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THE TRANSFORMATION OF THE ROLE OF THE FRENCH HORN FROM A SOCIO-MUSICOLOGICAL PERSPECTIVE: FOCUSING ON SYMPHONIES OF THE CLASSICAL AND ROMANTIC PERIODS

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ABSTRACT

This study examines the role of the French horn in symphonic music during the Classical and Romantic periods through a socio-musicological lens. By analyzing works by composers such as Beethoven, Mozart, Haydn, Berlioz, Mahler, and Strauss, the research explores how technological advancements (e.g., valve systems) and sociocultural shifts influenced the horn's evolution from a harmonic support instrument to a tool for emotional and thematic expression. The study integrates theories from Theodor W. Adorno, Tia DeNora, and Georg Simmel to reveal the interplay between music, social class, and cultural identity. Findings highlight the horn's symbolic significance in

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aristocratic culture, its democratization during the Romantic era, and its role in reflecting broader societal changes. The research concludes by advocating for further interdisciplinary studies on the horn's sociocultural impact in other musical genres and periods.

Keywords: Horn symphony, performance techniques, romanticism, classicism, socio-musicology.

SOSYO-MÜZİKOLOJİK BİR PERSPEKTİFTEN FRANSIZ KORNO'SUNUN ROLÜNÜN DÖNÜŞÜMÜ: KLASİK VE ROMANTİK DÖNEM SENFONİLERİNE ODAKLANARAK

ÖZ

Bu çalışma, Fransız kornosunun Klasik ve Romantik dönemlerdeki senfonik müzikteki rolünü sosyo-müzikolojik bir bakış açısıyla incelemektedir. Beethoven, Mozart, Haydn, Berlioz, Mahler ve Strauss gibi bestecilerin eserlerini analiz ederek, teknolojik gelişmelerin (örneğin, valf sistemleri) ve sosyo-kültürel değişimlerin, kornonun armonik bir destek aracından duygusal ve tematik bir ifade aracına nasıl evrildiğini araştırmaktadır. Çalışma, Theodor W. Adorno, Tia DeNora ve Georg Simmel'in teorilerini birleştirerek müzik, sosyal sınıf ve kültürel kimlik arasındaki etkileşimi ortaya koymaktadır. Bulgular, kornonun aristokratik kültürdeki sembolik önemini, Romantik dönemdeki demokratikleşme sürecini ve toplumsal değişimlerin yansıması olarak oynadığı rolü vurgulamaktadır. Çalışma, Fransız kornosunun diğer müzik türleri ve dönemlerdeki sosyo-kültürel etkilerini araştırmak için daha fazla disiplinlerarası çalışma yapılması gerektiğini savunarak sona ermektedir.

Anahtar Kelimeler: Horn senfonisi, performans teknikleri, romantizm, klasisizm, sosyo-müzikoloji.

INTRODUCTION

This study³ aims to explore the evolution and socio-cultural importance of the French horn in symphony during the classical and romantic periods. The French horn, a key brass instrument in

³ This study was produced from JINGMIN ZHANG's PhD thesis.

the symphony orchestra, has undergone a remarkable transformation from classicism to romanticism. Advancements such as valve technology and improved performance techniques significantly expanded its expressive scope and function in symphonic compositions.

The evolution of the French horn began with the early natural horn, which was initially limited in range due to its reliance on hand-stopping techniques. However, with the introduction of valve technology in the 19th century, composers such as Berlioz and Mahler could employ the horn for complex emotional narratives, the expressive power of the French horn in terms of range and timbre was significantly enhanced, making it an important instrument in symphonic and orchestral music (Snedeker, 2021). Composers used the unique sound of the French horn to create rich musical expressions, which helped establish its significant role in symphonies. For example, Haydn, Symphony No. 6 opened up new possibilities for the French horn's performance in symphonies through his innovative use of hand-stopping techniques; Mozart further developed the expressive power of the French horn, particularly in his four French horn concertos, showcasing the instrument's potential as a solo instrument; Beethoven fully exploited the musical function of the French horn in his symphonic works, making it an indispensable element of the symphony.

During the Romantic period, composers like Berlioz further expanded the role of the French horn, using it to express emotions, shape dramatic atmospheres, and reinforce musical themes. With technological advancements, the French horn's range, timbre, and expressive power became more diversified, allowing it to handle more complex musical structures and emotional expressions.

From the perspective of socio-musicology, this study analyzes the interaction between the role of French horn in symphony and sociocultural background. socio-musicology (the study of music within social contexts) emphasizes the relationship between music and social structure, power relations and cultural values, and believes that music is not only a form of artistic expression, but also a social phenomenon. By analyzing the evolution process of French horn, this study will explore how technological progress and social and cultural background can drive each other to jointly promote the evolution of French horn's role in symphony. The technological innovation, such as the introduction of the valve system, makes its role in the symphony more diverse. Since the classical period, the French horn has played multiple roles in symphonies, which can not only support harmony, but also lead melodic lines. Especially in the Romantic period, the expressive power of the French horn reached a new peak, and it became an important tool for composers to express emotions and change themes. By analyzing the works of major composers, this thesis aims

to reveal the musical function and social significance of the French horn in different historical periods, and show how French horn has become an irreplaceable element in symphony through the interaction of technological progress and cultural trend.

This study argues that the horn's transformation mirrors broader societal transitions, offering insights into the interdependence of music and culture. Through this study, we can more comprehensively understand how French horn continues to develop and grow in symphony through technological innovation and sociocultural changes. In addition, the research will also reveal how the French horn influences orchestral arrangements and composers' creative intentions, as well as the diversity and depth of musical expression in different historical periods.

THEORETICAL FRAMEWORK

The early forms of the French horn originated from materials found in nature, such as animal horns, bones, and shells listed in Photo 1, and was mainly used for signal transmission in hunting, war, and ritual activities. The early French horn was simple in design, limited in range, and was not equipped with valves or sliding devices. The Scandinavian lur and the European hunting French horn were early French horn-like instruments widely used in military and hunting (Heater, 1995). By the Middle Ages and Renaissance, metal French horns gradually appeared and were used for signal transmission. In the classical era, Joseph Hampel's hand stop technique expanded the pitch and expressive power of the French horn (Stephen, 2010), which was widely used by composers such as Haydn, Mozart, and Beethoven. As a result, the timbre and playing style of the French horn changed significantly. In the 17th century, the French horn was introduced into orchestras and quickly became an important instrument. During the Romantic period, the valve French horn became standard (West & Ramsey, 2020), and composers such as Berlioz and Mahler used the valve French horn to express rich emotions and dramatic effects, promoting the transformation of the French horn from a simple signal tool to a central instrument of symphony and chamber music. With the introduction of valve technology, the French horn's range and expressive power have been significantly enhanced, and it has become one of the core instruments in modern symphony.

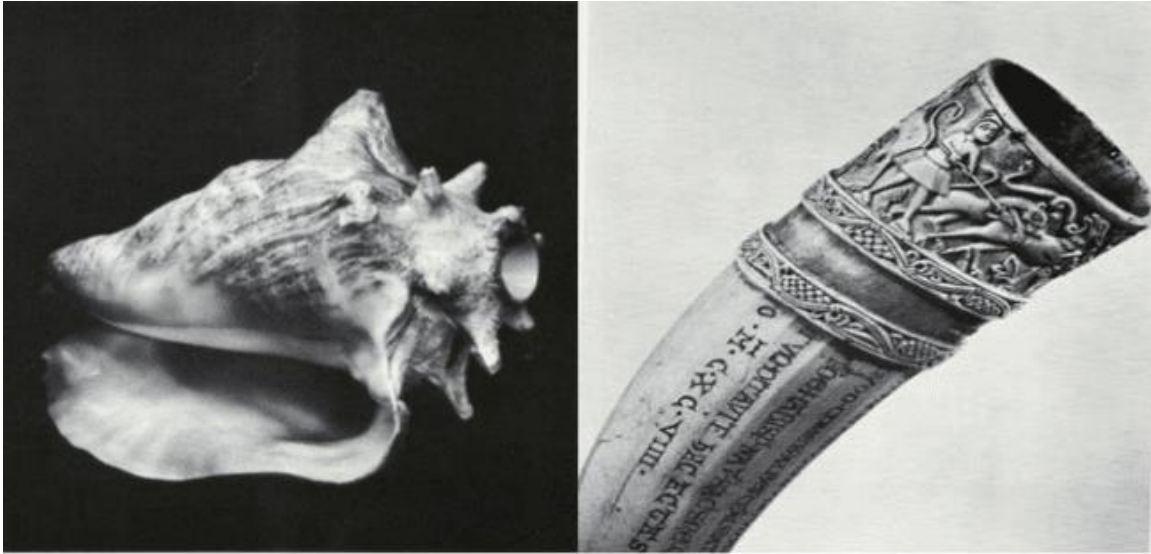


Photo 1. Conch shell horn and hunting horn.

According to the French Hornbostel-Sachs (Hornbostel-Sachs classifies instruments by sound production method; horns are aerophones). Classification, the French horn is an airy instrument with a softer timbre than the trumpet (Lee, D 2019) Modern French horns are divided into single horn, double horn and triple horn, which can adapt to different performance needs. Performers and composers can choose the appropriate type according to specific musical needs, expanding the expressive power and applicability of the French horn (Snedeker, 2021). The combination of technological advances, social changes, and cultural contexts have propelled the French horn's development and shaped its musical role in different historical periods.

socio-musicology explores the multiple functions of music as a cultural product and social phenomenon by critically assessing its role in society (Shepherd, 2003). Music is not only artistic expression, but also a core form of social interaction, cultural norms, and power dynamics. This part explores a variety of social factors, such as sound environment, consumption, media technology, local culture and musical identity, musical heritage and demographic influence, emphasizing the uniqueness of musical experience. The socio-musicology reveals how music reflects and builds cultural identity through the social dynamics of creation, dissemination, and consumption. The changes in the use of French horn in the history of music reflect the changes of social class and cultural capital. In the classical period, the French horn symbolized the exquisite taste of the upper class and embodied the cultural capital (Bourdieu, 1984) of the society (DeNora, 2023). During the Romantic period, the role of French horn changed into a tool of emotional

expression, adapting to the rise of the middle class and the trend of popularization of art (Palmer, 2020). This change shows the interaction between music, social structure, and class. socio-musicology provides a profound theoretical framework for understanding the multiple functions of music in society, and through an interdisciplinary analytical perspective, it reveals how music plays an important role in social life.

socio-musicology is an essential field for understanding the profound connection between music and society. The theoretical contributions of several researchers provide a logical approach to exploring how music is created, disseminated, and consumed in society. This study will focus on the theories of Theodor W. Adorno, Simon Frith, Tia DeNora, and Georg Simmel, exploring the diverse theories within socio-musicology.

Theodor W. Adorno argues that the commercialization of art, particularly in popular culture and the music industry, suppresses creativity and critical thinking, which helps in understanding the changing role of the French horn in society. Adorno (1976) posits that cultural products reinforce social hierarchies. In the Classical period, Mozart's horn concertos demanded elite technical skill, reflecting aristocratic exclusivity.

Simon Frith emphasizes how popular music reflects and shapes the values and identities of social groups. Simmel (1909) highlights music's power to unify social groups. Haydn's use of hunting motifs in symphonies reinforced aristocratic solidarity.

Tia DeNora explores how music influences emotions and cultural identity. DeNora (2003) emphasizes music's role in shaping identity. The Romantic horn became a medium for individual emotion, as seen in Berlioz's *Symphonie Fantastique*.

Additionally, Georg Simmel discusses the impact of modern society on musical experience, offering important insights into the significance of the French horn in contemporary society and the changes in musical experience.

Overall, these discussions provide a useful framework for understanding the importance of the French horn in different social, cultural, and historical contexts. This study integrates these perspectives to explore the relationship between the French horn in the Classical and Romantic periods and social influences, highlighting the multifaceted interaction between music and society. Adorno, Simmel, DeNora, and Frith offer unique and complementary perspectives in socio-musicology, emphasizing the different roles that music plays in society. Adorno highlights the important function of high art music, Simmel focuses on music as a medium of social relationships,

DeNora explores the role of music in everyday life and identity formation, and Frith analyzes the cultural production and social significance of popular music. Each of them has made a distinct contribution to understanding the social functions of music, identity formation, and cultural dynamics (Table 1).

Distinctions	Adorno	DeNora	Frith	Simmel
Research Topic and Scope	Art Music as a Means of Social Criticism	Using Music as a Daily Self-Technique	Exploring the Role of Popular Music in Social Identity	Music as a Medium of Social Relations
The Role of Music	The Critical Power to Reveal Social Truths	A Tool for Emotional Regulation and Self-Expression	A Cultural Practice for Forming Social Identity	A Medium for Social Cohesion and Differentiation
The Relationship Between Music and Social Identity	Promoting Critical Awareness and Resistance	Helping Individuals Form Their Identity	Reflecting and Challenging Social Norms	Promoting Social Connections and Identity Formation
Music and Sociocultural Dynamics	Criticism of Capitalist Society and Commodification	Influencing Social Integration and Personal Well-being	Exploring the Interaction Between Music Production, Consumption, and Social Significance	Maintaining Social Ties and Cultural Development
Criticism and Limitations	Neglecting Popular Music and Lack of Practical Solutions	Overlooking Larger Structural Impacts	Sometimes Overlooking the Role of Art Music	Abstracted, with Insufficient Focus on Commercialization

Table 1. Comparison and Analysis of Characteristics in socio-musicology Research.

RESULTS AND DISCUSSION

French horns in symphonies at different periods

During the classicism period, the French horn gradually developed from a harmonic support tool for the orchestra to an important instrument with an independent melodic function. With the expansion of orchestra size and organization, the status of French horn has been significantly improved, and it has become an indispensable instrument in symphony (Atwell, 1999). Composers such as Haydn, Mozart, and Beethoven explored the multiple functions of the French horn,

especially the dual role of harmony and melody. By using French horns of different keys, the composers increased the richness of harmony and created various melodic lines, especially in the configuration of four French horns, which further expanded its harmonic and melodic functions (Bergman, 2016). There was also important development in the playing technique of the French horn, especially the application of the palm stop technique, which enabled it to create melodies in the middle region and reduced the use of the treble trumpet, enhancing expressiveness and flexibility. The timbre of the French horn is closely related to the aristocratic outdoor activities and hunting traditions, strengthening its social symbolism in the music of the classical period. The contrast with strings and woodwinds allows the French horn tone to add texture and depth to the piece while helping to express the structure and theme of the music. In the classical period, the French horn not only provided harmonic support for orchestras but also became an irreplaceable melodic tool in symphony and chamber music, expanding the diversity and expressive power of musical works.

Franz Joseph Haydn was the first composer of the classical period to use two pairs of French horns in different keys on a large scale, an innovation that worked particularly well in minor works. Through the use of French horns in different keys, Haydn expanded the available harmonic resources, created more complex harmonic structures, and enabled the French horn to play full melodies. In Haydn's works, the French horn not only assumes the role of harmonic support, but also plays melodies independently, especially in the distribution of melodies between two pairs of French horns with different keys, which enhances the expressive power and layering of music. Haydn, Haydn's use of the French horn was greatly influenced by the Esterhazy family (his main sponsor), and the French horn was often used to strengthen rhythm, sense of ritual and express the aristocratic hunting activities. In Haydn's symphonies, the French horn is used not only to enhance the social and symbolic nature of the music but also to add color and depth by contrasting with the other instruments of the orchestra. Haydn's Symphony No. 6 used paired horns in different keys to expand harmonic complexity while evoking aristocratic hunting traditions. For example, the French horn in Morning Mood plays ascending triads (C-E-G) that mimic the sound of a hunting horn, successfully creating the mood of the early morning (Score 1).

Score 1. Haydn, Symphony No. 6, mvt 1, mm. 81–91.

The image shows a page of a musical score for Haydn's Symphony No. 6, first movement, measures 81-91. The score is written for a full orchestra. The instruments listed are Flauto, Oboi, Fagotto, Corni in D, Violino I, Violino II, Viola, and Violoncello e Basso. The key signature is one sharp (F#) and the time signature is 3/4. A red rectangular box highlights a specific passage in the Corni in D part, which consists of a series of eighth notes. The string parts (Violino I, Violino II, Viola, and Violoncello e Basso) are marked with 'arco' and 'p' (piano) in the later measures of the excerpt.

In the symphony *Hunting*, the use of French horns is closely related to hunting activities in aristocratic life, which strengthens the social and cultural significance of music. Although the hand stop technique became popular in Haydn's time, he still mainly used the natural overtone series to create the melody of the French horn, maintaining the purity and clarity of the French horn timbre in the classical period. Haydn's skilled use of French horn not only showed his skills in music creation, but also reflected how he expressed and catered to the social background of his sponsors through music, further consolidating the position of French horn in symphony. Haydn's use of the French horn not only promoted the development of musical instrument technology, but also provided unique sound and meaning for the expression of symphony and the presentation of aristocratic culture, which greatly influenced the music creation in the classical period and later.

Wolfgang Amadeus Mozart was sponsored in many ways throughout his career, which reflected the social recognition and support for art at that time. Early on, he worked as a court musician under the patronage of the Archbishop of Salzburg, which provided Mozart with creative freedom and allowed him to balance traditional aristocratic support with the emerging public concert scene (Son, Hyun-Kyung, 2015). In terms of music creation, Mozart not only used French horns in symphonies, but also composed four French horn concertos, which fully demonstrated the skills and lyrical potential of the French horn. Through the design of different movements, he integrated the historical background and timbre characteristics of the French horn into his works. In Mozart's *Symphony No. 40* in G minor composed in 1788, the use of French horns is mostly the traditional

accompaniment role, strengthening rhythm and harmony (score 2). Unlike his previous works, this work expresses the social chaos and uneasiness of the time through intense emotion and deep tonal palette (ton al palette) (Bryan, 2002). In particular, the use of the French horn played an important role in enhancing the dramatic effect of the music. In the last symphony, Symphony No. 41 'Jupiter' in C major, composed in 1788, the French horn played a more diverse role, more than strengthening the performance of melody, but also enhancing the sense of drama and layering (score 3). Mozart shows his lyrical beauty in the slow movement through the French horn, and gives full play to the expressive power of the French horn in the complex movement structure. Mozart's horn concertos (e.g., K. 495) demanded virtuosity, reflecting the cultural capital of the elite (Bryan, 2002). It reflects the ideal of social unrest and enlightenment at the end of 18th century, and has profound symbolic significance and artistic value.

The image shows a musical score for Mozart's Symphony No. 40 in G minor, K. 550, first movement, measures 221-226. The score is for a full orchestra, including two horns (Corno I and II in G), two violins (Violino I and II), a viola (Viola), and a cello and bass (Violoncello e Basso). A red box highlights a specific melodic phrase in the Violino I part, spanning measures 221 to 226.

Score 2. Mozart, Symphony No. 40 in G minor, K. 550. mvt1, mm.221-226.

Musical score for Fagotti, Corni in C, Trombe in C, and Timpani in C.G. The score shows a section with dynamic markings 'f' and accents. Red boxes highlight specific passages in the woodwind and percussion parts.

Musical score for strings, showing a section with dynamic markings 'f' and accents. A red box highlights a specific passage in the string ensemble.

Musical score for strings, showing a section with dynamic markings 'f' and accents. A red box highlights a specific passage in the string ensemble.

Score 3.Mozart, *Symphony No. 41 in C major, K. 551, mvt I, mm. 1-23.*

Beethoven revolutionized the role of the French horn in his symphonies, breaking through the traditional functions of harmony and accompaniment and developing it into an important tool for expressing emotion and symbolism. In The Symphony No.3 in E flat major, Op.55 19, the French horn conveys heroic ideals and inner drama through solo forms and innovative techniques such as hand stops and semi-blocking tones, especially in the first movement and scherzo, which enhance the expressive power of the music (Score 4).

The image displays three systems of musical notation for the French horn section of Beethoven's Symphony No. 3, movement 1, measures 342-366. The first system shows the parts for Corni in Es I. II. and Corni in Es III. The second system shows the piano accompaniment with 'cresc.' markings. The third system shows the piano accompaniment with 'sempre cresc.', 'sf', and 'ff' markings, and red boxes highlighting specific notes.

Score 4. Beethoven, *Symphony No. 3, mvt. 1, mm. 342—366.*

In classical symphony, the French horn is not only a tool of musical expression, but also carries profound social symbolic significance. According to Adorno's critical theory, the French horn reflects the exclusivity and inequality of aristocratic culture. For example, Mozart's French horn Concerto reveals the culture of aristocratic privilege by demanding excellent skill from the player, while Beethoven's *Symphony No. 3* in E flat major, Op. 55 conveys a new heroic image of freedom and equality through the French horn, symbolizing the desire for social change. The timbre and technique of the French horn criticized social class and inequality by emphasizing the privilege of the aristocracy (Jung, Woo-Jin 2009).

From Simmel's perspective, the French horn plays a role in social cohesion and differentiation in classical symphony. The timbre of the French horn symbolizes the authority of the aristocracy, strengthens the social identity and status, and at the same time shows the cultural capital of the aristocratic class through the requirements of its playing skills. This made the French horn a medium of aristocratic culture and social relations, strengthened the unity among aristocrats, and promoted social and cultural differentiation. The French horn in the classical period not only existed as a musical element, but also became a tool of social criticism through its relationship with aristocratic culture and social class, revealing social contradictions and inequality. The use of French horn plays multiple roles in expressing social values, conveying critical information and

reflecting the background of the times, which proves the profound interaction between music and society.

During the Romantic period, the French horn not only got innovation in technology, but also reached a new height in its role in emotional expression and music creation. With the development of valve technology, the French horn's range has been greatly expanded, allowing it to express a variety of emotions and acoustics more freely. The warm timbre of the French horn and its symbolic connection with nature, make it an ideal instrument for Romantic composers to express sublime, pastoral, and heroic feelings. Under the background of romantic music, composers emphasize individuality and free expression of emotions (Ray et al.,2015). Break through the structural restrictions of classical music, and explore more complex and changeable forms and contents. In the Romantic period, French horn not only served as a part of symphony orchestra, but also became a key tool for individualized expression and emotional depth, which embodied the core spirit of romantic music in pursuing emotional freedom and individual expression.

Hector Berlioz's symphonic work was deeply influenced by the political turmoil and romantic nationalism of nineteenth-century France, especially his innovative use of the French horn, which reflected his talent as a master orchestral arranger. Berlioz's musical works reflect the romantic characteristics of revolutionary spirit and individualism. In *Symphony of Fantasy*, he shapes dramatic and surreal musical narratives through the French horn. In this work, the French horn not only fosters an atmosphere of passion, heroism and supernatural, but also showcases the variety of timbres, with the French horn playing a key role in enhancing emotional exchange and dramatic moments. In the introduction (score 5), it can be seen how Berlioz uses the French horn as a unified part. The entire musical line appears in consistent unison in the trombone and ophicleide sections, while reinforced in a strong open-tone unison form by any one French horn that can complement each note in the line. Berlioz's fine sensitivity to the timbre of French horn enabled him to use different pitches and techniques in music creation and create unique emotional effects. In his works, the French horn is usually not played solo, but as part of an ensemble, enhancing the overall musical expression and emotional depth.

The image displays a musical score for six instruments: Corno I in E, Corno II in Es, Corno III in G, Corno IV in F, Trombones, and Ophicleide. The score is in 4/4 time. The Corno IV staff features two 'f' markings circled in red. The Trombones and Ophicleide staves have a red box highlighting a passage from measure 78 to 83.

Score 5. Berlioz, *Roméo et Juliette*, Part One, m. 78-83.

Berlioz's use of French horn in *The Trojan* further shows his innovative spirit, especially in the combination of natural French horn and valve French horn, which presents supernatural and dramatic effects. In the first part, *La prise de Troie* (score 6), Berlioz combines French horns in G^b and D^b with French horns in E and B in a unified semitone passage based on a timbre perfect for suggesting impending doom. Especially when describing the scene of Trojan Horse, through strong melody and rhythm, the French horn successfully enhances the sense of threat and urgency of the scene. He exquisitely combined timbre and emotion in orchestral arrangement, endowed the French horn with a deeper narrative function and strengthened the close connection between music and plot. This work cleverly combines natural French horns and valve French horns, showing Berlioz's innovation in instrumental use and depth in his exploration of timbre. Berlioz's innovation is not only reflected in the technique and expressiveness of the French horn, but also reflects the freedom and individuality of art in the Romantic period. Through the diversity and expression of French horns, he combined personal emotions with the spirit of the times, and promoted the important position of French horns in symphonies and orchestras.

Score 6. Berlioz, *Les Trovens*, Act I, No. 3, mm. 430-438.



Mahler's Symphony No. 9 in D major was his final major symphonic work, completed in 1909 during the later stages of his life. The symphony consists of four movements and delves deeply into Mahler's reflections on death and his inner emotions. The first movement, *Andante comodo*, serves as the overture to the symphony, where the French horn presents a dramatic and reflective theme, creating an atmosphere of sorrow and contemplation. The horn's melody conveys Mahler's profound exploration of death and fate, deeply moving the audience. Mahler revisits similar concepts, contrasting the subtle blending of horn sounds. (Score 7) Through the horn's different sections layering open and stopped passages, and through their fusion, the stopped passages emerge from the open tones, with Mahler dramatically emphasizing the descending second interval, thereby increasing the tension in the music.

Score 7. Gustav Mahler, *Symphony No. 9 mvt 1*, mm. 239-252.

Strauss's use of the French horn reflects his profound understanding of the instrument and



innovative techniques. He excelled at expressing the characteristics of the horn through extended

lyrical melodies and technically demanding passages. In his works, the use of the French horn goes beyond traditional performance techniques, including the occasional employment of an unusually large number of horn players and the innovative use of the Wagner tuba—a special brass instrument that enhances the sonic color of the composition.

In *Don Juan*, the French horn presents a powerful and passionate theme, heralding the entrance of Don Juan with a fanfare-style melody. (Score 8) At this point, the horn plays a strong melody, emphasizing Don Juan's adventurous and bold character.

The image shows a musical score for 4 Corni in E, measures 1-5. The score is written for two staves, 1.2. and 3.4., both marked *ff*. The music features a fanfare-style melody with triplets and accents. Red boxes highlight specific triplet figures in both staves.

Score 8. Strauss, *Don Juan*, Op. 20, mm.1-5.

In the Romantic period, the role of French horn in symphony far exceeded that of a simple musical instrument, and it became an important tool for artists to express their personal feelings, social criticism and cultural reflection. The composer conveys complex social, cultural and philosophical connotations through the French horn, which embodies the multi-dimensional and dynamic characteristics of Romantic music (Cook, .2001). The French horn of this period was an important medium used by artists to express personal feelings, criticize social contradictions, and explore philosophical ideas and cultural values. Its multiple symbolic meanings and social functions revealed that Romantic music is a dynamic art form closely linked with social, cultural and philosophical background.

Through the analysis of Adorno's theory on the role of the French horn in Romantic symphonies, we can see that the French horn is not merely a tool for music, but a medium that reflects contemporary social and cultural conditions, functioning through social critique and individualized expression. In Romantic music, the French horn musically expresses social contradictions through opposing elements such as ideals and reality, harmony and dissonance, while resisting the standardized language of music. This reflects the composers' intention to pursue individuality. The diverse use of the French horn in Romantic symphonies proves that music is not simply a static artistic creation, but a dynamic entity that continuously interacts with society and reflects the historical context.

From Tia DeNora's theoretical perspective, analyzing the role of the French horn in Romantic symphonies, we can see that the French horn is not just a tool for music, but a medium for expressing personal identity formation and social conflicts. The French horn musically demonstrates the tension between the free individual expression sought by Romantic artists and the social norms, helping to understand the social atmosphere of the Romantic period and the inner world of the artists.

Applying Georg Simmel's theories of cultural forms and symbols to analyze the role of the French horn in Mahler's symphonies reveals the horn as a medium for showcasing the cultural values, ideals, and social contradictions of the Romantic period. In Mahler's symphonies, the French horn symbolically expresses concepts such as nature, human finitude, and death, reflecting the Romantic artists' pursuit of an ideal world and their profound reflections on human existence. During the Romantic period, industrialization and urbanization heightened feelings of alienation and unease among humans. In response, artists viewed nature as an ideal world and sought the meaning of human existence through their interaction with nature.

The Technological Progress Of The French Horn And Its Multidimensional Role In Social Culture

The technical development and social culture reflection of the French horn can be divided into two main periods: classicism and romanticism. During the classicist period, the French horn was mainly used as a harmonic background or functional instrument, and its timbre was associated with scenes such as the army, nature and hunting, taking on a rational, balanced and elegant style (Campbell, .2019). Because the natural French horn has no valve, the player can only expand the range through hand blocking technique and pipe adjustment, although this technique still has limitations in timbre and volume. On this basis, composers try to expand the expressive ability of French horn and explore its possibility as a solo instrument through skills and innovation. In the Romantic period, the technology of the French horn got developed significantly, and the most important progress is the introduction of the valve system, which greatly enhanced the expressive power of the French horn. This technological advancement has made the French horn an important tool for emotional expression and dramatic presentation. Composers in the Romantic period gave full play to the new technology of French horn, using its rich timbre and playing skills to express complex emotional and psychological conflicts, reflecting individualism, freedom and the

exploration of inner world. In Romantic music, French horn is not only the support of harmony, but also the transmitter of emotion and narration, and has become the core instrument to show personal emotion and the spirit of the times. The technological progress of the French horn and the change of sociocultural context are closely linked. From its functional and symbolic role in the classicist period, to its emotional and dramatic expression as a solo instrument in the Romantic period, the playing and expressive power of the French horn experienced a dramatic expansion, reflecting the evolution of musical styles and sociocultural values in different eras (Hyun, Taek-Soo, 1996).

From the historical point of view, the changes of the French horn in different musical eras not only reflect the changes of musical expression, but also present the profound transformation of social and cultural background. In the classical period, the French horn, as a symbol of aristocratic culture, mainly served the ceremony and entertainment of aristocrats, and strengthened the distinction and class privilege of social classes (Brown, 1980). In the Romantic period, with the rise of individualism and emotional expression, the French horn gradually transformed into an important tool to convey individual emotions, inner conflicts and nature worship, and became the carrier of emotional depth and individual expression. The changes of the French horn in different musical eras not only reflect the changes of musical expression, but also present the profound transformation of social and cultural background. In the classical period, the French horn, as a symbol of aristocratic culture, mainly served the ceremony and entertainment of aristocrats, and strengthened the distinction and class privilege of social classes. In the Romantic period, with the rise of individualism and emotional expression, the French horn gradually transformed into an important tool to convey individual emotions, inner conflicts and nature worship, and became the carrier of emotional depth and individual expression. By comparing the social function and musical role of French horn in Classical and Romantic periods, it can be seen that the French horn is a part of musical structure, and more importantly, its symbolic significance is closely related to the changes of social structure and cultural consciousness. From a tool to strengthen class privilege, to a medium to express one's feelings and inner world, the evolution of the French horn reflects the process of society's transition from feudal to modern. Finally, the historical changes of the French horn highlight the interaction between music, society and culture, and show how music, as a mirror image of social culture, evolves with the changes of the times.

According to Georg Simmel's sociological theory, art and cultural activities are important mediators for forming relationships between social members. As a collective experience, music has the power to create and strengthen a sense of community within specific social groups (Spykman, 2017). The French horn was widely used in the communal activities and rituals of the aristocracy, and its timbre evoked the collective memory of aristocratic hunting scenes, symbolizing the lifestyle and cultural identity of the aristocracy. In the events of royal or noble families, the French horn, through its distinctive timbre and symbolic meaning, transported the audience back to the everyday life and social activities of the aristocracy, reinforcing the cohesion within the noble class. This musical resonance not only enhanced the sense of identity within the aristocratic group but also helped solidify their dominant position in society, strengthening the cohesion and sense of community in the noble class.

From the perspective of Adorno's critical theory, the use of the French horn during the Classical period can be interpreted as a cultural symbol reflecting the social inequalities and class structures of the time. Adorno's critical theory emphasizes how cultural products play an ideological role in society, maintaining and reproducing existing social structures and power relations (Simmel, 1909). Specifically, in the Classical period, the use of the French horn in symphonic music was not only a part of artistic expression but also a means to embody and reinforce social inequalities.

The interaction of the French horn between technological innovation, social change and musical expression, especially the evolution from classicism to romanticism. With the introduction of the valve system, the French horn's range and technical flexibility have been greatly expanded, transforming it from its original harmonic support and signal function to an instrument with solo ability and emotional expression (Fitzpatrick, 1964). Whereas during the classicist period, the French horn mainly assumed the role of harmonic support, by the Romantic period, the varied timbre and extended range of the French horn used it as a central tool for expressing emotions and portraying complex narratives. Changes in social background, especially the industrial revolution and urbanization process, make the French horn serve as the main medium to express personal emotions and inner world. Romanticism emphasizes individual emotions and emotional expression, and the French horn has become an important tool to convey these emotional depth and social information. Technological progress and social change complement each other, promoting the transformation of French horn from an instrument exclusive to the aristocratic to an integral part of popular music, and accelerating the democratization of music enjoyment (Rosen, 1998). At the

same time, the evolution of the French horn also reflects the change of the social role of music, from aristocratic sponsorship to independent artists, which promotes the social status of French horn players and expands the freedom of music creation. Composers use the French horn to express different emotional levels and social ideals in their creations, which reflects the interweaving of technological progress and social and cultural values. The development of the French horn is not only driven by technological innovation, but also deeply influenced by social background and cultural values. It has become an important musical tool reflecting the romantic spirit and social ideals, with a continuous influence on future music creation and performance.

This study provides a new perspective and approach to musicological research by reexamining the musical and sociocultural value of the French horn in symphonic music. At the same time, we hope that this research will draw more attention and recognition to the French horn in both music education and live performances. However, this study primarily focuses on the role of the French horn in the Classical and Romantic periods, with limited exploration of its role in other periods or musical genres. Future research should further expand the analytical framework and methods of socio-musicology to explore the role of the French horn in different periods and musical styles, comprehensively revealing its sociocultural significance, and delving deeper into the experiences and perceptions of horn players, as well as the associated social and cultural issues.

CONCLUSION

This study profoundly discusses the changing musical role of the French horn in symphony during classicism and romanticism and its social and cultural significance. By analyzing the interaction between French horn technological innovation and social change, the research reveals a significant expansion of French horn musical expressiveness and an increase in composers' creative dimensions. In particular, the innovation of valve system not only enriches the range and timbre of French horn, but also opens up a new way for emotional depth and dramatic musical expression. This technological progress has promoted the development of music art, and reflected the social and cultural pursuit of innovation and progress. At the same time, the transformation of social sponsorship system and the popularization of music education have gradually changed the French horn from the symbol of aristocratic society to the core component of public music life, which reflects the influence of social and cultural changes on music practice. This suggests integrating sociocultural analysis into music education curricula.

From the perspective of socio-musicology, the research emphasizes the importance of French horn in social and cultural aspects outside music, including factors such as the player's background and role in orchestra. Through this perspective, the research not only expands the understanding of the history and development of the French horn, but also provides a new way of thinking for musicology research, prompting us to re-examine the unique position of the French horn in social culture.

With the help of the theories of music sociologists such as Adorno, Denola and Simmel, this study analyzes the role and significance of the French horn in social and cultural background. The French horn not only plays a role as a musical tool, but also is a cultural symbol reflecting the social values, aesthetic taste and cultural identity at the very time. Through the study of the changing professional identity of French horn players, the complex relationship between society, culture and musical practice is revealed, especially the transition from aristocratic funding to independent artists, showing how musical practice is deeply influenced by social factors. This study underscores the interplay between technological innovation (e.g., valve systems) and sociocultural shifts (e.g., middle-class rise). Future research should explore the horn's role in contemporary genres (e.g., film scores) and non-Western contexts, incorporating performer perspectives to enrich sociomusicological analysis.

LIMITATIONS

Although this study explores the evolution of the role of the French horn during the Classical and Romantic periods from the perspectives of technological development, social change, and musical expression, it has certain limitations. Firstly, the study focuses on the time frame of the Classical and Romantic periods, without delving into the development of the French horn in modern music or other musical cultures. Secondly, the research primarily relies on literature and score analysis, without incorporating interviews with performers or field investigations, which may lead to an incomplete understanding of the dynamic relationship between technological development and musical practice. Furthermore, the application of sociological theory is mainly centered on the European musical tradition, with limited applicability to non-Western cultural contexts. These limitations provide directions for further research expansion.

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This research is adapted from the author's doctoral dissertation, and all authors have contributed to the study. I also declare that there are no conflicts of interest in this research.

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GENİŞLETİLMİŞ ÖZET

Bu çalışma, klasik ve romantik dönemlerde Beethoven, Mozart, Haydn, Mahler gibi önde gelen bestecilerin eserlerini analiz etmeye odaklanmakta ve müzik sosyolojisi teorisi kullanarak kornonun senfoni orkestralarındaki kabulünü ve kullanımını incelemektedir. Çalışma, bestecilerin yaratıcı süreçlerinde sergiledikleri niyetleri, karşılaştıkları sosyal bağlamı ve toplumla nasıl etkileşimde bulduklarını ortaya koymayı amaçlamaktadır. Ayrıca, kornonun tarihsel evrimini ve toplumsal kültürel anlamını yeniden değerlendirmektedir.

Bu araştırmanın amacı, Haydn, Mozart, Beethoven ve Mahler gibi başlıca bestecilerin senfonik eserlerinde kornonun rolünü analiz ederek, bu bestecilerin müzikal niyetlerini, sosyal bağlamlarını ve toplumla olan etkileşimlerini ortaya koymaktır. Senfoni orkestralarındaki kornonun önemli rolünü ve sosyal kültürel etkisini derinlemesine tartışmak da bu amaca hizmet etmektedir. Müzik

sosyolojisi teorisi kullanılarak, kornonun sosyal ve kültürel bağlamda rolü açıklanabilir ve bu enstrümanın uzun geçmişi ve geniş toplumsal etkileri gün ışığına çıkarılabilir.

Bu dönemin tarihi ve sosyal bağlamını, özellikle Aydınlanma, burjuvazinin yükselişi, sanayi devrimi, milliyetçilik, bireycilik ve duygusal ifadenin dönüşümünü incelemek, bu faktörlerin senfoni eserlerinin yapısını ve ifade biçimlerini nasıl etkilediğini anlamaya yardımcı olacaktır. Haydn, Mozart, Beethoven ve Mahler gibi bestecilerin kullandığı teknik ilerlemeler ve vantril teknolojisinin tanıtılması, kornonun evrimini incelemek açısından önemlidir. Bu teorik çerçeve, klasik senfoni orkestralarındaki kornonun uyumu, yapısı, tema gelişimi ve romantik dönemde kornonun genişleyen rolünü, duyguları ifade etme ve dramatik kontrast yaratma işlevlerini analiz edecektir. Bu metodoloji, nota yazıları ve modern eleştiriler gibi temel kaynakları kullanarak tarihsel müzik bilimleri ve sosyolojik analizle birleşerek, senfoni orkestralarındaki kornonun rolüne derinlemesine bir bakış sunacaktır. Ayrıca, müzik pratiği ve sosyal bağlamın nasıl birbirini etkilediğini ve yansıttığını gösterecektir. Bu, müzik sosyolojisinin klasik ve romantik dönemde senfonilerdeki kornonun rolünü analiz etmek için teorik bir çerçeve sunduğunu göstermeyi amaçlamaktadır.

Bu araştırma, senfoni orkestralarındaki kornonun sosyal ve kültürel önemini keşfetmeyi hedeflemektedir. Teknolojinin gelişimiyle birlikte, korno müzik tarihinde önemli bir yer tutmaktadır. Klasik dönemde romantizme kadar, korno senfonilerde birçok farklı şekilde kullanılmıştır. Bu araştırma, kornonun bu gelişim süreciyle sosyal kültürel etkiler arasındaki ilişkiyi derinlemesine incelemeyi amaçlamaktadır. Kornonun senfoni orkestralarındaki rolü, klasik dönemden romantizm dönemine geçtikçe hem önemi hem de karmaşıklığı artmıştır. Müzik sosyolojisi perspektifinden bu gelişmeleri daha iyi anlayabiliriz. Müzik tarihi, insan toplumuyla yakından ilişkilidir ve kültür, düşünce ve dini bağlamları yansıtır. Max Weber tarafından başlatılan ve Theodor W. Adorno tarafından geliştirilen müzik sosyolojisi, müziğin sosyal boyutlarına ve evrimine vurgu yapmaktadır.

Araştırmalar, teknolojik ilerlemelerin kornonun müzikal rolünü ve ifade gücünü artırdığını doğrulamaktadır. 19. yüzyılda icat edilen vana sistemi, kornonun yarım tonlu gamları çalabilmesini sağlamış ve ses aralığını genişletmiştir. Böylece, besteciler korno ile daha fazla müzik tarzı çalmayı mümkün kılmıştır. Korno, orkestra içinde sadece arka planda akor çalan bir enstrüman olmaktan çıkmış, ana tema melodilerini çalan önemli bir enstrüman haline gelmiştir. Bu teknik yenilikler, kornonun müzik tarzını genişleterek senfoni orkestralarının gelişimine katkıda bulunmuştur.

Ayrıca, sosyal ve kültürel değişiklikler de kornonun senfoni orkestralarındaki rolünü ve anlamını etkilemiştir. Klasik dönemde korno daha çok saraylar, aristokrat eğlenceleri, dini törenler ve askeri alanda kullanılıyordu, rolü sınırlıydı. Ancak romantik dönemde, sanayi devrimi ve şehirleşmenin etkisiyle orta sınıfın yükselmesi, kamusal konserler ve ticari opera salonlarının ortaya çıkması, müzik sponsorluk sistemini soylulardan halka kaydırmıştır. Kornonun rolü, aristokratik bir kullanım şekli yerine halkın beklentilerine uygun hale gelmiştir. Müzik, bestecilerin kişisel duygularını ve iç dünyalarını ifade etme aracı olarak yeniden değerlendirildiği için, korno, insan duygularını ve doğaya olan özlemi ifade etmek için uygun bir enstrüman olarak kabul edilmiştir.

Müzik sosyolojisi perspektifiyle yapılan analiz, kornonun müzikal rolünü ve toplumsal kültürel anlamını anlamamıza yardımcı olur. Kornonun rolündeki değişiklik, müziğin ve toplumun etkileşimini gösterir; müzik yalnızca bir sanat ifadesi değil, aynı zamanda toplumsal gerçeklikleri, kültürel değerleri ve idealleri de yansıtır. Klasik ve romantik dönemdeki senfonilerde kornonun evrimini müzik sosyolojisi çerçevesinde incelemek, kornonun müzikal ve sosyal kültürel önemine dair daha derin bir anlayış sunmaktadır. Bu yöntem, sadece kornonun senfonideki katkılarını anlamaya yardımcı olmakla kalmaz, aynı zamanda bu müzik eserlerinin ortaya çıktığı daha geniş kültürel ve toplumsal bağlamı da yansıtır.

İki dönemin senfoni orkestralarındaki korno rolündeki değişiklikleri karşılaştırarak, teknolojik ilerlemeler, toplumsal değişiklikler ve müzikal ifade arasındaki ilişkiyi görmek mümkündür. Klasik dönemde, teknik ve sponsorluk sistemlerinin sınırlamaları nedeniyle korno, ritmi pekiştirmek, armonik arka plan sağlamak, fanfare ve işaret sesleri çalmak için kullanılıyordu. Ancak romantik dönemde, vantril teknolojisindeki gelişmeler ve toplumsal değişimler, kornonun müzikal ifadesini güçlendirmiş ve onu daha yüksek zorluktaki melodiler, süslemeler ve özel tonlar çalabilecek hale getirmiştir. Bu yenilikler, kornonun bakır boru çalgılarının sınırlarını aşarak, tahta nefesli çalgıların özelliklerini sergilemesine olanak tanımıştır. Besteciler, onu duygusal ifade ve müzikal renklendirme için bir enstrüman olarak kullanmaya başlamışlardır. Böylece korno, senfoni orkestralarında önemli bir yer edinmiştir.

Sonuç olarak, bu araştırma, kornonun tarihini ve gelişimini yeniden inceleyerek, müzik biliminde yeni bir bakış açısı sunmakta ve kornonun müzik ve toplumsal kültür içindeki önemini vurgulamaktadır. Bu, müzik eğitimi ve performansında kornonun rolünü daha iyi anlamamıza yardımcı olacak ve değerini artıracaktır. Ayrıca, araştırma, kornonun gelişimi ve teknik

yeniliklerinin toplumsal kültürel faktörlerle sıkı bir şekilde bağlantılı olduğunu göstererek, müzik ve toplum arasındaki etkileşimi anlamamıza yeni bir bakış açısı kazandırmaktadır.

Gelecekteki araştırmalar, koronun diğer dönemler ve müzik türlerindeki rolünü incelemeye devam etmeli ve müzik sosyolojisi analizini daha da geliştirmelidir. Böylece, koronun toplumsal kültürel anlamını daha fazla açıdan anlayabileceğiz. Ayrıca, korno çalgıcılarının deneyimlerini ve duygularını araştırmak, korno performansına dair toplumsal kültürel sorunlara dair analizler sunabilir. Bu yolla, koronun müzikal anlamı ve toplumsal kültürel değerini daha iyi anlayarak, onun müzik tarihindeki rolünü ve anlamını daha derinlemesine keşfedebiliriz ve modern müzikteki uygulama ve gelişim yönlerini inceleyebiliriz.