment, however, always plays triplets, with a short exception of beats 2, 3, and 4 of m. 91. I have listened to countless recordings of this piece, and there’s often a moment when it’s hard to tell what rhythm is happening in mm. 84-85 (Figure 15). In these two measures, the duplets are completely lost. The bass plays quarter notes while the upper voice sounds on the second triplet subdivision of each beat, mirroring the bass a triplet late. This often feels as though the rhythm has fallen apart. At just that moment, the horn comes in at m. 86 with a new theme and a quasi cadence in A-flat at m. 87. This sets off more sequencing that eventually leads to a PAC in E-flat to signify a transition back to the A episode. In addition to the confusion of subdivisions, the B section is chock full of sequencing in which key seems to play almost no part, akin to mm. 15-23 in the adagio. Also mirroring the adagio, it’s the horn that breaks the sequence that allows for the PAC in E-flat, and the bass follows accordingly.

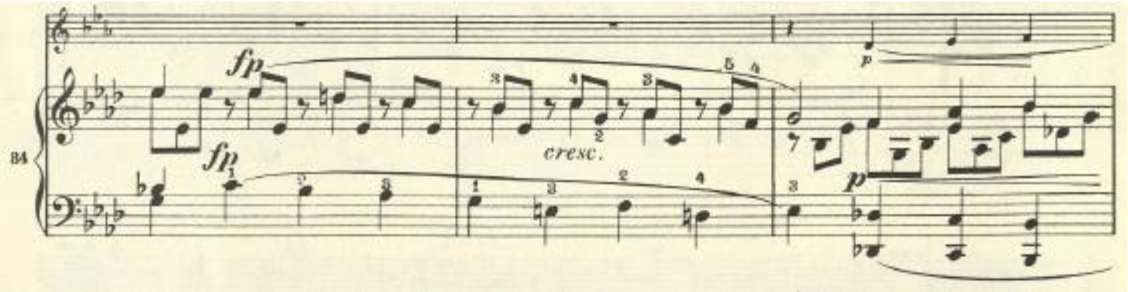

Figure 15: Mm. 84-86 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano.*

This B-episode, with its rhythmic and tonal ambiguity and neighbor tone figure, could signify something more introspective. Straight from the hunt, we’re led to an internal struggle of emotions and desires being played out by the two instrumentalists. Schumann wrote a great deal of his work in these later years, but his mental health was also in steep decline. We could see this mirrored in the rhythms, motifs, and relentless sequencing of the B episode. For interpretive analysis, the hornist and pianist would need to decide whether to accent the bass or not in bars 84 and 85. An accent would make the section clearer, but that may not be the desired effect. For myself, I would ask for it to be played smoothly without accent. The horn entrance at m. 86 should be played with a large crescendo; not to change colors, but to arrest attention. The subito piano at m. 87 allows for the horn to take control of a new feeling. The swelling neighbor figure from mm. 78-83 and 93-99 could be exaggerated to showcase an internal struggle. To emphasize the horn's responsibility at m. 100, the hornist could add a crescendo toward the first beat of the measure.

After the second identical A episode, Schumann throws a massive curveball. We expect something new because of the form, but the C episode sounds like it comes from another piece altogether (Figure 16). The key flips from A-flat major to B major. It is marked to be played slower, the triplets are nowhere to be seen, and the horn's melody is in a mid-low register. Schumann's direct modulation would have been enough to suggest agency, but all the parameters changed at once makes this moment truly unique. The horn plays a melody that may be reminiscent of the Adagio. Recall the bass voices melodicism in the Adagio; here in the C episode, the bass enters a bar after and in canon with the horn, separated by a 5th, and reinforced with octaves. The melodies are marked piano with lengthy slurs. Where it seems the horn would cadence at m. 128, the canon in the bass does not allow it to happen. At m. 130, the horn enters with the same melody but starting on a different pitch. The bass returns to its supportive role, but the piano right hand now interjects with a rendition of the story with the horn following in canon.

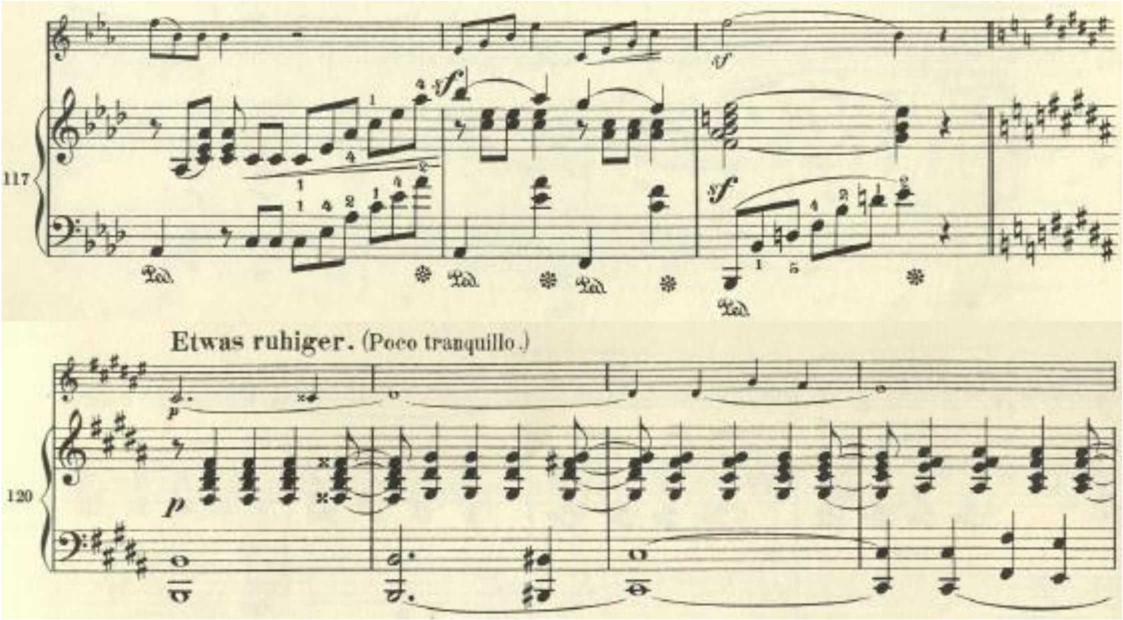

Figure 16: Mm. 117-123 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano*.

The bass sets up a cadence at m. 132 that both seem to ignore. All the while, the horn part has gradually been rising in register. A key change back to A-flat is market at m. 139, but we are not even close to the key of A-flat (Figure 17). Schumann sequences higher and higher, until the A episode reprises starting oddly in Db, seemingly not having reached its goal. Two measures in, the horn immediately brings us back to A-flat and the A theme we have now hear three times.

I am pointing out a few specific gestures. The first is the complete shift in mood, which was achieved through almost every imaginable stylistic element of the music (texture, melody, rhythm, register, key, accompaniment). The second is the canon in the bass which delays resolution and suggests some kind of motivation if analyzed with multiple agency. The third is the constantly rising melodic line all the way from the start of the C episode (m. 120) to the return of an A episode (m. 146). To continue an analysis that considers both multiple agency, metaphors of musical forces, and signification of scenes, I personally view this as a sudden nostalgic memory, perhaps brought on by the rhythmic confusion of the B episode. It takes the characters completely out of the

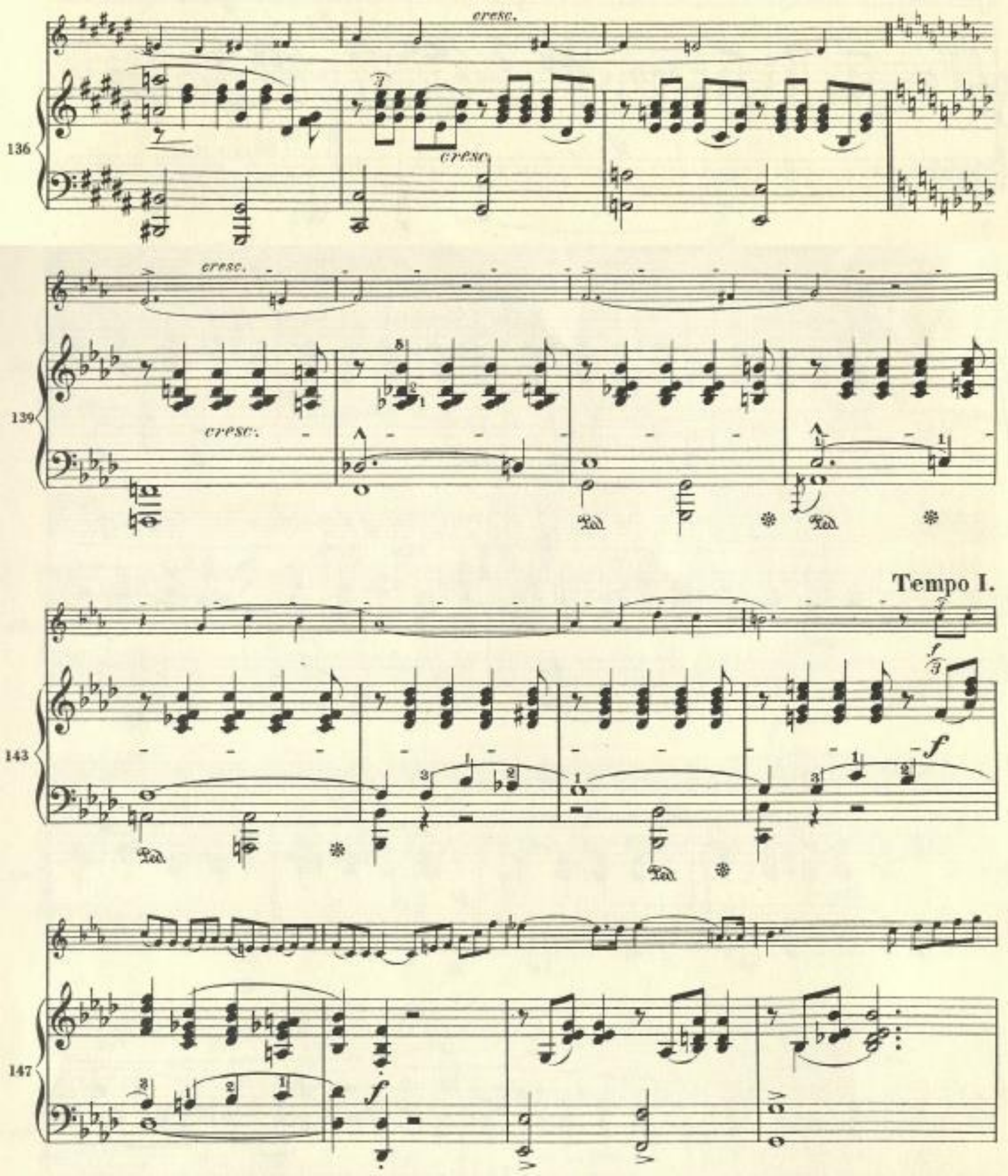
cresc.
136
139
143
147
Tempo I.
f

Figure 17: Mm. 136-150 as seen in Schumann, *Adagio and Allegro Opus 70 for Horn and Piano.*

musical stream of thought. The horn begins to tell the tale, but the bass interjects with their own version. Then the piano right hand gets involved. Instead of repeating the process, the right hand interjects at 137 with triplet accompaniment, which the three characters take as a suggestion to leave the memory. They do so by continuously pushing against gravity and using inertia through sequences to reach the A section at 147, albeit not quite in the right key.

The horn part and accompaniment are written plainly without much suggestion from the composer. He writes piano at the start, a hairpin crescendo-diminuendo in the first sounding of the theme, and continuing crescendos starting around m. 133. For the hornist, I'd recommend playing this theme conservatively; basically, follow the composer's instructions. The horn will be heard because of its color and sole line. The pianist, however, could play the accompaniment offbeat figures as lightly as possible and emphasize the canonic elements of the left and right hand. This will allow the listener to hear the confusion, or multiple agency, of the passage, rather than allowing themself to be fooled into thinking the C episode's theme is a simple melodic gesture. At m. 137, the pianist could bring out the triplets because of their agency in initiating a transition. Arriving at Tempo I, the horn might find a way to emphasize that they are in the wrong key, perhaps by heavier attacks for two measures until A-flat is reestablished.

## Conclusions

Several of the interpretive suggestions I made in the three analyses above are manipulations of tempo. Based on metaphors of agency, when does it make sense to speed up, slow down, stay in tempo, play on top of or at the back of the beat? Eric

Clarke's work on performance analysis and semiotics acknowledges that, while relatively simple, these performance features (tempo, articulation, dynamics, and timbre) are systematically very simple.[82] However, their rhetorical force is something that listeners talk about and that performers spend years crafting. Depending on how in tune listeners are with the genre of music, they may attribute their own implicit understanding of musical structure to the work of the performer. One might ask why an agential analysis of music would even be helpful for a performer if phrasing is indeed so simple. A map of expressive qualities used by a performer cannot be directly laid over a roman numeral analysis or Schenker sketch. I would remind a critic of Leong's work to redefine structure as something "created in the process of making music."[83] By giving shape to music in an informed way, performers can have agency in the process through which we all understand structure, as important as the score or a traditional harmonic analysis.

In my analysis of the Schumann, particularly the Adagio, I did base some of my agential gestures in detailed harmonic analysis. Gestural analysis in horn pedagogy should be inclusive, and hyper-specific harmonic and voice leading analysis could be a barrier for people with different strengths and weaknesses or for hornists inspired to perform music outside of the western canon. My fictional conception of Schumann leads me to believe he gave significant thought to voice leading and harmony, and that his distortion of form was central to an analyst's conception of the piece. However, an agential analysis of Schumann would not have to be so harmony oriented. For instance, register, rhythm, dynamics, and sudden melodic and textural shifts could provide plenty of evidence for agential forces. These characteristics could be supported with evidence of distorted form or evaded closure without much detail of the sequences, modulations, and formal cadences in the piece. Agential analysis is personal to the analyst and informed by investigation of the work, composer, and culture.

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[82] Clarke, "Expression in Performance," 21.
[83] Leong, *Performing Knowledge*, 14.

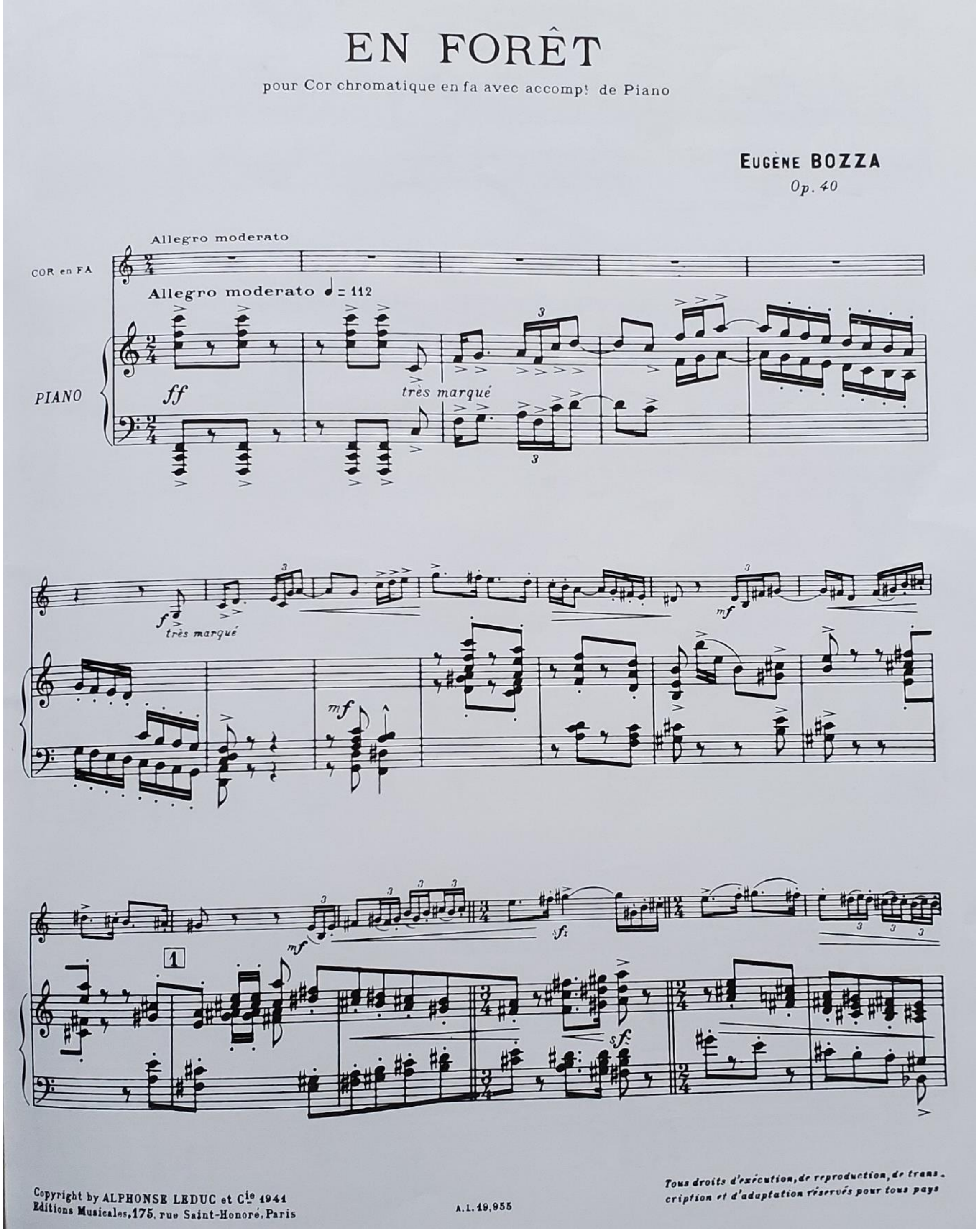
A theorist might question whether this method is any more effective at building structure than a Schenkerian sketch or formal analysis. First, gestural analysis is, in many ways, formal analysis. Instead of relying only on chordal function, several other variables are considered. I do acknowledge that a Schenkerian sketch can be incredibly beneficial and revealing. Sketches can also by personal, exaggerating what the analyst thinks are important aspects of the piece. However, they do priorities harmony above all other variables, which would be severely limiting in the case of *La Calavera*. As I mentioned in chapter 1 and again earlier in this chapter, we must be attentive to the analytical tools we use, understanding their history and the way they may serve – or hurt – an analysis.

I have not considered the visual effects that can be planned for performance; what the performers wear, how the stage is set, where the audience is seated, and whether any other theatrical techniques are employed. If we extract story and agency in music, we can use more than simply aural performance features to communicate with the audience. The theatricality of performance is certainly an aspect of pedagogy that could be more fully considered in the horn studio.

At this point, I return to John Rink. At the beginning of this document, I summarized Rink's opinion in his article that theorists rarely have much to offer performers. Of course, the article was written over thirty years ago and much has changed. The (relatively new) field of performance and analysis in theory is wide and concerned with much more than what I have covered in this document. However, when it comes to gestural analysis, I am not sure it is necessary to make specific performance suggestions. I made a point to make specific suggestions in my analyses, but the power of gesture is in semiotics. By analyzing for gesture, hornists can refine and build the meaning of each gesture in a way that allows them to perceive the music not only as a story, but through multiple modes of cognition. The cross-modality of gesture theory means that performers who pay attention to the metaphorical nature of musical perception will think fundamentally differently than those who do not. In this way, they are bound to make decisions, maybe even unconscious ones, about the music they play. I am a classical musician. My upbring as a hornist emphasized the importance of preparation so that everything in performance is planned. The effect of thinking metaphorically while playing certainly merits further research. I prefer to be on the safe side and make specific plans about how I shape music based on my perception and analysis.

# APPENDIX

Eugene Bozza – En Forêt[84]



EN FORÊT

pour Cor chromatique en fa avec accomp! de Piano

EUGÈNE BOZZA
Op. 40

Allegro moderato
COR en FA
Allegro moderato ♩ = 112
PIANO
ff
très marqué
f
très marqué
mf
mf
1
mf
sf
sf

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A.L. 19,955

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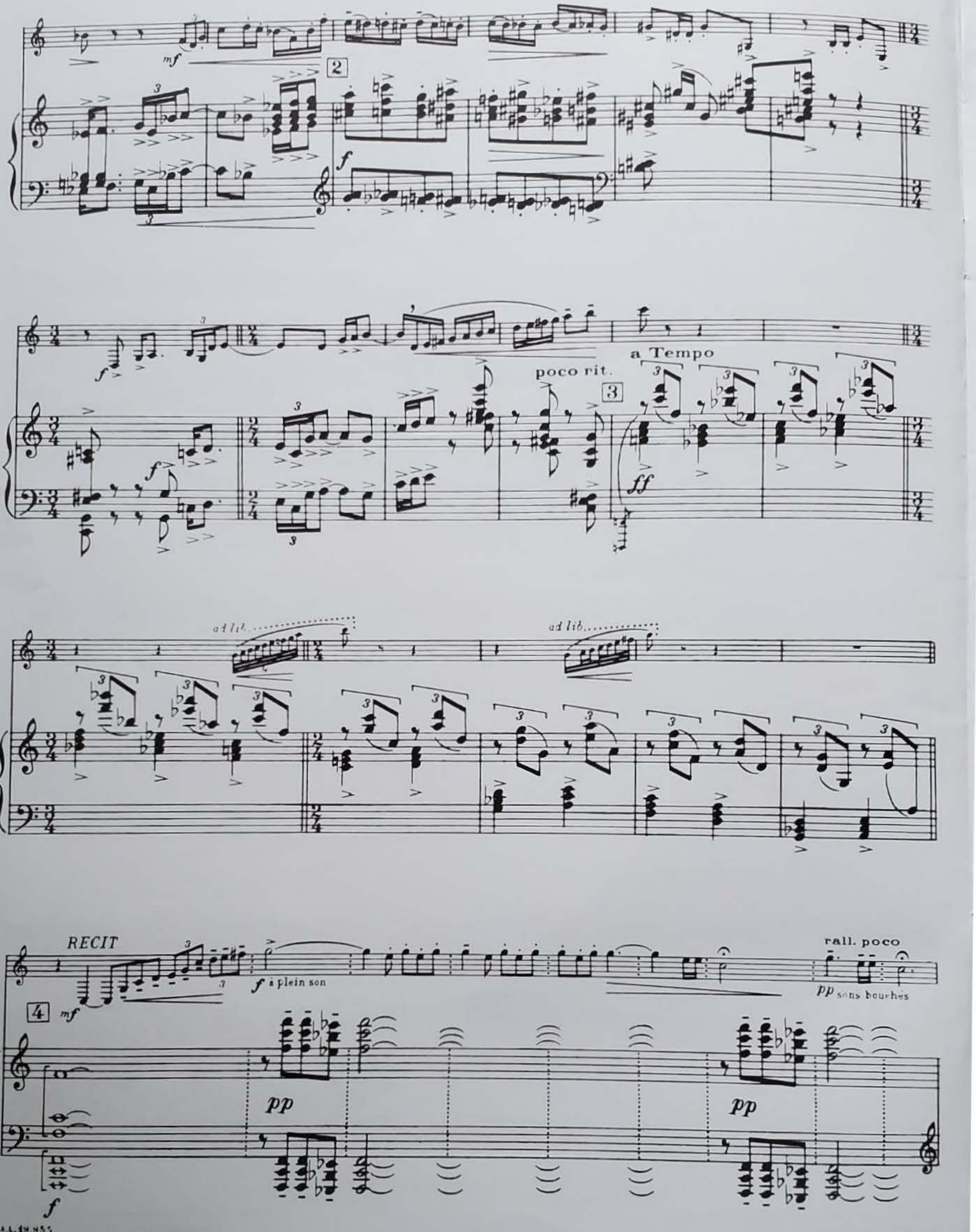
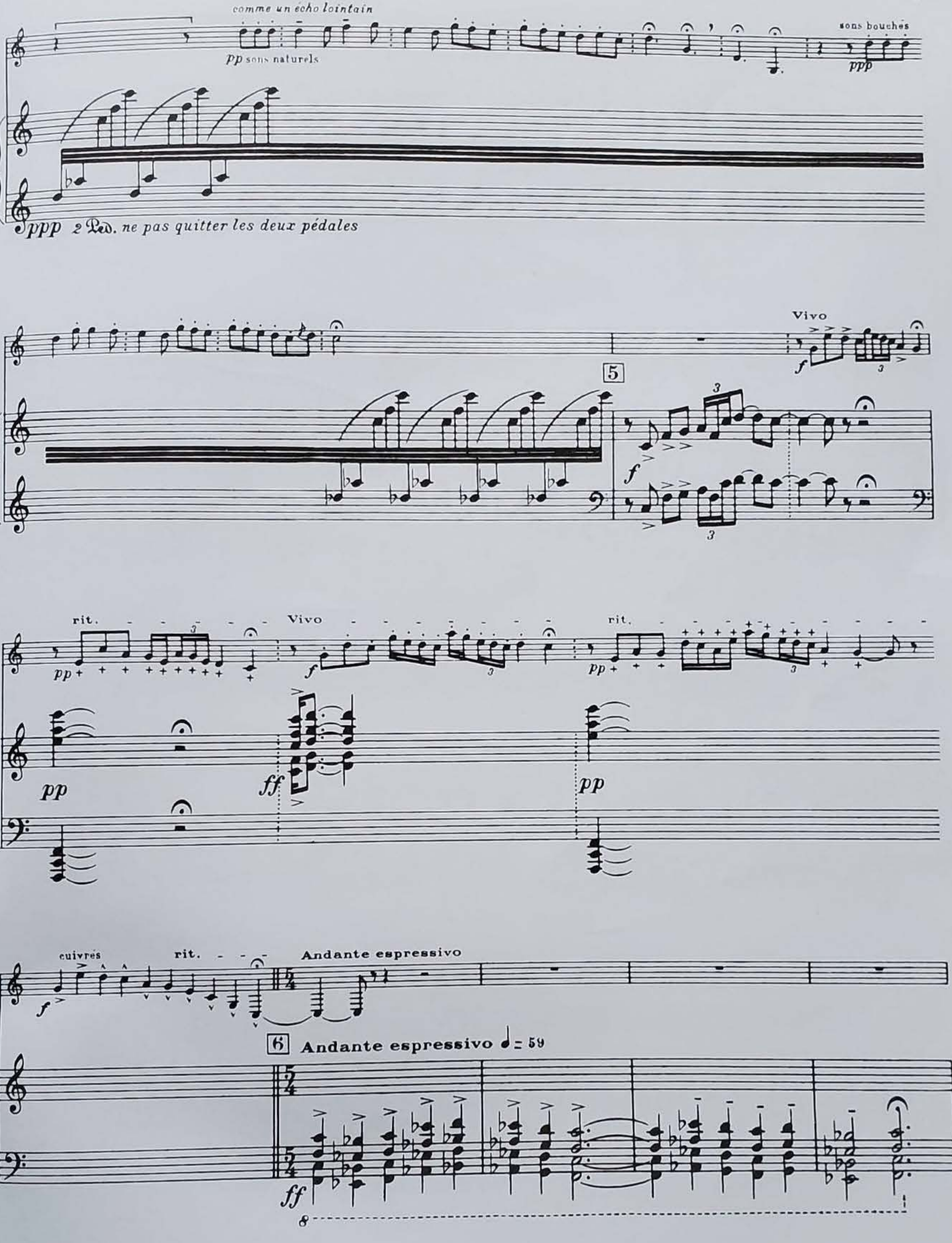
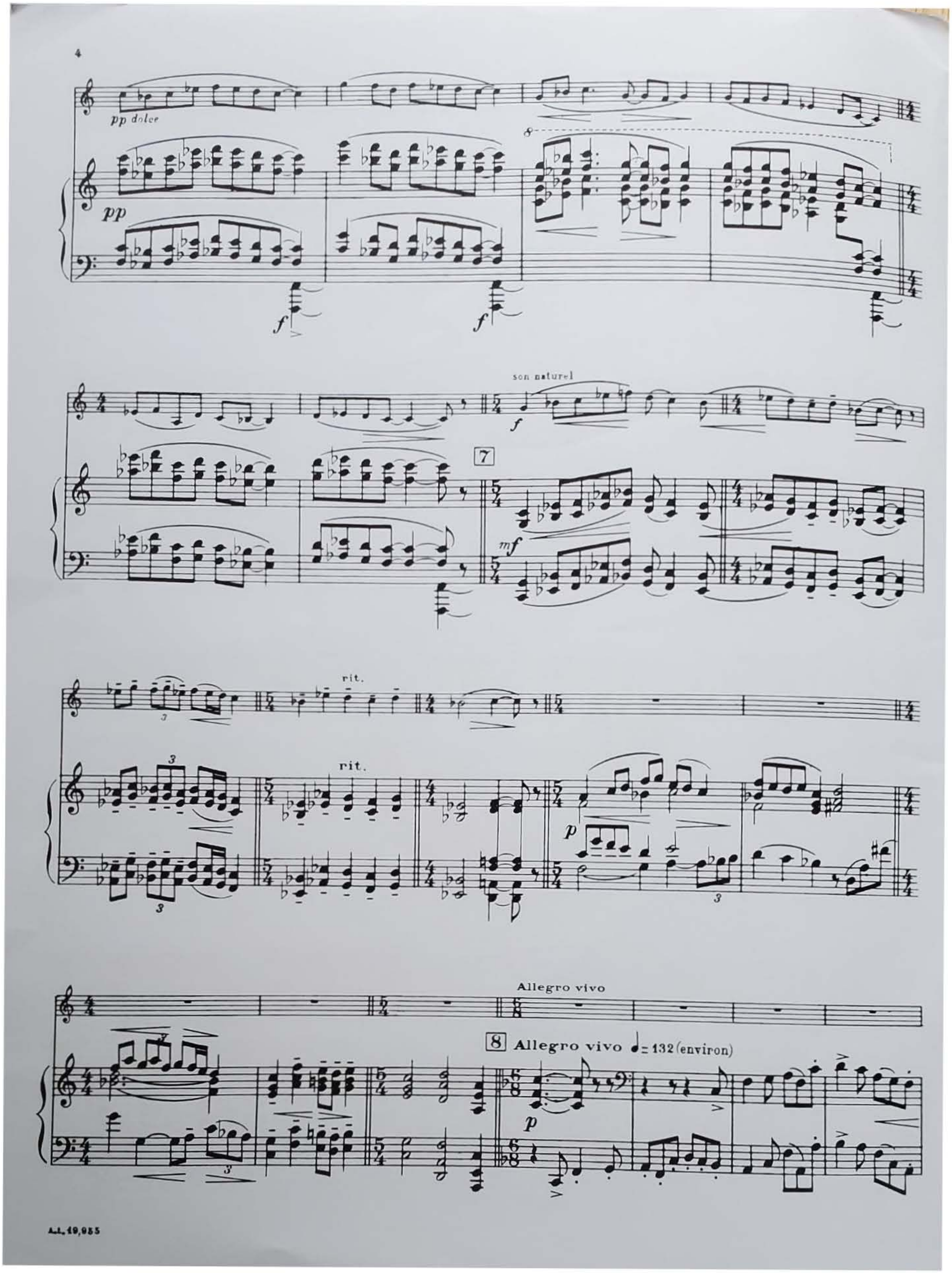
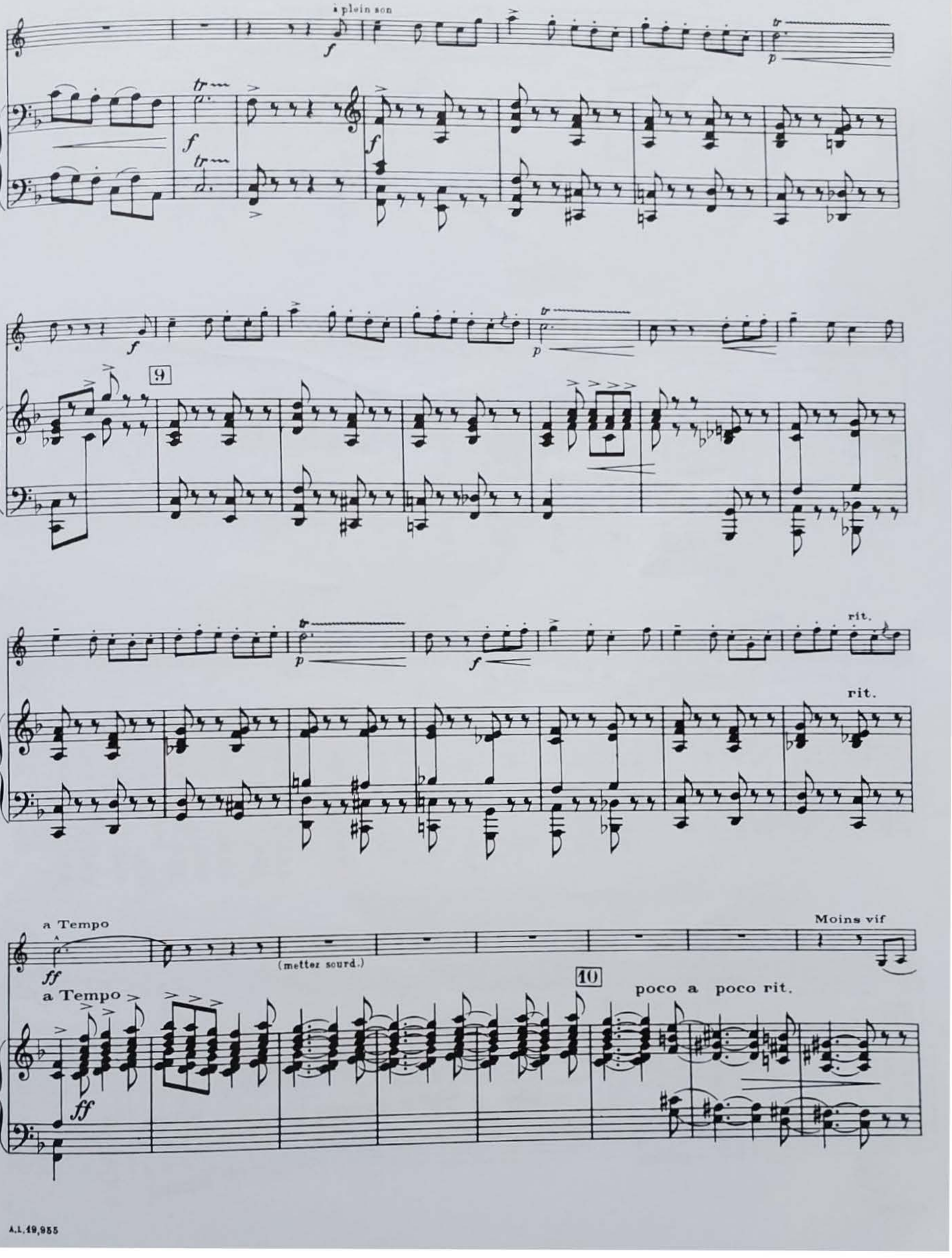
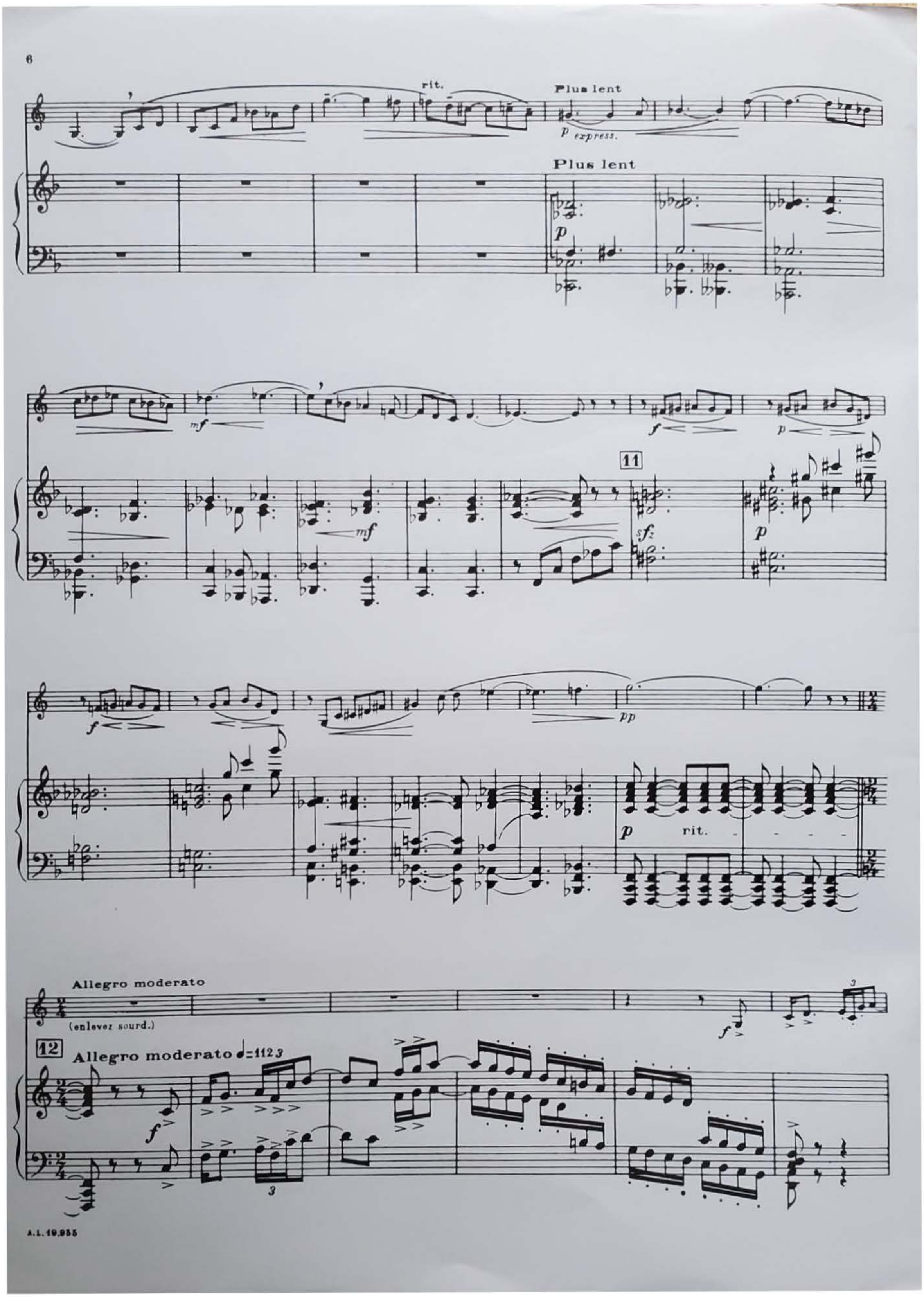
[84] Eugene Bozza, *En Forêt pour Cor en Fa et Piano* (Paris: Aphonse Leduc, 1941).

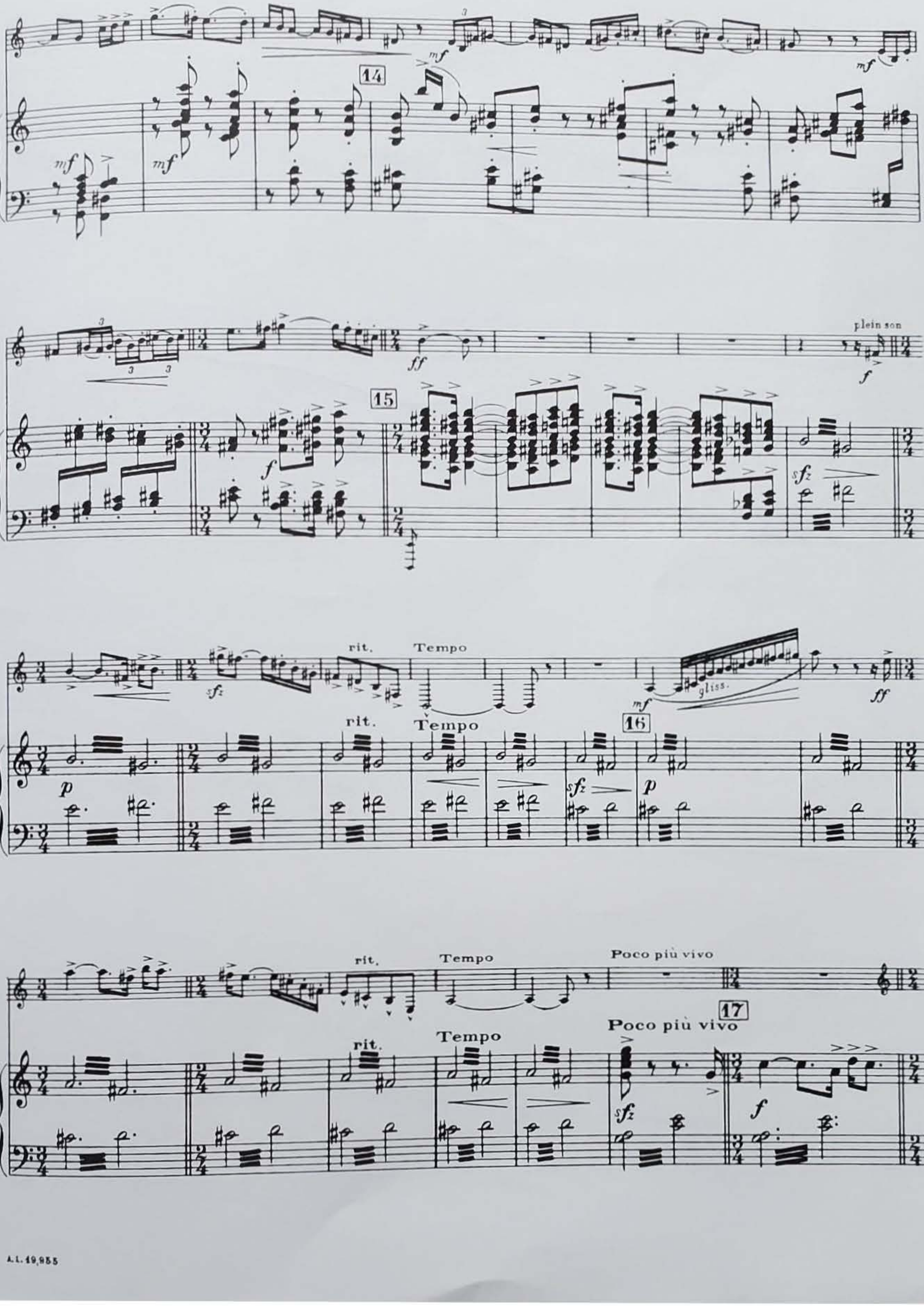

mf
2
f
poco rit.
a Tempo
3
ff
ad lib.
ad lib.
RECIT
4
mf
f à plein son
pp
pp
rall. poco
pp sons bouchés
f

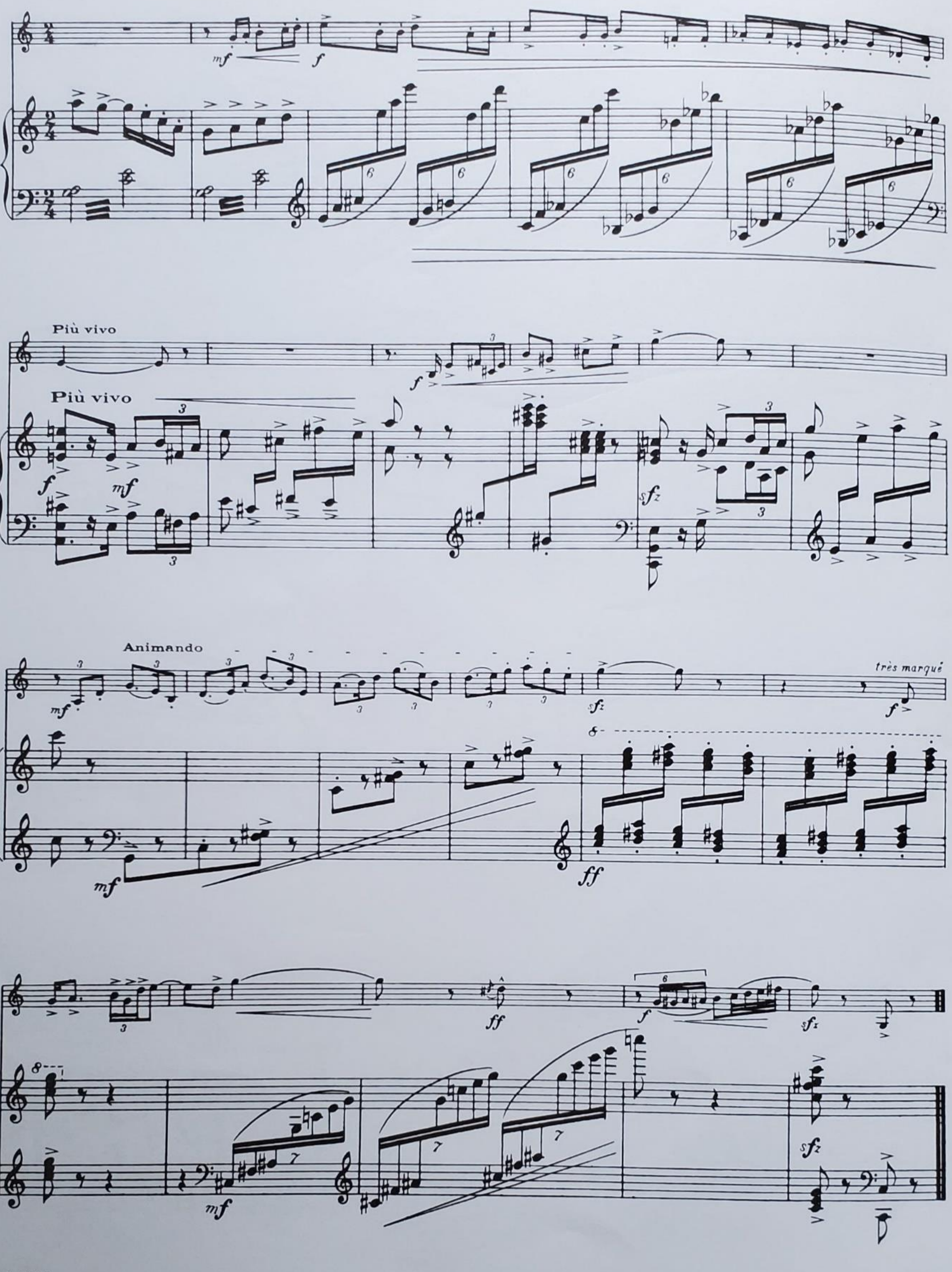

comme un écho lointain
pp sons naturels
sons bouchés
ppp
ppp 2 Ped. ne pas quitter les deux pédales
Vivo
5
f
3
rit.
pp
Vivo
f
ff
pp
cuivrés
f
rit.
Andante espressivo
6
Andante espressivo ♩= 59
5/4
ff
8


4
pp dolce
pp
f
f
son naturel
f
7
mf
rit.
rit.
p
Allegro vivo
8 Allegro vivo ♩= 132 (environ)
p
A.L. 19,953


à plein son
f
p
tr
f
9
f
p
tr
f
p
tr
f
rit.
rit.
a Tempo
ff
a Tempo
ff
(mettez sourd.)
10
poco a poco rit.
Moins vif


6
rit.
Plus lent
p express.
Plus lent
p
mf
mf
f
p
11
sfz
p
f
pp
p
rit.
Allegro moderato
(enlevez sourd.)
f
3
12
Allegro moderato ♩=112
3
f
3
A.L. 19,955

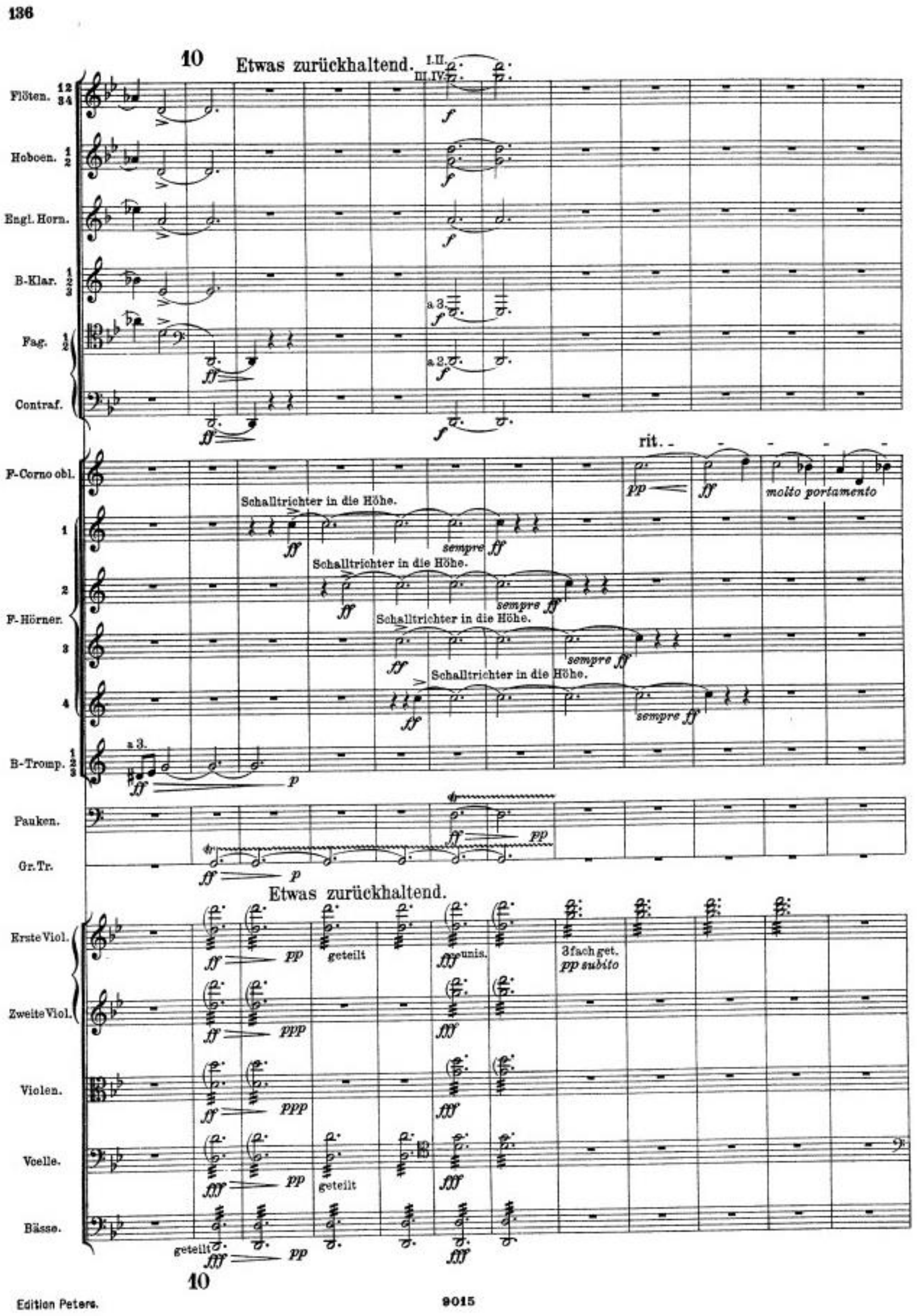

14
mf
15
ff
f
plein son
sfz
16
p
rit.
Tempo
gliss.
17
Poco più vivo


mf
f
Più vivo
Più vivo
f
mf
sfz
Animando
mf
sfz
très marqué
f
mf
ff
ff
f
sfz
sfz

A.L.19,455

Gautier, grav.
Imp. E.M.P.I.-93130-02.2007

Gustav Mahler – Symphony No. 5, Scherzo, rehearsals 10-11[85]


136
10
Etwas zurückhaltend.
I.II.
III.IV.
Flöten. 12 34
Hoboen. 1 2
Engl. Horn.
B-Klar. 1 2 3
a 3.
Fag. 1 2
a 2.
Contraf.
rit.
F-Corno obl.
molto portamento
Schalltrichter in die Höhe.
sempre ff
F-Hörner. 1 2 3 4
B-Tromp. 1 2 3
a 3.
Pauken.
Gr. Tr.
Etwas zurückhaltend.
Erste Viol.
geteilt
unis.
3fach get.
pp subito
Zweite Viol.
Violen.
Vcelle.
geteilt
Bässe.
geteilt
10
Edition Peters.
9015

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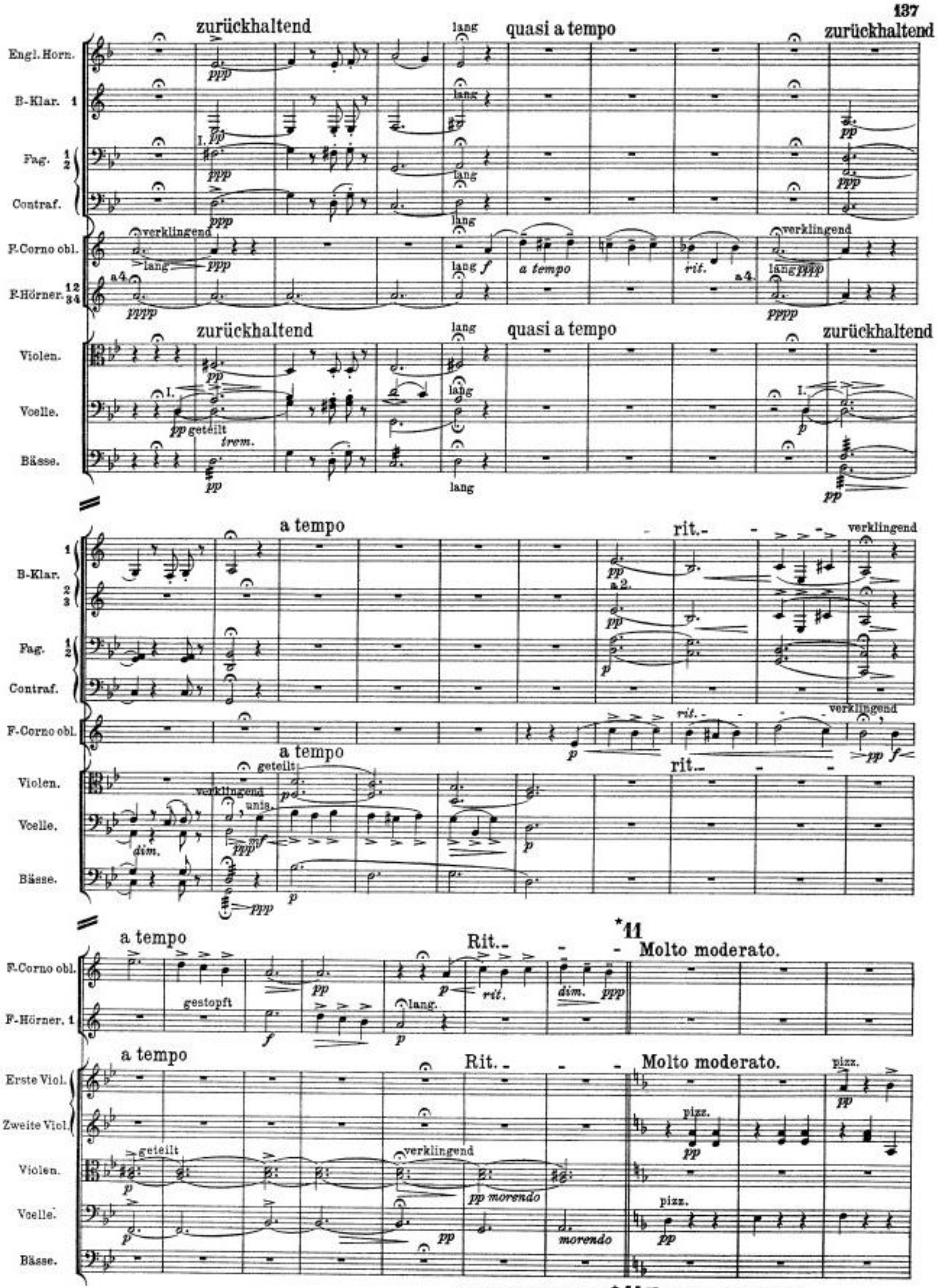
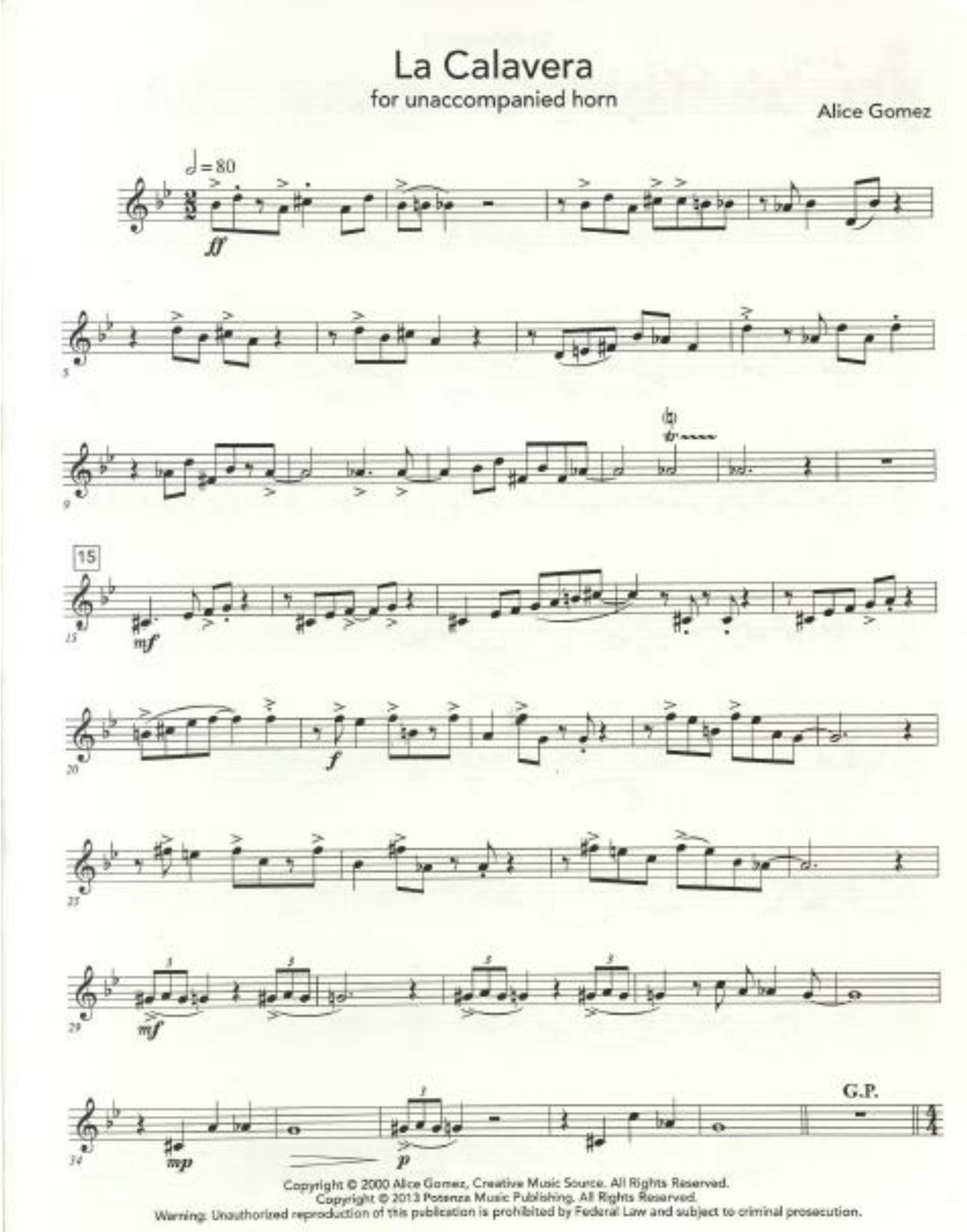
[85] Gustav Mahler., *Symphony No. 5* (Leipzig: C.F. Peters, 1904).


zurückhaltend
lang
quasi a tempo
zurückhaltend
Engl. Horn.
B-Klar. 1
Fag. 1 2
Contraf.
F.Corno obl.
F.Hörner. 12 34
verklingend
lang
a tempo
rit.
a 4.
Violen.
Vcelle.
Bässe.
geteilt
trem.
B-Klar. 1 2 3
a tempo
rit.
verklingend
a 2.
unis.
dim.
gestopft
Rit.
Molto moderato.
*11
F-Hörner. 1
Erste Viol.
Zweite Viol.
pizz.
morendo

Anmerkung für den Dirigenten. *11 Von hier an a tempo

Alice Gomez - La Calavera for Unaccompanied Horn[86]


La Calavera
for unaccompanied horn
Alice Gomez
𝅗𝅥 = 80
ff
5
9
15
mf
20
f
25
29
mf
34
mp
p
G.P.

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Warning: Unauthorized reproduction of this publication is prohibited by Federal Law and subject to criminal prosecution.

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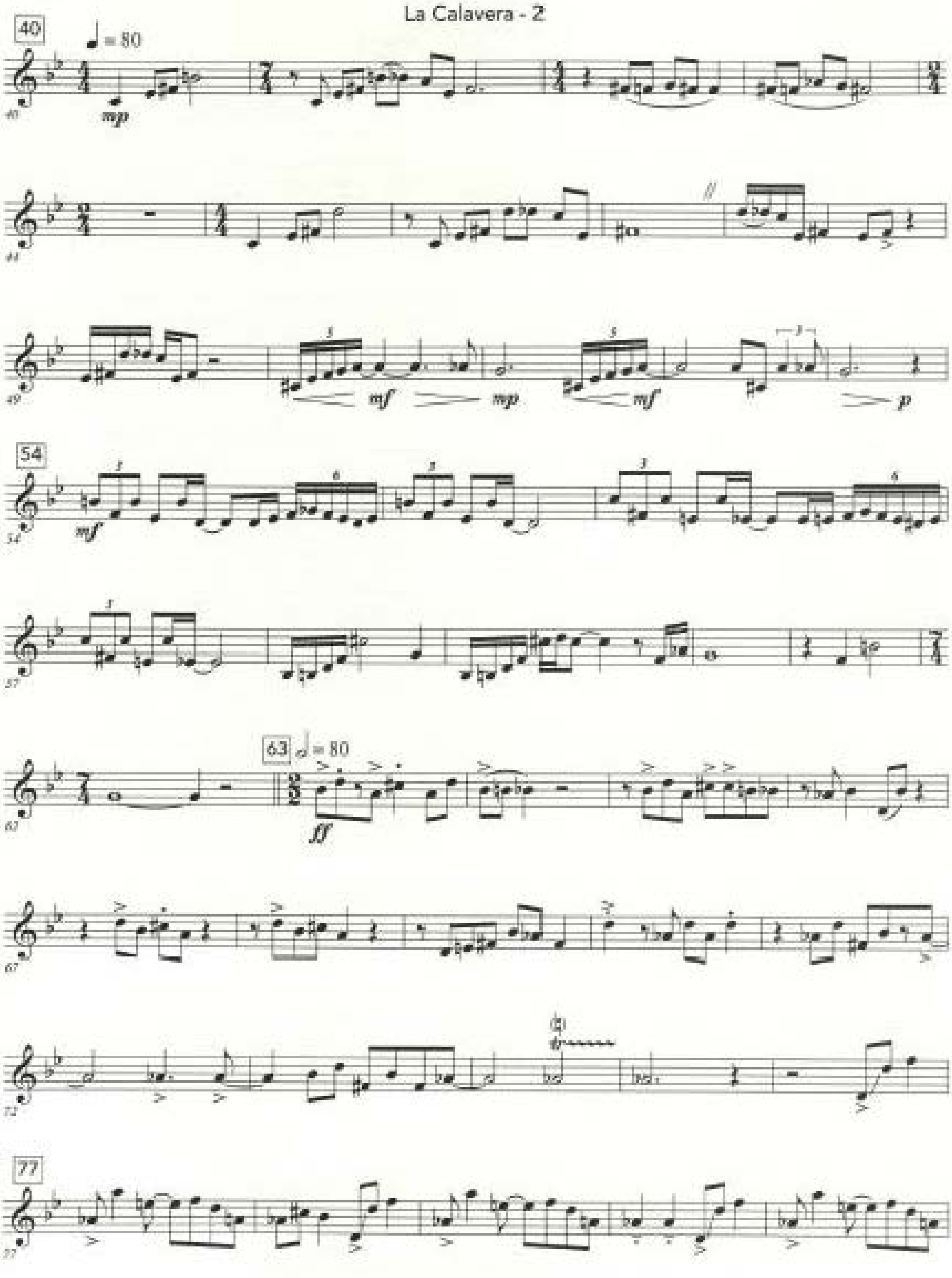
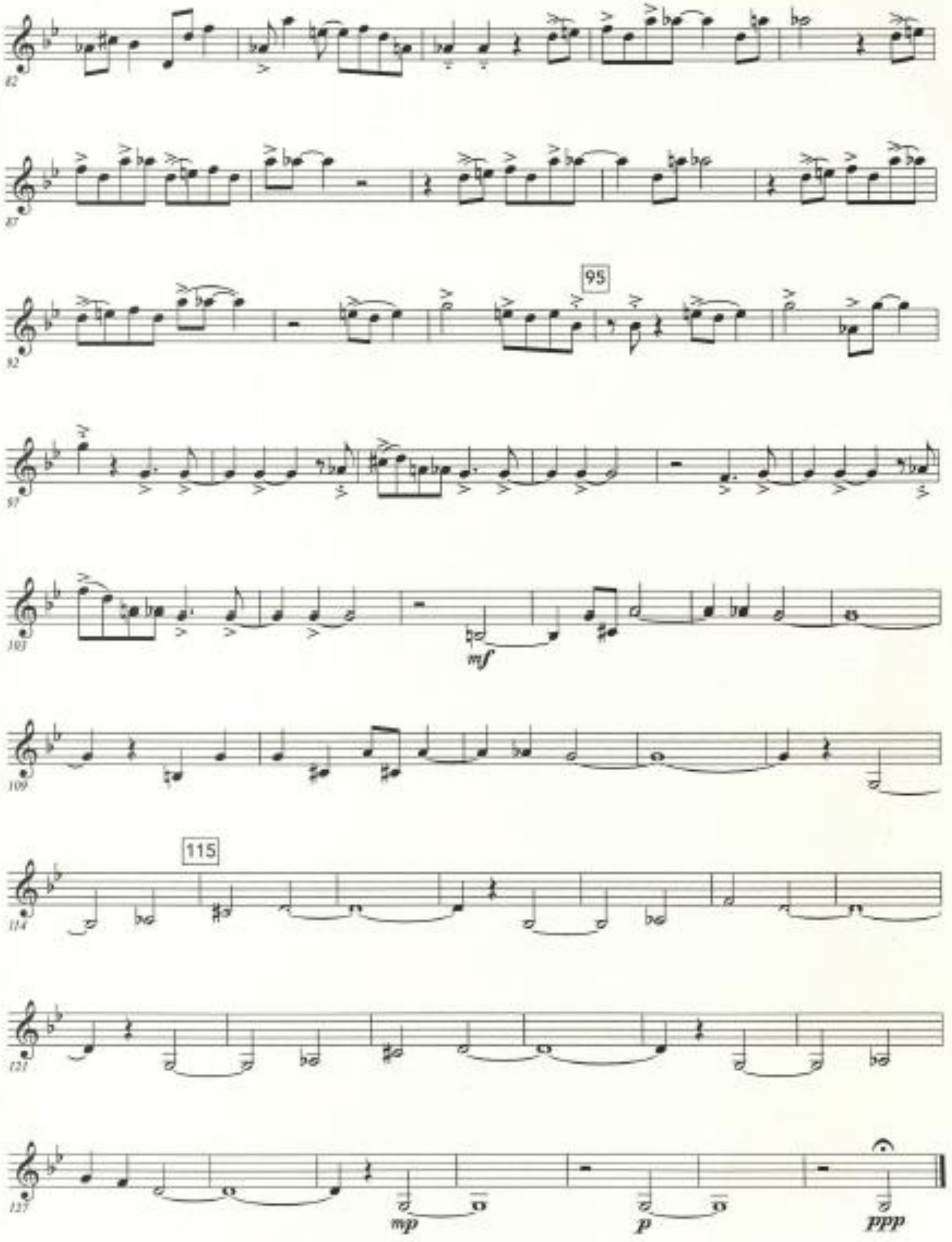
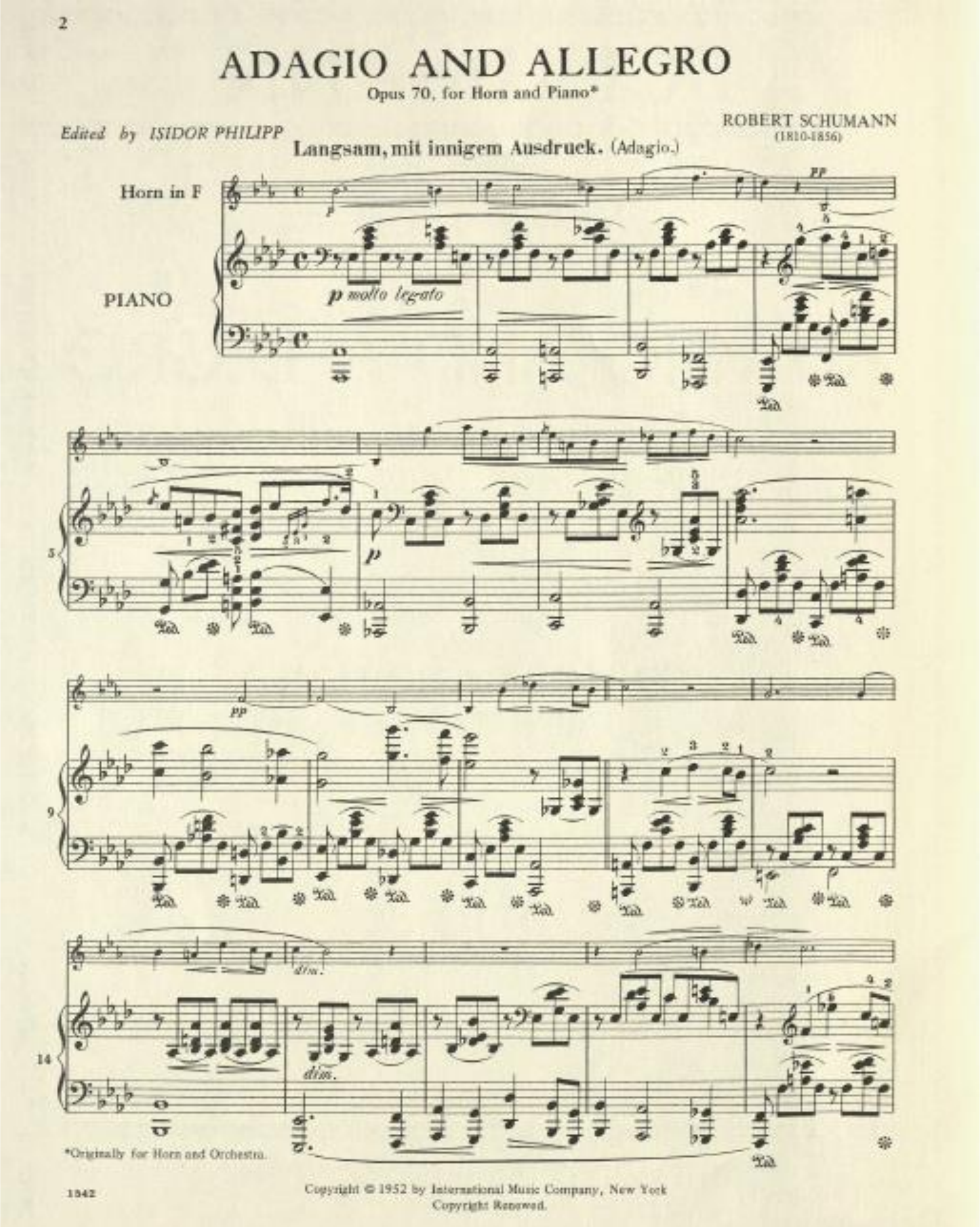
[86] Alice Gomez, *La Calavera for Unaccompanied Horn* (Austin: Creative Music Source, 2000).

La Calavera - 2


40
♩ = 80
mp
44
49
mf
mp
mf
p
54
mf
57
62
63
𝅗𝅥 = 80
ff
67
72
77

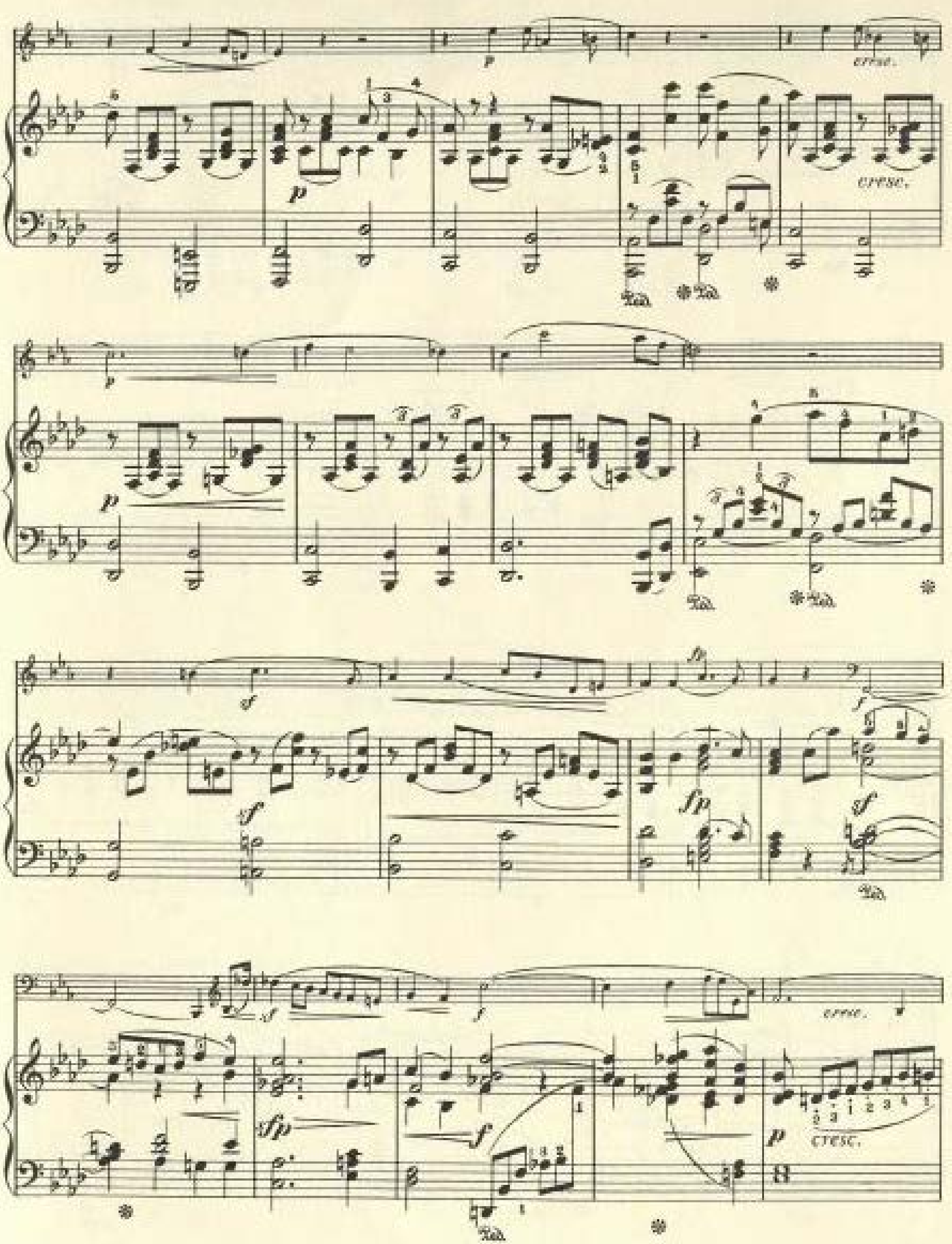

mf
mp
p
ppp

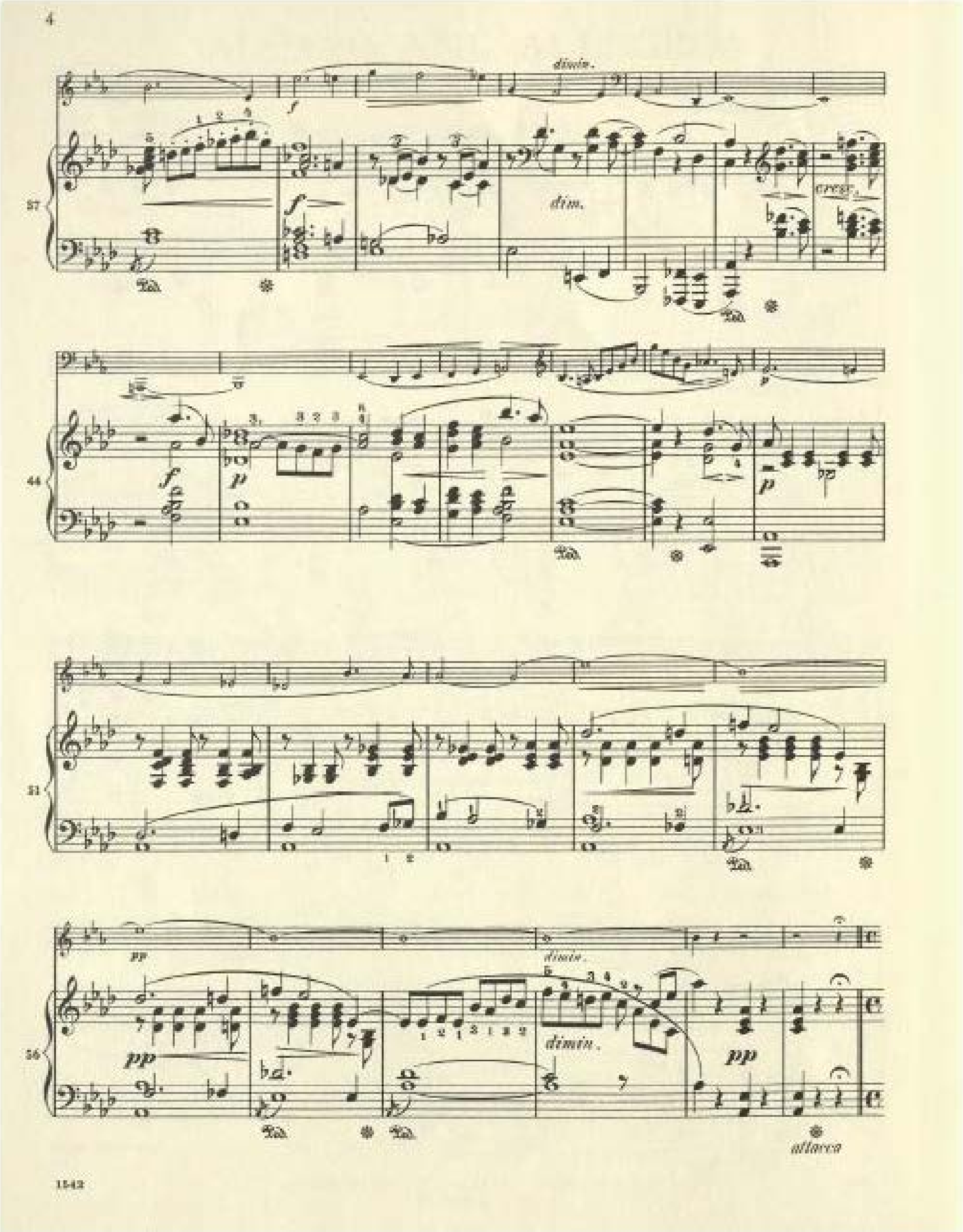
Robert Schumann – Adagio and Allegro, Opus 70[87]


2
ADAGIO AND ALLEGRO
Opus 70, for Horn and Piano*
Edited by ISIDOR PHILIPP
ROBERT SCHUMANN
(1810-1856)
Langsam, mit innigem Ausdruck. (Adagio.)
Horn in F
PIANO
p molto legato
p
pp
dim.
*Originally for Horn and Orchestra.
1342
Copyright © 1952 by International Music Company, New York
Copyright Renewed.

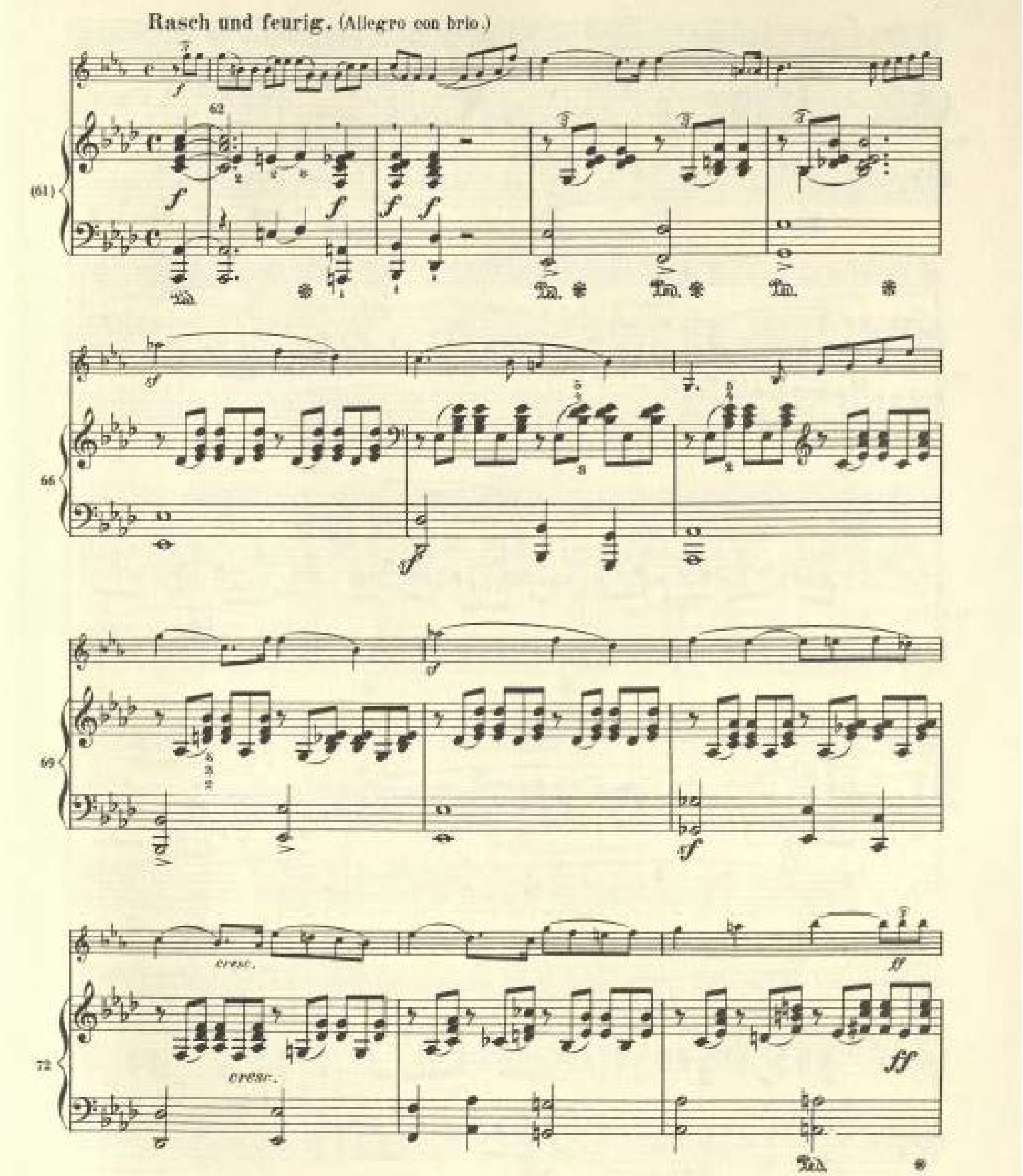
---

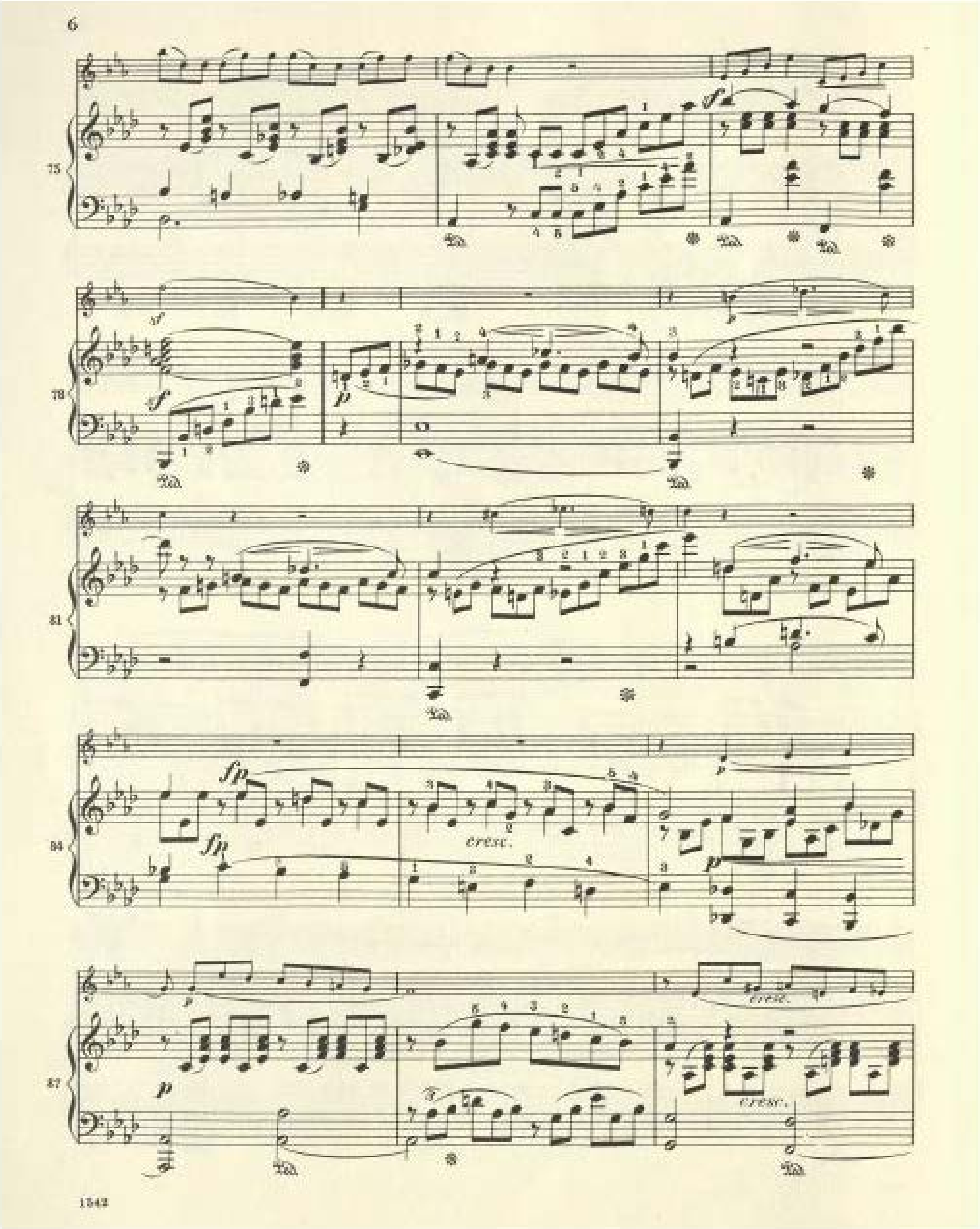
[87] Robert Schumann, *Adagio and Allegro Opus 70 for Horn and Piano* (New York: International Music Company, 1952). The asterisk on this score states that the piece was originally written with orchestral accompaniment. This is an error; the piece was written for horn (or cello) and piano.

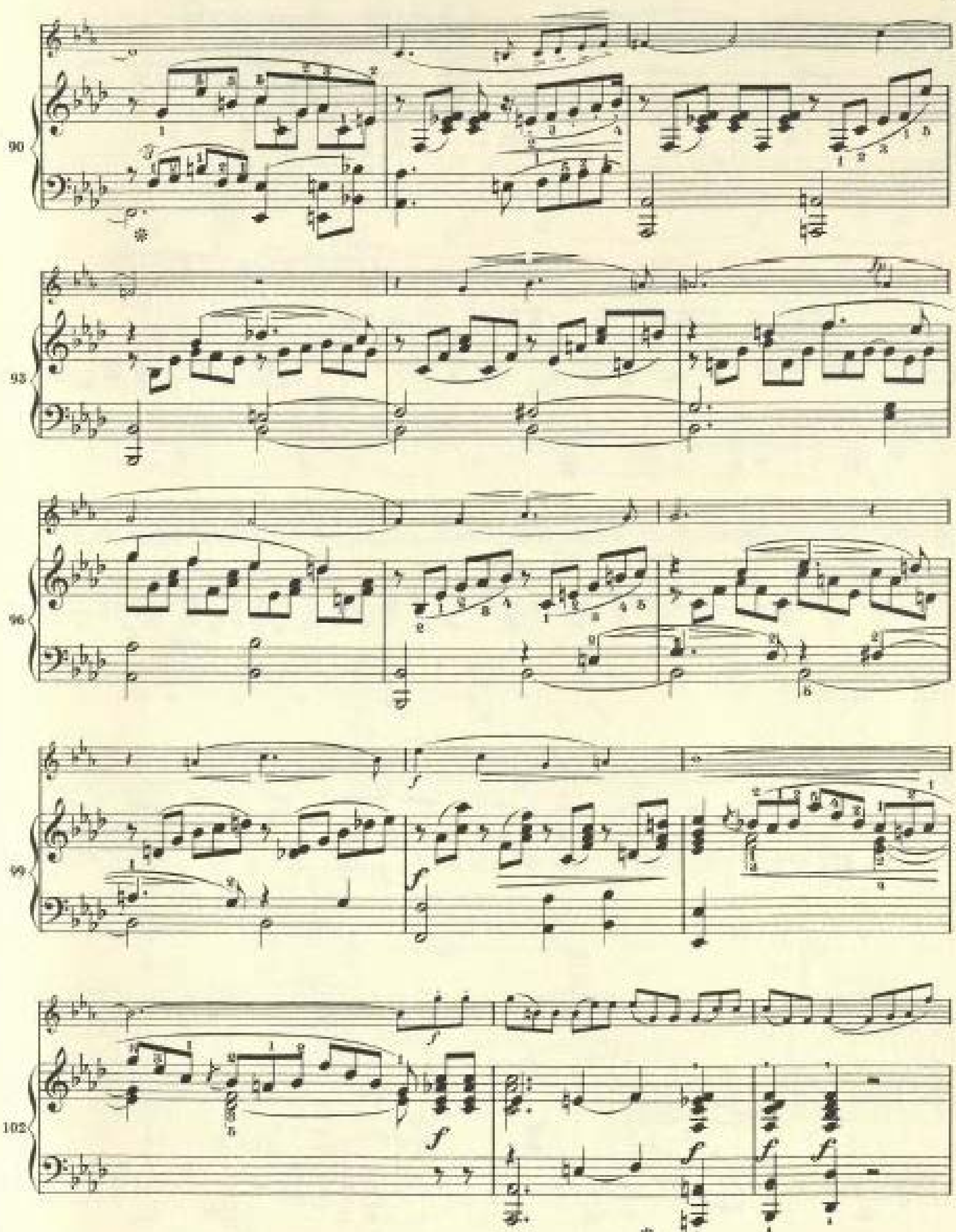

19
p
cresc.
cresc.
24
p
28
sf
fp
f
32
sfp
f
p
cresc.
cresc.

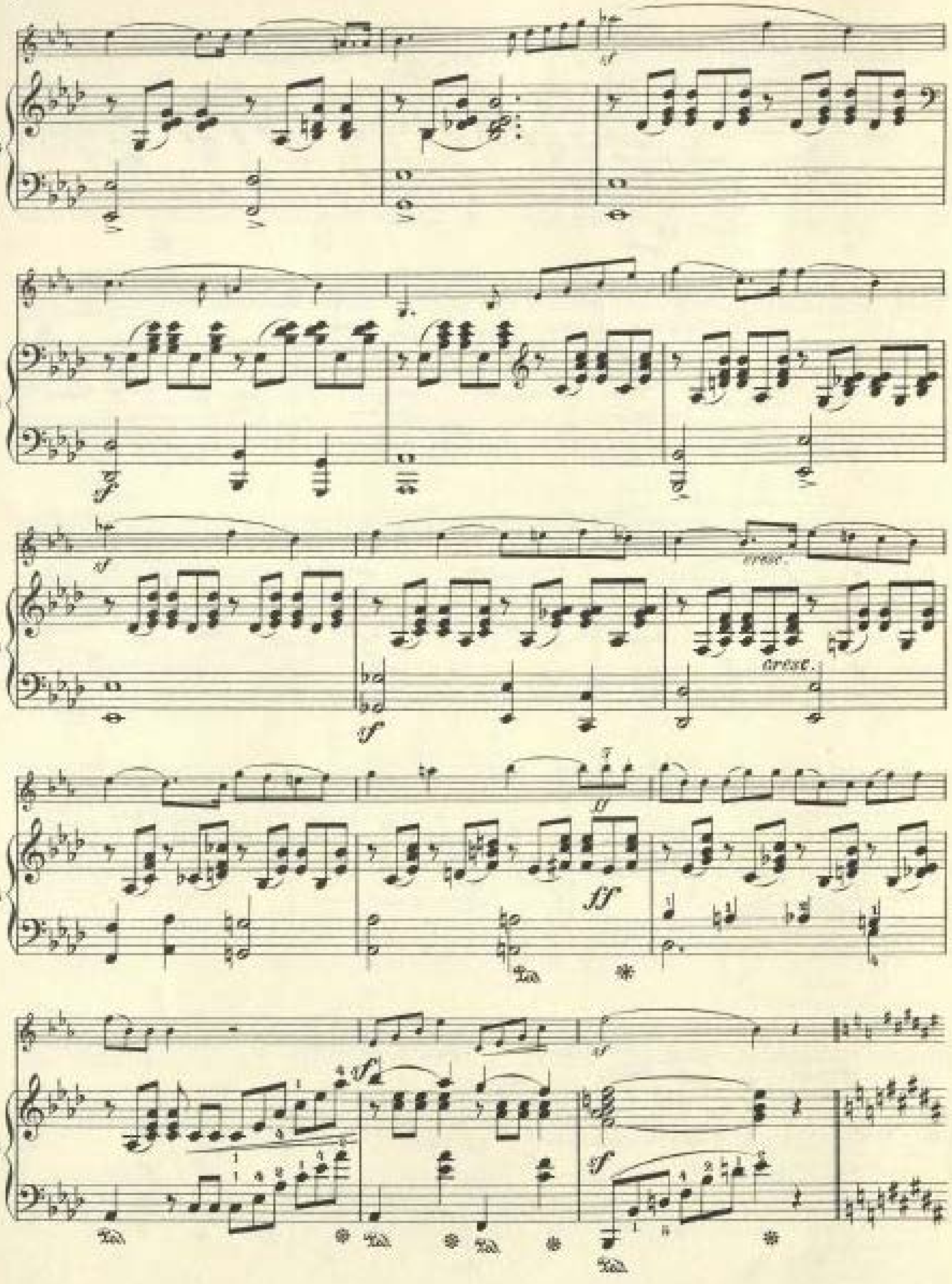

4
dimin.
f
37
dim.
cresc.
44
f
p
p
51
pp
dimin.
56
pp
dimin.
pp
attacca
1543

Rasch und feurig. (Allegro con brio.)

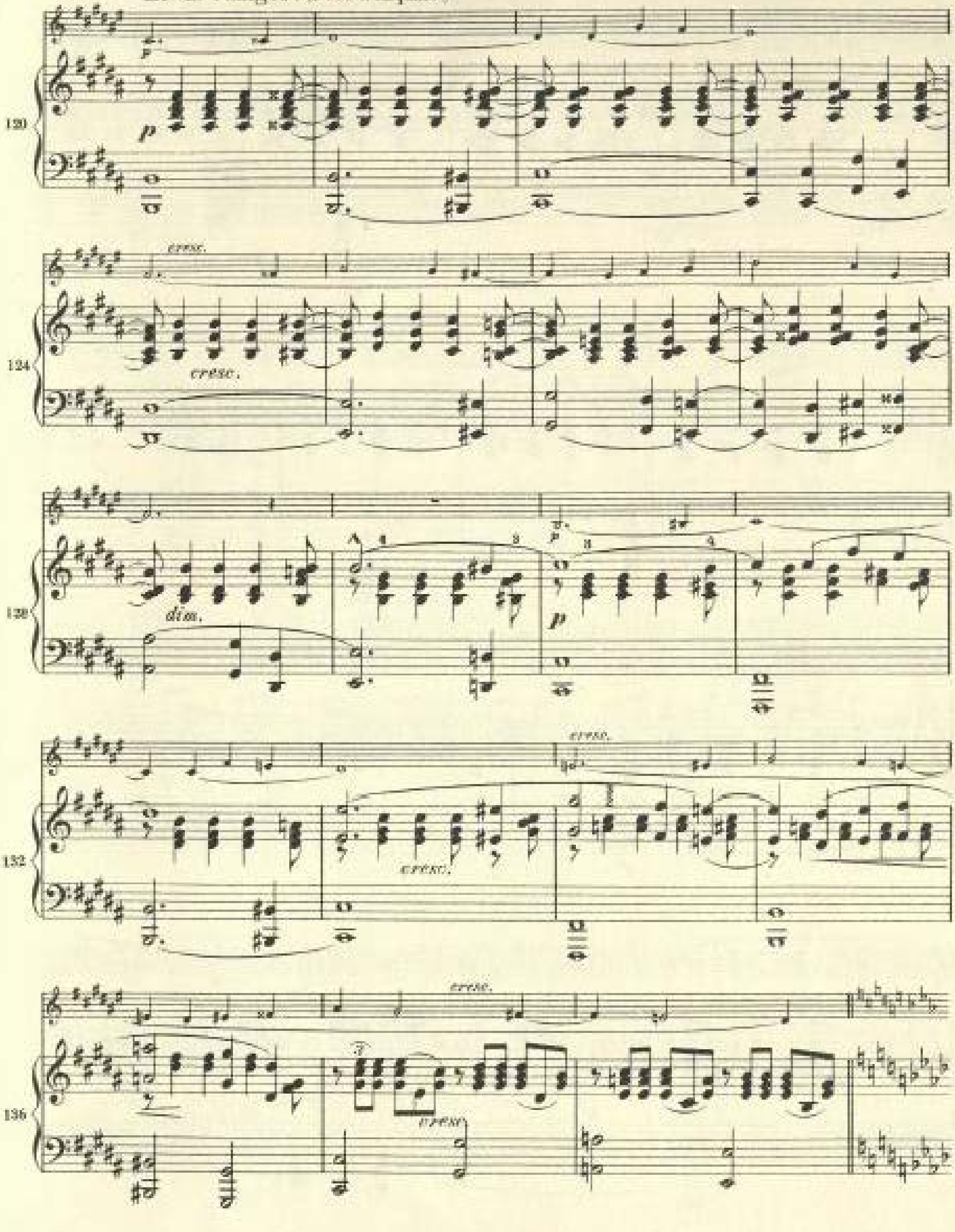

62
(61)
66
69
72
f
sf
cresc.
ff
Ped.
*
1542


6
75
sf
78
sf
p
81
84
fp
fp
cresc.
p
p
87
p
p
cresc.
cresc.
1542

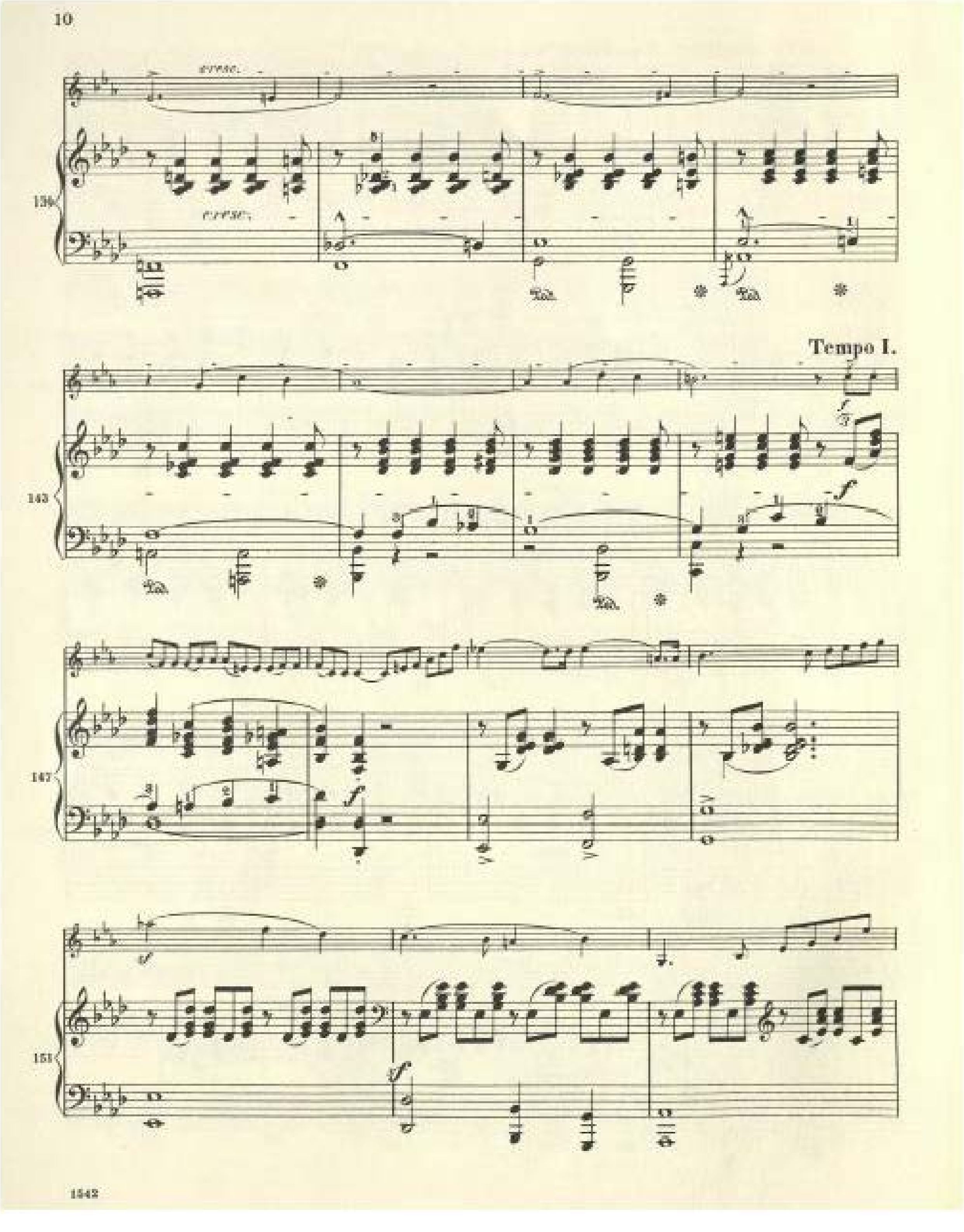

f

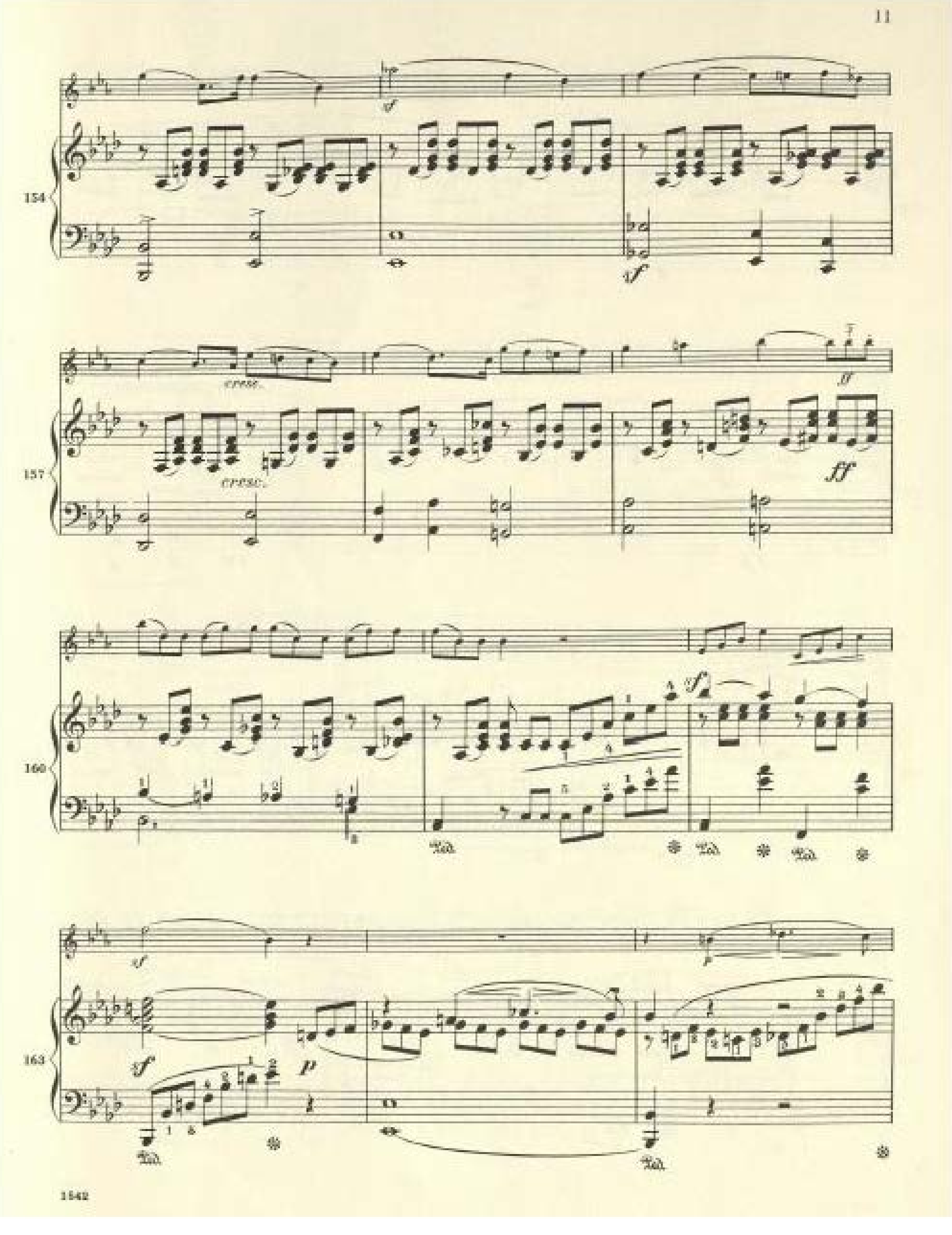

105
108
111
114
117
sf
cresc.
ff
fff

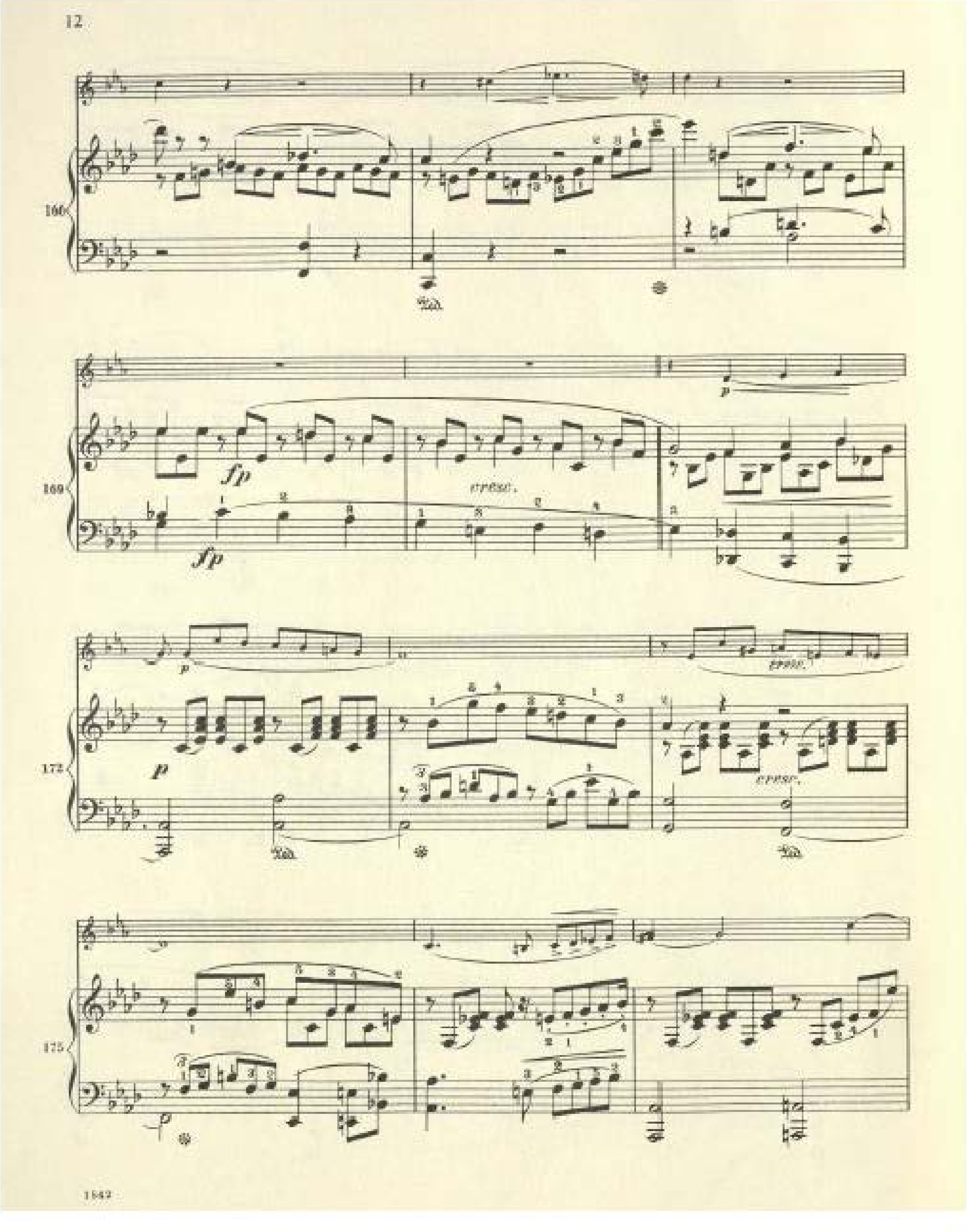
Etwas ruhiger. (Poco tranquillo.)

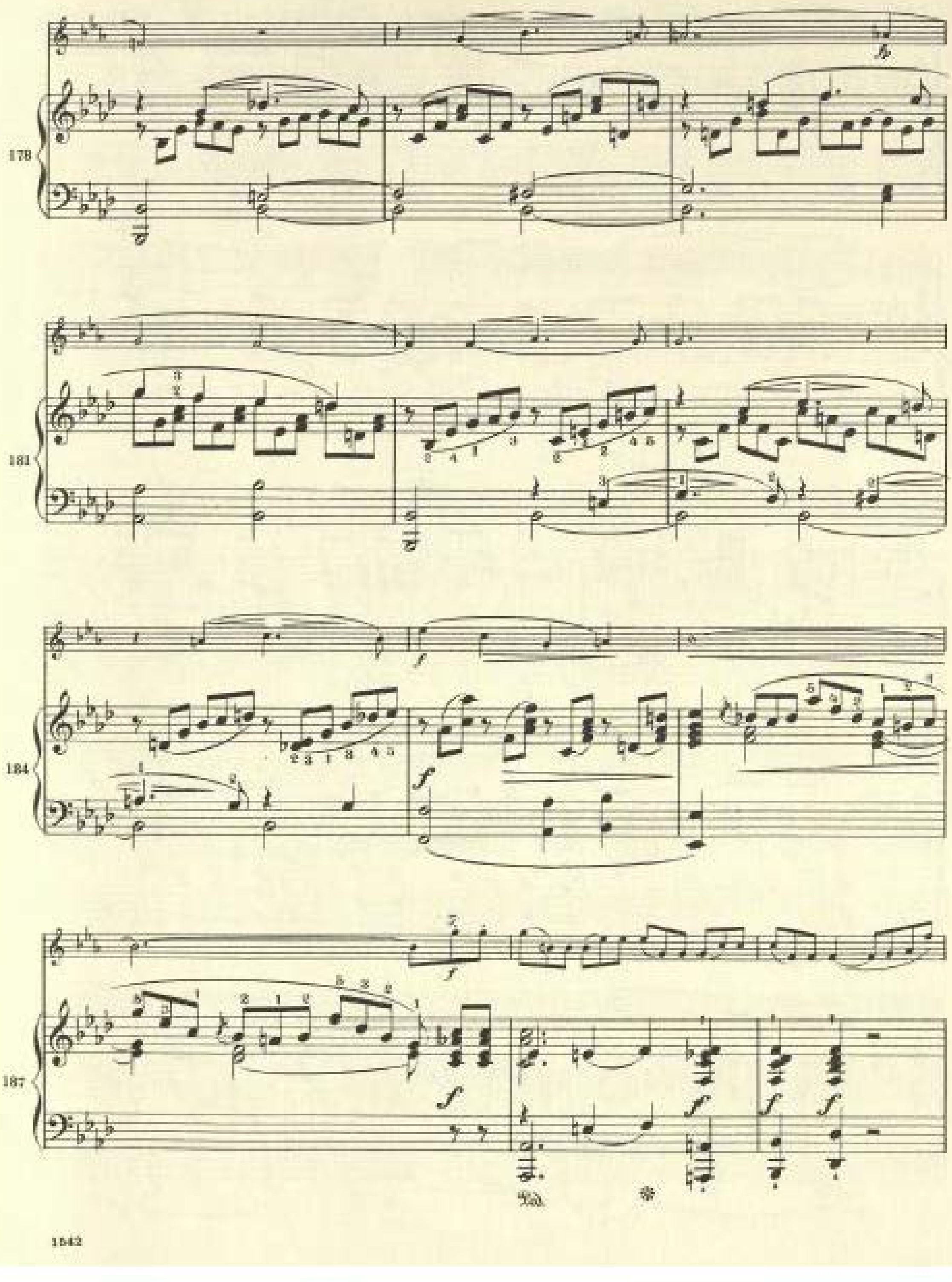


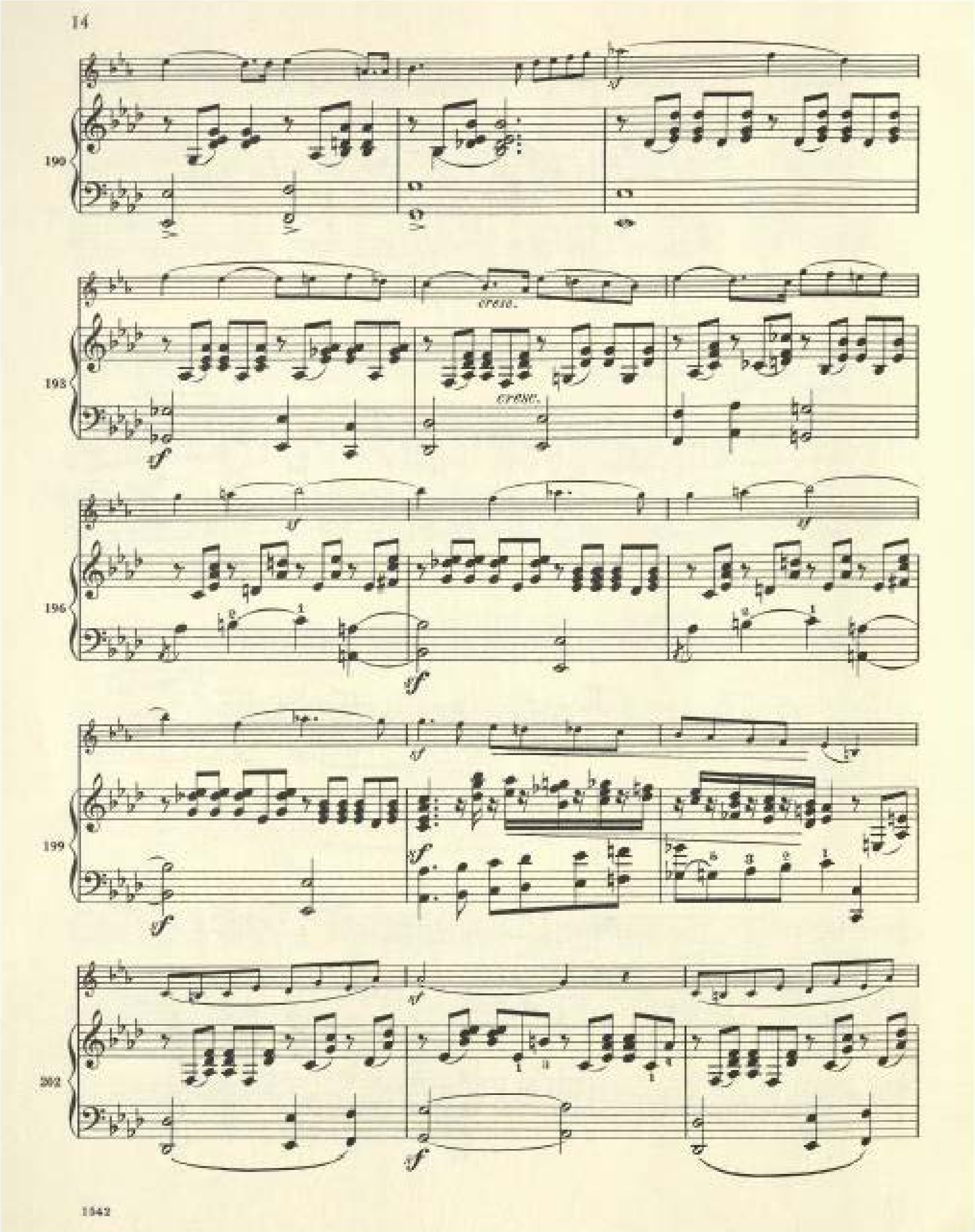
120
124
128
132
136
p
cresc.
dim.

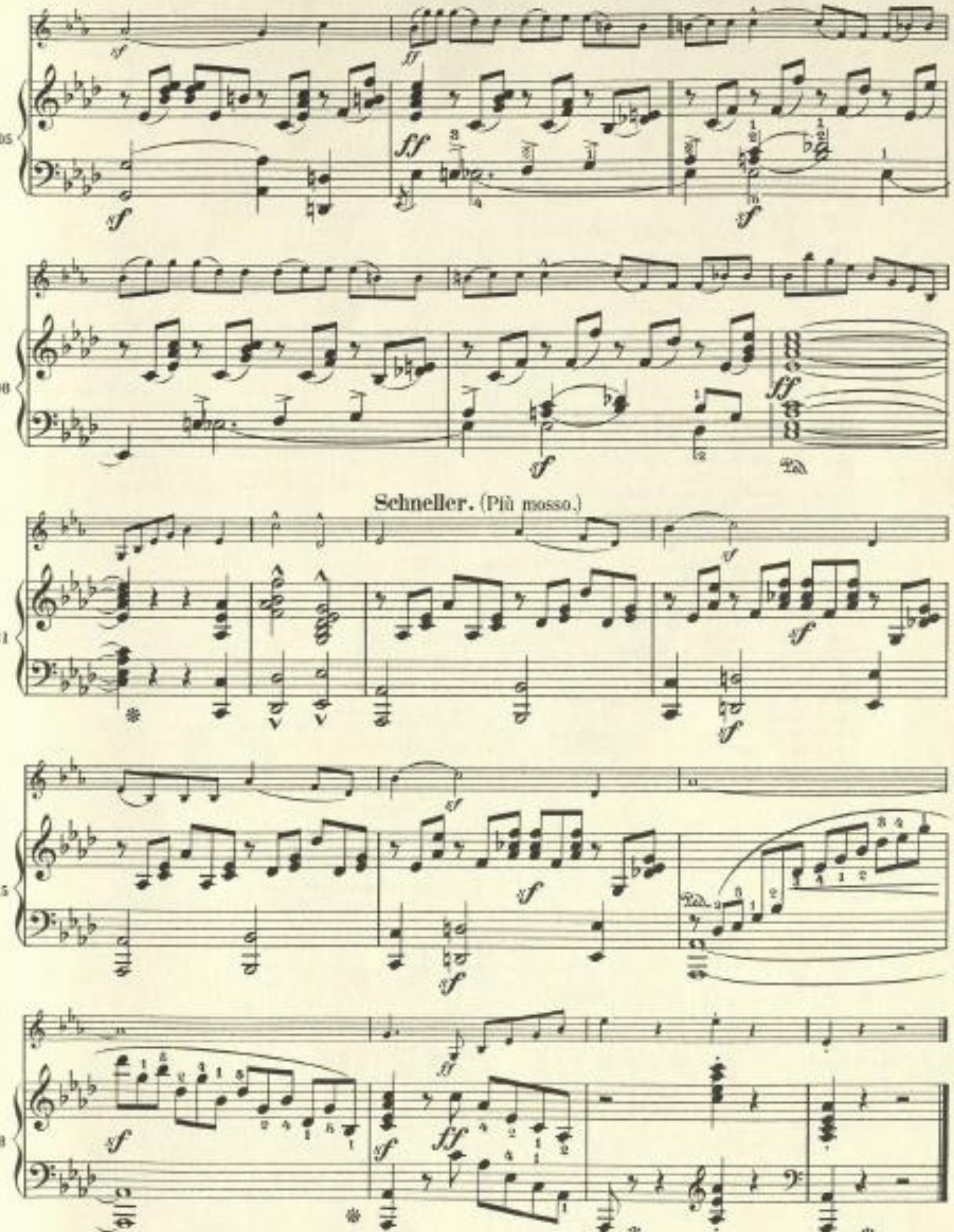

10
cresc.
cresc.
139
Tempo I.
143
147
151
1542


11
154
157
160
163
sf
cresc.
ff
p
1542


12
166
169
fp
cresc.
p
172
175
1542


178
181
184
187
f
f
f
f
f
f
f
Ped.
*


cresc.
cresc.
sf
1542


Schneller. (Più mosso.)
sf
ff

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