

MUSIC AND THE HORSE IN ASIA, EUROPE, AND NORTH AMERICA

by

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## ABSTRACT

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This thesis investigates the intersection between music and horses within three geographical regions: Asia, Europe, and North America. The horse and human relationship throughout regions and eras has been significantly intertwined and the horse has long been a symbol of moral standards, aesthetic values, and cultural meaning. The ways in which horses are depicted in music from these regions reinforces ethnic/national identities and strengthens the musical construction of place. Horse-related musical imagery and equestrian music can be considered from an ecomusicological perspective that foregrounds the ecological relationship between horses and human culture. This thesis also engages with concepts from anthropology, sociology, and acoustics, such as totemism, interactionism, and kinesthetic imagery. Within the equestrian music of each region unique thematic associations arise. In Asia, these themes include associations with wind and sky, balance, and embodied spirituality. In Europe, these themes include associations with celestial bodies, wealth, prosperity, and nobility. In North America, these themes include associations with the common man, westward expansion, and heroism. Within each of these regions and eras, however, horse-related musical imagery is firmly associated with themes of power.

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To IzzaBella and Comet,  
whose hoofbeats created the music of my childhood

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*Photograph by author*

## **Introduction: Music and The Horse in Asia, Europe, and North America**

The image of the horse might seem fairly straightforward: for example, most would recognize the horse as a large four-legged, hoofed mammal with a mane and tail, and that “a horse is a horse, of course, of course”<sup>1</sup> in whatever broader context it might be observed. However, the musical imagery and conventions depicting horses in one civilization can be significantly different than the musical imagery and conventions used to express the same species in a different civilization. The depiction of horses in music is an inherently complex process that integrates moral standards, aesthetic values, and cultural meaning.

Despite their origin in North America horses were extinct for much of human development in North America prior to the Columbian exchange and Western colonialism. However, through their long presence in Eurasia and subsequent domestication, horses became central fixtures in the evolution of human civilization in Asia, inevitably permeated European cultures, and eventually returned to North American cultures. As human cultures’ expansion has been aided by horses and related technologies, humans have documented their interdependence on horses through numerous art forms, including music. Musical representations of horses reflect how subsets of human culture perceive themselves, conceptualize their status in broader human culture, and navigate the particularities of their ecological circumstances. Following the development and geographical expansion of the horse, this thesis explores the horse centered imagery in music from three primary spheres: Asian, European, and North American.

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<sup>1</sup> Ray Evans and Jay Livingston, “Mister Ed,” St. Angelo Music, Jay Livingston Music Inc., 1960.

Beyond simply recognizing that music has utilized horse-related imagery and the associated symbolism tied to such expressions, this thesis will explore the many aspects of human culture that are reflected in them. Horse-related imagery in music contends with the prevailing constructed mythologies within both horse culture and music depicting horses that serve to evoke nostalgia and reinforce or reimagine a sense of cultural, national, or ethnic identity. Horse-related imagery in music is used to convey constructions of place. Horse-related imagery in music frames particular societies as spiritually integrated, noble, or heroic. Throughout the three regions explored in this thesis, horses and horse-related imagery in music is utilized as a symbol of power and domination. An examination of music utilizing horse imagery helps to contextualize and explore mythologies, stories, and symbols central to human development and human culture. Further, this thesis examines the ways that musical imagery depicting horses across regions and time periods has influenced and maintained constructions of cultural identity.

Throughout this thesis, I use the terms horse-related musical imagery and equestrian music somewhat interchangeably. At points where the genre, context, and techniques of a composition are primarily concerned with depicting horses, equestrian music is an appropriate label. In other instances, the imagery associated with horses might be abstracted or peripheral to the primary focus of a composition and horse-related musical imagery is more applicable. This study begins with an overview of the scholarly work that provides the framework for considering horse-related imagery in music from an ecomusicological perspective and sets up a framework for exploring the horse related musical particularities of distinct regions. An examination of how musical imagery depicting horses has reinforced concepts of place and

national and/or ethnic identity requires an approach that incorporates the interdisciplinary strengths of ecomusicology.

## The Horse and Human Relationship in History and Culture

Horses have long been perceived as symbols of cultural identity, signifying elements of moral and aesthetic values aligned with conceptions of place and national or ethnic identity. Prior to the Industrial Revolution and the eventual replacement of horses by machines, horses were crucial features in daily life and inherently integrated into the histories of numerous civilizations. In Asia horses are deeply incorporated in the mythologies, folklore, and development of multiple civilizations, evidenced significantly in the art and technology from this region. In Europe horses have been historically used to reinforce and express high social standing. In North America horses are implicated in the complexity of colonialism, crucial to several indigenous populations, and are one of the preeminent symbols of westward expansion and the ideology of Manifest Destiny. The use of horses as a symbol of these unique cultures can be seen in literature, sculptures, paintings, and most notably for the purposes of this thesis, music. Throughout all of these regions, horses have been used to express power and authority. A brief overview of the horse-human relationship throughout history from multiple disciplinary perspectives effectively illustrates these concepts.

### *Anthropological and Archaeological Perspectives*

In her exhaustive text on the role of horses throughout human history, Pita Kelekna offers an anthropological perspective on horse culture.<sup>2</sup> Notably, she chronicles the longstanding history horses have alongside humans in the Eurasian Steppe and broader Asia. Her work considers the complex process of domestication, the incorporation of the horse into agriculture and the development of horse related technologies, as well as the significant horse related imagery in myths, rituals, and ceremony. In the beginning chapters she covers details relating to horses from the Pleistocene, Paleolithic, and Neolithic periods and into the Bronze and Iron Ages, noting an increasing interdependence between horses and humans.<sup>3</sup> Kelekna emphasizes the crucial role horses played in enabling the nomadic cultures of the Eurasian Steppe, particularly Mongolian culture, and outlines how horses affected the development of boundaries between nations and cultures such as China and Mongolia.<sup>4</sup>

Following her discussion of the expansion of horses outside of the Eurasian Steppe, Kelekna documents the eventual arrival of the horse in Europe. Again, she focuses on art, statues, and other related artifacts that reveal the incorporation of horse related imagery into human cultures, noting an association with sun imagery and the concept of rebirth.<sup>5</sup> Additionally, she begins to outline the European association between horses and social status, as horses not only denoted wealth but also assisted in establishing the construction of

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<sup>2</sup> Pita Kelekna, *The Horse in Human History* (Cambridge University Press, 2009).

<sup>3</sup> Kelekna, *The Horse in Human History*, chs. 1–5.

<sup>4</sup> Kelekna, ch. 5.

<sup>5</sup> In the sixth chapter, Kelekna particularly examines the myths, ceremonies, and art of the Celts and Greeks, touching on the importance of the legends relating to King Arthur.

European nobility.<sup>6</sup> Alongside this, Kelekna also observes the same militaristic and power-related connections between horses and humans, evident first in the Eurasian Steppe and between cultures such as China and Mongolia. Kelekna notes the development of knights and noble horsemen, tying horses simultaneously into notions of military power and nobility in Europe.<sup>7</sup> Returning briefly to Mongolia, Kelekna examines horse related imagery in Mongolian military practices, including art pieces and ritual horse sacrifice before conquest, particularly under Genghis Khan, affirming the connection between human military power and horses.<sup>8</sup> Kelekna observes horses in human culture in Europe and the Americas before reasserting her argument that horses are deeply intertwined in human culture, having a direct effect on agriculture, metallurgy, and other technologies, warfare and politics, and most notably in the mythology and religious practices and imagery throughout diverse regions.<sup>9</sup>

An archaeological perspective parallels the anthropological approach in many ways. In his book chronicling human civilization in the Eurasian Steppes, archaeologist David W. Anthony considers extensive physical evidence including the evolution of bits, bridles, and harnesses that highlight the centrality of Eurasian Steppes in both horse and human development, noting

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<sup>6</sup> Kelekna states “In Athens, the breeding and racing of horses, which necessarily entailed the maintenance of costly equipment, was emblematic of wealth and status” (180). Additionally, Kelekna discusses the mythological Centaur, outlining how this particular creature likely was inspired by witnessing people from the Eurasian Steppe on horses for the time (this also is an interesting point in the idea that horses in European culture can also be deeply associated with the idea of the cultural other or exotic) and illustrates the cultural meaning embedded in cultural stories about the centaur, “Though often representing the barbarian enemy, the centaur on occasions displayed a noble character; its erect human torso and equine underbody personified perhaps the bifurcate nature of humanity, that is, man’s virtue but also his darker, bestial side” (178).

<sup>7</sup> Kelekna writes “Heavy cavalry would become the battle arm of medieval warfare; cavalier, *chevalier*, and *caballero* – all derived from the Latin vernacular of horseman – reflected the distinction of nobility and gave rise to the western institution of chivalry” (203).

<sup>8</sup> Kelekna, 281–332.

<sup>9</sup> While these points are explored throughout the book, Kelekna summarizes her thoughts in her concluding chapter, 380–405.

that “the long history of human dependence on wild equids in the steppes created a familiarity with their habits that would later make the domestication of the horse possible.”<sup>10</sup> His work is a thorough investigation of the Eurasian Steppes culture, investigating elements of language and technological development that enabled the domestication of the horse. Anthony also asserts the centrality of horses in establishing power, after the domestication process, primarily through militaristic means.

A central concept touched on by scholars engaging with the horse and human relationship is totemism. Totemism is utilized to describe belief systems that prioritize the human relationship to the natural world, featuring religious and spiritual contexts that utilize a natural object, such as the horse, as a *totem* or symbol of group identity. Directly relating to this, Molly H. Mullin provides another anthropological perspective that focuses on utilizing the relationships between animals and humans to investigate human culture and human relationships. Mullin walks through various anthropological works on totemism and primarily engages with modern period Western civilization’s relationship with animals and nature. Speaking directly on how modern Western cultures contend with horses she synthesizes anthropologist J. Borneman’s work in relation to her own research to craft an approach that “analyzes the construction of horse breeds among American horse breeders as a form of ‘reverse totemism,’ in which breeders project their perceptions of race and national identity in their categorization of horses.” Mullin argues that the Morgan horse expresses national identity

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<sup>10</sup> David W. Anthony, *The Horse, the Wheel, and Language: How Bronze-Age Riders from the Eurasian Steppes Shaped the Modern World* (Princeton University Press, 2007), 199.

through capturing “the essence of an American spirit and character.”<sup>11</sup> As one of the first breeds crafted within the United States, established in the late 18<sup>th</sup> century, the Morgan horse can easily be perceived as a uniquely American expression of the species and is a precursor to most other recognizably American breeds, including the Quarter Horse. Within this history, Mullin notes a tendency to utilize spirituality to socially elevate one group while othering and ostracizing certain people by grouping them with animals.<sup>12</sup> In the context of this thesis, contextualizing horse related imagery in music within the concept of totemism, the image of the horse can be understood as a tool to project cultural identity and expression.

### *Sociological, Historical, Ecological, and Literary Perspectives*

Sociologists have developed the theory of interactionism to investigate and frame mutual influence on the behaviors of individuals. Relating to the complex relationship between humans and animals, sociologist Bonnie Berry focuses on the social aspects relating to owning animals, framing her argument in interactionism.<sup>13</sup> Developed by sociologists George Herbert Mead and Herbert Blumer, interactionism presents the idea that social behaviors and cultures are the result of human interactions with each other and their environment, asserting the complexity of society as a web of individuals and groups that impact one another.<sup>14</sup> In short, interactionism highlights the mutual reciprocity and influence individuals, groups, and their

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<sup>11</sup> Molly H. Mullin, “Mirrors and Windows: Sociocultural Studies of Human-Animal Relationships,” *Annual Review of Anthropology* 28, no. 1 (1999): 214.

<sup>12</sup> “If humanity were closer to the divine, then people thought inferior to others – women, the insane, the Irish, American Indians, Africans, poor people of any race or gender – were apt to be associated with animality, if not monstrosity” (Mullin, 204).

<sup>13</sup> Bonnie Berry, “Interactionism and Animal Aesthetics: A Theory of Reflected Social Power,” *Society & Animals* 16, no. 1 (2008): 75–89.

<sup>14</sup> Berry, 76–79.

environments exhibit. For the purposes of this thesis, interactionism can be applied to studying the interdependent relationship between humans and horses. Berry's works helps to illustrate how owning horses helps to project and maintain social status and power.

Reasserting the Western tendency to conceive of horses as symbols of nobility and power, labor studies scholar Kendra Coulter also reflects on social hierarchies and equestrian culture in her article examining current class structures in Ontario, Canada, reflected in human relationships with horses. She examines this symbolism from multiple perspectives, investigating horse trade, competitions, equestrian real estate, horse breeding, and other features.<sup>15</sup> Interdisciplinary scholar Rachel Mundy ties a variety of disciplines together in her book *Animal Musicalities*, referencing animal studies, biology, natural history, zoology, and the development of evolutionary thought.<sup>16</sup> She also reflects on the use of animals, and animal musics as an othering process,<sup>17</sup> which connects to Mullin's perspective on human and non-human spectrums.

Literary and historical scholarly work has thoroughly explored the significant impact horses have had on human culture and provides a useful approach for discussing the musical iterations of this impact. Bringing in literary and historical perspectives respectively, Karen Raber and Treva J. Tucker introduce the centrality of horse culture in the early modern period, primarily in Western civilization, arguing that "without knowledge of how the horse figured in all these aspects, no version of political, material, or intellectual culture in the period can be

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<sup>15</sup> "In equestrian culture, horses are socially constructed as a form of capital that reflects relative wealth and status, and as such, are used to demarcate distinctions among human participants." Kendra Coulter, "Herds and Hierarchies: Class, Nature, and the Social Construction of Horses in Equestrian Culture." *Society & Animals* 22, no. 2 (2014): 149.

<sup>16</sup> Rachel Mundy, *Animal Musicalities: Birds, Beasts, and Evolutionary Listening* (Wesleyan University Press, 2018).

<sup>17</sup> This is particularly in the third chapter.

entirely accurate.”<sup>18</sup> Interestingly, they note the ability of horse imagery to be associated with multiple concepts.<sup>19</sup> The focus of their work is on European cultures and they clearly outline the use of the horse as a symbol of nobility and social hierarchy,<sup>20</sup> which echoes the association of the horse with power across multiple regions. As established by the preceding literature, horses are often symbols of culture and national/ethnic identity in numerous settings, including Asia, Europe, and North America. Paralleling this research, horse-related imagery in music represents and reinforces this concept.

From an ecological and biological perspective, the diversity in horse breeds developed and maintained by specific cultures demonstrates the ability of the horse to represent cultural values and national/ethnic identities. Examples of this include the refined and aesthetically focused Lipizzaner from Europe, the functional and heroically inclined Quarter Horse developed in North America, and the diversified and adjustable Mongolian horse. In these instances, there is a pattern of the environment and priorities of a particular human culture informing the breed, the breed informing the stories written and composed about these horses, which in turn reinforce concepts of cultural identity, with all of these features informing each other. Horses are a physical manifestation of the way communities tell stories about their own culture informing the ways in which cultural/ethnic identity are practiced and maintained. Looking at the musical representation of horses in particular cultures also reveals the circular pattern of

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<sup>18</sup> Karen Raber and Treva J. Tucker, “Introduction,” in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 4.

<sup>19</sup> “In art as in literature, however, the horse is multivalent, capable of representing far more than one ideological perspective. Just as the literary images of horses evoked in the preceding section either could symbolize the elite and the powerful in a positive fashion or could serve as a vehicle for their criticism, so artistic images of horses could represent either domination and restraint or cooperation and freedom” (Raber and Tucker, 16).

<sup>20</sup> “Images and literary representations of horses and rider promoted and defined what it meant to be human, to be an individual, to be of a certain class, to have a certain national identity, to hold a certain set of values” (1–2).

how horses are integrated into the human experience and inform how cultures think of themselves and project cultural identity and cohesion outwards.

## An Ecomusicological Approach to the Horse and Human Relationship

Shifting into a discussion of ecomusicology and how the structure of the discipline can be applied to music depicting horses, one way that cultural identity is encoded is through how cultures express and experience their environment. The preceding resources illustrate the level to which horses are integrated into human environments, sparking an ecomusicologically-minded exploration of how the horse as an aspect of the environment expresses, reimagines, and reinforces cultural identity. Music and horsemanship, while seemingly disparate disciplines, are linked in a variety of ways. For instance, dressage and cavalry bands are two areas of horsemanship that directly incorporate music into their longstanding traditions. Equestrian ballets and military marches inspired by cavalry are two examples of musical genres depicting horses. Dance forms such as the European galop borrow rhythmic imagery from the final gait of the horse. The influence of horse related imagery, sounds, and rhythms can be seen in a broad variety of music genres and styles, including impressionism, jazz, and film scores.

Studying the depiction of horses in music requires a clear contextual understanding of ecomusicology and the perspectives undergirding the discipline. Ecomusicology, as a branch of musicology, seeks to analyze music inspired by the environment and investigates the relationship between music and nature. In its various forms, equestrian music attempts to illustrate a specific aspect of the environment, the presence of horses, and can thus be

considered an ecomusicological topic. Evaluating equestrian music leads to understanding regional identity in music, deeper cultural meaning, and interdisciplinary richness.

### *Overview of the Discipline and Defining the Scope of Ecomusicology*

Ecomusicology is linked to a number of related disciplines and draws its methodologies and philosophies from multiple sources.<sup>21</sup> Incontestably, ecomusicology is closely associated with musicology, ethnomusicology, and zoomusicology.<sup>22</sup> Beyond these disciplines, ecomusicology is informed by related disciplines including but not limited to ecology, ecocriticism, literary studies, biology, and anthropology.<sup>23</sup> Ecomusicology is also frequently linked to environmentalism and relevant to discussions of politics, feminism, and culture. This multivalent field offers a variety of approaches that can be applied to an examination of horse-related musical imagery. Although elements of zoomusicology are relevant to the consideration of horse-related imagery in music, this thesis argues that depictions of horses within music are primarily expressions of human cultures' relationships with their environments. As zoomusicology primarily contends with music produced by animals, I contend that ecomusicology is a more useful lens for investigating horse-related imagery in music.

Although ecomusicology has deep roots in disciplines that were established much earlier, this subdiscipline of musicology did not emerge until the later 1960s into the 1970s.

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<sup>21</sup> A few current scholars in this area include Denise Von Glahn, Alexander Rehding, Mark Pedelty, Nancy Guy, and Aaron S. Allen.

<sup>22</sup> The influence of biomusicology, evolutionary musicology, neuromusicology, and comparative musicology is discussed in Alice W. Boyle and Emma Waterman, "The Ecology of Music Performance: Towards a Robust Methodology," in *Current Directions in Ecomusicology: Music Culture, Nature*, edited by Aaron S. Allen and Kevin Dawe (Routledge, 2016), 25–39.

<sup>23</sup> Because of the interdisciplinary approach, a variety of methods can be employed, such as fieldwork, experimentation, textual analysis, and others.

Alongside similar environmentally focused scholarly and social movements, ecomusicology seeks to understand the complex relationship between music and the environment. Within ecomusicology there is space for considering birdsong or other musics produced by animals, the significance of geography and the physical environment in the development of musical cultures, and a variety of other topics that can be understood through an environmental lens. Ecomusicology sprouted from both musicology and ethnomusicology and continues to be explored from both perspectives. Two primary early scholars were R. M. Schafer, who pioneered acoustic ecology,<sup>24</sup> and Steven Feld, an anthropologist and ethnomusicologist interested in indigenous understandings of the environment.<sup>25</sup> Feld's approach highlights the effectiveness of interdisciplinary work and Schafer's preoccupation with concept of physical places creating or nurturing particular kinds of sounds or musics is echoed in the work of current ecomusicologists such as Denise Von Glahn. Interdisciplinary at its core, ecomusicology borrows from numerous other scholarly disciplines, including anthropology, biology, political science, and ecology.

The following scholars are representative of the interdisciplinary nature of ecomusicology. Some approach their work from a staunchly ecological or hard sciences perspective and others from a more anthropological or humanities-based perspective. While touching briefly on ecological concepts, this thesis primarily engages with the methodologies and approaches from the humanities perspective. However, a brief assessment of what ecology can bring to ecomusicology is relevant. Alice Boyle and Ellen Waterman clearly argue for the

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<sup>24</sup> R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Destiny Books, 1993).

<sup>25</sup> Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* (University of Pennsylvania Press, 1982).

direct incorporation of the methodologies employed by ecology and ethnomusicology, but they do not advocate for environmentalism as a part of ecomusicological study.<sup>26</sup> They repeatedly assert that environmentalism would hinder the scientific cogency of an ecologically-informed ecomusicology.<sup>27</sup> As the field of ecology has already provided methodologies that establish how to assess animal behavior and understand the complexity of ecosystem interactions,<sup>28</sup> Boyle and Waterman explore the study of birdsong in ecology to explain the relevance of ecological methods in understanding birdsong in music.<sup>29</sup>

Another significant discipline from which ecomusicologists borrow methodology, is literary ecocriticism, a highly interdisciplinary approach to understanding the interplay between literature and the environment. Significantly, literary ecocriticism, and subsequently ecomusicology, leans on the field of ecology. As a branch of biology, ecology collects and then interprets data focused on the relationship of organisms to their environment and vice versa. Ecology also considers the complexity of relationships between groups of organisms, or one organism's relationship to many organisms. This methodical study of the environment provides

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<sup>26</sup> "If ecomusicology is to be an intellectually robust field of inquiry, it must define the extent to which it engages methodologically with relevant areas of ecology" (Boyle and Waterman, "The Ecology of Music Performance," 25).

<sup>27</sup> "Conflating ecology with environmentalism is problematic because it erodes the core scientific meaning of the word ecology" (Boyle and Waterman, 26). Boyle and Waterman conclude their argument with a reassertion of their initial point concerning the danger of environmentalism affecting the scientific relevance of ecomusicology declaring, "[f]reed from a political focus on environmentalism, an ecology of musical performance would entail the systematic exploration of music in the context of space/place/time with a view to mapping its relations, causes, and effects as carefully and completely as possible" (36).

<sup>28</sup> Boyle and Waterman recognize the relative lack of the scientific method in the broader field of musicology within their argument for the inclusion of methods typically employed by the hard sciences: "Inevitably, the parallels between ecology and ecomusicology will be strained by the fact that most branches of musicology do not, as a matter of course, employ the scientific method" (27).

<sup>29</sup> Outlining how observational and correlative studies, comparative studies, and experimental studies could be incorporated into ecomusicology, they state "[a]n ecological approach to studying a specific musical performance would ensure a rigorous approach to data collection and analysis that would permit the researcher to draw conclusions that are unaffected by biases introduced by the perceptions of the performers themselves" (Boyle and Waterman, 34).

a solid framework from which to then consider the human component, asking questions about the relationship human culture has with the environment. Within the context of horse-related imagery in music, ecology helps to further cement the reality that the horse and human relationship is ecologically interdependent leading to the significance of that relationship in artistic expressions of human culture.

Continuing the early alliance ecomusicology held with anthropology exemplified by Feld, Mark Pedelty offers a unique perspective as an anthropologist and environmentalist concerned with music.<sup>30</sup> Pedelty is careful to reference the various disciplines that inform his perspective<sup>31</sup> and is concerned with the concept of place and how physical spaces are depicted in music, as well as how local ecologies have shaped composers.<sup>32</sup> He attempts to demonstrate how ecomusicology seeks to understand the way music explains and informs regional identity and represents the physical spaces occupied by composers, performers, and audiences.<sup>33</sup> Pedelty positions ecomusicology as crucial to understanding political/environmental issues and considers ecomusicology an avenue for exploring the complexity of human culture as it relates to physical places.<sup>34</sup>

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<sup>30</sup> Pedelty examines the relationship popular music musicians have with the environment. Mark Pedelty, *Ecomusicology: Rock, Folk, and the Environment* (Temple University Press, 2011).

<sup>31</sup> He states that he “draws a bit from... ecocriticism, classical musicology, and biological ecology, as well as ethnomusicology and environmental communication” (Pedelty, 7).

<sup>32</sup> Pedelty repeatedly references the concept of evoking space in music, stating “People, places, and technologies generate songs. In return, music helps define who we are and mediates our imagination of place” (6).

<sup>33</sup> He rationalizes his focus on rock, folk, and other pop music as a core issue within ecomusicology by considering these genres as central avenues within a cultural ecosystem, stating “[r]ock and pop provide the soundtrack for the world system. Ecomusicology needs to come to grips with that reality” (20).

<sup>34</sup> Pedelty asserts a human-centric perspective of ecomusicology that emphasizes human relationship to physical spaces. “Ecomusicology might call into question the Western art world’s tendency to treat music as a museum piece, to isolate sound rather than appreciating and experiencing it in various contexts, including ecological contexts” (204).

Pedelty's work can be connected to Denise Von Glahn's, as ecomusicology prioritizes considering the interaction and reciprocity between music and nature. Von Glahn's work has expanded on the concept of physical place affecting the development of music. Similar to Schafer's exploration of soundscapes and the environment that shapes music, Von Glahn's work particularly focuses on the unique characteristics of American music. Utilizing information from a variety of different disciplines, including geography, history, and other sociocultural focused approaches Von Glahn considers whether there are patterns in music related to the environment.<sup>35</sup> She also intertwines her ecomusicological interests with gender studies by investigating the role the physical environment of women composers played in the evolution of their musical work.<sup>36</sup> Her work acknowledges the complexity of studying how nature has inspired composers and questions the distinction between music that is merely inspired by nature versus music that attempts to replicate or imitate nature.

Von Glahn's focus on music that is representative of an American perspective of nature matches Pedelty and Simonett's preoccupation with regionally-specific ecomusicology.<sup>37</sup> Von Glahn explores a feminine and American understanding of place, demonstrating how American women composers "drew inspiration from nature that was closest to home, that to which they had access, that which they could experience personally."<sup>38</sup> Much of Von Glahn's analysis of

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<sup>35</sup> See especially Denise Von Glahn, *The Sounds of Place: Music and the American Cultural Landscape* (Northeastern University Press, 2003).

<sup>36</sup> Denise Von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World* (Indiana University Press, 2013).

<sup>37</sup> In *Music and the Skillful Listener*, Von Glahn acknowledges the worldwide phenomenon of nature-inspired music but narrows the scope to American women composers, stating, "[w]hile nature has inspired musicians, artists, poets, and writers across centuries and the globe, it was the resonance of the particular relationship of nature and national identity in the United States as it had been presented that most interested me" (3).

<sup>38</sup> Von Glahn, *Music and the Skillful Listener*, 29.

American women composers' works highlights the prevalence of birdsong, flowers, and local landscapes.<sup>39</sup> Her consideration of place is especially helpful in outlining the American musical environment that shapes horse related musical imagery in North America.

Echoing Pedelty's connection to physical space, ethnomusicologist Helena Simonett emphasizes landscape and regionally specific ecomusicology. She focuses on the music of the Yoreme, indigenous to northwestern Mexico, offering a non-Western perspective on ecomusicological ideas and highlights the existence of regionally-specific ecomusicologies.<sup>40</sup> She employs the term 'sentient ecology' to specify the ecological perspective inherent in Yoreme music that focuses on human interaction with nature instead of human interpretation of nature.<sup>41</sup> Simonett helps to establish that music can be understood "not as an exclusively human invention but one that emerges from communicative relationships with the ecological world."<sup>42</sup> Her perspective ties into the preceding discussion surrounding interactionism, further supporting the idea that horse-related musical imagery is inherently representative of the culture from which it originates.

Looking at the differences and similarities in musical imagery depicting horses across Asia, Europe, and North America, engaging with the construction and cultural conception of

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<sup>39</sup> She demonstrates the ways in which nature and the immediate physical environment shaped the way American women composers portrayed nature related concepts, "[t]heir music is a testament to the continuing power of nature as an inspiring force and as a point of reference in American composers' consciousness" (101).

<sup>40</sup> She dives into the agricultural and ecological history of the region, analyzing how the music developed by the Yoreme exhibits a deep connection to nature, "which brings humans into communicative relationships with the ecological world and extends the concept of personhood to animals, and ultimately, to all life in an ecosystem." Helena Simonett, "Of Human and Non-human Birds: Indigenous Music Making and Sentient Ecology in Northwestern Mexico," in *Current Directions in Ecomusicology: Music, Culture, Nature*, edited by Aaron S. Allen and Kevin Dawe (Routledge, 2016), 99.

<sup>41</sup> Simonett contrasts the use of bird sounds in Beethoven and Messiaen's works to the integrated use of bird sounds in Yoreme music, demonstrating how the cultural backdrop of composers affects the way they perceive and portray nature in their works.

<sup>42</sup> Simonett, 106.

place is important. This approach is similar to preceding ecomusicological studies, such as Jennifer C. Post's study of soundscapes in Raikiura Stewart Island. When reflecting on her experience, Post notes that "[l]istening to the landscape in the forests, at sea, in the coves, and in the village, I was able to hear, and thus better understand, their shared multispecies conception of place."<sup>43</sup> Musical imagery that evokes the concept of place or a cultural connection to an environmental and geographical reality is also evocative of the complex multispecies ecological backdrop of place, such as explored in Post's article. Engaging with the anthropological and archaeological work of scholars such as Kelekna and Anthony reinforces the idea that horses are an integrated feature in human cultures and geographical spaces. This thesis asks how horses are features of place and horse imagery in music can serve as signal posts about where and when the music is. Music depicting horses can be framed as an ecomusicological concept as musical imagery depicting horses moves beyond simply conveying the image of horse but also conveys a clear conception of place and the idea that cultural identity is tied to environment.

Another angle to consider when approaching musical imagery depicting horses is the concept of kinesthetic imagery. Randolph Jordan applies Schafer's acoustic ecology to film studies, as he explores how music and sound enable listeners to have embodied experiences and perceptions about the world.<sup>44</sup> In her chapter in *Sounds, Ecologies, Musics*, Denise Von

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<sup>43</sup> Jennifer C. Post, "Resilient Sounds," in *Sounds, Ecologies, Musics*, edited by Aaron S. Allen and Jeff Todd Titon (Oxford University Press, 2023), 157.

<sup>44</sup> Jordan parallels kinesthetic imagery with visual cues before tying the concept of kinesthetic imagery into an embodied experience of music designed to evoke kinesthetic experiences - "If we were to feel cold while watching images of a frozen landscape, it is not because film steps in as a surrogate for reality, but that it triggers the imagination, sets our thoughts moving in a particular direction that yields genuine experience of the cold based on whatever past experiences we've had with it." Randolph Jordan, *Acoustic Profiles: A Sound Ecology of the Cinema* (Oxford University Press), 76.

Glahn touches on similar ideas of music being able to evoke particular kinesthetic ideas tied to an ecological reality.<sup>45</sup> Musical imagery depicting horses can be considered kinesthetic imagery, especially in instances where the music is evoking the sensation of riding, inviting the listening into an embodied experience.

### *Intersections Between Horse Cultures and Music Cultures*

The preceding perspectives help to shape an understanding of ecomusicology that can be applied to studying music depicting horses, leaning on anthropology, sociology, and the interdisciplinary strategies wielded by scholars such as Boyle, Waterman, Von Glahn, Pedelty, and Jordan. Equestrian music exists in a variety of genres and music traditions. The following resources offer a brief exploration of how music and horses are interrelated and set the stage for the subsequent chapters' specific explorations of regionally specific iterations of musical imagery depicting horses.

As an illustration of the historical links between horse culture and music culture, Danielle Rosaria Cummins's dissertation examines the parallels between Leopold Mozart's "Treatise on the Fundamental Principles of Violin Playing" and the continuing traditions of the Spanish Riding School of Vienna, which leaned on the principles outlined in Xenophon's *The Art of Horsemanship* from 355 BCE. Her overarching argument is that Mozart's treatise and the Spanish Riding School, which have had longstanding effects on modern violin playing and classical dressage, have shared aesthetic principles that unite, explain, and contextualize each

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<sup>45</sup> Denise Von Glahn, "Relational Capacities, Musical Ecologies," in *Sounds, Ecologies, Musics*, edited by Aaron S. Allen and Jeff Todd Titon (Oxford University Press, 2023), 177.

other.<sup>46</sup> Cummins carefully outlines and explores both traditions, drawing significant parallels. In particular, she emphasizes both traditions' preoccupation with replicating natural movements, as well as similarities in pedagogy and teaching techniques, "[i]n dressage and Classical violin playing, there are definite boundaries set, techniques which are expected to be attained and mastered, and accepted practices which differentiate these ways of communicating from other human actions."<sup>47</sup> Cummins believes classical dressage, especially styles featuring multiple horses and riders, mimics music in terms of the primacy of coordinating rhythm and portraying artistic ideas.<sup>48</sup> Similarities in aesthetic principles and pedagogical approach are central to Cummins's overarching claim that these seemingly disparate activities can be considered in a shared context.

Just as Cummins does not focus on music depicting horses but rather the connections between horses and music, Laura Olivia Vanderlinden emphasizes the importance of approaching the topic of horses and music with an interdisciplinary approach. Her focus is not on music depicting horses, but rather on the interaction of music and horses. Beginning with anthropological ideas, Vanderlinden echoes the ecological perspective of Boyle and Waterman and introduces the idea of incorporating sports studies to studying music and horses.<sup>49</sup>

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<sup>46</sup> She labels Mozart's treatise and the traditions of the Spanish Riding school as "old traditions which are still relevant and used today." Danielle Rosaria Cummins, "Violins and Horses, Beauty and Truth: A Study of Universal Aesthetic Principles as Exemplified in the Spanish Riding School of Vienna and Leopold Mozart's 'Versuch Einer Gründlichen Violinschule' ('Treatise on the Fundamental Principles of Violin Playing'), 1756." (DMA diss., Claremont Graduate University, 2010), 4.

<sup>47</sup> Cummins, "Violins and Horses, Beauty and Truth," 49.

<sup>48</sup> Cummins repeatedly asserts this position throughout her dissertation, pointing out parallels such as "[t]he individual parts of riding require a proper series of events just as the individual notes in a piece of music require the proper order and rhythm" (35).

<sup>49</sup> Laura Olivia Vanderlinden, "Hearing Hoofbeats: Interdisciplinary Approaches to Interspecies Musical Encounters" (MA Thesis, University of California, Santa Barbara, 2019), 7–28.

Additionally, she ties in the importance of considering zoomusicology.<sup>50</sup> Vanderlinden's work helps to provide a methodological framework to consider equestrian music from an ecomusicological perspective.

As established previously, horse culture is deeply implicated in military history. Horses have been critical players in the military conquests of nations from all three regions considered in this thesis. This aspect is clearly expressed in the prevalence of horse imagery in military music. Bruce P. Gleason is a military music historian, some of his work has converged with equestrian music through his study of mounted bands. Mounted bands are another example of the intersection between horses and music, similar to classical dressage. In his article outlining the United States' military music, Gleason illustrates the long-standing historical and global prevalence of mounted military and military bands. He specifically outlines the U.S. military bands, discussing data concerning military bands during the Civil War, Spanish-American War, both World Wars, the Korean war, and Vietnam. Through this examination he asserts the importance of military bands as cultural figures.<sup>51</sup> In another article, he narrows his scope to mounted military bands in the United States, specifically the Chicago Black Horse Troop, associated with the 106<sup>th</sup> Cavalry Regiment.<sup>52</sup> He begins with an overview of the history of mounted bands, particularly in European history,<sup>53</sup> and transitions to United States history of mounted bands leading into the development of the Chicago Black Horse Troop. Gleason

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<sup>50</sup> Vanderlinden, "Hearing Hoofbeats," 67–71.

<sup>51</sup> Bruce P. Gleason, "Military Music in the United States: A Historical Examination of Performance and Training," *Music Educators Journal* 101, no. 3 (2015): 37–46.

<sup>52</sup> Gleason, "Military Music in the 106<sup>th</sup> Cavalry," 301–35.

<sup>53</sup> "Originally serving as signalers throughout the eras of the Middle Ages and Renaissance, mounted trumpeters and kettledrummers continued in these roles and also joined together to form cavalry bands of brass instruments over the following centuries" (301).

includes a discussion of their technique of playing while riding and uses a variety of resources to illustrate the overall success of the group, their notoriety, and cultural relevance. Overall, Gleason's work highlights a specific instance of equestrian sport and music coexisting in the same artistic output, placing it within the scope of equestrian music.

### *Examples of Horse-Related Imagery in Music*

Louis Conti provides a specific example of music depicting horses through his analysis of Toru Takemitsu's *From Me Flows What You Call Time*. This percussion concerto features the Tibetan symbol of the Wind Horse which expresses spiritual ideas enmeshed with physical ideas. Conti illustrates how Takemitsu incorporated traditional sounds involved in Japanese spirituality to evoke animal-based ideas. He highlights Takemitsu's instrumentation choices that express both Eastern and Western ideas and particularly explores his aesthetic connections to Noh, Japanese dance-drama, "[s]ince Takemitsu's intention is to retell a story with just such an other-worldly creature, the Tibetan Wind Horse, the suggestion of Noh is particularly appropriate."<sup>54</sup> Through this work, Takemitsu is not simply depicting a specific horse, but also the idea of wind, firmly placing this work within the scope of ecomusicology. Conti highlights the influence of Claude Debussy and Olivier Messiaen on Takemitsu's construction of nature-based concepts within his compositions. Because the Wind Horse is a spiritual and cultural symbol central to Tibetan Buddhism, this work is another example of a regionally-specific ecomusicology, tying into Von Glahn, Pedelty, and Simonett's ecomusicological perspectives of

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<sup>54</sup> Louis Conti, "Color Variation: An Analysis of Takemitsu's 'From Me Flows What You Call Time'" (PhD diss., New York University), 23.

place. Further exploration of Takemitsu's piece will be conducted in the next chapter of this thesis.

Despite the decreased level of relevance horses play in broader human culture since the advent of technologies such as the train and automobile, horse imagery in music has continued in modern compositions. In his thesis, Edwin Fattig analyzed his composition for jazz ensemble, *Wild Horses*, providing a context for his compositional choices and heavy use of symbolism. Notably, he rationalized his instrumentation choices as a method that "portrays the primal, instinctual nature of animals through the use of intense, visceral percussion."<sup>55</sup> Throughout, he repeatedly alludes to pastoral and impressionistic traditions within music, as well as identifying his intentional connections to the hallmarks of American folk music. Additionally, he recognizes the influence of Aaron Copland, Miles Davis, and Olivier Messiaen in his approach to the work. His piece was inspired by a painting of horses and the three movements represent different physical actions taken by the horses and their interactions with the landscape and weather. Throughout, he outlines how his rhythmic and harmonic choices are designed to evoke playfulness and the horses' interaction with each other. This work is a clear example of a composer's attempt to depict not only the environment, but the movement of horses through music.

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<sup>55</sup> Edwin Fattig, "Wild Horses: An Exercise in Transforming Musical Imagery into Visual Imagery" (MA thesis, Truman State University, 2014), 3.

## Conclusions

Equestrian music is a broad category that can be seen in significant number of musical genres. Further research could explore a variety of avenues such as mounted military bands, the intersection between classical dressage and music, music for equestrian dramas and circus acts in the 19<sup>th</sup> century, influence of impressionism on the depiction of horses in music, film scores crafted for equestrian centric films, and the differences in regional depictions of equestrian music. In short, equestrian music can be studied through an ecomusicological lens. When contextualized and supported by an interdisciplinary approach, ecomusicology wields the scientific cogency of ecology, political significance of environmentalism, and sociocultural meaning of anthropology and other related humanities.

The subsequent chapters of this thesis engage with specific iterations of horse related imagery in music from three regions, Asia, Europe, and North America. Each chapter contends with the concepts presented in this introduction, particularly the interdependent horse-and-human relationship, totemism, and interactionism. Additionally, further examination of horse culture will be explored in each chapter, providing anthropological and historical context specific to Asia, Europe, and North America. Each chapter will consider genres that feature horse-related imagery and specific compositions that exemplify how horse related imagery reflects and reimagines cultural identity and expression, exploring themes of spirituality, nobleness, and heroism. Throughout, horse-related imagery in music will be linked to the construction of space and assertions of power.

## Chapter One: Equestrian Music in Asian Cultures

Although the species originated in North America, the human cultures with the longest relationship and interdependence on horses is found in Asia. Horses interacted with human cultures in the Eurasian Steppe region dating back to the Pleistocene era and subsequently the horse is a persistent figure in the mythologies, art, and cultural practices of Asian cultures. This chapter, in four parts, seeks to investigate how horse related musical imagery is utilized to express aspects of cultural values, practices, and meaning in Asian cultures. On a broad scale, this chapter posits that depictions of horses in music from Asian cultures are steeped in spiritual ideas and have a mythological foundation. In music, these mythologies are found in themes relating to balance, cyclical movement, wisdom, and a deep connection to associated ecological features such as wind, mountains, water, and other environmental realities.

First, a historical overview of the horse in Asia provides the context from which musical practices inspired by and implicating horses arose. Second, further investigation of musicological and ecomusicological methods and approaches helps to provide a framework for considering specific musical works depicting horses in Asian cultures. Third, an examination of existing scholarly work in studying horse related music practices particularly within Mongolian culture evidences the prevalence of the horse throughout the history of music in Asia as well as asserts the continued presence of horse related musical imagery in modern Asian music. Fourth, an analysis of Toru Takemitsu's *From Me Flows What You Call Time* offers a glance into the musical techniques that can evoke horse related imagery within a particular cultural context.

## History of the Horse in Asia

Pita Kelekna repeatedly asserts the centrality of the horse to the nomadic pastoralists in the Eurasian Steppes. She documents the increased interdependence between horses and humans that emerged throughout the domestication process,<sup>56</sup> noting evidence of the development of horse related technologies, advancements in agriculture, as well as numerous ceremonial and ritual practices involving horses. Kelekna then offers an interpretation of art from the early steppe civilizations, within the 4<sup>th</sup> and 3<sup>rd</sup> millenium BCE, based on the anthropological evidence that should be considered when approaching horse related imagery in music from the same geographical region.

The horse became the cosmic animal, associated with gold, the sun, and the heroic warrior.... the horse served as the steed on which the dead made their journey to the next world and was an integral component of steppe funerary observances. These early steppe themes and imagery of death and rebirth, together with the concept of the horse as a cosmic symbol, would persist across Eurasia to shape the religions of Hinduism and Buddhism and would also extend westward through Zoroastrianism to influence Christianity and Islam.<sup>57</sup>

Additionally, Kelekna tracks the geographic expansion of the horse into broader Asian cultures outside of the nomadic groups within the Eurasian Steppes. David W. Anthony's archaeological perspective tracks the same content, documenting the spread of horses outward from the Eurasian Steppes into Eastern Asia and the Middle East, during the Bronze Age, although his

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<sup>56</sup>In contrast to the anthropological and archaeological approaches of Pita Kelekna and David Anthony, Peter de Barros Damgaard et al offer a paleogenomics perspective on the domestication of the horse looking at evidence in both human and horse genetics, attempting to track human migration patterns and argue that "the earliest unambiguous evidence for horse husbandry is from the Copper Age Botai hunter- herder culture of the central steppe in Northern Kazakhstan ~3500 to 3000 BCE." Peter de Barros Damgaard, et al. "The First Horse Herders and the Impact of Early Bronze Age Steppe Expansions into Asia." *Science (American Association for the Advancement of Science)* 360, no. 1422 (2018): 3.

<sup>57</sup>Kelekna, 79. For more information regarding the domestication of the horse in the Eurasian Steppes and the longstanding interdependence of horses and humans in this region, the second and third chapters of Kelekna's work should be consulted.

work prioritizes the evidence surrounding the horse as a tool of military power.<sup>58</sup> Similarly, Kelekna incorporates a discussion of the horse as a tool and symbol of warfare into her overview of southwestern Asia, southern Asia, and eastern Asia, touching on cultures including the Hittites, Assyrians, Iranians, Persians, and Chinese.<sup>59</sup> Associations with the sun and sky<sup>60</sup> begin to emerge in these regions throughout art depicting horses.

Another region within Asia to consider the prevalence of horse related imagery is South Asia. Elizabeth Lambourn examines the complex and unique relationship between horses and South Asian cultures, specifically exploring the thirteenth century horse trade yet also contending with earlier periods. As an art historian, she focuses on iconography, sculpture, and other forms of physical art, she demonstrates that while horses were not considered native or inherently South Asian they were associated with themes of warfare, divinity, and spirituality.<sup>61</sup> In short, throughout Asia horse imagery is associated with spirituality and power related themes.

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<sup>58</sup>Anthony devotes more attention to the riding aspect of the domestication of the horse that enabled both faster human travel within Asia, expansion of civilizations, and better methods of warfare, "Many experts have suggested that horses were not ridden in warfare until after about 1500-1000 BCE, but they failed to differentiate between *mounted raiding*, which probably is very old, and *cavalry*, which was invented in the Iron Age after about 1000 BCE." David W. Anthony, *The Horse, the Wheel, and Language*, (Princeton University Press, 2007), 223

<sup>59</sup> Kelekna also explores the term for horses within multiple Asian languages and utilizes that linguistic information to support the idea that horses quickly became enmeshed in human cultures in Asia after their domestication, including the significant use of horses to enable travel and warfare, "The dramatic impact the horse was to have on East Asia can be assessed by the near unanimity in use of the Indo-European term for horse across diverse cultures: Chinese *ma*, Japanese *uma*, Korean *mar*, Tungusic *murin*, Mongolic *morin*. Such broad similarity indicates a single source and rapid diffusion" (137).

<sup>60</sup> Kelekna notes the early connection of the horse to the sun chariot (11) and documents references from China to Heavenly Horses, dragons, and warfare, such as "a bronze statue of a Ferghana horse in flying gallop, held aloft on the wing of a swallow, attests to the Han equation of the horse with magical flight" (147).

<sup>61</sup> Lambourn demonstrates these ideas throughout her article, however the significant implication of horses in South Asian spiritual imagery is evidenced by "the seminal position of the horse within Hinduism and Indic kingship; the horse sacrifice or *aswamedha* was one of the most important religious rites described in the Vedas, the foundational texts of Hinduism." Elizabeth Lambourn, "Towards a Connected History of Equine Cultures in south Asia: Bahr (Sea) Horses and 'Horsemánia' in Thirteenth-Century South India," *The Medieval Globe* 2, no. 1 (2016): 64.

## Ecomusicological Approaches and Horse-Related Musical Imagery in Asian Cultures

The cultural conception of the horse is an embodied image that draws on both the physicality of the horse and the surrounding ecological features. Horse related musical imagery invites the listener to engage with their environment through an embodied experience prompted by kinesthetic imagery. In his book, *Acoustic Profiles*, Jordan Randolph offers an interdisciplinary approach to acoustic ecology and sound studies building on the methods and approaches of R. Murray Schafer and blending them with media studies. He explores the concept of kinesthetic imagery from the context of the film soundtrack of *Picture of Light*, touching on the work of several scholars and composers to build a framework for the concept of musically evoking “kinesthetic images – our visual understanding of motion – that our minds often turn to when hearing sound alone.”<sup>62</sup> This concept engages with the idea of multisensorial experiences alongside an ecological perspective that prioritizes analyzing the relationship between music and the environment. This ties into the idea that many genres of music such as *urtyn duu* in the Mongolian tradition cannot be divorced from the visual and kinesthetic experience of the human/horse relationship unique to the historical and environmental reality of Asian cultures. Horse related musical imagery necessarily depends on the physical movement of the horse to inspire methods of conveying a typically kinesthetic image audibly. Horse related imagery in music from Asian cultures is inherently connected to the reality that horses have been a long-standing central component in that particular

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<sup>62</sup> Jordan primarily contends with composer Rosemary Mountain’s work in kinesthetic imagery and compositional intent: “Mountain's survey of the concept of musical imagery demonstrates that composers often compose music with a visual intent, the desire to create ‘effective illusions of imaginary sonic objects moving through time’.” Jordan, *Acoustic Profiles*, 80.

environment. Because of the interdependence between horses and humans in Asia horses have been a mediator in the physical relationship between humans and their immediate environment and as a result kinesthetic images within music that engages with ecological topics reflects that relationship.

Applying an understanding of kinesthetic imagery to musical analysis, Denise von Glahn considers a musical representation of a physical reality and prioritizes analysis that centers time, timbre, and texture within an ecomusicological framework. She posits that the ecological themes within *Ice Becomes Water* by Judith Shatin can be understood through “a unified sensorium: the combined visual, auditory, even kinesthetic system with which sentient being apprehend the world at once and as one.”<sup>63</sup> Her analysis considers the importance of viewing the temporal, timbral, and textural structure of the work from the ecological and embodied perspective of the Tlingit peoples relationship with their environment, namely glaciers.<sup>64</sup> This type of analysis invites the listener to contextualize music through embodied experience and ecological knowledge. Jordan and von Glahn’s approaches help to establish a framework to horse related imagery within music, particularly in music that features musical techniques that prioritize timbre and texture over melody and harmony.

## Horse-Related Instruments and Musical Imagery in Asian Cultures

Much of the current research considering aspects of the relationship between horses and Asian music has focused on music in post-Soviet Mongolia, engaging with broad questions

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<sup>63</sup> Von Glahn, “Relational Capacities, Musical Ecologies,” in *Sounds, Ecologies, Musics*, edited by Aaron S. Allen and Jeff Todd Titon (Oxford University Press, 2023), 183.

<sup>64</sup> Von Glahn, “Relational Capacities,” 186–93.

relating to ethnic identity and cultural expression. Scholars in this area include Jennifer C. Post, Theodore Levin, Oyuna Weina, Charlotte D'Evelyn, Kip Hutchins and Peter K. Marsh. Additionally, many of the scholars approach these topics from an ecomusicological lens, highlighting the significance of the physical environment in the development of instruments, genres, and styles. There are numerous distinct groups within the broader context of Mongolian culture, Post focuses on the ecologically grounded music of the Kazakh people from western Mongolia. She notes the significance of nomadic pastoralism, tracking how ecological knowledge about the region is embedded into the musical practices of the Kazakhs.

Relating to both Jordan's and von Glahn's understanding of kinesthetic imagery, Post articulates a similar perspective regarding the narrative songs utilized by Kazakh people, "this knowledge and its social practices contribute to maintaining local biodiversity, and their music (and sound) maps mobility spatially and temporally, sensorially and kinesthetically."<sup>65</sup> She repeatedly demonstrates how deeply integrated the music from this ethnic group is tied into their collective relationship with their environment, touching on elements of spirituality and a profound respect for their ecological realities.<sup>66</sup> Within the lyrics of the songs Post investigates are references to horses and traveling via horseback, which indicates that this particular group's experience with their environment is mediated through horses and encoded within their music.

Focusing on the Alshaa region of Mongolia, Oyuna Weina touches on the concept of kinesthetic imagery and kinesthetic knowledge being necessary for singing *urtyn duu*. Her

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<sup>65</sup> Post, "Ecology, Mobility, and Music in Western Mongolia," in *Performing Environmentalism: Expressive Culture and Ecological Change*, edited by Katherine Borland and Sue Tuohy (University of Illinois Press, 2021), 170.

<sup>66</sup> Post also considers the impact of climate change on the sociopolitical and musical development of the Kazakh throughout, noting the importance of preserving this kind of ecological and musical knowledge as a way of navigating environmental issues and preserving cultural history.

article title “You Can’t Sing Urtyn Duu If You Don’t Know How to Ride a Horse” is directly inspired by the attitudes expressed by *urtyn duu* singers, arguing that this particular genre is deeply cognizant of the kinesthetic experience and imagery of horseback riding.<sup>67</sup> Her work outlines the characteristics of the *urtyn duu* genre<sup>68</sup> and the precipitating environmental factors leading to the development of *urtynn duu*, which was often sung on horseback and often directly references horses.<sup>69</sup> Weina’s work demonstrates that this genre is ecologically informed and horses are a crucial mediating factor between humans and their environment.<sup>70</sup> She identifies connections between the types of ornamentation found within *urtyn duu* to horse related Mongolian technologies, which illustrates the close connection between the human/horse relationship and music.<sup>71</sup> Weina’s work also reasserts the prevailing themes in horse related musical imagery in Asian cultures, referencing spiritual themes and the association between horses and the wind.<sup>72</sup>

Contending with the prevalence of sound mimesis within music and the spiritual understanding of the landscape, Levin, in his book *Where Rivers and Mountains Sing*, focuses on the Tuvan people in Central Asia. His work connects to an ecomusicological construction of place within music. Primarily, Levin investigates Tuvan throat singing and focuses on the

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<sup>67</sup> Weina, “You Can’t Sing ‘Urtyn Duu’ If You Don’t Know How to Ride a Horse’: ‘Urtyn Duu’ in Alshaa, Inner Mongolia,” *Asia Music* 49, no. 2 (2018): 12.

<sup>68</sup> Weina summarizes some of the characteristics by stating “The *urtyn duu* genre typically features sentimental song texts that describe the beauty of nature, horses, landscapes, religious devotion, and the practice of respect for one’s parents. The texts of *urtyn duu* are mostly positive, and melancholic content is avoided.” (Weina, 6).

<sup>69</sup> One example is “Khökh Boriin Taraga” meaning the strong gray horse, (Weina, 24).

<sup>70</sup> Weina contends with multiple styles of singing *urtyn duu* and identifies similarities and differences, she highlights one key similarity, “The different singing styles are inspired by, or at least understood with reference to, landscapes and experiences of riding horses and camels.” (8).

<sup>71</sup> One example of this is the term *nugalaa* which refers to a particular type of knot used in a Mongolian bosal bridle and “rapid alternation between two adjacent or near-adjacent notes” (17).

<sup>72</sup> Weina, 10.

centrality of timbre and harmonics as opposed to melody, directly connecting these musical features to aspects of Tuvan spirituality,<sup>73</sup> labeling these mimetic sounds as “the sonic embodiment of landscapes, birds, and animals along with the spirits that inhabit them.”<sup>74</sup> Similarly to other ecologically grounded scholars, Levin repeatedly asserts the importance of geography, topography, and other environmental features in the development of sound and music in Tuvan culture.<sup>75</sup> Interestingly, while Levin’s work broadly considers sound mimesis pertaining to multiple indigenous animals, there are several instances throughout his study of horse related imagery. These include two sound portraits that incorporate syncopation, repetition, and trilling to evoke the movement of a horse in different contexts.<sup>76</sup> He is careful to note that this type of music making is not merely mimicry “but rather, through sound metaphors, to convey the rhythm of physical movements, and the appearance and psychological character of animals and humans.”<sup>77</sup> He also discusses multiple instances of horse focused songs that utilize a variety of musical techniques to evoke the mimetic and kinesthetic

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<sup>73</sup> Theodore Levin and Valentina Süzükei, *Where Rivers and Mountains Sing* (Indiana University Press, 2006). He notes the relevance of multiple spiritual traditions and religions, including Shamanism, Buddhism, and Islam. Throughout, the spirituality discussed focuses on animal spirits and the general mythology/spirituality of the physical environment.

<sup>74</sup> Levin, *Where Rivers and Mountains Sing*, 77. Levin also directly compares mimesis in Western music to mimesis in Tuvan throat singing. Additionally, he articulates that often the practice of imitating animal sounds is integrated into religious and spiritual practices (73–158).

<sup>75</sup> Levin also documents the role of music in the domestication or training process of animals and the longstanding tradition of nomadic pastoralists using music to communicate with the animals they interact with on a daily basis, 136. “Human-animal communication occupies a semiotic domain that is at once paralinguistic and paramusical, yet intimately linked to both. Intoned speech, rhythmic incantations, whistling, throat-singing, and signals that include calls, cries, shouts, onomatopoetic words, and sui generis nonlinguistic vocalizations exist alongside melodic song and instrumental music” (135).

<sup>76</sup> The first sound portrait is titled “Two lovers riding horseback” and the second is “Running horse” which feature opposite levels of speed and complexity of movement of the horses’ bodies (83).

<sup>77</sup> Levin, 83.

imagery of the horse including<sup>78</sup> “Chyraa-Bora”<sup>79</sup>, “The Gallop of Tulpar”<sup>80</sup>, and “Chyraa-Xor”.<sup>81</sup> These examples further illustrate the prevalence of themes relating to spirituality, wind, complexity of the interdependent human/horse relationship and an embodied relationship to the environment.<sup>82</sup>

Throughout the work of several scholars, particularly Hutchins and Marsh, the morin khuur instrument is a central figure in Mongolian music. The morin khuur is a two stringed bowed instrument, often referred to as a horsehead fiddle as the headpiece often features a carved horse’s head and the strings were traditionally created using horse hair.<sup>83</sup> Both Hutchins and Marsh recognize the morin khuur’s involvement in reestablishing and reimagining Mongolian identity after the fall of the Soviet Union as it allowed Mongolians to engage with longstanding and ethnically unique music.<sup>84</sup> Marsh documents the legend surrounding the origin of the morin khuur, which is representative of the deeply interconnected relationship between humans and horses in Mongolia. Khökhöö Namjil is said to have created the first fiddle out of the remains of his beloved horse and then traveled across Mongolia “telling the tale of

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<sup>78</sup> Additional instances of horse related music mentioned in Levin’s text include “Ai Charyx Khan on a Grey Horse,” “Siber Chyltys on a Sixty-Foot-Long Brown Horse,” and “The Story of Almambet”

<sup>79</sup> Levin, 145.

<sup>80</sup> Levin, 145 This connects to the wind and wings imagery and focuses on the timbral elements of musical imagery.

<sup>81</sup> Levin, this piece is designed “to simulate the sound of various horse gaits” (148).

<sup>82</sup> Levin summarizes his thoughts about music making perspectives in this region “An animist view of the world in which the power of nature – landscape, animals, and the spirits of natural places and beings – serves as a vital life force has continually replicated a particular kind of artistic inspiration among the Inner Asian pastoralists” (157).

<sup>83</sup> For a comprehensive history on the development of the morin khuur, Marsh’s text is exhaustive. Peter K. Marsh, *The Horse-Head Fiddle and the Cosmopolitan Reimagination of Tradition in Mongolia* (Routledge, 2009).

<sup>84</sup> Concerning the use of the horsehead fiddle post-Soviet Union, Hutchins’ perspective is that the horsehead fiddle symbolized “a new, modern, masculine Mongolian nation.” Kip G. Hutchins, “On Wooden Horses: Music, Animals, and Heritage in Post-Socialist Mongolia.” (PhD diss., University of Wisconsin-Madison, 2020): 19. Marsh, acknowledging the relative recency of the horsehead fiddle in music history, states “the horse-head fiddle was ‘reimagined’ by these institutions in order to aid in the consolidation of this new national consciousness... the horse-head fiddle served important political goals, even if doing so required significant distortions in the narratives of Mongolian cultural history” (15).

his beloved horse while imitating its gallops and neighs”<sup>85</sup> and subsequently the two-stringed fiddle was proliferated throughout the region.<sup>86</sup> Demonstrating the importance of considering morin khuur music from an ecological perspective, Marsh repeatedly asserts the spiritual context of the morin khuur as a mediator between humans and their environment, humans and horses, horses and spirituality, and humans and spirituality.

The instrument appears to reside at the edge or threshold of not only the human world, but also the animal or natural and spiritual worlds... the two-stringed fiddle reflects the complex environment of the pre-Revolutionary nomadic pastoralists in which humans needed to maintain a sense of balance with their natural environment, their own animals and those that lived around them, and the many different kinds of spirits that existed and interacted with the natural and human worlds... as well as the powerful role that horse spirits played in the Mongolian spiritual cosmology.<sup>87</sup>

Hutchins reiterates and expands on many of the same themes surrounding the morin khuur, examining the idea that the instrument is capable of binding the souls of horse, human, and fiddle into a single expression of Mongol identity and engagement with local ecological features.<sup>88</sup> He also touches on elements of mimicry and kinesthetic imagery, similar to discussed by Jordan, von Glahn, Post, and Weina. Throughout, these resources reinforce the idea that horse related imagery in music within Asian cultures present themes of spirituality, embodiment, and integration with nature.

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<sup>85</sup> Marsh, 36.

<sup>86</sup> Marsh’s presentation of the origin story, 36–39.

<sup>87</sup> Marsh, 36–37.

<sup>88</sup> "The horse-fiddle mediates for a much larger network that includes all of the actors who contributed materially in some way to the fiddle’s construction and performance, including the human musician, the horse who provides the hair, and the trees who provide the wood and rosin" (Hutchins, 44).

## Horse Related Musical Imagery in From Me Flows What You Call Time

To illustrate imagery that depicts the horse as a cultural construction, borrowing from von Glahn's ecologically focused musical analysis that prioritizes temporal, timbral, and textural features, horse related imagery can be revealed in Toru Takemitsu's *From Me Flows What You Call Time*. Takemitsu was born in Tokyo, Japan on October 8, 1930 and died February 20, 1996, placing *From Me Flows What You Call Time* within the last few years of his musical career. His earlier career exhibits a propensity for density and chromaticism, later on he began exploring ideas that moved away from density and into an exploration of slow and seemingly directionless music.<sup>89</sup> *From Me Flows What You Call Time* incorporates his interest in both directionless motion and vacillating levels of density, featuring several East and Southeast Asian percussion instruments.

Beginning with a haunting and lingering flute solo leading into the eventual dense and vacillating apex and then fading into the muted and drawn out conclusion, Toru Takemitsu's concerto for five percussionists<sup>90</sup> invites listeners to a visually and aurally intriguing experience. The work is largely rooted in the meditative and spiritual concepts of Tibetan Buddhism, particularly the concept of the Wind Horse.<sup>91</sup> *From Me Flows What You Call Time* directly references the concept of the Wind Horse in a section entitled "Waving Wind Horse" towards

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<sup>89</sup> Yoko Narazaki and Masakata Manazawa, "Takemitsu, Toru." *Grove Music Online*, 2001. Throughout his career he composed three ballets, a number of incidental music works, piano pieces, choral works, a significant amount of film scores, numerous orchestral pieces, and a variety of other compositions.

<sup>90</sup> For a broader and more expansive analysis of *From Me Flows What You Call Time* see Louis Conti, "Color Variation: Analysis of Takemitsu's 'From Me Flows What You Call Time'" (PhD diss., New York University, 2010). Conti's analysis is also discussed in the introduction to this thesis.

<sup>91</sup> Tōru Takemitsu, *From Me Flows What You Call Time: for Five Percussionists and Orchestra* (Tokyo: Schott Japan, 2022). The concerto was originally composed for Carnegie Hall's centennial celebration. The premier was performed by the Boston Symphony Orchestra alongside soloists from the percussion ensemble Nexus, on October 19, 1990.

the climax of the composition and the aesthetic principles are retained throughout the entirety of the work. The Wind Horse concept is predominantly found within Tibetan Buddhism but is evident within other related religious practices, mythological traditions, and cultural art. Two significant examples include the Mongolian Emblem and prayer flags. On prayer flags featuring the Wind Horse, the horse is the central figure with four other animals in the corners; two dragons, a white tiger, and a snow lion. The Wind Horse is related to cardinal directions, with the horse as the center between the four directions.

*From Me Flows What You Call Time* incorporates a significant amount of indeterminacy and improvisation which directly ties into the Tibetan culture's concept of the Wind Horse, "in Tibetan 'wind horse' (rlung rta), is unsystematic and unpredictable. The 'wind rise' moves from gods towards human beings who can neither accumulate, nor transfer it. Despite offering smoke sacrifices with juniper branches and mounting prayer flags on mountain passes to entice the 'wind horse' to bring good luck, just how and in which form this will manifest itself, if at all, remains unpredictable."<sup>92</sup> The Wind Horse is often depicted using cyclical motion, in the center of a larger work or incorporating other visual ideas relating to circles, weightlessness, flight, and continuous wind. In short, much of the compositional structure *From Me Flows What You Call Time* and the subsequent experience of the listener mirrors the aesthetic traditions of the Wind Horse. Remaining prevalent throughout the performance of this work is the sensation that time is expanding and contracting around a weighty center, similar to the conception of the Wind Horse at the center of Buddhist art. The following sections consist of an analysis of portions of

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<sup>92</sup> Andrea Loseries, "Wind Horse, Love Play and Wisdom Playing and Gambling," *The Tibet Journal* 34, no. 3–4 (2009): 557.

*From Me Flows What You Call Time* consulting the score and the August 23, 2019 performance of the composition by the Orquesta Sinfonica de Minería. The first section considers temporal organization as a compositional method for evoking kinesthetic imagery relating to the horse.<sup>93</sup> The second section considers elements of texture and timbre that reinforce horse-related imagery.<sup>94</sup>

### *Time and Horse Related Imagery*

Takemitsu effectively manipulates the audiences' experience of time through a variety of methods centered around the cyclical or timeless imagery of the Wind Horse. These methods include waves of density and intensity, shifting between meter and non-meter, simultaneously stagnant and swift rhythmic ideas, and phasing various instruments in and out of the foreground of the overarching texture. The work incorporates elements of indeterminacy and unpredictability that create a sense of timelessness and the overall stretching or expansion of time, whilst simultaneously engaging in moments of rapidity and textural fluctuation that

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<sup>93</sup> The scope of the analysis of time and horse-related imagery is limited to three sections representative of the larger work. The first section contains measures 1–22 and can be heard in the recording of the Orquesta Sinfonica de Minería from minute marking 00:00 to 03:24. The second section consists of measures 112–137 and minute marking 10:40 to 13:55. The third section is the final thirteen measures of the work and minute marking 29:02 to 30:47. For the first and third sections, the focus was on investigating patterns in the durational contour of durational segments and subsegments, adjacency series, the dynamic contours of the same segments, and contrasting the individual patterns in each instrument against each other. Within the second section, the focus was on creating a descriptive map analyzing the dynamics and density of that particular section. Throughout the three sections, identifying vacillation between meter and non-meter as well as which instruments were in the foreground was a priority.

<sup>94</sup> For the purposes of the analysis of texture, timbre, and horse-related imagery, three sections were selected. The first section contains a passage entitled "Breath of Air" and consists of measures 1 through 22, the Orquesta Sinfonica de Minería's performance of this section is from minute marking 0:00 to 3:24. The second section consists of two passages, entitled "Plateau" and "Curved Horizon." This section spans measures 46 to 69 and minute marking 5:17 to 6:54. The third and final section contains a passage titled "Waving Wind Horse" and lasts from measure 112 to measure 137. The minute markings for this passage are 10:40 through 13:55.

contract the listener's perception of time. Considering *From Me Flows What You Call Time* through examining durational adjacency series, durational contour of durational segments, dynamic contour, and a descriptive map focusing on the density of sound illustrates these concepts.

In many ways, the temporal organization of the work is determined by the concept of the Wind Horse, leading to the vacillation between meter and non-meter, the concurrent stagnant and swift rhythmic ideas, and other cyclical concepts featured throughout that lead to the listener's perception of time being alternatively (and occasionally simultaneously) contracted and expanded. The first section is labeled "Breath of Air" and begins with an unaccompanied flute solo before transitioning into the entire orchestra playing. The percussion soloists are silent and offstage until the music shifts to non-meter at 01:22, at which point they begin to play intermittently and slowly make their way through the audience towards the stage, stepping onto the stage at 02:32. Listening to and watching this piece this brief period of time seems to last significantly longer than a minute. A primary feature of this section is the unpredictable vacillation between meter and non-meter. By considering the score and listening to the performance it's evident that the piece begins metered but transitions to non-metered by 01:22, shifts back to metered at 2:40 while incorporating non-metered elements in the percussion solos, shifts back to non-metered at 2:44, shifts back to metered at 3:06 through the end of this section. These vacillations are noticeable in the sense that the overall density increases during portions of metered music and decreases during significant periods of nonmeter, however, perhaps due to the combination of non-metered elements in the

percussion simultaneously occurring with metered passages in the orchestra obscures the specific shifts if not examining the score.

Throughout section one there are long sustaining lines held over faster and more varied rhythms, laying the foundation for the overarching theme of simultaneously stagnant and swift rhythmic ideas. Elizabeth West Marvin's discussion of rhythmic contours in the context of contour theory is a helpful method of analyzing rhythm especially in temporally complex works such as *From Me Flows What You Call Time*. She outlines an approach to conceptualizing the perception of duration in an abstracted manner, focusing on segments of a composition's relative durational relationship to itself.<sup>95</sup> This type of analysis helps in identifying rhythmic patterns outside of traditional time signatures, prioritizing relative over concrete durational relationships between phrases. Such an analysis of the flute solo from section one does not reveal any significant patterns other than a tendency to remain relatively stagnant and each segment does not exhibit a great deal of range or diversity while also refraining from establishing any clear patterns or repetitions of rhythmic ideas.<sup>96</sup> This is perhaps reminiscent of the Wind Horse concept, returning to the idea of center without being predictable.

Other methods for analyzing temporal organization are durational contours and adjacency series. Considering the adjacency series of the flute throughout this section did reveal another instance of overall stagnation despite significant complex rhythmic activity.<sup>97</sup>

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<sup>95</sup> Elizabeth West Marvin, "The Perception of Rhythm in Non-Tonal Music: Rhythmic Contours in the Music of Edgard Varèse," *Music Theory Spectrum* 13, no. 1 (1991): 61–78.

<sup>96</sup> The first section contains the following durational segments (dsegs); measures 1–4's dseg is [53124316007] with subsequent subsegs of [42013] and [213004] measure 5's is [11000], measures 6–7 results in [1405326], measures 8–9 is [00111143] which can be split into subsegs [0011] and [0021], measures 9–12's is simply [10], and lastly measures 20 and 22 share the same dseg of [00213].

<sup>97</sup> The adjacency series of the flute solo is as follows, measures 1-4 (---+---+0+), measure 5 (00-0000), measures 6–7 (+---+), measures 8-12 (00+-0+-), and finally measures 20 and 22 (00+-).

This shows that there is never more than two increases or two decreases in duration in a row, whereas throughout the various adjacency series documented through the analysis process there were several instances of no durational change between notes repeatedly. This pattern also demonstrates a tendency to mirror the Wind Horse aesthetic principles of vacillating returns to center. Analysis of section two shifted away from considering specific rhythmic details and into considering dynamic contours and building a descriptive map. This section of the work is titled “Waving Wind Horse” and clearly represents ideas of vacillation between meter and non-meter, waves of density, and systematically phasing various instruments in and out of the foreground.

All of these ideas combine into a three minute portion that feels considerably longer, generally expanding time throughout this section despite moments of contraction interspersed. At this point in the work, the flute has dissolved into the background texture and the percussionists are at the forefront. “Waving Wind Horse” begins non-metered at 10:40, becomes metered at 11:15, non-metered at 11:50, metered momentarily at 12:52 although not in the percussion, metered at 13:13 and then steadily disintegrates back out of meter through to the end of this section at 13:55. An interesting note concerning 13:13, the score calls for a fifteen second suspension of meter here and in this performance it lasts 21 seconds. In general, the metered portions are considerably denser than the non-metered portions. Throughout this section, the various unique percussion instruments have been constantly shifting in and out of the foreground which adds to the overall sense of weightlessness and cyclical movement, which then contributes to the sensation of time expanding.

The final section, titled “A Prayer,” is the culmination of nearly half an hour of music is the most unified in terms of texture and balance between instruments and exhibits a lack of meter/non-meter vacillation, separating it significantly from the preceding sections. However, the final still maintains an overall commitment to expanding time and exploring simultaneously stagnant and swift ideas. The durational contours of this section demonstrate various levels of rhythmic activity, but like the analysis of section one does not demonstrate any remarkable rhythmic patterns beyond the propensity to remain close to center.<sup>98</sup> Within the adjacency series of this section the same pattern from section one of overall stagnancy is evident with the duration never increasing or decreasing twice.<sup>99</sup> The dynamic contours of each line reveal a decline towards the eventual cessation of any volume by the end of the piece with the overall density following the same general pattern. Overall, the conclusion of the work follows several of the same compositional methods of contracting and expanding time around a center but the vacillation between meter and non-meter has ceased and the listener arrives at a point of rest.

The Wind Horse is a complex and yet simple concept that contains numerous contradictions, holding space for both consistency and indeterminacy. *From Me Flows What You Call Time* is an apt auditory reflection of those ideas. The consistent waves of density and intensity provide the sensation of rushing unpredictable wind that consistently moves. Seemingly endless vacillation between meter and non-meter contends creates a sensation of time expanding and contracting like breathing in and out. Simultaneously stagnant and swift

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<sup>98</sup> A couple of the durational contours noted in the analysis include the flute line [4230142] which can be split into two subsegs of [201] and [0132], the oboe line [31310142] divided into subsegs of [1010] and [0132], the clarinet line [501423], the bassoon line [202031], the trumpet line [222201], the harp line [010000223], the celesta line [120], the strings except double bass lines [0123], and the double bass line [01].

<sup>99</sup> The adjacency series analysis revealed the flute line as (-+--+), a similar oboe line of (-+--+), clarinet line (-+--+), bassoon line (-+--+), trumpet line (000-+), and various other patterns.

rhythmic ideas create balance and tension that add to the vacillation of time. The process of phasing instruments in and out of the foreground nimbly carries the listener through periods of significant expansion, creating constant moments of interest through long periods of sameness. In short, Takemitsu effectively manipulates the listener's perception of time by following the aesthetic ideas contained within the concept of the Wind Horse.

### *Texture, Timbre and Horse Related Imagery*

Throughout the thirty minutes of *From Me Flows What You Call Time* a variety of interweaving textures and timbres are explored, constantly reimagining the same aural ideas. This cyclical repetition is designed to replicate the sensations of the concept of the Wind Horse. Through the use of distinctive and contrasting percussion instruments and fluctuating levels of instrumentation in the orchestra, *From Me Flows What You Call Time* effectively utilizes textural and timbral elements to evoke the cyclical imagery of the Wind Horse.

When considering this piece, Douglas Rust's article "Two Questions of Perception in Lutoslawski's Second Symphony" served as a blueprint for analyzing the texture. Within his article, Rust discusses the idea that listeners have a limited capacity for comprehending textural complexity. He then compares the concept of listening for textural intricacy to the visually perceiving complex textural patterns.<sup>100</sup> This applies to *From Me Flows What You Call Time* as there are numerous opposing, distinctive, and contrasting textures occurring simultaneously

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<sup>100</sup> Douglas Rust, "Two Questions of Perception in Lutoslawski's Second Symphony." *Perspective of New Music* 42, no. 2 (2004): 190–220.

that coalesce into a broader texture that can be comprehended by the listener as a whole or dissected into the smaller textural concepts.

When hearing the piece, listeners can alternate what textural aspects they are considering, as there too many textures to fully comprehend at any one time. This reflects what Rust discusses in his article about Lutoslawski's texturally dense second symphony. Additionally, Rust outlines how Lutoslawski utilizes a textural ramp to slowly increase and then suddenly decrease textural intricacy.<sup>101</sup> This compositional method of manipulating textural intricacy can also be recognized in Takemitsu's *From Me Flows What You Call Time*. Takemitsu crafts a similar ramp concept throughout the entirety of the piece, slowly increasing the number of instruments and then intentionally shifting which instruments are in the textural foreground. Overall, Takemitsu uses this method to manipulate the overall textural intricacy and evoke a cyclical rise and fall pattern that evokes the concept of the Wind Horse.

Beginning with the first section, the piece opens with a solo flute and hence a relatively thin textural density. Gradually, Takemitsu increases the textural density by adding to the number of individual lines sounding simultaneously. At measure twelve, the horns, trombones, harp, and celesta join the flute. Shortly, the oboes, English horns, clarinets, and bassons join the piece. Then the rest of the orchestra joins by measure fifteen. Lastly, the five percussionists gradually join in the section. These delayed entrances add to the overall effect that there is a textural ramp occurring. This mirrors Rust's assertion that a vital piece of this kind of analysis is examining the interplay between different lines. Significantly, this ramp in texture is not parallel

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<sup>101</sup> Rust, 195–6.

to growth in the dynamics. There are moments throughout this first section where the texture is complex and quiet, simple and loud, or vice versa.

Rust's discussion of Lutoslawski's use of sudden breaks in texture is applicable to the second section considered in this analysis of *From Me Flows What You Call Time*. This section is an expansion on the overall ramp idea, exhibiting several sudden breaks in textural intricacy that eventually lead to an apex. Despite the movement towards a climax, this section is relatively texturally stagnant. The same textural ideas are repeated several times in the span between minute marking 5:17 to minute marking 6:54, with minimal change between which instrumental lines are occurring at the same time. This is different from the textural details of the first section, which relied on the shifting relationship between instrumental lines. Interestingly, the final climactic moment of this section is immediately followed by a significant decrease in textural intricacy.

The third section shifts back to prioritizing the interplay between the instrumental lines, much like the first section. Most of the textural detail within this "Waving Wind Horse" section concern the interplay between the five percussion solos. At this point, Takemitsu heavily places the percussion solos in the foreground of the overarching texture, the orchestra is present but a relatively unimportant and remain in the background of the texture from minute marking 10:40 through minute marking 13:55. Throughout, there is significant vacillation between which percussion instruments are in the foreground of the texture. However, there is not much significant connection between the textural ideas contained within this section and Rust's ramp concept.

Danuta Mirka's "To Cut the Gordian Knot: The Timbre System of Krzysztof Penderecki" provides a reasonable framework from which to consider *From Me Flows What You Call Time's* timbral details. In this article, Mirka outlines Penderecki's concept of timbre, detailing how the unique timbral details can be understood through evaluating the materials creating the sounds. This system splits the materials into two primary categories, vibrators and inciter. According to this approach, the primary materials are metal, wood, leather, felt, and hair. These materials can be used in a variety of combinations and produce different qualities.<sup>102</sup> As a percussion concerto, *From Me Flows What You Call Time* exhibits a significant amount of variety and adds to the number of materials that can be considered as part of the timbral design of the piece. This variety continually shifts and adds to the overall connection to the cyclical Wind Horse concept. The score provides significant information relating to the specific instrumentation and special techniques utilized within the piece. Additionally, Takemitsu includes a note to the percussionists in the score related to the importance of crafting a significant diversity in tone colors, urging the soloists to take "the utmost care to create a variety of colors and diversity of sonority. It should be noted that the same care be taken for the orchestra."<sup>103</sup>

Within the first section under consideration, "Breath of Air," Takemitsu's emphasis on variety within timbre is evident. The horns and trombones are instructed to employ a variety of mutes in various combinations, including a straight mute and plunger mute. The stringed instruments are also instructed to use varying levels of bow pressure. The two instruments at

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<sup>102</sup> Danuta Mirka, "To Cut the Gordian Knot: The Timbre System of Krzysztof Penderecki." *Journal of Music Theory* 45, no. 2 (2001): 435–56.

<sup>103</sup> Takemitsu, *From Me Flows What You Call Time*.

the forefront of the timbral fabric of the piece at this point are the celesta and the crotales. Using Penderecki's understanding, these instruments can be understood via their materials. The celesta involves wood striking metal, meaning wood is the inciter and metal is the vibrator. The crotales are metal striking metal, hence metal is both the inciter and vibrator. Notably, the five percussionists are all playing crotales at this point. In the Orquesta Sinfonica de Minería's performance, each set of crotales is a different size, causing slight differences in timbre. At this point, the timbral structure of this section doesn't emphasize the cyclical or shifting concept of the Wind Horse. Instead, the focus of the timbre is noticeably on creating diverse tone colors simultaneously.

In the second section, the intention of the timbral structure changes to mirror the Wind Horse concept, similar to the ways in which the textural and temporal organization creates that effect. A variety of combinations of inciters and vibrators are phased through this section. The five primary instruments are the glockenspiel, vibraphone, almglocken, steel drum, and marimba. The glockenspiel's mallets are left unspecified by the score leaving the inciter material unknown, however the vibrator is metal. The vibraphone's vibrator is also metal, however, throughout this section the percussionist is instructed to alternate between using wood mallets and plastic mallets. Additionally, unique timbre is added by the use of the motor on the vibraphone. Throughout the percussionist is instructed to turn the motor on and off, beginning with it off at measure forty-six, then on at fifty-one, and off at fifty-nine.

The almglocken has a metal vibrator and the percussionist is instructed to use various levels of soft to hard mallets, incorporating rubber, wood, and yarn as inciters. The steel drum is heard with a metal vibrator and rubber inciter. This timbre is the least apparent in the

overarching structure of this section of the piece. Lastly, the marimba is a wood vibrator that also utilizes a variety of soft to hard mallets. Thus, the primary vibrator throughout this section is metal. However, the inciters are frequently changing and then returning to the original sound causing diverse timbres to appear. In this way, the timbral structure mimics the cyclical imagery of the Wind Horse.

In the third section, “Waving Wind Horse” the diversity amongst vibrators and inciters is increased significantly. Beyond the traditional orchestral instruments, the instrumentation includes the steel drum, crotalphones, glockenspiels, marimba, Pakistan Noah Bells, almglock, vibraphone, Japanese Temple Bowls on the timpani, and cymbals. This results in metal, wood, ceramics, and membrane being utilized as vibrators and metal, wood, various mallet types (including plastic, rubber, and yarn as materials) and fingers as inciters. It’s important to observe that while metal is the most significant material used throughout this piece the instruments utilizing metal are made of diverse metal types. These various metal types also exhibit significant diversity in the type of timbre they create. The same pattern of shifting which combinations are occurring at one time is evident in this section. Although the vibrators are all metal, there is variety in timbre occurring through the inciters. The various inciters have alternating peaks or moments where they are at the forefront of the overarching timbral structure of this section.

Interestingly, this analysis of the three sections demonstrates an overall increase in the diversity of inciters and vibrators. The piece begins with relative simplicity with the primary timbre being created by metal striking metal. Additionally, although there are five unique sets of crotales being utilized, it is the same kind of metal being struck against itself, demonstrating

relatively timbral simplicity. Moving into the second section, metal remains the primary vibrator yet timbral diversity is increased by using different materials as inciters. The movement towards timbral diversity is accomplished in the third section, with significantly more variety within vibrators than observed in the previous sections. In this way, the structure of the timbre supports the overarching themes of cyclical movement in all three sections, most evidently in the third section of this analysis.

While each of the sections contains their own unique cyclical patterns in both the texture and timbre, there is an overarching pattern of cyclical concepts uniting the three sections. Utilizing Rust's conception of texture allows this piece to be understood as a textural ramp that also repeatedly utilizes decreases and increases in textural intricacy. This consistent rise and fall in texture evokes the cyclical imagery. Similarly Mirka's analysis of Penderecki's timbre system provides a useful framework and reveals a vacillating pattern amongst the inciters utilized in this piece and a consistent undercurrent of metal vibrators throughout. This timbre also effectively demonstrates aspects of the aesthetic characteristics of the Tibetan Wind Horse. As demonstrated by this analysis, Toru Takemitsu's *From Me Flows What You Call Time* exhibits a significant amount of diversity in timbre and effectively manipulates the texture to create cyclical imagery, evoking the kinesthetic imagery associated with this particular cultural construction of the horse.

## Conclusions

Horse related imagery remains a prevalent feature in music from particular Asian cultures and expresses elements of cultural identity through kinesthetic imagery, such as the

temporal, textural, and timbral elements in *From Me Flows What You Call Time* that directly evoke the embodied concept of the Wind Horse. A variety of musical techniques can be employed to express the interdependent relationship between humans horses within particular Asian cultures, including those identified within the *urtyn duu* genre and the development and practice of the morin khuur instrument. Beyond the older traditions of equestrian music in regions such as Mongolia, horse related imagery continues to be engaged by modern Asian composers and musicians, such as Takemitsu's *From Me Flows What You Call Time*. Other modern composers that exhibit this within their work include<sup>104</sup> Natsagiin Janstannorow<sup>105</sup> and Chi Bulag.<sup>106</sup> Thematic ideas that emerge from horse related imagery in music within Asian culture include associations with wind and sky, balance, and embodied spirituality.

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<sup>104</sup> For instance, Chi Bulag's "Ten Thousand Galloping Horses" which contains methods of mimicking the horse whinny (connecting to Levin's discussion of mimesis) and rhythmic patterns to create "a sense of perpetual motion achieved from these horse-gallop-like patterns." Charlotte D'Evelyn, "Music between Worlds: Mongol Music and Ethnicity in Inner Mongolia, China" (PhD diss., University of Hawai'i at Manoa, 2013), 113.

<sup>105</sup> Marsh, 100–20.

<sup>106</sup> D'Evelyn, 102–29.

## Chapter Two: Equestrian Music in European Cultures

Following expansion, trade, and conquests of Asian cultures, the domesticated horse eventually spread into European cultures. The horse was embedded into European human culture and technological development by 2600 BCE.<sup>107</sup> While continuing to be associated with militaristic power, as in Asian cultures, the horse in Europe was quickly associated with wealth and nobility. While inherently influenced by Asian cultures, European cultures developed distinct riding styles that separated them from Asian styles and helped to shape national identities. These unique expressions of the horse in human culture are reflected in the mythologies, art, and cultural practices of European cultures and are indelibly linked to class structure, national identity, military/political power, and nobility.

This chapter shows how horse-related musical imagery is utilized to express aspects of cultural values, practices, and meaning in European cultures. First, an overview of the horse in Europe illustrates the depth of horse-human interdependence in Western civilization and demonstrates that while horse culture varies from one European country to the next, the prevailing theme is that horses serve to reinforce social status and political power. Second, an exploration of the various musical genres and styles that depict horses, particularly the equestrian ballet, that reflect the thematic associations present in European horse culture.

### A History of the Horse in Europe

Throughout scholarship on horsemanship and horse culture in Europe, three names are repeated: Xenophon of Athens, Antoine de Pluvinell, and William Cavendish. Xenophon of

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<sup>107</sup> Pita Kelekna, *The Culture of the Horse* (Cambridge University Press, 2009), 165.

Athens, c. 430-355 BCE, was a philosopher and military leader whose writings and treatise on horsemanship established him as the first primary influence on the evolution of horsemanship in Europe. French riding master, Antoine de Pluvinel, 1552-1620, was pivotal in the development of the dressage riding discipline which aided in maintaining horsemanship as a noble practice. William Cavendish, 1593-1676, was the first Duke of Newcastle who wrote extensively on English horsemanship. These three figures defined horse culture in Europe and their influence over the themes associated with the horse as a species and as a totem for European cultures is significant. This overview of the horse in Europe follows the influence of Xenophon, Pluvinel, and Cavendish, primarily contends with the early modern period and focuses on horse culture in England, France, and Italy. Riding styles, breeding practices, and other points of interaction within the horse-human relationship in Europe reveal thematic associations, which are then reflected in European equestrian music. These themes are associated with the construction of national identity and include wealth, power, and nobility.

Xenophon is primarily associated with military exploits, such as a mercenary campaign from 401-399 BCE instigated by Cyrus the Younger against his brother Artaxerxes II of Persia.<sup>108</sup> Xenophon's development of cavalry and his writings on equestrian practice left a lasting impression on European culture and military practice. His legacy is maintained through the dressage discipline, one of the most significant European equestrian sports in the modern era. Cavalry and other forms of mounted warriors consistently emerged across European nations. In her overview of the horse in Europe during the Medieval period, Kelekna claims that "[h]eavy cavalry would become the battle arm of medieval warfare; cavalier, *chevalier*, and *cabalero*—

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<sup>108</sup> Kelekna, 128. More on Xenophon can be found in his works such as *Anabasis* and *Hellenica*.

all derived from the Latin vernacular of horseman—reflected the distinction of nobility and gave rise to the western institution of chivalry."<sup>109</sup> This early and consistent association with military power cemented the cultural image of the horse as an emblem of the powerful, inevitably leading to an association with the imagery of nobility and wealth.

In the introduction to their work exploring horse culture and social identity in the early modern period, Karen Raber and Treva J. Tucker summarize the thematic associations of the horse in the preceding eras.

While the supposed fierceness and noble nature of horses thus are thoroughly ancient, the horse's connection to particular codes of aristocratic behavior and merit was secured during the medieval period by its power on the battlefield in the hands of the nobleman-knight. Through the medium of cavalry service, the association between elite social status and the horse itself thus was firmly established long before the beginning of the [early modern period].<sup>110</sup>

Raber and Tucker introduce several of the themes explored by the contributing authors that define horse culture in the early modern world. They reassert the prevalence of military associations while highlighting that horse ownership was associated with wealth, social status, and identity. By the early modern period, there were numerous horse breeds and horses were regularly used for a variety of tasks outside of warfare, from transportation to agriculture, however despite the ubiquity of the species, "it is clear that ownership of any type of horse in the early modern period was limited to a very great extent to the wealthy, that is, to those who could afford not only the initial costs but also the ongoing expenses of maintenance."<sup>111</sup>

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<sup>109</sup> Kelekna, 203.

<sup>110</sup> Karen Raber and Treva J. Tucker "Introduction" in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World* edited by Karen Raber and Treva J. Tucker (New York: Palgrave Macmillan, 2005), 8.

<sup>111</sup> Raber and Tucker, "Introduction," 7.

Owning horses, by virtue of their utility and long association with warfare, enabled nobility and the ruling classes to maintain their power.<sup>112</sup>

In the early modern period, Antoine de Pluvinel and William Cavendish emerged as two of the primary figures in horsemanship and wielded significant influence over the evolution of horse culture in Europe. Antoine de Pluvinel is associated with the court of French monarch Louis XIII and is lauded as one of the most influential riding masters within the practice of dressage.<sup>113</sup> Art historian Pia F. Cuneo considers Pluvinel's treatises to establish riding as a 'noble art' "referring specifically to social identity... Pluvinel's text is written as a dialogue between those who seek to perform horsemanship at its highest possible level, namely the king, his riding master and his noble couriers."<sup>114</sup> Pluvinel's role as Louis XIII's riding master helped to reinforce the king's monarchical power and the mastering of the noble art of dressage elevated French nobility as militaristic, masculine, and divinely suited to power.

Within the French context, historian Treva J. Tucker engages with the evolution of noble identity, observing the variety of political and social changes that created significant disruption to the upper classes in the late sixteenth and early seventeenth centuries. Her argument is that while the nobility had to reimagine what noble identity entailed, horses remained a primary symbol of noble virtue.<sup>115</sup> The resources supporting her argument are horsemanship manuals,

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<sup>112</sup> "Because horses were woven into the culture of the noble and the wealthy, they were also associated by extension with the culture of rule." Raber and Tucker, "Introduction," 11.

<sup>113</sup> Antoine de Pluvinel wrote *L'Instruction du Roy en 'exercice de monter á cheval* and other works focused on perfecting horsemanship, particularly as a noble art.

<sup>114</sup> Pia F. Cuneo, "Visual Aids: Training the Horse, Rider and Reader," in *The Horse as Cultural Icon: The Real and Symbolic Horse in the Early Modern World*, edited by Peter Edwards, Karl Enekel, and Elspeth Graham (BRILL, 2011), 77.

<sup>115</sup> "One of the few commonalities between the old definition of nobility and the new one was the nobility's longstanding relationship with horses." Treva J. Tucker, "Early Modern French Noble Identity and the Equestrian 'Airs Above the Ground,'" in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 273.

as well as art depicting the content, that chronicle specific riding movements and training practices within performative horsemanship that served to prove noble virtue and reassert military dominance. Antoine de Pluvinel's influence on defining what was aesthetically noble about horsemanship is evident throughout Tucker's article. Through the practice of these stylized movements on horseback, French nobility were able to display and reassert the legitimacy of their power.

Similarly, William Cavendish, the first Duke of Newcastle, helped solidify the association of horses with military power in England. He also connected the artistry involved in manège style riding, closely associated with dressage, with other concurrent art forms. Elspeth Graham argues that the style of movement established and promoted by Cavendish and other riding masters during the period mirrors the other baroque art forms, "[m]ovement is produced out of internal corporeal tension and counterpoise, but also from the tension between movement and fixity here the fixed pillar or buttress used in training) that yields the aesthetic effect of *manege* arts and baroque art, as well as being core to the physical discipline."<sup>116</sup> Cavendish, like Pluvinel in France, represents a shift in English culture towards viewing horses not simply as a militaristic tool but as an expression of nobility.

As stated by Karen Raber, "association of riding skill with the skills of ruling – of good reigning with good reining – was by Cavendish's era well established in art, statuary, and literature."<sup>117</sup> Raber argues that William Cavendish's treatises on horsemanship assert national

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<sup>116</sup> Elspeth Graham, "The Duke of Newcastle's 'Love [...] for Good Horses' An Exploration of Meanings" in *The Horse as Cultural Icon: The Real and Symbolic Horse in the Early Modern World*, edited by Peter Edwards, Karl Enekel, and Elspeth Graham (BRILL, 2011), 62

<sup>117</sup> Karen Raber, "A Horse of a Different Color: Nation and Race in Early Modern Horsemanship Treatises" in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 229–30

identity via horses and horse-riding styles. She compares Cavendish's approaches to Pluvinel's, referencing the influence of Catholicism in Pluvinel's doctrines and Protestantism in Cavendish's. Throughout, Raber demonstrates that horses in this period were used to assert moral and cultural superiority over other nations, documenting Cavendish's writings both on English horses and on foreign horses that perpetuate and create stereotypes on the national level.<sup>118</sup>

Raber and Tucker also begin to illustrate the ways in which horses and horse culture helped to build and solidify identity in the early modern period. They argue that riding practices, training styles, and other factors involved in the human and horse relationship expressed elements of identity and reinforce class structures despite political upheavals, economic downturns, and cultural shifts, "many nobles were able to use their relationship with horses to help them to refashion their identity and self-definition in ways that allowed them to meet the demands of their changing circumstances."<sup>119</sup> Further, they note that several scholars have explored the connections unique breeds have with specific regions and argue that the development and maintenance of regional breeds helped shape cultural and ethnic identity tied to place, saying "a local breed of horse could be an important player in the development of an emotional and sometimes practical attachment to a region, a state, or even a royal house."<sup>120</sup> Notable examples of this include the Austrian Lipizzaner and the Oldenburg Hanoverian.<sup>121</sup>

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<sup>118</sup> Connecting to the influence of Eastern horses and establishing European national identities, Raber and Tucker discuss the horse breeding practices prevalent in the early modern period, "By manipulating these foreign horses to create a new and specifically English breed, the English thus were able to answer... how to incorporate exotic breeds without losing a sense of coherent national character." (Raber and Tucker, "Introduction," 27).

<sup>119</sup> Raber and Tucker, 24.

<sup>120</sup> Raber and Tucker, 28.

<sup>121</sup> Raber and Tucker explore the development of these breeds in detail, 28-29. Additionally, they posit the idea that the development of these breeds coincides with geopolitical developments, "there may as yet be no concrete

Beyond expressing nobility and social status, horses were able to reinforce how distinct European cultures in the early modern period perceived themselves, their ecological circumstances, and reflected outwards to neighboring cultures how they conceptualized their status in broader international terms.

English scholar Donna Landry primarily contends with the expression of British identity through horsemanship and horse breeding. She emphasizes the influence of Eastern horse culture on the development of European horse culture, despite European assertions that Eastern horse culture had a liminal role in European riding styles.<sup>122</sup> Landry's research shows that "from the late sixteenth through the eighteenth century, within discussions of horsemanship, a discourse of comparative imperialisms developed in which the ways in which Christian Europeans related to their equine charges were contrasted with the ways in which Ottoman and Arab horsemen related to theirs."<sup>123</sup> As explored by the preceding chapter, the horse was originally domesticated and developed in Asia and came to be associated with themes of spirituality and power. With the widespread adoption of the horse, power remained a primary association in the European context, translated through the lens of nobility and class structures.

Peter Edwards, a historian who has focused much of his career on horse culture, and Elspeth Graham, an English scholar interested in similar content, also assert the multifaceted

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evidence that the development of certain breeds of horse were linked to the formation of nation-states, the timing in many cases is highly suggestive" (28).

<sup>122</sup> Donna Landry further explores the British national riding style, national identity and the 'unacknowledged orientalism' present in European riding in "Learning to Ride in Early Modern Britain, Or, the Making of the English Hunting Seat," in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 329–49.

<sup>123</sup> Donna Landry, *Noble Brutes: How Eastern Horses Transformed English Culture* (Johns Hopkins University Press, 2008), 8.

thematic association of the horse in the early modern period. In the introduction to *The Horse as Cultural Icon: The Real and Symbolic Horse in the Early Modern World* they submit that "ideas about horses in the period both reflect and inflect apparently distinct ideas about a whole range of issues: gender, social organisation, aesthetics, nation and power, for example."<sup>124</sup> They frame the horse in two ways, the real and symbolic, and demonstrate that both images are equally relevant to discussions of social status and identity.<sup>125</sup> Edwards and Graham reinforce the idea that horses are closely associated with warfare, politics, economic well-being, and connect the horse to expressing and maintaining social status.

Connecting to Mullin's discussion of totemism and the association of horses with national identity, Kevin de Ornellas states "[i]n early modern England, horses were the consummate material and symbolic totems of international land conflict."<sup>126</sup> Similarly, Landry echoes the symbolic nature of the horse in European culture and highlights the connections to political power, "[h]orses were property. Yet horses were also powerfully symbolic. To ride a horse well was to possess the virtues necessary for social authority and even political rule."<sup>127</sup> On a national and international scale, horses were used physically and symbolically to display nobility as a justification for to assert power and social structures over lower classes.

Edwards expands on this topic in his discussion of the horse human relationship in England, examining what traits the upper classes sought and designed in horses through trade

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<sup>124</sup> Peter Edwards and Elspeth Graham, "Introduction," in *The Horse as Cultural Icon: The Real and the Symbolic Horse in the Early Modern World*, edited by Peter Edwards, Karl Enekel, and Elspeth Graham, (BRILL, 2011), 4.

<sup>125</sup> "As they possessed the means, as well as the inclination, to judge horses according to their symbolic value as well as their functional capabilities, they viewed them not as luxuries but as essential signifiers of status." Edwards and Graham, "Introduction," 7.

<sup>126</sup> Kevin De Ornellas, *The Horse in Early Modern English Culture: Bridled, Curbed, and Tamed* (Fairleigh Dickinson University Press, 2013), 125.

<sup>127</sup> Landry, *Noble Brutes*, 16.

and breeding standards.<sup>128</sup> Beyond how the physicality and temperament of English horses reflected their moral and aesthetic values, Edwards also investigates the style of riding and the preeminence of riding as a noble activity arguing that "[g]ood horsemanship mattered to the elite because it enabled them to exploit perceived equine attributes to project an aura of wealth, power and authority."<sup>129</sup> Significantly, Edwards investigates how art and illustrations perpetuated these associations in the horse-human relationship and allowed the upper class to present themselves as wealthy, powerful, and noble.

Art historian Elizabeth Tobey, in her article investigating the *palio* horse in Italy and themes of social power, illustrates the role horses played in international trade.<sup>130</sup> She explores the history of horse breeding as it relates to national identity and international power, specifically following the Barb breed and the precursors to the modern Thoroughbred.<sup>131</sup> As she

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<sup>128</sup> "Horses even helped form the nation's identity and not merely in the geohumoralist sense... A more assured nation, aware of its hybrid genetic make-up, could equate its own accomplishment with the success of the equine cross-breeding programme." Peter Edwards, "Image and Reality: Upper Class Perceptions of the Horse in Early Modern England" in *The Horse as Cultural Icon: The Real and the Symbolic Horse in the Early Modern World*, edited by Peter Edwards, Karl Enenkel, and Elspeth Graham, 296–7.

<sup>129</sup> Edwards, 294.

<sup>130</sup> As well as noting that Italy regularly engaged in horse trade with Turkey and North Africa, Elizabeth Tobey repeatedly asserts the horse trade as a political tool in Europe, "Italian nobles used horses as diplomatic gifts to gain favor with the most powerful European courts of England, Spain, and France." Elizabeth Tobey, "The *Palio* Horse in Renaissance and Early Modern Italy" in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 63–4.

<sup>131</sup> The moral and aesthetic values that are negotiated through the development of the Thoroughbred are explored by multiple scholars. A primary theme is that the Thoroughbred enabled the British to express national and noble identity. Social anthropologist Rebecca Cassidy explores the masculine and power related themes present in the history of modern horse racing in Britain, "the blood of racehorses is perceived as gendered, noble, finite and English by its human custodians" (11). She repeatedly engages with the concepts of identity and expression as reflected in the horse human relationship specific to British 'gentlemen'. She argues that "The behavior of the horse in the ring, and later on the racecourse and at stud, encourages many successful owners to draw parallels between themselves and their successful equine purchases. A racehorse owner will emphasise the qualities in his horse he most admires in the people around him, and particularly in himself." Rebecca Louis Cassidy, *The Sport of Kings: Kinship, Class and Thoroughbred Breeding in Newmarket* (Cambridge University Press, 2002), 103. Richard Nash also contends with the development of the Thoroughbred and argues that the breed is a clear metaphor for the cultural and aesthetic values of Britain. Richard Nash, "'Honest English Breed': The Thoroughbred as Cultural Metaphor" in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 245–72.

follows patterns in horse breeding that reinforce themes of power and nobility being expressed through horses, she emphasizes art depicting horses.

The Italian nobility put incredible effort into their horses, so it is not surprising that they also hired artists to portray their most illustrious animals for posterity... Not only does this equine portraiture indirectly glorify a noble family, but it also points to an increased cultural recognition during the sixteenth century of the horse as an individual.<sup>132</sup>

Tobey's work, through the examination of art depicting horses, establishes the unique aesthetic values expressed by Italian breeds while reasserting the overarching European theme of horses as noble.

Nobility as a positive theme within horse culture is consistent and present throughout European countries, however, Raber and Tucker are also careful to examine the negative associations of the horse in human culture. While they repeatedly assert that horses were crucial to the development and continuation of class and power, they also recognize the use of the horse to push back against nobility in some narratives.

Not surprisingly, because horses were associated so closely with those who laid claim to elite status and to power of various kinds, the horse also became a symbolic vehicle for criticism of those who possessed—but misused—power and status: the nobility, royalty, and government... An abused and neglected horse, for example, could serve as a metaphor for the political, economic, and social discontent of those who lacked power and status.<sup>133</sup>

Bruce Boehrer, an English scholar, engages with the horse as a literary device used to critique the aristocracy. While he connects horse imagery to warfare and chivalry, Bohrer argues that Shakespeare's plays illuminate the nobility as undeserving of their social status, "Shakespeare's equestrian imagery dramatizes the replacement of a residual notion of nobility grounded in

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<sup>132</sup> Elizabeth Tobey, 75.

<sup>133</sup> Raber and Tucker, 12.

military heroism with an emergent model of aristocratic conspicuous consumption."<sup>134</sup> Bohrer's article illustrates that horse related imagery in literature during the early modern period operates on the assumption that horses were associated with nobility and power and, in the case of Shakespeare, and a subversion of this expectation is an effective tool for social critique.<sup>135</sup>

Beginning with Xenophon and throughout the Medieval period, the horse in Europe was closely associated with military exploits and became tied to the nobility as an expression of power and wealth. In the early modern period, Antoine de Pluvinel reinforced these themes of nobility, power, and wealth, harnessing the French riding style to the monarchy and training members of the nobility to legitimize their power through equestrian displays of noble virtue. William Cavendish's efforts in establishing English horsemanship affirms these thematic associations while clearly asserting that the ways in which cultures interact with horses helps to establish and maintain national identities. National breeding standards, art depicting horses, such as the *palio* horse in Italy, and the use of the horse in literature frames the horse in Europe as a totem to reinforce cultural and national identities.

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<sup>134</sup> Bruce Bohrer, "Shakespeare and the Social Devaluation of the Horse" in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 104.

<sup>135</sup> Bohrer's discussion of conspicuous consumption can be connected to historian Woodruff Smith's analysis in *Consumption and the Making of Respectability, 1600-1800*. Smith engages with Western gentility and class structures through the lens of status consumption. It can be argued that the owning, training, and display of horses in this period is a form of status consumption and engagement in behaviors that would be associated with higher social status.

## Equestrian Music in Europe

As an extension of the horse culture in Europe in the early modern period, equestrian music affirms themes of power and nobility. Works such as Daniel Auber's 1835 opera *Le Cheval de bronze*, Déodat de Séverac's 1910 vocal work *Chanson pour le peti cheval*, and Cesare Pugni's 1864 ballet score *The Little Humpbacked Horse* all incorporate musical imagery designed to evoke the kinesthetic imagery of a horse. This section considers European equestrian music in the modern period, beginning with an overview of the equestrian ballet in the early modern period, covering the various traditions of large-scale equestrian performances accompanied by music in France, Italy, Austria, and Germany. Lastly, a brief overview of the Galop dance form from the late modern period into contemporary history.

While there are numerous instances of equestrian music in Europe, the most significant example of the intersection between horses and music in Europe is the equestrian ballet.<sup>136</sup> Musicologist Kate van Orden's research into French equestrian ballets in the late sixteenth and early seventeenth centuries reasserts themes of nobility, power, and warfare. She argues that the practice of dressage, especially through the presentation of equestrian ballets "claimed its power not just through its similitude to the actual practices of battle, but by rehearsing consonant relationships among nobles and between them and their king."<sup>137</sup> Van Orden emphasizes Pluvinel's influence in horsemanship, reiterating that noble identity could be

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<sup>136</sup> Other instances of equestrian music is discussed by Sabina Ispas in "The Ballads of the Horse Thieves" which considers a series of Romanian ballads, illustrating themes of heroism and the relationship between Romanians and horses. Sabina Ispas, "The Ballads of the Horse Thieves," *Revista de Etnografie si Folclor* 2, no. 1. (2007): 265–72.

<sup>137</sup> Kate van Orden, "From *Gens d'armes* to *Gentilshommes*: Dressage, Civility, and the *Ballet Á Cheval*," in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 201.

expressed through the style of riding and observes that equestrian ballets defined and displayed social structures, reiterating to the public and the nobility the importance of power and control.<sup>138</sup> Considering the musical component of equestrian ballets, Van Orden draws parallels between the physicality of dressage riding such as methods for balancing and lengthening the natural movement of the horse, and musical features such as cadences, in her assessment "[m]usic provided a ruler by which the proportion and equilibrium of the steps could be measured, regulating the chaos of movement"<sup>139</sup> Paul Nettle and Theodore Baker summarize the equestrian ballets history as arising in the Baroque period out of military choreography, influenced significantly by figures such as Francesca Caccini and Jacop Peri in the Italian *balletti a cavallo*, the emergence of the *carroussel* in France during the reign of Louis XIV, and the eventual adoption of the *rossballette* in Austria. Within the Austrian context he emphasizes the importance of composer Johann Heinrich Schmelzer and highlights the musical forms typically employed by equestrian ballet, such as the allemande, courante, gigue, and sarabande.<sup>140</sup>

Musicologist Ralph P. Locke touches on equestrian ballets in the early modern period as part of his overview of large outdoor events that incorporate music and exoticism. He argues that the various combinations of "ceremonies, horsemanship, and music were used by aristocratic rulers – often in conjunction with church officials – to symbolized and consolidate

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<sup>138</sup> "The cooperative relationship between horse and rider demonstrated the benefits of discipline, making dressage a prime example of the proper relationship between subject and sovereign, and nowhere more pointedly than in equestrian ballets... By harmonizing the actions of a number of horsemen, the *ballet á cheval* not only showed off the disciplined footwork taught at the academy, it trained riders to work together in a genre of spectacle that exemplified social order" (van Orden, 207).

<sup>139</sup> Van Orden, 211.

<sup>140</sup> Paul Nettle and Theodore Baker, "Equestrian Ballets of the Baroque Period," *The Musical Quarterly* XIX, no. 1 (1933): 74–83.

their power.”<sup>141</sup> While Locke’s focus is on the exotic themes explored in large-scale publicly observable events, including equestrian ballets, his work illuminates the intersection between equestrian ballets, music, and politics within Europe. Additionally, he asserts that religious connotations and themes explored in such events served to reinforce existing power structures. He notes that instrumental and sung music would often accompany equestrian ballets, particularly the prevalence of brass fanfares and march styles.<sup>142</sup> The musical choices made in presentations of equestrian ballets were designed to venerate the local nobility’s power and remind the public of their political and militaristic skill.<sup>143</sup>

Locke specifically explores a French equestrian ballet from 1612, noting the instrumentation, rhythmic patterns, and meter changes which were designed to support and accompany the specific dance steps taken by the horses and riders.<sup>144</sup> He observes that although there are significant similarities between human and equestrian dance music of the period, the patterns in equestrian ballet music were less complex than those found in concurrent courtly dances.<sup>145</sup> Charles W. Bolen also observes the comparative simplicity in his discussion the *carousel*, a type of French equestrian ballet from the early seventeenth century. He specifically investigates a German production of the equestrian ballets *The Contest Between*

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<sup>141</sup> Ralph P. Locke, “Music, Horses, and Exotic Others: Early-Modern Processions, Tournaments, and Pageants” *Music and Politics* 11, no. 1 (2017): 2.

<sup>142</sup> Locke, 3–4.

<sup>143</sup> “Many equestrian events were accompanied by music of an outdoor sort, such as marches for wind instruments. The music clearly had multiple functions: it drew the attention of the onlookers, glorified the noble riders, and helped the riders and horses maintain coordination and a steady pace – a matter that was particularly important in equestrian ballets” (Locke, 6).

<sup>144</sup> Locke also repeatedly connects equestrian ballets to human dances of the same period, arguing that “The figures that the horses inscribed in equestrian ballets were roughly analogous to the floor patterns generated by dancers in courtly ballets of the same era” (5).

<sup>145</sup> Locke, instruments mentioned include oboes, bassoons, fifes, shawms, and more, Locke also references the work of Kate van Orden in transcribing the manuscripts for this particular equestrian ballet (16–17).

*Air and Water*, 1666, and *The Exalted Germany*, likely in the same year, and notes that the music consisted of courantes, allemandes, a gigue, and sarabands.<sup>146</sup> The various musical features described by Locke and Bolen's assessments of equestrian ballets support the idea that equestrian music in the early modern period was designed to project themes of power and nobility, through the display of stylized militaristic skill on horseback. Connecting to the influence of Greek riding and the assumption that excellent horsemanship conveyed that nobles were uniquely fit to rule, Locke directly connects equestrian ballets to the writings of Xenophon. He frames equestrian ballets as the pinnacle of equestrian achievement, with the level of complexity and skill coupled with militaristic and courtly music conveying themes of power and nobility.<sup>147</sup>

In her appraisal of riding academies in Italy during the Renaissance, Gavina Cherchi engages with the intersection between horsemanship and music. She considers the influence of Xenophon, William Cavendish, and Antoine de Pluvinel and considers the discipline of dressage as an extension of musical concepts.<sup>148</sup> Through examining the aristocratic practice of riding academies, she closely relates dressage to the aesthetic principles of music, as well as themes of warfare and power, arguing that horse academies blended aesthetics, music, math, and other disciplines to craft highly skilled nobility.<sup>149</sup> Additionally, her work can be connected to

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<sup>146</sup> Charles W. Bolen, "Equestrian Ballets of the Baroque," *The American Music Teacher* 5, no. 5 (1956): 2, 16–17.

<sup>147</sup> "These various presentational equestrian events were inspired by ancient Greek descriptions, especially in Xenophon, of how to train horses to parade. In the most demanding of these events – the equestrian ballets – nobleman rode horses that had been trained to step high and to execute geometric figures" (Locke, 5).

<sup>148</sup> Cherchi also incorporates an examination of art and literature depicting centaurs as it relates to horsemanship and musical concepts. Gavina Cherchi, "La musica è diletta al cavallo". Musical Paradigms in Equestrian Academies of the Renaissance," in *Music in Schools from the Middle Ages to the Modern Age*, edited by Paola Dessì (Brepols Publishers, 2021), 257–305.

<sup>149</sup> Cherchi frames horsemanship and the pedagogical approach of riding academies within "Pythagorean-Platonic terms as a mathematical, musical, aesthetic, philosophical *harmony*... omnipresent *political* metaphor... Mastering and leading a horse is prized as an excellent training for mastering and leading, i.e., ruling a nation" (266).

the theory of interactionism and the concept of kinesthetic imagery explored in the introduction to this thesis. Cherchi considers Renaissance era horsemanship as a practice of interdependence and mutually informative series of behaviors, connecting to sociologist Bonnie Berry's work on interactionism within the human and horse relationship the horse and rider embody the mutual reciprocity and the impact of human interactions with one another and their environments that influence social behaviors. Cherchi summarizes this relationship by stating, "[t]he relationship between horse and rider, here conventionally centered upon a display of hierarchical mastery and *control*, has been nevertheless also described in terms of a more subtle dynamic and synchronic nonverbal *interaction*, i.e., as a kinaesthetic dialogue and a *mutual* enactment."<sup>150</sup> This perspective also ties into Randolph Jordan's concept of kinesthetic imagery, in this context musical imagery depicting horses serves to aurally represent the physical sensation of riding. Cherchi repeatedly connects musical concepts to parallel concepts in horsemanship discussing that riding academies closely associated horsemanship, music, and dance.

Cherchi echoes Locke's assessment that dressage mirrors human dance, emphasizing the aesthetic value of harmony, alignment, and the influence of geometry.<sup>151</sup> In her exploration of William Cavendish's influence on riding academies, she emphasizes his musically grounded perspective, "The horse, with his *four legs*, is for Cavendish, similar to a four string musical instrument, capable of countless rhythmical variations and accords, a sort of living lute, who requires to be properly and carefully *tuned* in order to perform a graceful and elegant dancing

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<sup>150</sup> Cherchi, 264.

<sup>151</sup> Cherchi, 272.

movement.”<sup>152</sup> Additionally, she considers the work of riding master Count Cesare Fiaschi in the musical transcription of horse gaits and movement patterns. She discusses his cadenzas, cadences, motifs and rhythmic patterns that were designed to depict horse related imagery, “here is not a mere musical *accompaniment* of equestrian practice, but rather the musical *transcription* on a staff of the intrinsic natural “musicality” of the horse’s movements.”<sup>153</sup> She also considers the “astonishing musical *mimesis* of the galloping steeds” present in Monteverdi’s *Combattimento di Tancredi e Clorinda* and various other horse related musical imagery within horse ballet scores of the Renaissance period, often connecting to ancient Greek imagery.<sup>154</sup>

In her investigation of the music of equestrian ballets, musicologist Elizabeth LeGuin spends significant effort on analyzing the rhythmic patterns of various horse movements and gaits after asserting the influence of Xenophon, Pluvinel, and Cavendish. She considers the process of aligning musical accompaniment and horse choreography, highlights the interactionism present in the discipline, and repeatedly asserts the musicality of the physical movements involved in dressage. She summarizes the process by stating “[t]he music written, the parts distributed, rehearsals would be much concerned with getting the trumpeters and timpanists to pick tempi that suited the movements of the particular horses involved. In practice, then the music would seem to hold in cadence following the animals, quite as much as the reverse.”<sup>155</sup>

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<sup>152</sup> Cherchi, 284.

<sup>153</sup> Cherchi, 286.

<sup>154</sup> Cherchi, 294–5.

<sup>155</sup> Elizabeth LeGuin, “Man and Horse in Harmony,” in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 190.

Also noting the importance of Xenophon and riding schools in the development of the equestrian ballet, Jessica Goethals, an Italian studies scholar, explores Italian and French equestrian ballets while focusing on patronage politics through examining the career of opera singer Margherita Costa. Goethals considers the choreography of particular equestrian ballets, noting the thematic content Costa designed to please her aristocratic patrons.<sup>156</sup> Costa incorporated celestial imagery in *Festa reale per balleteo di cavallo* that Goethals argues is related to politics and military issues that would have been directly relevant to Costa's patrons. Associations with the sun, wind, and ecological imagery such as the celestial imagery noted here is persistently seen throughout anthropological and archaeological scholarship surrounding horses. Throughout European art, such as the equestrian ballets studied by Goethals, these ecological themes are generally tied to the display of power by noble classes. Although Goethals perspective is from an Italian studies lens and primarily studies the libretti of equestrian ballets, she repeatedly asserts the centrality of music in accurately conveying the themes of celestial grandeur, military might, and political power.<sup>157</sup>

In European cultures, the horse largely remains a masculine symbol, aligned with power and nobility, Raber and Tucker assert that "horsemanship was a crucial element of masculine identity as well as status identity."<sup>158</sup> This association with masculine through themes of nobility and power can be seen throughout equestrian music in Europe. However, Kelley

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<sup>156</sup> "Costa herself astutely identified equestrian spectacles as being especially dear to her aristocratic patrons as vehicles for the display of technological innovation and magnificence on the one hand, and of political-military rhetoric on the other. In contrast to opera, equestrian spectacle – like *ballet de cour* – also showcased young princes and dukes as not merely organizers, but also as performers in their own right." Jessica Goethals, "The Patronage Politics of Equestrian Ballet: Allegory, Allusion, and Satire in the Courts of Seventeenth-Century Italy and France," *Renaissance Quarterly* 70, no. 4 (2017): 1440.

<sup>157</sup> Jessica Goethals, "Patronage Politics," 1407–16.

<sup>158</sup> Karen Raber and Treva J. Tucker, "Introduction," 22.

Harness illustrates the significant presence of the feminine in her discussion of equestrian ballets in Italy. Although equestrian ballets typically featured displays of masculinity and bore significant association with militaristic power, Harness highlights the involvement of women and feminine themes, primarily through the careers of Maria Magdalena and Francesca Caccini. Notably, spirituality and religion appear throughout Harness' examination of women patrons and composers of equestrian ballets. Harness' account of Maria Magdalena's sponsorship of equestrian ballets exhibits the ability of horse-related musical imagery to engage with themes of power from a feminine perspective. Additionally, Harness considers the role of religion in the evolution of equestrian ballets, following the pattern of nature-based musical imagery often involving spiritual themes.<sup>159</sup>

While the equestrian ballet is the dominant form of equestrian music in the early modern period, the Galop dance form emerged in the early nineteenth century and is prevalent throughout equestrian music in the late modern period into contemporary history. While the horse can be strongly associated with rhythmic variation and percussion as the patterns of their hoofbeats would have been deeply engrained in the ears of pre-industrial cultures, the number of rhythmic patterns naturally employed by horses is limited with most horses using four gaits. The Galop is a quick-paced dance form that borrows its name from the fastest horse gait, a four-beat hoof pattern. According to British dance expert Philip J. S. Richardson, the Galop was "possibly the simplest dance ever introduced into the ballroom."<sup>160</sup> Beyond the Galop,

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<sup>159</sup> Kelley Harness, *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago: University of Chicago Press, 2006).

<sup>160</sup> Philip J.S. Richardson, *The Social Dances of the Nineteenth Century in England* (H. Jenkins, 1960), 69.

consistent and simple rhythmic patterns are a prevalent feature of equestrian music, appearing across genres.

Andrew Lamb observes the presence of the galop dance form and the galop rhythm in instrumental works outside of a ballroom setting such as *Grand galop chromatique* and *Galop de bal* by Franz Liszt and the *Guillaume Tell* overture by Rossini.<sup>161</sup> In his investigation of Liszt's Mazeppa sketch,<sup>162</sup> Albert Brusse outlines the historical story of Ivan Stepanovich Mazeppa and the multitude of artistic renderings of his legendary ride, beginning with Lord Byron's epic poem in 1818. After chronicling the numerous paintings and literary reimagining of the tale, Brusse summarizes the musical presentations of the equestrian epic which includes twenty operas, six orchestral works, and twenty piano pieces, throughout many of the pieces is the Galop form.<sup>163</sup> Brusse analyzes the rhythmic construction of Liszt's Mazeppa sketch and highlights the ways in which the rhythmic patterns align with Victor Hugo's version of the Mazeppa poem and craft an aural representation of a wildly galloping horse.<sup>164</sup>

## Conclusions

European culture exhibits the continued interdependent relationship between humans and horses that originated in Asian cultures. Equestrian music is embedded into European cultures and particularly evident within the early modern period, evidenced clearly by the Galop and the equestrian ballet. Totemism, interactionism, and kinesthetic imagery in

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<sup>161</sup> He also notes the appearance of the Galop in instrumental works by composers such as Offenbach, Auber, Bizet, Kabalevsky, Prokofiev, Khachaturian, and Shostakovich. Andrew Lamb, "Galop," *Grove Music Online*, 2001.

<sup>162</sup> This fragment precedes Liszt's piece *Mazeppa*.

<sup>163</sup> Albert Brusse, "Franz Liszt's Mazeppa Sketch in His Sketchbook N6." *Studia musicologica* 55, no. 1/2 (2014): 33–4.

<sup>164</sup> Brusse, 34–42.

European equestrian music reveals elements of cultural identity. Thematic ideas that emerge from equestrian music within European culture include associations with celestial bodies, wealth, prosperity, military and political power, and nobility.

## **Chapter Three: Equestrian Music in the United States**

The horse species originated in North America and yet around 11,700 years ago at the end of the Pleistocene Era horses had vanished from their native grasslands in favor of the conditions in the Eurasian Steppe region. However, after the horse was reintroduced to North America during the Columbian exchange, the species became crucial to Western colonialism and was quickly subsumed into North American cultures. Mirroring Asia and Europe, the cultural association of the horse continued to be thoroughly tied to militaristic themes. However, despite close connections to European cultures, throughout the nineteenth-century the horse in North America morphed into a symbol of the common man, westward expansion, and heroism. These themes surrounding the horse are present in the art and cultural practices of North American cultures, especially within the United States.

This chapter considers how horse-related musical imagery is utilized to express aspects of cultural values, practices, and meaning in North American cultures. First, an overview of the history of the horse in North America illustrates the complexity of the horse-human relationship, acknowledging the similarities and divergences between the European construction of the horse as a cultural symbol and the North American perspective. Second, a brief recap of ecomusicological work specific to North America provides a stronger framework for understanding equestrian music as a symbolic extension of place and as a tool for expressing cultural identity. Third, an exploration of musical genres and examples of compositions illustrates that equestrian music reflects cultural perceptions of the horse in the United States. Ultimately, this chapter argues that the depictions of horses in music from North

American cultures weakens the Western cultural association to notions of class and nobility and instead personifies the horse as a heroic and commonplace figure.

## History of the Horse in North America

There are multiple theories concerning the extinction of the horse in North America but it can be reasonably surmised that the decline of the North American horse was related to changes spurred by the end of the last glaciation at the close of the Pleistocene era.<sup>165</sup> From archeological and anthropological perspectives respectively, both Clutton-Brock and Kelekna note that the Columbian exchange in the late fifteenth century reintroduced the horse to the Americas, beginning with Spanish horses populating Mesoamerica and eventually infiltrating both North and South America. The initial reintroduction of the horse framed the species as a tool of conquest and military power.<sup>166</sup> Clutton-Brock observes that “[f]ear of the horse was the most effective weapon that the Spanish invaders had against the native civilizations. They encouraged the native Americans to believe that horses were gods which had to be bridled to keep them from devouring humans.”<sup>167</sup> Within this context, the horse is primarily perceived as a symbol of power.

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<sup>165</sup> Juliet Clutton-Brock emphasizes the human influence in the extinction of the North American horse: “it can be postulated that human hunters disrupted populations of equids and other slow-breeding mammals, notably the mastodon and mammoth, which were already in decline as a result of environmental changes and competition from other proliferating species such as the bison and deer.” Juliet Clutton-Brock, *Horse Power: A History of the Horse and the Donkey in Human Societies* (Harvard University Press, 1992), 141–42. Kelekna balances two primary theories, human hunting practices of megafauna and environmental changes that encouraged migration to the Eurasian Steppe region. Pita Kelekna, *The Horse in Human History* (Cambridge University Press, 2009), 348–350.

<sup>166</sup> Kelekna documents the horse powered Spanish conquest of places including Tenochtitlan and Tawantinsuyu (354–71). She observes that “Spain’s conquistadors on horse-back had possessed an immense military advantage over pedestrian warriors and in less than 15 years had dominated 25 million people in Mesoamerica and the Andes” (371).

<sup>167</sup> Clutton-Brock, 145.

However, the horse was eventually adopted by indigenous cultures including the Blackfoot, Sioux, Arapaho, and Dakota. The horse was then utilized both as a militaristic and hunting tool, documenting the revolts of the Pueblo, Apache, and Comanche, Kelekna highlights that "horses were not only to play an important role in conquest; they were also destined to feature prominently in rebellion."<sup>168</sup> The horse in North America simultaneously aided in the development indigenous cultures and European colonists.<sup>169</sup> Documenting the Revolutionary War, Civil War, and continued westward expansion, Kelekna emphasizes the role horses played in the establishment of the United States and ability to rapidly expand, as well as the various horse related technologies developed by indigenous cultures that aided in resistance.<sup>170</sup> Clutton-Brock and Kelekna both observe the evolution of the American cowboy as an essential figure in livestock agriculture.<sup>171</sup> Although the horse has had a relatively short history within North America, its significant impact is evident across cultures. While still associated with power and European colonization, the horse began to be less connected to class structure and nobility.

While briefly acknowledging the militaristic impact of the horse in the conquest of the Americas, Raber and Tucker accentuate the evolution of horse culture in the colonial setting in differentiating colonists from their European counterparts.<sup>172</sup> They argue that environmentally

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<sup>168</sup> Kelekna, 371.

<sup>169</sup> Kelekna observes sociopolitical developments between indigenous cultures that were directly aided by horses, such as hunting, nomadic practices, and warfare. She also notes the involvement of the horse in the American Revolutionary War, highlighting that horse related factors in geopolitical developments came from multiple directions. "While Spanish horse technology diffused onto the plains from the southwest, many inventions also spread into the continental interior from other European horsemen entrenched along the Atlantic seaboard." 372.

<sup>170</sup> Kelekna, 373–9.

<sup>171</sup> Clutton-Brock, 151–3; Kelekna, 375–9.

<sup>172</sup> "In colonial areas with no existing horse culture, various types of horses often would be imported and then selectively crossbred to develop new breeds, deliberately crafted to respond to the specific demands of a given

governed changes in riding styles and breeding practices resulted in American horses and the horse culture surrounding them reflected an emerging national identities, “[w]here the horse played perhaps its most interesting and complex role in the colonial context was in the creation – whether deliberate or inadvertent – of an identity that was distinct from that of the colonists’ homeland.”<sup>173</sup> The Peruvian Paso is representative of this shift in South America, with riding styles and breeding practices that borrowed from Spanish horse culture and reimagined the horse as a Peruvian icon.<sup>174</sup> In North America, Raber and Tucker identify the American Quarter Horse as the reinvention of English horses, citing environmental influences such as the terrain and density of forests as well as sociocultural influences such as the evolution of American horse racing as separate from the British tradition.<sup>175</sup> They argue that despite close connection between European and American horses, they represent different cultural values:

Styles of riding, the rider’s position on horseback, the type of horse being ridden: any or all of these can be transformed into a discourse about national character and values. If you wanted to illustrate what is most American about America, the cowboy on his stocky cowpony surely would appear in your repertoire of images... When we imagine foxhunting, we naturally conjure up neat green fields... we’re in England, of course, where else? We may not realize it, but the forward tilt of the riders and the freely flowing gaits of their horses speak volumes about English liberty – an investment in freedom surprisingly not unlike the cowboy’s. But in England, liberty is best displayed by the aristocracy; in America, it is the property of the common man (if not woman).<sup>176</sup>

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colonial environment... they could come to be associated with, or even representative of, the colonial culture that created them.” Raber and Tucker, “Introduction,” in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (Palgrave MacMillan, 2005), 31.

<sup>173</sup> Raber and Tucker, “Introduction” 30.

<sup>174</sup> Raber and Tucker, “Introduction” 30–34.

<sup>175</sup> Raber and Tucker (30–34) outline the specific characteristics of the Peruvian Paso that reflect the values and needs of Peruvian culture, such as the need for horses with a smooth physicality that enabled them to regularly travel longer distances. Conversely, the Quarter Horse was developed for shorter distances better suited to the terrain of the North American east coast.

<sup>176</sup> Raber and Tucker, 25.

Prior to the establishment of the United States, a unique horse culture had already been embedded into the sociocultural framework. Raber and Tucker argue that “[w]hen the American colonies eventually achieved their independence in the late eighteenth century, this specifically colonial horse and the specifically colonial horse culture that had spawned it helped the Americans to differentiate themselves from the British and thus contributed, if only in a small way, to the creation of a new national identity.”<sup>177</sup>

Further examining how horse culture in the United States was informed by British traditions, social anthropologist Rebecca Cassidy directly compares the horse racing practices of the United Kingdom and the United States, arguing that “[i]n both nations, racing has been used to preserve distinctions between groups of people and to express these differences in competitive display.”<sup>178</sup> However, aligning with Raber and Tucker’s assertion that horse culture in the United States helped to refine a unique national identity, Cassidy outlines the departure from racing as a gentleman’s sport that reinforced notions of nobility and class and illustrates the evolution of horse racing in the United States as a “mixed-race, cross-class spectacle.”<sup>179</sup>

Cassidy follows the development of the Quarter Horse and other American breeds, noting both the characteristics developed to meet the environmental challenges of the United States’ terrain and the construction of horses that reflected the values of American culture. Additionally, she analyzes the evolution of the Thoroughbred, emphasizing the significant differences within a particular breed as a result of contrasting cultural values. She argues that

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<sup>177</sup> Raber and Tucker, 32.

<sup>178</sup> Rebecca Louise Cassidy, *Horse People: Thoroughbred Culture in Lexington and Newmarket* (Johns Hopkins University Press, 2007), 2.

<sup>179</sup> Cassidy, *Horse People*, 13.

"[d]espite the similarities between Thoroughbreds bred and trained in the US and those raised in the UK, racing professionals from each nation continue to stress different properties in their own animals and those of their competitors. They establish boundaries between their communities by using the Thoroughbred to express their ideas about themselves and about others."<sup>180</sup> Throughout her assessment of horse racing in the United States and the United Kingdom, which follows horse culture from directly prior to the American Revolutionary War through to the present, Cassidy demonstrates a continued association with class and nobility in the British context and a considerable shift away from hierarchical themes in the United States context. Horse racing in the United States is one example of the horse being perceived as a commonplace, yet heroic figure.

Another area in which the horse is associated with the common man, westward expansion, and heroism is within the industrialization and urbanization of the nineteenth- and early twentieth-century United States. In their work examining the urban horse in nineteenth-century United States, historians Clay McShane and Joel A. Tarr reiterate the symbolic association of the horse to military power while emphasizing the shift from a military tool to an economic weapon for increasing industrialization and urbanization.<sup>181</sup> They argue that while the horse became more diffuse and common their status as a central figure in American society rose, "the horse was indispensable as a living machine, to the point that we can label the nineteenth century as the golden age of the horse."<sup>182</sup> McShane and Tarr explore the economic

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<sup>180</sup> Cassidy, *Horse People*, 172.

<sup>181</sup> "Horses carried an enormous symbolic load as well, in part because they represented the human triumph over nature, in part because of their military applications." Clay McShane and Joel Tarr, *The Horse in the City: Living Machines in the Nineteenth Century* (Johns Hopkins University Press, 2007), 7–8.

<sup>182</sup> McShane and Tarr, *The Horse in the City*, 17.

and industrial uses of the horse, noting the increasing commodification of the horse throughout its lifespan and observe that "horses, as living machines, assumed a critical role in the emerging capitalistic economy of nineteenth-century urban America."<sup>183</sup> However, they also point out that the horse was equally associated with labor and recreation. While they recognize the leftover elements of upper classes utilizing horses as a symbolic display of wealth and status, they also assert the increasing accessibility of the horse to middle and working class groups.<sup>184</sup> McShane's and Tarr's work directly connects the horse in nineteenth century America to the common man, and through the literal and metaphoric use of the horse as a tool for economic prosperity the symbol of the horse can be tied to westward expansion and heroism.

Ann Norton Greene, a historian who focuses on the history of technology, echoes McShane's and Tarr's assertion that the horse was critical in urban American spaces during the nineteenth century. Although she recognizes the tendency for the horse to be framed within the context of natural history, she argues that the horse can be conceptualized as a technology and focuses on the environmental and economic impact of the horse within nineteenth century and early twentieth century America.<sup>185</sup> In line with much of the scholarship concerning horse culture, Norton Greene reiterates the symbolic association of the horse with power and nobility, stating, "the utility and physical power of horses reinforced other kinds of power - aristocratic, military, political, sexual, religious. For many centuries, horses were primarily an

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<sup>183</sup> McShane and Tarr, 35.

<sup>184</sup> McShane and Tarr, "The urban horse thus had a liberating influence, opening a new world of leisure for nineteenth-century urbanites of all classes" (100).

<sup>185</sup> "To many people, horses are symbols of nature, or the world of original things. They represent the idea of a place that is essential and timeless, the foundation of all things and diametrically different from an ever-changing human-built world. However, as much as people might like to think of horses as specimens of original nature, horses are one of the very oldest kinds of technology." Ann Norton Greene, *Horses at Work Harnessing Power in Industrial America* (Harvard University Press, 2008), 4.

elite animal."<sup>186</sup> She investigates debates surrounding the best use of draft animals at the beginning of the 19<sup>th</sup> century, observing that the horse at this point was still considered a status symbol similar to the European context that was limited to the upper classes. "However, over the next half-century horses would become increasingly cost-effective to use, and much less of a luxury animal... widening horse use in the nineteenth century reflected the rambunctious democracy, social mobility, and economic development that characterized the American style of industrialization."<sup>187</sup> Norton Greene illustrates that the draft horse developed into the ideal animal for energy efficiency and advancing economic prosperity, over other draft animals such as oxen.

Alongside this exploration of the evolution of the American draft horse category, Norton Greene highlights the American perspective that considered power as an economic and democratic idea. She considers the development of draft horses, harnesses, and numerous other horse related technologies as signals for what American culture valued. She argues that "[t]he conviction that American prosperity and democracy depended on high energy consumption, together with the continuing importance of animal power, increased the use of horses as prime movers."<sup>188</sup> Summarizing economic and technological developments of the nineteenth century, Norton Greene chronicles advancements in westward expansion, freighting practice, travel, the environmental impact of horses, and the sustained use of horses throughout despite advancements such as steam engines and railroads.<sup>189</sup>

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<sup>186</sup> Norton Greene, 5.

<sup>187</sup> Norton Greene, 12.

<sup>188</sup> Norton Greene, 27.

<sup>189</sup> Norton Greene foregrounds the horse in the development of other technologies, "Horses remained essential to every aspect of railroad operation, beginning with construction. Just as horses built roads and canals, they build

Throughout her analysis of horses as a key factor in industrialization in nineteenth-century America, she tracks the development of American horse breeds, observing that "ideas about breeds and their approaches to horse breeding changed as they remade horses to fit the needs of industrial society. Industrialization transformed the bodies of horses as well as their uses."<sup>190</sup> Additionally, she argues that the evolution of horse breeds illustrates regional identities, stating "[a]s political conflict intensified at midcentury, regional horse identities became a way of expressing sectional differences."<sup>191</sup> This argument connects to anthropologist John Borneman's work on the development of horse breeds in the United States, in which he argues that "these distinctions and significations are not derived from some natural pan-cultural ordering of the animal kingdom, but are peculiarly American social distinctions that are in turn mapped onto differences found within a given species."<sup>192</sup>

Horse breeding practices reveal elements of cultural values and illustrate how cultures perceive themselves and desire to be perceived by others. Differentiating between the cultural values of Europe and the United States, Borneman outlines American horse breeding practices compared to European practices and asserts that the horse is used as a symbol to express regional identity. He illustrates that the European classification system relies on performance standards whilst the American system for classifying horse breeds is considerably more

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railroads, by hauling materials, grading roadbeds, powering cranes, pulling cars on completed sections, and transporting workers" (75).

<sup>190</sup> Norton Greene, 83.

<sup>191</sup> Norton Greene, 88.

<sup>192</sup> Borneman, "Race, Ethnicity, Species, Breed: Totemism and Horse-Breed Classification in America," *Comparative Studies in Society and History* 30, no. 1 (1988): 39.

stratified and moves beyond performance standards.<sup>193</sup> His primary contention is that horse breed classification in the United States implicates sociocultural issues and he frames his argument within totemism, “these breed and performance standards conform to the major cleavages in American society and serve as indices of gender, color code, and class.”<sup>194</sup> Cassidy also frames her discussion of American horse breeding practices within totemism, connecting the American version of totemism with the Ancient Greeks.<sup>195</sup>

Borneman also argues that the American horse is a symbol of the ‘common man’, as “the American practice assumes that there is a horse to fit every pocketbook, to match every color preference, every temperament, every personal body-type, and so on and so forth. The horse in America is a democratic ideal.”<sup>196</sup> This perspective relates to the association of the horse to economics and democracy evident in the works of McShane, Tarr, and Norton Greene. Borneman further differentiates American identity being expressed through horses into regional identifies, such as the Morgan horse representing the East Coast and the Quarter Horse representing the American west.<sup>197</sup> He posits that the Quarter Horse aided in building myths about the American West and the cultural drive towards westward expansion, with the breed being interconnected with the heroic figure of the cowboy.<sup>198</sup>

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<sup>193</sup> “While European breeds are evaluated on a single performance criterion, American breeds are evaluated not only of multiple scales of performance, but also on arbitrary breed standards other than performance, such as temperament, conformation, and coloring” (Borneman, 30).

<sup>194</sup> Borneman, 31.

<sup>195</sup> “The scientific totemism that had been initiated by Aristotle reached its apotheosis in the relationship between North American Thoroughbred breeders and the eugenics movement” (Cassidy, *Horse People*, 33).

<sup>196</sup> Borneman, 31.

<sup>197</sup> Borneman discusses a variety of breeds including the Morgan, the Quarter Horse, Thoroughbred, Appaloosa, Paint, Arabian, and Palomino. On the Morgan horse he writes, ““Can it be mere coincidence that the Morgan look matches the characteristics ascribed to the archetypical Jeffersonian yeoman farmer? This Jeffersonian ideal-typical construction of the American is the sum total of perceived American virtues” (32).

<sup>198</sup> “While the Morgan represents a particular east-coast-derived American archetype, the Quarter Horse appeals to a more general Western myth” (Borneman, 33).

Beyond breed characteristics expressing national identity, Borneman highlights the ability of riding styles to encode identity. He touches on the influence of Xenophon, Anotine de Pluvinel in building national identity in Europe based on class structure and nobility before asserting that American horse breeds and horse related practices reflect that “melting-pot ideology notwithstanding, American social groups increasingly tend to be in practice statistically endogamous, occupationally differentiated, and residentially separated from one another.”<sup>199</sup> Highly stratified horse breed classification, while maintaining that horses no longer solely represented the upper classes and aligning with the concept of democracy and economic prosperity for the common man, justified divisions in American society and reinforced the perception that certain groups such as the white cowboy were especially heroic.<sup>200</sup>

## Music and the Construction of Place

Within North American horse culture, horse breeds developed as reflections of the regional cultural values and environments. Through the intentional and unintentional efforts of local breeding practices, the physicality of horses morphed to meet the demands of their ecological circumstances. In short, American horses are an extension of the American landscape. Ecomusicologists, such as Denise Von Glahn, have investigated the musical construction of place, positing that the environment of composers is not only capable of inspiring art but also of shaping traditions and reflecting cultural values. Musicologists such as

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<sup>199</sup> Borneman, 46–47.

<sup>200</sup> “It is no accident that American notions and usage of horse breeds- where the concepts of race and ethnicity, blood and breeding, have all become reified into biological naturalisms – are first taken from human categories and then projected onto animal classifications. In the American case, Durukheim’s basic insight about the relation of totem to clan can be confirmed. The concept of horse breeds is, in fact, a stolen language, stolen from our practice of social structure” (Borneman, 48).

Douglas Shadle have engaged with similar questions regarding the development of an American sound that represents the American national identity. Shadle contends with this desire to establish a uniquely American national identity particularly through symphonic compositions, “[i]n the United States, where geographical boundaries shifted constantly, early debates about national identity, at least among the English-speaking majority, tended to revolve helically around broader demands for the country to enter the international cultural marketplace on the one hand and a strong desire to create a domestic national community on the other.”<sup>201</sup> His work considers the pervasive influence of the European musical tradition and other sociocultural factors which hampered the development of an identifiable American sound. While he laments the lack of widescale success of American symphonists, his work illustrates the American nineteenth century preoccupation with musically conveying place.

Specific to the United States, Von Glahn investigates this interactive relationship between composers and their natural landscapes, arguing that “[m]usic inspired by art inspired by place has become a national tradition. It is one way in which reverent attitudes toward America's places have persisted to the present.”<sup>202</sup> She repeatedly articulates that as American composers sought to differentiate themselves from the European music tradition and establish a national musical identity they gravitated toward nature themes.<sup>203</sup> Alongside her study of American music, Von Glahn outlines similar patterns and preoccupations with representing the

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<sup>201</sup> Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* (Oxford University Press, 2015), 7.

<sup>202</sup> Von Glahn, *The Sounds of Place: Music and the American Cultural Landscape* (Boston: Northeastern University Press, 2003), 231.

<sup>203</sup> A recurrent example of this in Von Glahn's work is numerous composers' musical representations of Niagara Falls, she states “s the nation pinned its uniqueness on its natural environment, the Falls symbolized the purest and most powerful of America's natural images, and composers intent on establishing an American musical tradition sought the dignity that the premiere symbol afforded.” (Von Glahn, *The Sounds of Place*, 13).

American place in literature, paintings, photography and other artistic mediums, all of which strived to meet the desire to construct a unique and robust national identity.

In her study of American women composers, Von Glahn further explores many of the same themes, grappling with the distinction between nature inspired music and music that attempts to replicate, reinforce, and reflect the environment. She continues to emphasize that national identity was being negotiated by American composers, particularly women composers in this case, through the depiction of the American landscape. This unified drive towards a national identity informed by the physical environment is readily observable in American horse culture. This chapter argues that American equestrian music is an extension of this musical construction of place and national identity, primarily through presenting the horse as a symbol of the common man, westward expansion, and heroism.

### **Equestrian Music in North America**

As an extension of horse culture and connecting to the overarching desire to craft a national musical identity throughout the nineteenth and into the twentieth century, equestrian music in North America maintains the horse as a symbol of the common man, westward expansion, and heroism. Equestrian music in the United States distances American culture from European notions of class and nobility. However, elements of European horse-related musical imagery are present in American equestrian music, such as in the persistence of the galop form and the popularity of the equestrian ballet. Equestrian music is also present in the musical

traditions of indigenous North American cultures.<sup>204</sup> As discussed in the introduction of this thesis, United States military music is connected to horse culture and could be considered a form of equestrian music. Connecting to the longstanding association of horse culture with power, military music historian Bruce P. Gleason studies mounted bands in the United States.<sup>205</sup> His work illustrates that American equestrian music follows Asian and European musical cultures that perceive the horse as a symbol of power.

Borrowing directly from the European tradition and attempting to craft an American iteration American composers utilized the Galop form. As established in the preceding chapter, the galop was designed to evoke the physicality and rhythm of the horse. Examples of the Galop in the American context include Louis Moreau Gottschalk's 1854 *Tournament Galop*, the sixth movement of Samuel Barber's 1951 *Souvenirs*, Op. 28, and numerous other compositions by lesser-known composers.<sup>206</sup> A fast tempo, 2/4 time signature, and repeated simple rhythmic patterns are principle features of the Galop. These combined features, alongside the dance steps, are meant to give the impression of the horse's physical movements at the most complex gait which are fast-paced and regular. Additionally, the Galop is generally presented as a finale, as in Barber's *Souvenirs*, evoking associations with heroism. This connects to horse culture in

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<sup>204</sup> Geogre P. Horse Capture and Emil Her Many Horses, eds., *A Song for the Horse Nation: Horses in Native American Cultures* (Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006). They illustrate the relationship between indigenous North American cultures and the horse, investigating art, dance, and music that depicts horses. Within their overarching narrative they note several songs dedicated to reflecting this particular horse-human relationship, connecting the horse to other environmental features such as wind or other animals, geopolitical boundaries, and familial relationships.

<sup>205</sup> Bruce P. Gleason, "Military Music in the United States: A Historical Examination of Performance and Training," *Music Educators Journal* 101, no. 3 (2015): 37–46. Gleason, "Military Music in the 106<sup>th</sup> Cavalry," 301–35.

<sup>206</sup> Titles include *Race-horse galop* (1884) by Jas. J. Freeman, *Bronze horse gallopade* (1846) by J. A. Getse, *The Dark Horse Galop* by Harry Birch, and *The Iron Horse Galop* (1881) by A. Class.

the United States framing the horse as a heroic symbol of bravery and tenacity. In short, the Galop form is a clear example of kinesthetic imagery depicting the horse.

Another category of equestrian music borrowed from the European tradition is the equestrian ballet. Theater studies scholar Ellen Karoline Gjervan follows the production of equestrian dramas, like the equestrian ballet, in England in the late eighteenth century and notes that equestrian dramas were presented by English performers such as Jacob Bates in North America in the 1770s. As mentioned in the previous chapter, the equestrian story of *Mazeppa* was popular across Europe, Gjervan observes that in the mid nineteenth century *Mazeppa* was “entrenched in the repertory of every English and American theatre given to producing hippodramas.”<sup>207</sup> Relating to the lasting influence of European horse culture on equestrian music in the United States, Gillian Rodger explores the production of equestrian dramas including *Mazeppa* specifically within the American Theatre in New Orleans.<sup>208</sup> These examples of equestrian music illustrate that while American equestrian music is distinct from European equestrian music, there are significant instances of overlap and influence. This maintains that equestrian music is often associated with themes of power, yet there is less direct ties to notions of class and nobility.

Directly engaging with the association of the American horse with the common man, westward expansion, and heroism, Aaron Copland’s 1948 film suite *The Red Pony* reinforces the John Steinbeck’s narrative chronicling the ordinary Tiflin family at their California ranch,

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<sup>207</sup> Ellen Karoline Gjervan, “The Hybrid Child: The Preconditions, Dissemination and Enduring Popularity of Equestrian Drama,” in *Relevance and Marginalization in Scandinavian and European Performing Arts 1770–1860: Questioning Canons* (Routledge, 2021), 180.

<sup>208</sup> Gillian Rodger, “Splendid Acts of Horsemanship in the Arena: Circus and Drama at the American Theatre, New Orleans in the Mid-1840’s,” Paper presented at the Popular Culture/American Culture in the South Conference, New Orleans, LA, October 4–6, 2018.

primarily through a young boy named Jody Tiflin. Copland ties his composition directly to Steinbeck's themes, stating "the kind of emotions that Steinbeck evokes in his story are basically musical ones, since they deal so much with the unexpected feelings of daily living."<sup>209</sup> The second movement of the suite, "The Gift" depicts Jody receiving the titular red pony from his father. At the beginning of the movement, the music reflects the straightforward sentimentality of Steinbeck's novel that frames the gift of the pony as a pleasant and yet ordinary surprise with a slow tempo, simple melodic line, gradually building texture, and sweet timbre. The tempo gradually increases, repeated simple rhythmic motifs evoking the playful movements of the boy and horse become increasingly layered, and brass instruments enter the foreground of the texture. The fast tempo and simple rhythmic patterns are part of creating kinesthetic imagery evoking a horse and brass instruments have been associated with the horse across multiple genres. Overall, *The Red Pony* evokes nostalgia and capitalizes on musical conventions that can be tied to the landscape of the American west.

Tying into the American version of horseracing and engaging with the horse's association with the common man and heroism is Morton Gould's 1983 *Flourishes and Galop*.<sup>210</sup> The piece evokes the atmosphere of Kentucky racing with features such as the beginning trumpet melody borrowed from the traditional fanfare of races. As established earlier, American horse culture surrounding racing is significantly different from the European context, distancing horse racing from nobility and instead highlighting the ability of people from all classes and backgrounds to participate in the physical power and heroism of the horse.

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<sup>209</sup> Aaron Copland, *The Red Pony: Film Suite for Orchestra* (New York: Boosey & Hawkes, 1951).

<sup>210</sup> Morton Gould, *Flourishes and Galop* (New York: G. Schirmer, 1984).

These works are representative of the shift away from perceiving horses as a symbol of the nobility, equestrian music in the United States framed the horse as symbolic of the common man, westward expansion, and heroism.

## Conclusions

Horse culture in the United States, while similar to European horse culture in terms of associations with military prowess, exhibits the desire to establish a uniquely American identity. Horse technologies and horse breeds in the United States reveal a commitment to industrialization, urbanization, and westward expansion. Additionally, horse culture in the United States reflects a departure from the European emphasis on the horse as a symbol of wealth and nobility. Instead, the horse in North America represents democratic ideals and became increasingly associated with the working class. The horse emerges as a symbol of heroism. As an extension of music depicting the American landscape, equestrian music in the United States simultaneously maintains the Asian and European association of the horse to military power and reinforces aspects of American national identity through identifying the horse with the common man, westward expansion, and heroism.

## Conclusion: Music and the Horse

The horse is intertwined with human development across continents, shaping international conflict, influencing the establishment of national borders, and influencing technological development. As a result of this entanglement with the human species, the horse has been consistently depicted in human art, revealing elements of moral standards, aesthetic values, and cultural meaning. The depiction of horses in music reflects themes present in the unique horse cultures of Asia, Europe, and North America. Horse-related musical imagery aids human cultures in defining and presenting themselves, as well as documents human engagement with their ecological circumstances. The horse and human relationship across regions can be perceived through the lens of interactionism, highlighting the mutual reciprocity between humans and horse. Ecomusicology provides a robust interdisciplinary perspective from which to consider the horse as an extension of the environment and equestrian music as a reflection of moral standards, aesthetic values, and cultural meaning.

Beyond what has been considered here, there are numerous areas for continued research into equestrian music. Further examination of regional differences between the unique horse cultures and subsequent depictions of horses in music in regions such as Africa, South America, and Australia, would potentially reveal more thematic associations with the horse. Other themes beyond the primary themes explored here of power, spirituality, nobility, and heroism could be further investigated. For example, equestrian music and horse culture interact with masculine and feminine themes within European culture.<sup>211</sup> Relating to Denise

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<sup>211</sup> Kevin de Ornellas, *The Horse in Early Modern English Culture: Bridled, Curbed, and Tamed* (Farleigh Dickinson University Press, 2013), 43–44, 61.

Von Glahn's attention to the relationship between music and visual art in the American context in *The Sounds of Place: Music and the American Cultural Landscape*, prompts the question of whether similar relationships can be drawn between equestrian music and visual art.

Exploration of the horse centered works of American artists such as Frederic Remington might reveal further connections between the presentation of the American horse and music as a tool for constructing place.

Further work could be pursued on the evolution of equestrian music within indigenous North American cultures, instances of vocal art music directly referencing horses, the relationship between military and equestrian music, and the presence of horse-related musical imagery in popular music. There are also numerous more recent compositions that could be classified as equestrian music, such as D. B. Sherman's "Part the Wild Horse's Mane," Malvina Leshock's *The Ebony and Ivory Horse*, and Sofia Gubaidulina's *Der Reiter auf dem weissen Pferd*. Additionally, questions regarding the impact of film on the musical depiction of horses could provide further insight into equestrian music in the twentieth- and twenty-first centuries. An intersection between film music, equestrian music, and the construction of place through music could be explored through the film scores of Ennio Morricone that utilize horse-related musical imagery to evoke the American west.

Returning to the scope of this thesis, specific thematic associations to equestrian music and horse-related musical imagery in each region considered by this thesis are observable. In Asian cultures, equestrian music is consistently associated with spirituality and tied into ecological experience. Horse-related musical imagery in Asian cultures is integrated within natural associations, including the wind and sky. An example of this is clearly exhibited in

Takemitsu's *From Me Flows What You Call Time*. From Mongolian culture, the *urtyn duu* genre's development can be tied to the environmental landscapes.<sup>212</sup> While still referencing natural associations such as celestial bodies, the primary thematic associations within equestrian music in Europe are nobility and national identity. Echoing the treatises of Cavendish and Pluvinel, equestrian ballet in the early modern period frames nobility as powerful and elite, as well as illustrating aesthetic differences between nations. Despite borrowing considerably from the European traditions of equestrian music, the thematic associations of equestrian music in the United States departs from themes of nobility and wealth. Instead, themes of the common man, westward expansion, and heroism emerge in horse-related musical imagery of the United States. Much of equestrian music in the United States is concerned with depicting the natural landscape, such as uniting imagery of the American West, the cowboy, and the American Quarter Horse.

Anthropologists and sociologists considering the horse and human relationship have applied the concept of totemism. As a way of representing group identity with a natural object, the horse as a totem is observable in the three regions considered in this thesis. This concept is physically observable in the morin khuur instrument in Mongolia and in the depiction of the Wind Horse in *From Me Flows What You Call Time*. The carved horse's head on the morin khuur is heavily connected to symbolism concerning ethnic and national identity.<sup>213</sup> Takemitsu's depiction of the Wind Horse engages directly with elements of aesthetic values and presents

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<sup>212</sup> Oyuna Weina, "'You Can't Sing 'Urtyn Duu' If You Don't Know How to Ride a Horse': 'Urtyn Duu' in Alshaa, Inner Mongolia," *Asian Music* 49, no. 2 (2018).

<sup>213</sup> Peter K. Marsh, *The Horse-Head Fiddle and the Cosmopolitan Reimagination of Tradition in Mongolia* (New York: Routledge, 2009). Kip G. Hutchins, "On Wooden Horses: Music, Animals, and Heritage in Post-Socialist Mongolia." (PhD diss., University of Wisconsin-Madison, 2020).

the horse as representative of key aspects of Tibetan culture. In the European setting, the horse's role as a totem is most clearly defined in political conflicts and the need to project a strong national identity. Analyzing horse culture, De Ornellas and Landry both connect the horse to symbolic displays and justifications of nobility, wealth, and international power.<sup>214</sup> Within European equestrian music, the equestrian ballet is directly tied into this type of symbolic display, Van Orden and Locke both demonstrate how the musical compositions alongside the choreographed horse movements were designed to legitimize and idolize local nobility and political authorities.<sup>215</sup> Although breeding standards and practices as a type of totemism are present in the European context, American horse breeds and the subsequent depictions of American horses in music and art are clear examples of utilizing specific horses as representative of particular group identities.<sup>216</sup> This is then reflected in equestrian music such as Morton Gould's 1983 *Flourishes and Galop* which presents the American Thoroughbred as a heroic totem for the working class American.

Another principle concept in considering equestrian music is kinesthetic imagery.<sup>217</sup>

Equestrian music becomes an embodied experience by aurally depicting the movement of the

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<sup>214</sup> De Ornellas, *The Horse in Early Modern English*. Donna Landry, *Noble Brutes: How Eastern Horses Transformed English Culture* (Johns Hopkins University Press, 2008). Donna Landry, "Learning to Ride in Early Modern Britain, Or, the Making of the English Hunting Seat," in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (New York, Palgrave MacMillan, 2005).

<sup>215</sup> Van Orden, "From *Gens d'armes* to *Gentilshommes*: Dressage, Civility, and the *Ballet á Cheval*," in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, edited by Karen Raber and Treva J. Tucker (New York, Palgrave MacMillan, 2005). Ralph P. Locke, "Music, Horses, and Exotic Others: Early-Modern Processions, Tournaments, and Pageants," *Music & Politics* 11, no. 1 (2017).

<sup>216</sup> John Borneman. "Race, Ethnicity, Species, Breed: Totemism and Horse-Breed Classification in America," *Comparative Studies in Society and History* 30, no. 1 (1988).

<sup>217</sup> Explored by Randolph Jordan and Denise Von Glahn. Randolph Jordan, *Acoustic Profiles: A Sound Ecology of the Cinema* (Oxford: Oxford University Press, 2023). Denise Von Glahn, "Relational Capacities, Musical Ecologies: Judith Shatin's *Ice Becomes Water*," in *Sounds, Ecologies, Musics*, edited by Aaron S. Allen and Jeff Todd Titon (Oxford University Press, 2023).

horse and the kinesthetic sensation of riding. This is strongly represented in Asian equestrian music through the *urtyn duu*, which evolved on horseback and relies on the kinesthetic experience of riding to frame the musical characteristics of the genre. In Europe, the close connection between riding treatises and equestrian music illustrates kinesthetic imagery, such as Cherchi's examinations of the parallels in musical features and the stylized movements in dressage. In both the European and North American context, the Galop form seeks to mimic a particular movement of the horse.

Throughout the three regions observed, the primary thematic association of the horse within equestrian music is power. As tools of warfare, the horse became an emblem of power and domination on both a national and international scale, used to physically and symbolically assert control. Within each region, the culturally constructed horse and horse-related musical imagery engages with the construction of place and is shaped by the individual ecological circumstances of each region. The horse in music and in the cultural imagination reinforces constructed mythologies and national identities, reflecting the aesthetic and cultural values of each region and era.

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