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A critical approach to the study of music in Shakespeare:
Boethius, cultural materialism and the songs of *The Tempest*
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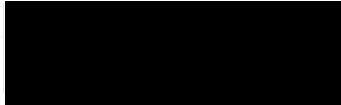Faculty of Arts, Literary and Cultural Studies

Abstract

Shakespeare and music studies has been an energetic but marginal scholarly field within the broader discipline of Shakespeare studies. The field has been limited by a general assumption that the use of music in Shakespeare primarily supports dramatic effects in performance. As a result, the field tends to address issues of historical practices, and seldom interacts with the deeper critical priorities addressed in Shakespeare studies, such as the "radical" post-Marxist readings of Shakespearean drama that emerged in the 1980s under the name "cultural materialism". In this thesis, I argue that the critical priorities of cultural materialism are closely related to the use of music in Shakespeare through their mutual connection to the writings of Boethius, a Latin philosopher of late-antiquity who proposes that the cosmic and civil order are worldly manifestations of abstract "harmony". I argue that Boethius' typology is an important philosophical framework for the radical "dialectics" that materialist criticism recognises in Shakespearean drama, and a reading of these dialectics may be supported through the analysis of musical practices depicted in the plays. I additionally argue that Shakespeare and music studies has avoided addressing critical questions raised by modernist music theory, particularly the revisions of harmony that took place in the early-twentieth century, in which the subordinate relationship of music to text is critiqued. I propose that a modernist contribution to the study of music in Shakespeare may be sought through the radical "compositions" of English composer Cornelius Cardew, whose Marxist critiques of both the social and harmonic structures of Western music reflect a modern rethinking of Boethius, and consequently provide a valuable analytical template for interpreting performances of Shakespeare through a musical framework. On the strength of these claims, I advocate for the rehabilitation of Boethius' typology as a living philosophical framework, arguing that its viability rests in the mutual evolution of social and harmonic theory. I demonstrate the viability of these claims through an analysis of *The Tempest*, in which I argue that the play's musical episodes illustrate tensions in the social sphere of the drama. I explore these tensions further in the analysis of two modern productions of *The Tempest*, in which I illustrate that the philosophical framework of Boethius equally informs the management of music in theatrical performance. I utilise modernist performance methodologies to propose radical approaches to staging Shakespearean through an understanding of its music.

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Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

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Acknowledgement

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1. Introduction: cultural materialism and music in Shakespeare

1.1. Shakespeare and music studies as context: theorising the scholarly field

The scholarly field of Shakespeare and music studies emerges in the late-nineteenth century, and branches into several disparate topic areas, ostensibly unified by their shared focus on aspects of Shakespeare and music, but which otherwise have little ground in common. Consequently, it is not always clear in scholarly contexts what any use of the term "Shakespeare and music" intends to signify. For example, two separate works published under similar titles, *Shakespeare in Music* (Hartnoll 1964) and *Shakespeare and Music* (Lindley 2006) tackle vastly different areas of study, with the former focusing on the use of Shakespeare in classical music traditions of the nineteenth century, and the latter mainly focusing on early-modern music theory and practice. A significant problem for the field, then, is that there are competing definitions of what "music" might mean in relation to Shakespeare: whether the term refers to an evolving body of theory, to practical or interpretive issues in performances, or to a canon of classical works. To address this problem, I outline a history of the field that considers the diverse topic categories it encompasses, and identify that its limitations are linked to a general assumption that music functions in Shakespeare to support the text. I hypothesise that this view can be challenged through a post-Marxist critique of music in Shakespeare, which I pursue by applying the methodologies of "materialist" criticism that emerge in the late-twentieth century, exemplified by such works as Jonathan Dollimore's *Radical Tragedy* (1984) and the multi-author volume *Political Shakespeare* (1994). I argue that "cultural materialism" has an important but hitherto unrecognised relevance to the study of music in Shakespeare through its relationship to models of early-modern music theory that have been linked to Shakespeare's dramatic practice, and which can conversely also be identified as an important influence on materialist criticism. I demonstrate that these models do not treat the practice of music merely as a supporting element in Shakespeare's theatrical economy, but rather as a philosophical premise upon which the "dialectical" social relations of the plays are premised.

I therefore demonstrate that materialist readings of Shakespeare can be developed out of an analysis of musical materials in the plays, both in textual and performance contexts. In later chapters, I apply this hypothesis to an analysis of Shakespeare's *The Tempest*, a play that is frequently made the subject of musical analyses for its high number of musical episodes (Long 1961, Elson 1971, Schmidgall 1981, Lindley 2006, Minear 2012). I demonstrate that these readings of *The Tempest* overlook the dialectical function that music enacts in the drama. I conduct a close analysis of the songs of the play to demonstrate that they critique the dominant world-picture that is frequently assumed to underlie the play's themes. This forms the basis for materialist re-readings of the play, wherein longstanding critical assertions relating to its depictions of social relations are

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challenged. I use this example to demonstrate that a focus on the musical elements of Shakespearean drama is an important process for arriving at radical readings of the plays. I analyse two modern theatre productions of *The Tempest* to demonstrate that the tendency to overlook the dialectical function of music in Shakespeare is equally present in performance practice, where modern convention subordinates musical labour to the central drama. Through two case studies, I demonstrate that conventional approaches to music in the staging of Shakespeare result in "conservative" performances. I argue that these practices accept what Williams (1977) describes as "procedural priorities" in their interpretation of the play (196), and I suggest that radical theatre approaches can be developed by applying materialist principles to musical practices in production. Since the question of the hierarchical relations between music and text is one that has been subjected to ongoing critique in various branches of musicology from Shakespeare's era to the present day, I also argue that the adherence to the view of "music supporting text" reflects significant critical gaps in the Shakespeare and music field. I observe that Shakespeare and music studies has not drawn on modernist theories of music that may impact on an understanding of the relationship between the text and the music, and I therefore supply examples of modernist musicology that address the issue of "autonomy" in music to counter the tendency to regard music as an illustrative or ornamental element of cultural text. By applying these theories to the use of music in Shakespeare, I argue that the development of music in modernism can be applied to enact a retrieval of the critical function of music in Shakespeare.

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1.1.1 A survey of Shakespeare and music studies

1.1.1.1 Precursors

Shakespeare and music studies is a field of scholarship that emerges in the late-nineteenth century and develops into the twentieth and twenty-first through three main stages of maturation, which for the sake of convenience I designate the "early", "middle" and "late" periods. Prior to the emergence of the field, materials relating to the use of music in Shakespeare were dispersed through a range of general critical and non-critical contexts. For example, Sternfeld (1964) reports that studies on early-modern dramaturgy that appear from the eighteenth century onwards have proven an important source of information about the musical practices of the Shakespearean theatre (258–9). In contrast, the critical introductions to the great eighteenth-century editions of Shakespeare's plays often turn their attention to musical matters in relation to the interpretation of specific episodes within the plays. See for example, the range of eighteenth-century commentaries on "When that I was and a little tiny boy" (5.1.398–417) cited in Seng (1967, 123–4), in which the organic relationship of the song to the play is questioned. While these early editions of Shakespeare may not be able to offer

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much in the way of reliable historical evidence of the musical practices of the early-modern theatre, they nonetheless contribute to the field via the interpretive insights they offer into how Shakespeare integrated musical episodes into the drama. A third source of evidence contributing to the emerging field is the body of extant musical compositions that have been connected to the plays in their theatre contexts, including several settings used in the Restoration period of the late-seventeenth century (Sternfeld 259).

These varied sources are the main body of material out of which the field of Shakespeare and music study constitutes itself in its early developmental stages. The diversity of these sources already demonstrates the degree to which the field is divided through competing priorities. For example, the practice of collating and publishing musical settings of Shakespeare songs is often aligned to the priority of establishing a practical repertory of musical materials for theatrical performance of the plays, as is claimed in such works as Duffin's *Shakespeare's Songbook* (2004, 33). On the other hand, critical observations about the use of music in Shakespeare and how it impacts on interpretation of the plays suggest a priority potentially at odds with the former goal; indeed, analyses of this kind may address performance contexts, where any number of musical materials might be used, or else it may address literary contexts, where the use of music is not based on composed materials but is interpreted in relation to an understanding of the narratives and poetry of Shakespeare. The key characteristic of the early field is the way it draws these elements together as a demonstration of the scope and importance of what the field may encompass. The works of the early period of Shakespeare and music studies tend to focus on multiple priorities simultaneously within the scope of a single volume, although in many cases the findings for each priority are little more than cursory. However, as we trace how each of these priorities develops over time, with emerging scholarly methods in Shakespeare studies contributing to this growth, it becomes possible for each area to become more and more specialised, thus restricting what part of the field can be covered by a single scholar or work.

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1.1.1.2 The early period

The first dedicated work of Shakespeare and music criticism to appear is Naylor's *Shakespeare and Music* (1896), which consolidates the findings of musicological and critical sources to address a full range of issues of interest to the field (v). In his introduction to the work, Naylor acknowledges the degree to which the topic is substantial enough to warrant sustained critical attention, and moreover speculates on what the common critical purpose of a scholarly "Shakespeare and music studies" field might be (1–4). As a means of demonstrating the substantial nature of the topic, Naylor's work identifies several distinct areas of investigation that might contribute to the field: the

work primarily draws on early-musicology, focusing on the musical practices of Renaissance England, and includes chapters on instrumentation, music education, music theory and genres. In addition, the work also features a textually-focused section on the musical stage directions of Shakespeare's plays. By aligning these diverse elements, Naylor's work establishes Shakespeare and music studies as an eclectic scholarly field with ample potential for growth and evolution. The work also features an appendix containing a great deal of notated music drawn from the commonly circulated sources of Shakespearean music (see Seng 1967, xi), although these are included more as historical curiosities rather than as practical scores. The marginal place that Naylor gives to performable material suggests that he regards the logical delimitation of Shakespeare and music studies as restricted to a focus on unearthing early-modern practices, rather than thinking about how music might be used in modern productions of Shakespeare. Therefore, while Naylor's *Shakespeare and Music* is a seminal work of the field, it is important to acknowledge that it is only a partial representation of what the field may, and eventually does, come to encompass.

Following Naylor, the first critical work to emerge in the field is Louis Elson's 1901 work, *Shakespeare in Music* (1971). This work replicates the basic formula of the earlier work, but warrants closer attention for its extended breakdown of topics, which function as a useful guide to mapping the development of the field in later periods. The chapter sections in Elson's study identify the following topic categories:

1. The use of musical imagery in Shakespearean verse (Chapters I, V)
2. The music culture of early-modern England (IV, XIII)
3. The origins of specific Shakespeare songs/ballads (IX, X)
4. The musical practices of the Shakespearean theatre, including those of vocal, instrumental and dance genres. (VI, etc.)
5. The integration of musical and song cues into the dramatic action of the plays. (VIII)
6. The influence of Shakespeare on later musical traditions. (XII, XIV)

Elson's study remains an important work of the early field for this fuller range of topic areas; specifically, the first topic identifies that Shakespeare used music as a source of imagery in the dramatic poetry of the plays; in later decades, this idea would become a point of focus for literary scholars of Shakespeare, such as Wilson Knight (1949) and Hollander (1961), who addressed music as a philosophical rather than practical area of critical focus. Similarly, the sixth listed topic identifies an important focus in the later field, where the emergence of "stage-centred" criticism in Shakespeare studies results in a recognition that performance histories are an important area of critical study (see Bulman 1). This emphasis anticipates a move towards a recognition that non-"authentic" musical settings, those not linked to the Elizabethan and Jacobean theatre, may themselves be analysed for the way they constitute "interpretations" of a play or lyric. Since the

range of topics identified by Elson remains relevant through the later periods of the field, I offer it as a foundational overview of the burgeoning field.

By using these categories to frame the critical work of the field overall, I further propose that individual works of scholarship can be analysed by their selection and combination of them. Viewed in retrospect, Naylor's earlier monograph is oriented mostly to understanding the musical culture of early-modern England and its theatre practices (Category 2 & Category 4), but it also contains discussions of song genres (C. 3), and features a concluding chapter on how music functions within Shakespeare's dramatic economy (C. 5). In the decades that follow the first publications by Naylor and Elson, similarly conceived works on Shakespeare and music continue to appear, including Bridge's *Shakespearean Music in the Plays and Early Operas* and Noble's *Shakespeare's Use of Songs*, both from 1923, as well as seminal articles by H. B. Lathrop (1908), Edward Dent (1916) and Percy Scholes (1917). Although these works begin to exhibit some signs of specialisation, they generally replicate the eclectic template established by Naylor and Elson. Cowling's 1913 study *Music on the Shakespearean Stage* seems to be the first attempt to specialise within the field since, as its title suggests, it orients itself primarily to the practices of theatre music in Shakespeare's time (C. 4), with only a short concluding chapter on Shakespeare's poetic use of musical imagery (C. 1). Similarly, Scholes' "Shakespeare's use of music" (1917) focuses primarily on issues of dramatic economy (C. 5) in its analysis. In each of these cases, we may regard the narrowing of focus as the result of individual authors wishing to avoid replicating existing works, thus demonstrating the gradual shift towards specialisation in the field. However, a consistent tendency of the early field is its treatment of Shakespeare and music as a finite area of scholarship, where the general agreement on the importance of early-modern contexts leaves little room for purely critical or interpretive discussion of the type that would appear later in the century.

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1.1.1.3 The middle period

The emergence of historically-informed and text-focused research practices in Shakespearean scholarship in the early-to-mid twentieth century, exemplified by figures such as John Dover Wilson and W. W. Greg (Rothe 1948, 265), inspired a new generation of Shakespeare and music scholars to reinvent the field, investing it with a greater sense of critical depth. Specialists such as Harry Morris (1958) and Peter Seng (1958a, 1958b, 1959, and 1967), for example, accomplished a great deal in terms of connecting the texts of Shakespeare's dramatic songs to variant folk traditions of the early modern and medieval periods, thereby deepening an understanding of how the Shakespearean materials had come into being. In this respect, the developments of both lyrical and melodic material were better understood, and the research of these emerging scholars began to supplant

some of the more simplified chains of evidence accepted by earlier figures (see Seng 1967, 135). For example, Naylor's presentation of Ophelia's songs in *Hamlet* regard the lyrics of 4.5 as a "corruption" of an extant composition, and he cites this to support the claim that the early-modern theatres tended to "corrupt" existing compositions in their use (190). The middle -period scholarship extends upon this hypothesis to allow for the understanding that there is no "correct" or originating form of a song, but rather that the discovery of multiple variants points to complex histories that were the rule for early-modern song craft. Seng's extended analysis of this phenomenon posits that "Walsingham", which Naylor identifies as the "source" of Ophelia's song, is not a single composition, but rather a "genre" made up of many lyrical and musical variants (140). Seng's close textual analyses of specific songs, including those of *As You Like It* (1959), the Fool's in *King Lear* (1958), and the "Willow" song from *Othello* (1958), culminates in the 1967 work *The Vocal Songs in the Plays of Shakespeare* (1967) which stands as a landmark collection of historical commentaries, variant traditions, musical settings (where known) and hypotheses about the dramatic function of music for the most prominent Shakespeare songs.

In this context, Elson's third category, the identification of the origins of songs and ballads (C. 3), emerges as a dominant critical priority in the middle period; moreover, this places the songs of the plays, as distinct from the instrumental cues, at the centre of the field. Since the lyrics of the Shakespeare songs are the only reliable surviving texts of the musical practices of the Shakespearean theatre, they provide a more logical point of focus for text-based investigation than the non-vocal music cues, of which no textual material other than identification of genre survives. Although the eclectic approaches of the early critics had included discussions of instrumental music (Naylor and Elson both devote chapters to instrumental dances), the sophistication of historical research methods in the middle period meant that a focus on the songs could contribute to the field in unprecedented ways. For example, the tracing of variant traditions of lyrics to extant manuscripts could connect the songs of Shakespeare to melodies and settings that have not otherwise been preserved by theatrical tradition, but which could plausibly be used in performances. This offers opportunities for theatre practitioners to produce authentic music for performances, such as those pursued by Sternfeld (1963, xviii). Furthermore, by tracing variants in these folk traditions, it is possible to identify pre-existing allusions and resonances in the song material that could prompt a reconsideration of the dramatic meaning of specific musical episodes in the plays, thus also supporting the C. 5 focus on the dramatic function of the songs.

Perhaps the most influential figure of the "middle" period of the field is Frederick Sternfeld, whose 1963 monograph, *Music in Shakespearean Tragedy*, appears to be the first attempt to synthesise the diverse topics that make up the field into a single scholarly enterprise. For example, in a full chapter on the "Willow" song from *Othello*, Sternfeld has drawn from a great deal of material

about the known variants of the song and its performance practices (xix), to arrive at a specific reading of the scene, and provide implicit recommendations for modern performance. However, this detailed approach is somewhat betrayed by a conviction about the overall nature and function of music in Shakespeare: in his introduction to the work, Sternfeld explicitly links his research of early-modern settings to the goal of establishing a repertory of musical materials for the performance of Shakespeare that is to be considered as essential as the dramatic texts themselves. Sternfeld cites his own experience as a theatre practitioner as a guiding principle, for he claims that the use of early-modern music settings, whether "authentically" Shakespearean or not, produce a more satisfying and rich dramatic experience for audiences than more modern styles (xviii). In this regard, Sternfeld adheres to conservative positions in relation to Elson's topics C. 2, C. 4 and C. 5, and his meticulous review of the field of Shakespeare and music scholarship, which appears in a late chapter of *Music in Shakespearean Tragedy*, evaluates the early work of the field through this somewhat narrow focus. For example, he dismisses Elson's 1901 work, as well as some non-critical works of the same period, for the apparent inaccuracy of their musical notation in reproducing early-modern scores (262). While these claims of inaccuracy are undoubtedly correct, their professed fidelity to questions of early musicology seems to impatiently dismiss the possibility that a broader questioning of how music functions in Shakespeare can be an ongoing project for the field, and one that can rely on non- "authentic" materials.

As the focus of the field diversifies in the following "late" period, the songs become less of a dominant critical priority, in part because the research methods allowed for the recovery or rediscovery of musical texts that may be claimed as "authentic": later critics who continue to focus on early-modern contexts of the field have also turned an increased focus towards instrumental forms, allowing for significant advances in the fields of performance practice (see van Kampen 2008, for example); as such, the songs do not hold the same position of priority within the field as they did in the middle period. This reflects a consolidation of the principle that music functions in Shakespeare to support dramatic effects in performance, and therefore leads scholars in the field to a greater focus on "practical" issues in music. However, the importance of the songs for the overall field should not be overlooked: since they preserve lyric texts, they uniquely represent the blending of musical and poetic forms in Shakespeare, and therefore remain a means of connecting the musical practices of Shakespeare to poetic and philosophical ideas that may also be expressed in lyric texts.

In this respect, the middle period also sees the emergence of Shakespeare scholars who do not fall within the Shakespeare and music studies field *per se*, but whose discussions of music in general critical contexts contribute to a philosophical understanding of the subject. For example, G. Wilson Knight's (1949) seminal critical readings of Shakespearean tragedy articulate that "music" or

harmony is a consistent thematic principle across all the plays, where it provides a spectrum between complete social and psychological order (music) and catastrophic breakdown of that order (tempest) (109). Knight's Shakespeare criticism is a part of what is generally recognised as a reaction against the "Bradleyan" criticism of the late-nineteenth century, which had centred on the premise that Shakespeare's great accomplishment was the creation of characters that were multifaceted and complex enough to be analogous to historical persons (see L. C. Knights 15). In *The Wheel of Fire* (1949), Knight proposes that, contrary to earlier practice, each Shakespeare play is a poetic-philosophical work in dramatic form, rather than as a dramatised collection of character sketches (15). The identification of a spectrum between "music" and "tempest", a hypothesis that is most explicitly outlined in Knight's reading of *Othello*, provides a rationale to subordinate the dramatic figures of the play to an integrated vision of the work (109). In this respect, "music" is used in a symbolic sense, and while Knight remains unconcerned with how musical readings of Shakespeare may link to other areas of musical scholarship identified by Elson, his approach illuminates how a philosophical understanding of music in Shakespeare can extend beyond the analysis of historical practices, and begin to address the social meaning in the plays.

John Hollander's 1961 work *The Untuning of the Sky: Ideas of Music in English Poetry 1500–1700* pursues these implicit connections by outlining the importance of early-modern music theory as a store of images in Shakespeare's poetry. It is generally understood within the field that the music theory of the early-modern period is significantly different from that of the modern era: Naylor (1896) and Elson (1971) each offer short outlines of the "Pythagorean" music theory that not only informs the use of music in Shakespeare's plays, but which is also a principal image of its poetry. Elson, for example, states that Shakespeare "lived in an epoch which held to the derivation of the symmetry of music from natural causes" (164). What Hollander significantly contributes to this understanding is the recognition of the music theory of Boethius, a Latin scholar of the early-middle ages, whose formulation of the Pythagorean model remained dominant in Europe until at least the sixteenth century (24). Boethius (1989) addresses the mathematical study of harmony as a philosophical, as opposed to artisanal, practice (9, Hollander 25). This view is acknowledged by later scholars in the Shakespeare and music field (Lindley 2006, 19, Ortiz 79, Minear 22), who are consequently at pains to distinguish between the "speculative" and "practical" in the music of Shakespeare's time. Ortiz (2011) notes that Hollander's division between the two peremptorily excludes the musical practices of Shakespearean drama from the Boethian framework, but nonetheless expresses the hope that musical episodes of the plays may be analysed through this philosophical framework (3). With their focus on Boethian harmony, Knight and Hollander demonstrate that the use of music in Shakespeare may connect to an understanding of the dramatic and social content of the plays.

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1.1.1.4 The late period

The middle period of development in Shakespeare and music studies is characterised by a more sophisticated focus on early-modern contexts, with Sternfeld, Seng, Morris, Hollander and others, all orienting their efforts towards historicist aims to some degree. However, within the range of topic areas established by Elson's chapter divisions, it may be observed that only half of these (C. 2, C. 3, C. 4,) are exclusively oriented to a focus on early-modern culture. While the use of music in production histories (C. 6) clearly support an orientation to later traditions, both the use of musical imagery in Shakespeare's poetry (C. 1) and the use of music in Shakespeare's dramatic economy (C. 5) are not solely bound to historical priorities. While the origins of each should rely to some extent on historical knowledge, they can equally be informed by modern paradigms, particularly when their relevance is pursued in performance contexts. This possibility is exemplified by the late period of the field's overall development, in which the topic focus of C. 6 expands to include the consideration of Shakespeare and music materials from a wide variety of periods and media. The growing specialisations of the field have resulted in the discovery of new sub-topics, including the research and analysis of the music of later eras of theatrical, film and television performance. This expansion of the field also moves beyond strictly dramatic contexts to account for independent musical works adapted from or influenced by Shakespeare, including operas, symphonic works, stage musicals, etc., not strictly recognised as belonging to the category of the Shakespearean theatre. Works of this type are collectively identified by the term "afterlives" (Sanders; Lindley 2006, vi), and the category may identify a large body of musical works whose analysis and interpretation can be incorporated into the field for the way they may stand as interpretations of the plays from which they are drawn.

Hartnoll's edited volume *Shakespeare in Music* (1964), for example, touches on some familiar topics covered in previous scholarship, such as the music and instrumentation of the early-modern period, but it also devotes considerable space to discussing adaptations of Shakespearean material to classical music genres, including opera, symphony and song, a practice that was widespread in the nineteenth and twentieth centuries. A further category of musical material is incidental music, wherein musical material not identified in text directions of the plays is nonetheless added to performances to add atmosphere or suspense, a common practice of English theatre culture in the nineteenth and twentieth centuries. Although this material is generally identified as supporting the dramatic text in theatre productions, it may take on a life of its own as independent concert music, such as we find with Mendelssohn's music for *A Midsummer Night's Dream* (Hartnoll 179). Additionally, the practice of using incidental music in Shakespearean performance extends to film adaptations of Shakespeare in the twentieth century, where "non-

diegetic" scoring is used to evoke psychology or mood, usually independently of the textual music cues in Shakespeare. This too has provided an area interest in Shakespeare and music studies, as exemplified by Kendra Leonard's *Shakespeare, Madness and Music: Scoring Insanity in Cinematic Adaptations* (2009).

Julie Sanders' work, *Shakespeare and music: afterlives and borrowings* (2007), approximates Hartnoll's template but has a wider focus, incorporating sections on both popular music, stage musicals and film music. In both Hartnoll's and Sanders' works, the short space represented by a single volume, as well the expansive topic areas they attempt to encompass, means that only a representative sample of works can be covered, and moreover that only a minimum of critical analysis can be undertaken. This problem is characteristic of late period works that attempt to offer comprehensive overviews of practice, and it illustrates the difficulty that the late field experiences in reconciling musicological research with critical analysis. Gooch and Thatcher's *A Shakespeare Music Catalogue* (1991), taken as a further example, is a staggering five-volume work that lists musical materials used in performances of Shakespeare plays, including archived music from productions of Shakespeare going back to the Restoration, as well as non-theatrical compositions based directly on Shakespearean material (although excluding looser uses, such as stage musical adaptations in which the Shakespearean text is not retained). The scope of materials represented in the *Catalogue* means that it remains a superb resource for researchers. Yet, even at its great length, it cannot accommodate critical commentary at all; moreover, since the catalogue was completed in the early 1990s, at the time of writing there is over twenty years' worth of theatre and film adaptations that are not represented in it. Given the scope of such a project, compiling and updating new editions of the catalogue would become an endless enterprise.

Even considering these analyses of musical "afterlives" in the field, works that direct their focus to early-modern contexts continue to appear. David Lindley's *Shakespeare and Music* (2006), for example, offers updated understandings of early-modern music theory and practice to arrive at informed readings of the musical "events" in the plays (C. 2, C. 4 and C. 5). Additionally, Ross Duffin's *Shakespeare's Songbook* (2004) anthologises in score form numerous vocal melodies of songs that appear in, or are referenced by, Shakespeare's plays. Duffin's work draws from the research of mid-century critics, including Seng and Sternfeld, and therefore extends the middle period's fascination with the song traditions of the period (15). Duffin also furthers Sternfeld's preference for authentically early-modern settings in performance, and offers the suggestion that the *Songbook* may function as a resource for theatre practitioners (33–4). Further works of the late period that focus on early-modern contexts include Smith's *The Acoustic World of Early-Modern England*, which devotes much of its focus to describing the soundscapes of the Shakespearean theatres (1999), and Erin Minear's *Reverberating Song in Shakespeare and Milton*, which considers the dramatic

integration of music in Shakespeare alongside the use of musical imagery (2012). These works demonstrate that a focus on early-modern contexts remains a dominant area of investigation even within the late expansion of the field, but each such work seems to further underscore the lack of critical cohesion in the field that Naylor had once envisioned.

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1.1.2 Gaps in the Shakespeare and music studies field

In the preface to *Shakespeare and Music* (2006), Lindley acknowledges that his focus on early-modern music culture represents a delimitation of a field that can incorporate much more, and in which there are still major critical gaps (vi); Lindley thereby tacitly acknowledges that prioritising one topic category of the field inevitably leads to the neglect of others. The late diversification of the field results in scholars working more often in isolation from each other, with the result that their contributions often struggle to make any lasting impact in the broader discipline of Shakespeare criticism. When there is so little consensus on what is encompassed by the term "Shakespeare and music", the field struggles to retain any disciplinary autonomy, and each area of topic focus is often reconfigured as a sub-speciality of an outside discipline. For example, in Lindley's case, the primary focus is on early-modern English studies, in which Shakespeare generally plays a prominent role, but where the specialisation into music is usually a secondary concern. In this respect, Lindley may be thought of as an early-modern English scholar who specialises in music, rather than the eclectic type of "Shakespeare and music" scholar that Naylor (1896) had once envisioned (1–4). Other scholars, such as Sanders, Hartnoll, etc., may represent the interests of various areas of cultural studies, in which context the specialisation in Shakespeare-related media is correspondingly secondary. By identifying a single source, namely Elson (1971), who recognises the diverse range of topic areas that the field encompasses, I establish a starting point for thinking about the problem of critical gaps in the field.

What is common to each of Elson's categories, and therefore is characteristic of the modern field, is the lack of engagement with critical musicology. This is not to suggest that there has been no consultation with musicology at all; on the contrary, the field has certainly profited in recent years from studies of historical performance practice and "early" music, where ongoing research into scores, instrumentation and performance styles has enabled practitioners to refine more and more "authentic" materials for the theatre stage (van Kampen, Lindley 2008). Similarly, the research pursued by scholars such as Lindley (2006), Ortiz (2011) and Minear (2012) demonstrates an increasing fluency with musicological writings from the early-modern period, thus allowing for the interpretation of music in Shakespeare through historically-informed methods of analysis. The risk of these approaches, however, is that they treat the practices of music as a historiographical property,

easily apprehended through research methods that focus on music from an outside perspective. They do not acknowledge music as a distinct disciplinary practice whose modern manifestations are subject to tensions that may impact on how this historical record is interpreted. For example, the early-twentieth century saw the emergence of critical innovations in musical study that aggressively questioned the place of music in cultural practice; a primary aim of these innovations was to address the issue of "autonomy" in music, challenging the dominant cultural practice of treating music as an adornment of other cultural texts (Schoenberg 125, Stravinsky 102–3). A common target of such critiques was the residual theatre and opera cultures of the nineteenth century, in which it was claimed that music was characteristically subordinated to dramatic values (Schoenberg 105). In this respect, the musicology of modernism points towards a use of music in Shakespeare that resists appropriation by a theatrical culture that conventionally subordinates musical material to the conception of the drama.

The presence of "autonomous" methods in music might appear irrelevant to the dramatic performance of Shakespeare, where music's subordination to the dramatic text appears to be an immutable convention of practice. This is certainly the case for scholars, such as Lindley (2008), who draw on updated understandings of early-modern music theory, but still tend to argue that the purpose of the music in the plays is to enact dramatic effects for the Elizabethan and Jacobean audiences (90). However, modernist musicology is also concerned with the ideological aspects of musical production, and therefore mandates that subordination must be resisted, not merely for formal or aesthetic aims, but on the generally Marxist grounds that the subordination of music serves the interests of a ruling class (Adorno 1973, 129–30, Cardew 2004, 17). Furthermore, musicology also demonstrates that the debate over the relationship between music and other text was not only active in Shakespeare's time, it was also a continuous presence in music through the subsequent centuries; its emergence as a priority in modernism is merely an intensification of this impulse. On this basis of its connection to Marxist theory, I argue that modernist musicology enacts a retrieval of the social-orientations of the Boethian philosophy of music, and I demonstrate that modernist priorities consequently apply to Shakespeare's use of music. I further argue that the failure to integrate modernist critiques of music is a significant critical gap in Shakespeare and music studies, and I propose that guiding the field further towards this political approach may be the key to its making vital contributions to the interpretation and performance of Shakespeare.

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1.2. Cultural materialism and the music in Shakespeare

To provide a critical framework for pursuing political approaches to the use of music in Shakespeare, I pursue my analysis through the post-Marxist cultural theory identified as "cultural materialism". This term is first applied to Shakespeare studies in the 1980s with the seminal publication *Political Shakespeare* (1994), a multi-author work that channels the influence of Raymond Williams's Marxist cultural criticism, and applies it to "radical" re-readings of Shakespearean drama. As argued by Williams (1977), materialist approaches to literature resist the premise that art is a self-contained realm of knowledge, and instead examine the way it is intrinsically connected to the material and social processes through which it is produced (19). Holderness (2014) argues that *Political Shakespeare* establishes critical practices that supersede both the earlier "new critical" approaches, as represented by figures such as Hollander, L.C. Knights and G. Wilson Knight, and the "old-historicist" approaches of J. Dover Wilson and E. M. W. Tillyard, which had hitherto dominated the discipline (48). In the case of the former, the emphasis had been on the absolute autonomy of poetry, divorced from any social context (Eagleton 1996, 40); for the latter, the emphasis on history as the essential background to the text reduced the literary work to a merely "superstructural" element of social discourse (Williams 1977, 19). Williams (1977) proposes that art is neither autonomous nor superstructural, but rather is dependent on the economic structures through which it is created, and is also an important means through which culture manages those structures, carrying the potential to enforce or challenge dominant ideology (19).

Political Shakespeare* approaches the study of Shakespeare with this principle in mind, and it locates a high degree of tension and contradiction in attempts to reconcile Shakespeare with the dominant political forces of his time; moreover, by applying materialist critiques to modern contexts, it is asserted that this tension in Shakespeare continues to exert its influence. On one hand, Jonathon Dollimore (1984) argues that conservative traditions of Shakespearean performance in the nineteenth centuries run somewhat counter to the radicalism of the plays in their early-modern contexts; he argues that the culture of the public theatre in the Elizabethan age reflects a "crisis of confidence" in the monarchical institutions, and was also a contributing factor in the culminating Civil War of the mid-seventeenth century (3). Meanwhile, scholars such as Alan Sinfield (1994a, 1994b, 1994c,) and Margot Heinemann (1994) examine how Shakespeare functions as a cultural property in modern cultures, citing examples where the plays are used to enforce, but also challenge, dominant ideology. Holderness (2014) observes that *Political Shakespeare* is a particularly influential text for the way it pushes Shakespeare criticism into this range of different material contexts (56): following the "performance turn" that occurred in Shakespeare studies in the mid-century (Bulman 1), *Political Shakespeare* turns its attention to the contexts of theatre, film and

television, and even education. Yet, despite this eclectic range of topics covered by cultural materialism, the critical movement has yet to address the use of music in Shakespeare.

W.H. Auden's essay "Music in Shakespeare" (1962) is a useful text in this regard, for it uniquely acknowledges the material characteristics of the subject, and thereby provides a starting point for linking cultural materialism and music in Shakespeare. Auden famously observes that the songs in Shakespeare fall into the categories of the "impromptu" song and the "called for" song (511–2): what is important about these categories is that they address song as something that occurs in a social context, and which is therefore governed by material relations. The "called-for" song involves instances when a character wishes to hear music, and consequently requests it from another character: examples of this are plentiful in some early comedies, *As You Like It*, *Much Ado About Nothing* and *Twelfth Night*, where the "calling" for music takes place within the context of a noble court. The social conditions of the "called-for" song are evidenced when the provision of music is part of a material exchange; the most common framework of this occurrence is when a courtier, or one otherwise invested with authority, requests music from an artisan who, although they may be courtiers themselves, are usually employees of the court or else are freelance performers who rely on the court for their livelihood. As Auden observes in relation to the musicians in *Romeo and Juliet*:

> The musicians have been hired by the Capulets to play at Juliet's marriage to Paris. Their lives mean nothing to the Capulets: they are things that make music. The lives of the Capulets mean nothing to the musicians: they are things that pay money. (512)

In contrast to this practice, "impromptu" refers to instances where a character sings for no reason other than their own apparent amusement, such as we find in Desdemona's song in *Othello* 4.5. 43–55, the gravedigger's song in *Hamlet* 5.1 63–76, Autolycus's song "When daffodils begin to peer", in *The Winter's Tale* 4.2.1–22, and so on. This category is more difficult to align to materialist approaches since it appears to be unmotivated by any material force within the drama. It seems more logical to interpret these songs as expressions of individual feeling, as indeed Auden does when he insists that the impromptu needn't be considered as "art" at all (522).

The claim of individual feeling – emotions that are entirely subject to the sovereignty of the individual experiencing them – is a concept that also has its relevance in materialist criticism. Williams (1977) argues that the notion of the private "individual" is a "characteristic form of bourgeois thought" (192), a view that Dollimore (1984) affirms when he claims that modern humanism is built on the premise that the individual is a "pre-social essence" given "absolute priority" in social experience (250). Following Dollimore's claims, Sinfield (1994b) identifies the degree to which the privilege of the individual in modern social discourses has shaped approaches to the interpretation of Shakespeare since the nineteenth century, as is reflected in the earlier model of "Bradleyan" criticism that focuses on integrated psychology (164). In this regard, the production

of private sentiment or expression that underlies the "impromptu" song is shown to be as dependent on material processes as the "called for" song. The presence of "impromptu" song in Shakespeare should not be considered as an exception to the material aspects of music in Shakespeare just because it does not immediately conform to a model of market commodification; rather, such episodes may be interpreted as evidence in the plays of bourgeois individualism, which in Shakespeare's time, Heinemann (1994) argues, "still had some heroic and iconoclastic qualities which [they] no longer [have] in large scale late capitalism" (229).

This early-modern shift in values requires us to consider the use of music in Shakespeare through the broader contextual framework provided by materialist criticism. In *Marxism and Literature* (1977) Williams observes that culture is never homogeneous, and that it is therefore helpful to think about it in terms of the "residual", "dominant" and "emergent" forces that shape it. In this regard, the "residual" represents values and belief of the past that are no longer generally accepted, but which are still evident in certain practices; the "dominant" represents the orthodoxies that govern a culture at a given moment, and the "emergent" represents the forces that rise to challenge the dominant, often seeking to displace it (121–3). Materialist critics have deployed this model to explicitly challenge the notion of the "Elizabethan world picture", a concept proposed by Tillyard (1963) as an attempt to clarify the cultural norms and assumptions that underwrite early-modern literature. Materialist critics rejected the idea that the plays of Shakespeare could be interpreted as an unproblematic expression of a single cultural formation (see Parvini 134–5). Dollimore (1994a) instead proposes that Williams' model of the dominant, residual and emergent may be employed as an analytic tool, in which the plays are not read as unproblematic expressions of cultural norms, but are instead read through the tensions of their contested political ideas (14). If we apply this model to the reading of music in Shakespeare, we are obliged to consider that music in Shakespeare's time also cannot be reduced to a homogeneous set of practices, but that it too must be considered subject to processes of ideological contestation. To understand precisely how musical practice may be the site of such tension, it is necessary to consider closely some of the philosophical dimensions of early-modern music theory, and to see how music as a cultural practice may be linked to theories of social relations and politics.

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1.2.1 Cultural materialism and early-modern music theory

It is somewhat surprising that cultural materialism has not turned its attention towards critical readings of the music in Shakespeare, since the Tillyardian "world-picture" against which cultural materialism reacts is derived, among other sources, from the musical typology of Boethius. In *De*

institutione musica (*Fundamentals of Music* 1989), Boethius draws from a range of ancient treatises on harmony (xix) to argue that the mathematical structures of harmony, identified as the *musica instrumentalis*, are also present in the *musica mundana*, the proportions of the cosmos, and the *musica humana*, the proportions of human form and action (9). Lindley (2006) reports that this model was in wide circulation through Europe in the middle ages and early-modern period, and was likely employed deliberately by Shakespeare (19). Although Lindley cautions the critic against pursuing hasty interpretive conclusions about its use or purpose in Shakespeare (18), there is nonetheless ample scope for seeing the model, in its poetic application at least, at the heart of the social and hierarchical world depicted in the dramas.

Tillyard's *The Elizabethan World-Picture* (1963) implicitly references Boethius' model when he proposes the theory of the "great chain of being", in which earthly power is understood as deriving from a cosmic order where peace and prosperity are contingent on an orderly social hierarchy, as affirmed in both Christian and pagan eras (83 and *passim*). To support this claim as an "unconscious universal" of Shakespeare's time, Tillyard cites the speech by Ulysses in *Troilus in Cressida* 1.3.79–141, which aligns the human order to that of the planets (18–9):

> The heavens themselves, the planets, and this center
> Observe degree, priority, and place,
> Insisture, course, proportion, season, form,
> Office, and custom, in all line of order. (1.3.89–93)

A key factor overlooked by Tillyard, as well as the materialists who later critiqued him, is that a specifically musical image is added: "Take but degree away, untune that string/and hark what discord follows" (ll. 113–4). The "string" in this image is the "monochord", a single-string instrument used to confirm the mathematical ratios of Pythagorean harmony (Boethius 17n): bisecting the string produces an octave; marking a third creates the dominant; a quarter, the sub-dominant, and so on (Lindley 2006, 15). Shakespeare and music scholars have observed that this image, as well as other musical references throughout the plays, confirm Boethius as the likely philosophical source for the speech (Hollander 25; Lindley 2006, 20; Minear 22).

In *De musica*, the *musica humana* specifically describes the harmonious function of the individual human form (10); however, a materialist approach to the *humana* must also observe that early-modern cultures revised the concept to deal more explicitly with the functioning of society. Readings of early-modern philosophy confirm that both views were still widely accepted in Shakespeare's time: Andreas Ornithoparchus' *Musice active micrologus*, for example, relates how the proportions of the humours are regulated by harmonic ratios (quoted in Lindley 2006, 22). On the other hand, Fludd theorises that the social order is indelibly linked to the cosmic order (21), a view that is affirmed in Tillyard's (1963) overview of early-modern thought, where it is substantiated

by materials drawn from a range of church and secular sources (83). Although Boethius stops short of recognising the *musica humana* as applicable to the social order, the general concordance between the social and the cosmic in early-modern thought may nonetheless accommodate the claim that the link is, at the very least, present in Shakespeare. Whether it may be accepted that Boethius could have intended this meaning, a materialist approach that considers the musical practices of the early-modern period should warrant a conditional rethinking of the *musica humana* in social, rather than individual terms, if only because of the claim that the modern construction of the "essential" individual human is a "characteristic form of bourgeois thought" (Williams 1977, 192).

Williams, in his afterword to *Political Shakespeare* (1994), cautions against repeating the error apparently committed by Tillyard, whereby a speech lifted from Shakespeare is taken as a direct evidence of the playwright's own assumptions or beliefs about the world (281). Additionally, Dollimore (1984) asserts that the "crisis of confidence" of Shakespeare's time was directed towards a monarchical system that was maintained in part by the "world-picture" that connected theories of social order to the mathematical principles of musical harmony (3). While Dollimore (1994a) cautions against inferring singular, universalising world-views in Shakespeare, he does not consequently deny that such views may be detected in the plays, where their presence is subject to critique (5). Moreover, Heinemann (1994) hypothesises that Ulysses' speech in *Troilus and Cressida* does not support, but actively challenges, the assumption of a Tillyardian world-picture, arguing that "Ulysses may talk about the sacredness of hierarchy and order, but the setting shows him as a cunning politician whose behaviour undercuts what he says here, as indeed does the whole play" (227). Ulysses' defence of a contested world-picture may be taken as an instance where a theory of a divinely-ordained social order is deployed to further a political agenda, and the context of the speech demonstrates that Shakespearean drama is aware of the ideological function of such world-views, and is invested in critiquing them. The arguments of Williams, Dollimore and Heinemann, all contained within *Political Shakespeare*, offer a compelling counter-argument to Tillyard's assertion that Ulysses' speech reflects a general and unconscious acceptance that the social hierarchy is divinely ordained.

This socialised approach to the *humana* provides the basis for considering music as an element of the dialectics of Shakespearean drama; however, an understanding how it may be analysed requires some closer consideration of these bodies of theory. Boethius' *De Musica* integrates the mathematical study of "harmony" into a broader philosophical framework of the

medieval quadrivium,[1] which comprises the four strictly mathematical disciplines that make up the latter portion of the model of the "seven liberal arts". The first three disciplines of the seven are "grammar", "dialectic" and "rhetoric", and these are referred to as the "trivium". The trivium provides a suitable linguistic foundation for the study of the quadrivium, which incorporates arithmetic, geometry, astronomy and music. Although it is understood that the seven liberal arts provide a path for the learner towards philosophy and wisdom (Stahl 91), there is a great deal of uncertainty as to how these disciplines are supposed to interconnect as a coherent curriculum, and this is no less so for early sources as for modern commentators (90). For example, Stahl claims that the ancient Romans, with their emphasis on public life, regarded the discipline of rhetoric as the most exalted; in this reckoning, grammar and dialectic provided the structures for convincing oratory, and the disciplines of the quadrivium provided stores of imagery and concrete examples by which an orator could argue a case (95–6). Late-Hellenic writers offer several different ways to approach the quadrivium, such as those who treated the four disciplines as addressing non-contiguous phenomena, and who therefore see the quadrivium as departing from the sequential model found in the trivium. Some regarded the relations of the four disciplines as schematic, where each discipline expresses the four possible combinations of two binary constructions;[2] others divided the four into groups of two: arithmetic and geometry, which are abstract, and astronomy and music, which relate to concrete phenomena (Caldwell 137); still others regard arithmetic as the keystone discipline, and the other three as idiomatic elaborations on its basic principles (136).

However, some sources argue that the quadrivium functions as a sequence of disciplines, much like the trivium, that reflect an increasing sophistication of the capacities. Martianus Capella's *The Marriage of Philology and Mercury*, which despite being roundly derided for its general ignorance of the specifics of each discipline (Stahl 205), presents their sequence as an upward path of progress (using the analogy of wedding guests speaking in turn at a reception), in which music is regarded as the last and most exalted. Flora Levin's preface to her translation of Nicomachus' *Manual of Harmonics* (1994) offers a similar view, in which the disciplines seem to nest like Russian dolls. Arithmetic is the first in the sequence and it concerns the properties of number alone. Geometry is the second discipline and it operates by taking up to the principles of number and applying them in immobile space; to these combined properties of geometry, astronomy adds the principle of movement (17). However, Levin stops here and does not provide an element that "harmony" adds to number, space and motion; yet, following the logic of her sequence, such qualities as order, proportion, ratio or symmetry, may be proposed (see Hollander 26). Boethius

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[1] This term is thought to have been coined by Boethius himself (Caldwell 135), although it collectively describes concepts that had been accepted since early antiquity (Stahl, 90–1).
[2] This is Proclus' (1970) claim about the Pythagoreans (29–30).

affirms this possibility by arguing in relation to the *mundana* "if a certain harmony did not join the diversities and opposing forces of the four elements, how would it be possible that they could unite in one mass and contrivance?" (9).

Certain figures of late-antiquity, such as the Neoplatonist Proclus (1970), held to the conviction that the mathematical disciplines of the quadrivium are not intended for practical application, but for the pursuit of pure knowledge (22). In this context, the study of mathematical harmony is not pursued for the development of "practical" music skills any more than the study of arithmetic is pursued solely for the purpose of improving engineering practices; rather, the ultimate goal of the sequence of the liberal arts is the apprehension of the Platonic *voῦς* ("nous"), which refers to the function of mind that goes beyond the sensory, and even the hypothetical quanta of pure mathematics, to reflect the presence of the divine (13–4). It is the development of this *voῦς* that helps the human achieve a deeper understanding of the divine and how it functions in the phenomena of existence. In the context of this upward path of knowledge, harmony is the last discipline, and it is also how the closest understanding of the divine is attained. By Shakespeare's time, there seemed to be some confusion as to how this aspect of Boethius' *De musica* was to be interpreted: for example, Palisca's preface to Boethius (1989) reports that conservative theorists of the late-sixteenth century promulgated the mathematical *instrumentalis* as the true and correct basis for musical composition (xiii); other composers had considered this limitation arbitrary and impractical, and were thus prompted to reject it in favour of a major revision of harmonic language, which is today recognised as the *seconda practica* (Burkholder 296).

This uncertainty over the relationship of *De musica* with musical practice also appears to be a factor in modern scholarship. Hollander's (1963) retrieval of Boethius for twentieth-century Shakespeare studies, for example, infers a division between the figures of the Boethian typology, creating and doubtful alignment of the "practical" and "speculative" within it:

> … Boethius guards against an implicit fragmentation of music into the speculative lore of his first two categories [*munanda* and *humana*], and the practical considerations of the final one [*instrumentalis*]. (25)

Apparently echoing Hollander, Lindley (2006, 19), Ortiz (2011, 79) and Minear (2012, 22) each express the position that the *mundana* and the *humana* represent the "speculative" study of harmony, while the *instrumentalis* refers to the practice and performance of music. Such readings appear to contradict Boethius: as Bower (1989) observes, *De musica* explicitly identifies its subject as the *instrumentalis*, which it addresses through an extended exploration of mathematical structures of "speculative" harmony, very little of which is applicable to practical performance (10n). As Boethius states, the *instrumentalis* identifies music that "rest[s] in various instruments"; this specifically identifies authority of the single-string monochord, by which the ratios of harmony are

measured, rather than the instruments of practical performance (17n). Following these claims, the conflict between the "speculative" and "practical" does not, as these modern Shakespeare and music scholars have it, oppose the *mundana* and *humana* with the *instrumentalis*, but rather identifies the latter as the mathematical discipline of harmony, from whose authority practical music derives its meaning. Indeed, the *mundana* and *humana* are not investigated in the *De musica* at all, and therefore remain little more than hypotheses of how the laws of harmony are further applied in the "practical" contexts of the cosmic and the human dimensions.

Ortiz (2011) notes that, given the general acceptance of harmony as an abstract discipline, it is no surprise that scholars such as Hollander and Knight tend to investigate the influence of Boethius' *De musica* in Shakespeare primarily through the poetic imagery of the plays, not through their stage music (3). Similarly, since the recovery of contemporary compositions could carry, as Lindley (2008) argues, only a "fraction" of the meaning that such compositions may have had for original audiences (95), it may appear that there is little to be gained from applying Boethius to musical episodes in the plays. Against this view, Ortiz argues that the musical episodes may be interpreted as offering commentaries on political power, and that they often coincide with passages in the plays that critique of the notion of harmony as a natural phenomenon that ratifies worldly authority (5). He offers the example of Portia's description of music in *Merchant of Venice* 3.2.48–50: "Then music is/Even as the flourish when true subjects bow/To a new-crowned monarch", to forward the claim that cultural institutions are habitually "invested in linguistic and textual systems" of the type that Pythagorean harmony represents (5). Ortiz also notes that theorists of the early-modern period often went to extreme lengths to "prove" the natural immanence of the proportions of the *instrumentalis*, thereby affirming the ideologies of these institutions (10).

The eighteenth-century treatises of Giambattista Vico offer a basis for claiming "harmony" is a specifically human invention, and is therefore subject to ideological revision. In *On the Most Ancient Wisdom of the Italians* (1989) Vico argues that the true objects of human creation are the concepts of arithmetic and geometry. This claim is defended on the basis that perfect mathematical structures do not exist in nature; the abstracted perfections they claim can exist only as idiomatic creations of the human mind (50). Vico applies this insight to the emergent paradigm of the "scientific method" in the late-seventeenth century by proposing a distinction between the categories of the "human" sciences, which include "logic, ethics, economics, and politics", and the "natural" sciences, which include "physics … her daughters, cosmography and astronomy; … [and] astronomy's two daughters, chronology and geography" (2001, 139). In this respect, Vico offers a potential solution for the problem of the relationships between the disciplines of the quadrivium: both arithmetic and geometry are fundamental premises of the human mind, and are studied as the basis of all other forms of knowledge. "Astronomy", which applies these phenomena to the natural

world, is therefore pursued as a philosophical antitype for the natural sciences, and "harmony" represents the application of mathematical principles to cultural discourse, thereby representing the human sciences.

By organising the human and natural sciences in this way, Vico offers a modern analogue for the Boethian model of the *instrumentalis*, *mundana* and *humana*, where the *mundana* stands for the natural sciences, and the *humana* for the human sciences. In *New Science* (2001), Vico proposes that both the natural and the human are historically preceded by "poetic wisdom", a primitive knowledge-discourse in which the creative and critical faculties are intertwined (138–9). In this context, the "poetic wisdom" analogises the *instrumentalis* as the process by which mathematical structures are applied by humans to create "harmonies", and which are thereby used to establish patterns of meaning that produce order in human civilisation. The central mythological type for "poetic wisdom" in Vico is Orpheus, who typifies those figures who first commanded other humans to attention through singing and poetic composition (2001, 54–7). Such figures are identified as the first "legislators" of civilisation by means of their ability to command attention and thus establish laws (217–8); Vico further describes the Orpheus-type as having produced the earliest monochord, which "reduced the bestial Greeks to civilisation" (219). In this analogy, Vico recognises that the Orpheus figure "performs" the mathematical proportions uniquely created in the human mind, and thus establishes the *instrumentalis* as a form of knowledge that may be manipulated to command others in the *humana*, observing that it is from this authority that the discourses of the social and natural sciences are drawn.

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A possible reason for the failure of modern criticism to pursue materialist readings of Shakespeare through the model of Boethius' *De musica* may be deduced from Lindley (2006), who queries whether the correspondence of music to the "heavens" was employed in Shakespeare's works as a poetic metaphor (as "myth"), or else as a factual knowledge that has since been revealed to be in error (21. See also Hollander 194). Ortiz (2011) observes that, in Shakespeare's time, the scientific premises of the Boethian *mundana* and *humana* had been debunked, but that the discussion of harmony in philosophical and political contexts, as they were described in medieval treatises, continued (2). Of course, early-modern astronomers may use the newest methods of celestial observation to demonstrate that the planets of the solar system do not conform to the Ptolemaic system that was familiar to Boethius in late antiquity, but this itself does not mandate a rejection of all cosmology; the composition of the cosmos may be subject to rational revision, but the claim that it possesses an underlying mathematical order is one that may retain its relevance. Similarly, the discovery that the Pythagorean modes do not credibly support the tolerance of feudal hierarchies

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does not dispel the claim that analogies between musical harmony and social order still may be illuminating. When Boethius identifies in the mathematical study of Pythagorean harmony an antitype for the design of the cosmos, we may accept that the correlation between the types is what is important, rather than the particulars of each. Boethius, citing Pythagoras, states that "philosophy" is a form of knowledge that endures, despite changes in the material culture: "[It does not] increase under tension nor decrease under pressure, [it is] not changed by any occurrences … [it is] immutable, but which joined to material substances, suffer[s] radical change and [is] altered in many ways because of [its] relationship to a changeable thing" (52–3).

The processes of "material" revision apply to both the discourses of the natural world (*mundana*) and of human enterprise (*humana*), where both are given shape in their application of the legitimising structures provided by the *instrumentalis*. In this respect, the Boethian typology can be called into error as philosophy only if it is accepted that the Pythagorean harmony upon which the *instrumentalis* is based has not also been subject to historical renegotiation. I argue, then, that the durability of the typology rests in the simultaneous and continuous renegotiation of its types, where dominant understandings of scientific metanarratives and theories of social organisation are subject to the same tensions as are applied to the mathematical proofs of "harmony", as they develop in musical practice between the medieval, early-modern and modern periods. In this respect, the Boethian typology does not represent an obsolete model of thought, through which the music of the early-modern period is understood; rather, it is an active philosophical schema that provides insights into the way changing conceptions of harmony drive broader changes in culture. This is equally true of Shakespeare as it is true in a modern context: as I demonstrate through this thesis, there is enough evidence in the plays to accept that Shakespeare's working understanding of Boethius was an important source of dialectic and radical social critique in the plays.

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1.2.2 *Musica humana* in Shakespeare

Ortiz's (2011) analysis of musical episodes in Shakespeare establishes a secure premise for their interpretation through the political dimensions of the Boethian *humana*; however, there are several points that need to be addressed to connect such readings to the parameters of materialist criticism. As Williams (1977) suggests, music is not a "superstructural" element of political culture, merely reflecting or commenting on the power structures that exploit it; rather it is a key element of how those structures are produced and managed (19). In this regard, it is necessary to consider the various resources and skills that are required to produce the works of culture, including relationships between forces of labour, management and ownership. A materialist approach to music in

Shakespeare proceeds from the understanding that music itself is not a singular practice, but is subject to its own play of residual, dominant and emergent forces. These questions bridge the implied divide between the speculative and the practical in early-modern music practice, for they demonstrate that the questions arising in relation to the *instrumentalis* in Shakespeare's time do not terminate at the end of their historical epoch, but instead continue to be contested well into the modern era. If it is proposed, as materialist critics have done, that a Tillyardian "world-picture" is not an "unconscious universal", but rather represents the interests of dominant power of Shakespeare's time and place (see Dollimore 1994a, 5), it follows that the cultural practices of music, including assertions of immanent or natural harmony, should also be made the subject of critique. This would affirm that the concordance between music and social order in Boethius is not arbitrary, but is itself grounded in material practices, for it proposes that the preservation of social hierarchies is invested in cultural programs that accept the immanence of the harmonic practices of their day.

Critique of the *instrumentalis* in the early-modern period may be analogised with the "crisis of confidence" in the monarchy that Dollimore (1984) identifies as a central influence on Shakespearean drama (3), and which is thereby supported in a rethinking of the *musica humana*. There are multiple instances in Shakespeare's plays where musical practices ratified by the social order are subject to ideological reappropriation: on one hand, many musical cues in Shakespeare function as emblems of courtly and military procedures, and therefore as ratifying the social order. Genres such as the "sennet", "tucket" and "flourish", for example, announce the entrances and exits of important persons, while the "alarum" and "retreat" etc., are military signals intended to instruct armies to undertake specific actions. The use of these genres in their correct contexts demonstrates that all is harmonious in the social order, even in the context of combat (see Auden 507, Ortiz 5). However, other more humanly expressive genres, such as masques, dances and various genres of song, are more variable in their purpose, and may occur within dramatic contexts wherein the social order is noticeably destabilised. In extreme cases, particularly in tragedy, the presence of popular, urban, or even supernatural, musical genres may portend extreme catastrophe within the social order, and these events are often characterised by breaches of social protocol, such as in *Hamlet* 4.5 when Ophelia sings several "low" ballads in the rarefied atmosphere of the court (Sternfeld 1963, 54). In this regard, Shakespeare employs an understanding of "disharmony" that is expressed in the *humana*, where it is manifested as a musical, but not exclusively acoustic, "discord".

Based on this argument, one might be tempted to conclude that Shakespeare's plays, and Elizabethan culture more generally, did indeed adhere to a world-view in which social order is aligned to modes of harmony: since such instances of discord correspond to the deterioration of the social order in the dramatic scenario, it appears that Tillyard's hypothesis, despite the objections of cultural materialism, may be confirmed. However, it is not the typology of the *humana*, *mundana*

and *instrumentalis* that is the substance of the ideological stance exhibited in a Tillyardian world-picture; rather, it is the assumption that each of these types represents an immanent value not subject to human renegotiation. In Ulysses' speech, the monochord is cited to argue that modes of medieval harmony are natural evidence of a heavenly design, thereby ratifying a hierarchical social order; however, just as the Copernican revolution heralds a radical process of renegotiating the order of the *mundana*, so too does the same period produce a similar re-evaluation of social institutions. Additionally, the period also witnesses similar investigations of musical harmony to herald a "revolution" in musical practices, the *seconda practica*, that continues well into modernism (Ross 357). In this respect, the concordance of the three types of the typology can be traced as interconnected and parallel revolutions in culture; unfortunately, there is insufficient space in this thesis to undertake a full analysis of these interconnections. Therefore, my analysis delimits to focus on interpreting musical episodes of Shakespearean drama as instances where the relation between the *humana* and the *instrumentalis* is subjected to renegotiation as a means of critiquing the social function of music, and its place in a shifting understanding of the social order.

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1.3 Chapter conclusion: thesis summary

I began this chapter with the claim that Shakespeare and music studies is fragmentary scholarly field and is subject to many conflicts of critical purpose: beginning with an overview of the field and its history, I identified a set of critical priorities that are generally pursued in isolation, which has resulted in the field retaining only marginal importance in the discipline of Shakespeare studies. To bring some clarity of critical purpose to the field, I proposed that a consideration of music as a material practice, both as it is depicted in the narratives of Shakespearean drama, and as it is enacted in performance, provides a foundation for considering the various strands of the field through a critical framework. In synthesising these strands, I proposed that the materialist criticism of the late-twentieth century, which considers art through the social, economic and political conditions through which it is produced, may relate to the socially-oriented theories of music of the early-modern period, particularly Boethius' idea of the *musica humana*, which exerts a clear influence on Shakespeare's dramaturgy. In the following chapters of this thesis, I assert the central importance of music as an area of critical focus for Shakespeare studies through an analysis of how it functions in both the reading and performance of the plays. Beginning with the texts themselves, I argue that dramatic songs appear as radical points of rhetorical departure in the dramas, where lyrical themes intersect with material depictions of the place of music within the contested social hierarchy. I then conduct a close reading of the songs in *The Tempest*, arguing that the music in the

play, rather than offering a simple articulation of a Tillyardian world-picture, point to a crisis in culture in which the performance of music emerges as a clear point of ideological tension. By pursuing a reading of *The Tempest* through its musical episodes, I set a benchmark for materialist evaluations of dramatic and theatrical performances of the play.

I next offer a critical analysis of two modern performances *The Tempest*, the first a 2013 production by Shakespeare's Globe; in this analysis, I test the theatre's "exploratory" approaches to staging Shakespeare against the observations offered by Bertolt Brecht for radical theatre practice, and argue that the commercial considerations of the Globe have negated its early radicalism, fostering a critical conservativism in its place. I demonstrate that this claim of conservativism is directly supported by the theatre's musical practices, which, pursued under the mentorship of Claire van Kampen, perpetuate the general practice of subordinating the music to the texts, thus affirming a stable cultural hierarchy in the production process. I continue by examining a student theatre production of the play from 2014; bearing in mind the capacity of student theatre to operate in relative freedom from commercial considerations, I pursue the claim that the use of music is less restricted by a stable hierarchy, and therefore facilitates the radical dialectics of the play. My analysis of the production consequently acknowledges that there is an underlying radicalism in both its practices and in its reading of the play's narrative.

In the final chapter of the thesis, I argue in more detail for a modern rethinking of Boethius through a consideration of the changes in harmonic language that have occurred between the seventeenth and twentieth centuries. I point to the modernism of the so-called second Vienna School and their radical redesign of harmonic language, as evidence that "harmony" is not an immanent or natural property (see Meelberg 26–7), and thereby confirm that the Pythagorean basis of the *instrumentalis* as the antitype of the *humana* and *mundana* is historically revisable. I argue that the work of post-war composers John Cage and, especially, Cornelius Cardew particularly supports a modernist retrieval of Boethius, for their innovations reject the notion of material "autonomy" in music, and instead situate it in the context of Marxist critiques of culture and society. I demonstrate that Cardew's avant-garde work, which critiques the social hierarchies of cultural production, provides a template for the radical reading and interpretation of Shakespeare through the *musica humana*. Therefore, by centralising musical scholarship in the criticism of Shakespeare, I demonstrate that the Shakespeare and music field can move beyond the limited frame of practical issues of performance or isolated poetic approaches, and instead locate an approach to its subject that unites the various strands of the field.

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2. Analysis: rhetorical and literary approaches to the Shakespeare songs

2.1 Introduction: The Shakespeare songs as critical focus for readings of music in Shakespeare

The dramatic songs of Shakespeare's plays have come to occupy an uncomfortable middle ground between the practice-focused work of Shakespeare and music studies and the broader discipline of Shakespearean literary criticism. Within general criticism, the songs have traditionally attracted attention as texts, whose meaning may only be understood in relation to the narrative of the play in which they appear. Within Shakespeare and music scholarship, however, the recovery of musical material takes a higher priority than the analysis of the lyric texts, and the songs therefore are not accorded any special status when compared with non-vocal genres. Given this priority, it might be argued that the analysis of the lyrics should belong solely to literary criticism; however, within this disciplinary context, their status is equally precarious. Traditionally, the legitimacy of the songs as "authentic" Shakespearean material has been in doubt, and they have sometimes been dismissed as inorganic material inferior to the general standards of Shakespearean literature (see Seng 1967, 123). Alternatively, some studies have argued that certain lyrics are of sufficiently high poetic character that they may be accepted as Shakespearean; however, this perspective does not allow for a critical analysis of lyrics that may be non-Shakespearean in origin, but which may nonetheless be considered authoritative.[3] These doubts about the authority of some or all of the Shakespeare songs may be cited in defence of their dismissal from Shakespeare literary criticism on the grounds that they are not "Shakespearean" at all, and that they belong to a study of early-modern music culture. Caught between these two extremes, the development of a discourse that focuses uniquely on the qualities of the Shakespeare songs, one that acknowledges their status as both poetic and musical texts, has never developed.

In this chapter, I propose that the conflicting musical and poetic dimensions of the Shakespeare songs may be synthesised through a framework of rhetorical analysis, in which context the musical or literary texts combine to produce effects in the drama. By citing the debt that Shakespeare owes to classical Latin literature, I suggest that the rhetorical framework of the plays is of primary importance to their analysis, and I cite several precedent genres as a means of understanding how the songs in Shakespeare are integral to the works. On this basis, I argue that the lyric of a Shakespeare song should be approached as an instance of a "speech genre" that alternates

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[3] For example, there is enough extant evidence to suggest that songs such as "A poor soul sat sighing by a sycamore tree" from *Othello* 4.5.38–56, or "How should I your true love know" from *Hamlet* 4.5.28–37 are, at the very least, adaptations of material that predates the existence of the plays (Seng 137, 195–8); nonetheless, the authorial choice to include them in a Shakespearean drama may be made the premise of their critical analysis.

with other genres, such as blank verse, prose, etc., to achieve the overall effect of the drama. In this context, I argue that one specific function of the Shakespeare songs is to provide dramatic typologies in which specific themes in the plays are highlighted and duplicated. Drawing on the literary criticism of Mikhail Bakhtin (1981), I demonstrate that this makes up part of a "carnival" effect in Shakespeare, which is characterised by strategies of social inversion and doubling within the narrative, and which Bakhtin recognises as having a traditionally "subversive" effect (79–80, see also Dollimore 1984, 25–8). I argue that this effect is supported in Shakespeare by the alternation of "high" and "low" genres of speech, which Bakhtin identifies as a traditional component of the carnival in literature (79). In Shakespeare, the alternation of high and low is also evident in the contrast of music and song genres, specifically through the presence of both "courtly" and "popular" music styles within the framework of the drama. Therefore, the analysis of the Shakespeare songs may be led by an understanding that the body of sung material in the plays is heterogeneous, and this provides a point of focus for reading the plays as critiquing the social hierarchies that they depict, thereby connecting the focus of analysis to cultural materialism, and the more socialised conception of the *musica humana* outlined.

Through this understanding, the rhetorical-critical approach I outline in this chapter is thereby directed to the main area of overlap between Boethian theory and cultural materialism. I argue that an understanding of the function of performed (that is, "practical") music should be augmented by the knowledge that the plays may be interpreted through a critical framework that recognises "harmony" as the symbol for an idealised social order. When approached in this way, the lyrics of a Shakespeare song may first be interpreted for their significance to the dialectical treatment of these themes in the drama. Second, it is necessary to consider a lyric through its poetic form, in which context its rhetorical strategies are contrasted with other poetic genres, including prose, blank verse and rhyming verse, allowing us a stronger basis for inferring the presence of materialist themes in the lyrics themselves. However, such an approach has its limitations for it merely extends the traditional strategy of treating the song lyric as a literary (that is non-musical) text, relevant only for its verbal content. In addition to what is evident in the lyric text, then, the song must also be analysed through the context of its performance, where the social function of music as it is depicted in Shakespeare can point to formations of ideology. Auden's (1962) recognition of "impromptu" and "called for" music (511) may be used as the starting point for analysis of patterns of employment and patronage, and this may be further clarified through the recognition of the song genres used in Shakespeare and what they may signify in social terms. This strategy of interpreting a song through an understanding of genre is intended to mitigate the lack of extant musical materials for the plays, for it is still able to substantially address the status of a Shakespeare song as a musical, rather than strictly literary, text. The purpose of this chapter then is

to establish how an analysis of the songs best serves the materialist methodology of the thesis, for their mixture of musical and poetic texts means they are uniquely poised to combine the theoretical approaches of cultural materialism with the specifically practice-focused strategies of Shakespeare and music studies.

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2.2 The songs of the Shakespeare plays

2.2.1 Identifying and delimiting

The early textual sources for Shakespeare's plays, the quartos and the first folio (see Seng 275 for a list), feature multiple instances of lyrics that are generally accepted as representing dramatic songs. These songs are identified through four indicators:

1) By <u>typography</u>, where the lines are presented in italic font, thereby distinguishing them from spoken lines;[4]
2) By <u>stage directions</u>, which explicitly indicate that the lines are intended to be sung;[5]
3) By <u>metre and rhyme</u>, where the lines are distinguished by their departure from the usual blank verse or prose of Shakespearean speech, in favour of metres or rhyme schemes that are more conventionally sung;[6]
4) By <u>dramatic reference</u>, where spoken lines preceding or following the lyrics identify that the material will be or has been sung by the character.[7]

In total, there are approximately seventy individual songs in the Shakespeare canon that may be located through these indicators. They appear most frequently in the comedies and romances, somewhat less frequently in the tragedies, and only rarely in the histories. However, there are several challenges to arriving at an exact number of Shakespeare songs. In some instances, it may not be clear in the text where a specific song ends and another begins, thereby making it difficult to identify the number of songs appearing in a single scene. For example, in the *Hamlet* 4.5, the character of Ophelia sings several times, totalling ten separate cues. However, it is unlikely that these cues are intended to represent ten separate compositions. Scholars on the question have inferred that spoken interjections sometimes appear between stanzas, breaking up a single song into separate cues, so the verses that follow the interjection may be considered a continuation, rather than a new song. The lyric that begins "To Morrow is S. Valentine's Day" (Folio 4.5.53–71), for example, appears to be a complete song that incorporates two full stanzas separated by an interjection from the king, which is then answered by Ophelia before she continues singing. The

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[4] This is a characteristic of the First Folio.

[5] More typical of quarto texts.

[6] In some sources, alternative versification may also be supported by typography, where the lines may be indented. This is not consistently the case, even within single sources.

[7] These often correspond to Auden's category of "called for" music in Shakespeare (511–12). *Twelfth Night* has several such references (e.g 2.3.33–39, 2.4.49–57) as does *As You Like It* (5.3.40–46).

narrative consistency between the two halves of the lyric, as well as their metrical uniformity, establishes the likelihood that they constitute a single song. Yet, connecting separate lyric cues into single songs cannot always be accomplished so cleanly, and this process may sometimes have to rely on musicological research: for example, the first two cues of the Ophelia scene have been identified as a fragmentary variant of a medieval ballad genre "Walsingham" (Seng 135), and it has therefore been commonly concluded that the two cues constitute a single composition in the text. However, the third and fourth cues of the scene (which may be regarded as constituting a single stanza) are sometimes argued to be metrically compatible with those that precede it, and are therefore regarded as a continuation of a single song. An issue such as this is of importance to the composer who may be required to make decisions when setting all the material from the scene, and who must therefore consider the styles of music that are appropriate to each cue and their relation to the dramatic contexts.[8]

Another major issue in precisely identifying the number of Shakespeare songs is that there may be uncertainty as to whether the four indicators listed above are consistently applied across all the textual sources. David Lindley (2006) has observed that even the most reliable representations of songs in the early texts of Shakespeare are subject to a degree of editorial uncertainty (3–5), and there may be extreme cases where song cues are misrepresented in the texts. A further example drawn from *Hamlet* will illustrate this point. In 2.2.427–44 (Folger digital edition) there is an exchange where the prince makes a reference to the biblical judge Jephthah, and then goes on to quote some versified lines on the biblical narrative. The poetic metre of the lines may support an argument that they are a song, but the use of versification does not conclusively establish a song, for versification may also apply to spoken poetic material (such as 2.2.124–7). Long's (1971) analysis acknowledges that there is no textual evidence to dictate that the lines are sung (133); the material of the Jephthah episode appears mostly unchanged in the three earliest textual sources of the play (Q1, Q2 and F) and it is not readily identifiable as a song in any of them according to the other indicators listed above: the lines are not placed in italics, there is no stage direction that the performer is to sing them, and there is no reference in adjacent speech suggesting they have been sung (see Bertram and Kliman for the parallel texts).[9]

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[8] For example, Johannes Brahms settings (1873) for Ophelia's songs distinguish five separate compositions in the ten cues (combining 1/2; 3/4; 5/6; 7/8/9/; 10). Brahms' setting was written specifically for a stage performance of *Hamlet*, in which the role of Ophelia was performed by a personal acquaintance of the composer. This composition remained undiscovered until well into the twentieth century, and has compelled little attention from Brahms scholars ("New Music" 900).

[9] Although, in line 415 the snatch is identified as a "chanson", this should not compel us towards the conclusion that it is sung in the scene.

Nonetheless, Long's analysis proposes that Hamlet's "fooling" role in the scenes strongly suggests that the singing of these lines is the correct practice (133). Supporting this conjecture, the absence of the first two textual indicators of song may be rationalised as a matter of editorial oversight: since the exchange is closely reproduced in all the play's sources, it might be reasonable to propose that Q1 was consulted in the editing processes of Q2 or F, with a particular eye towards identifying the song cues; Q1,[10] despite its many inaccuracies elsewhere, seems to record the lyrics to the play's songs in a way that closely matches the later sources. Q1 never uses italics to identify songs, and while the other three indicators are sometimes present in this source, they are imperfectly applied from instance to instance. It is possible, then, if Q1 was a source for the songs that appear in Q2 and F, the absence of indicators for a song cue may have caused the editors of the more consistent Q2 and F to assume it was not sung material. Based on this possibility, we should not conclude that the absence of typical song indicators for the "Jephthah" exchange in all textual sources of the play conclusively proves that the lines were not sung in performance.

This example raises a further difficulty as it forces us to consider the extent to which a song that appears in a textual source may be regarded as an "authentic" element of the play in which it appears. This might relate to the question of whether the song was of genuinely Shakespearean authorship, or whether it might be allowed that a non-Shakespearean lyric is included in a play to create a specific effect in the drama, and that the lyric may therefore be considered "authoritative" in the sense that it is conceived as an essential element of the drama. This conclusion is complicated when the functions of songs in different dramatic genres are considered: the tragedies show a greater tendency towards dramatic integration of songs, where they are often sung by tragic persons, and may form an integral part of the tragic action (e.g., Ophelia's songs in *Hamlet*, Desdemona's song in *Othello*, the fool's songs in *King Lear*). In the comedies, however, songs are often presented by characters, such as Amiens, Balthazar, who have no dramatic function other than singing, and where the presentation of a song is offered as a formal entertainment within the world of the play. Within this context, the "authority" of the song is overlooked, mainly based on the long-held view that they were "un-Shakespearean" episodes that had been added to the plays for their popular appeal (Noble 17–8), a view that is corroborated by the example of Warburton's famous comment in 1747 that the concluding song of *Twelfth Night* was "wretched stuff not Shakespeare's, but the Players!" (Seng 123).

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[10] Jenkins (1982) posits that Q2 was based on Shakespeare's autograph of *Hamlet*, while F was based on a performance script (18). The proposed absence of song materials from these sources may be accepted since the songs need not have been the author's contributions, but instead materials originating in performance. Conversely, Jenkins' argument that Q1 is a "memorial reconstruction" of a performance (19) could account for the song materials being recorded in some detail, particularly if they were popular songs.

In these cases, the specific songs used in performance, while thematically integrated, may have been subject to substitutions that might not consequently be reflected in printed sources of the plays. The Shakespeare comedies that feature the most song material are *As You Like It* and *Twelfth Night*, both of which survive as Folio-only sources. In *As You Like It*, the majority of songs are sung by the character Amiens, who is simply presented as a courtly musician, and otherwise plays no major dramatic role in the play. Furthermore, Amiens' songs are presented within the drama as courtly entertainments, and are consequently greeted with a cessation of dramatic action for the duration of their performance. In this sense, they may be conceived as interludes from the main action of the drama, as much for the entertainment of the audience as for the characters with the play. We note for example, that the song "It was a lover and his lass" is presented in *As You Like It* 5.3 as a "called for" entertainment for the benefit of Touchstone and Audrey, where it is performed by two boy singers. Long (1955) has suggested that this number might be an inorganic addition to the play to capitalise on the popularity of the children's theatres (147). If the short scene in which the song appears was written to hastily accommodate a musical performance, it certainly supports the position of the eighteenth-century critics who dismissed such episodes as lacking "Shakespearean" authority. On the other hand, some of the songs in the same play, such as "Under the greenwood tree", (2.4.1–8, 40–7, 52–9) and "Blow, blow, thou winter wind" (2.7.174–190) may be interpreted as carrying some thematic importance (147); even if the lyrics are accepted as of Shakespearean authorship, it is not difficult to imagine the drama proceeding with other songs in their place, without causing any serious alteration to the overall effect.

In *Twelfth Night*, the thematic relationship between the lyrics and the drama is similar; however, the songs in this play are chiefly performed by the clown Feste, who (unlike Amiens) is a more important figure in the drama. Moreover, several of the songs in the play have active dramatic functions, such as when the singing of several songs in 2.3 causes a domestic disturbance, after which Malvolio attempts to interdict Sir Toby's roistering. However, even given the thematic significance of any song within *Twelfth Night*, there remains the possibility that the different songs may have been used without a change to the overall effect. Long (1955) has conjectured that a line in the early part of the play, where Viola proposes to present herself to Orsino as a singer (1.2.60–3), suggests that the play's songs had at one stage been intended for the boy actor playing Cesario (177). If changes in cast were a factor in early performance contexts, it may be supposed that different songs might have appeared in the play at different times, on the basis that the specific songs of a performance depended on the repertoire of the performer enacting them; if a different actor/character had taken on the function of singer, then the songs performed on the stage may have been different, although they may still have had the same dramatic and thematic functions (ibid). In this regard, the retaining of the song in the printed text of the play may be an authentic

reflection of song practices of the Shakespearean stage, but not wholly authoritative in the sense that they reflect organic or indispensable elements of the play's literary construction.

In the case of Shakespeare plays for which multiple text sources survive, the consistent recurrence of specific song materials need not be accepted as evidence for their authenticity or their authority in the play. Approximately twenty of the surviving Shakespeare plays have multiple text sources, and these variant sources consistently feature the same songs in the same dramatic contexts, even when significant textual differences occur elsewhere. There are instances where some sources of a play may omit songs that appear in other sources for the same play, such as in the Q1 of *Othello* 4.3, where the "Willow" song is discussed but its lyric is not present in the text: the Folio version of the play features the lyric (ll. 43–63). Some other sources, such as Q1 of *Hamlet*, may present the same songs in different order; however, there are no instances in Shakespeare where different sources for a play offer *conflicting* song materials. This general consistency supports the notion that the songs were included in scenes by authorial intent, regardless of their actual authorship, and were therefore conceived as essential to the drama. However, the instance of Q1 *Hamlet* and Q1 *Othello* illustrate that the resolution of this issue is far from certain. It has been hypothesised that the text source of Q1 *Hamlet* was based on the reporting of a minor player from the company that performed the play (Jenkins 19). This is supported by the fact that speeches by certain minor characters are retained with more accuracy than those of the central characters; in relation to the songs, there is a similarly high degree of recall accuracy and this might suggest that the songs were well known to the player prior to their inclusion in the play, and were therefore easy to recall accurately. It is supposed that the compositors of Q2 and F of *Hamlet* used authorial papers or otherwise reliable literary sources to reproduce the text of the play; however, it may be the case that the songs used in performance were dependent on the performers, and that the lyrics did not appear in the play scripts. It may be posited therefore that the compositors of Q2 and F may have consulted Q1 for several details, including song cues, and could corroborate these as authentic, thus inducing them to include them in their texts. However, this does not support the claim that the cues are authoritative in the sense that they are irreplaceable within the play: if a single source of songs is used in subsequent texts, it does not necessarily negate the possibility that other songs were frequently used in performance to similar effects.

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2.2.2 Critical traditions

Given these grounds for doubt over the "authenticity" and "authority" of the Shakespeare songs, it should come as no surprise that critical and scholarly attention has been sporadic and ambivalent. Although Shakespeare was popular on the English stage through the seventeenth century, and had

been celebrated by his literary contemporaries (Grady 265), a cohesive critical tradition surrounding the plays does not properly emerge until the eighteenth century, when scholarly editions first begin to be published with informed commentary and notes (Lynch 86). This tradition begins with Rowe (1709) and continues with such celebrated editions as Pope (1728), Johnson (1765), Capell (1779) and Malone (1790). These figures paid some critical attention to the songs of the plays, occasionally offering comment on the origins of certain lyrics, or else discussing editorial issues surrounding them. For the most part the focus is on the way the songs function dramatically, and the consensus in this period is that the songs do not add to the growing repute of Shakespeare's genius (Noble 17–8); yet there is evidence that the Shakespeare songs survived in popular traditions in this period. The famous Stratford Jubilee of 1769, generally recognised as a key moment in the establishment of "Bardolatry", demonstrates that the popularity of the songs had persisted for at least a century beyond the Restoration.

The Jubilee, a festival celebration organised by actor David Garrick, offered a series of pageants and performances that were intended to celebrate the impact of Shakespeare on the bicentennial of his birth, albeit five years late (see Levi). It is curious to note that, contrary to what we might expect today, the program of events for the festival featured very little Shakespearean material, and was mostly focused on newly-composed songs and dramas (Pierce 9). However, a commemorative booklet, the *Jubilee Songster*, was published the following year and featured the lyrics of many of the songs that were performed at the festival (*The Dramatic Muse*). Significantly, the songster opens with a section that includes several "favourite" songs from the Shakespeare canon. Given that these songs were not performed at the festival, their inclusion seems to suggest that they were universally recognised as Shakespearean, and moreover were accepted as having a cultural importance independent of their dramatic contexts. It also illustrates that these songs (the examples in the songster are mostly drawn from the comedies) were received as authentically Shakespearean, and were distinct from the songs that were added by the librettists and composers that worked with Shakespeare in the late-seventeenth century.

Major literary critics of the early nineteenth century offer some reconsideration of the Shakespeare songs as "authentic" material, making claims for their importance within a developed understanding of the plays. Samuel Coleridge (1901), for example, explains how the songs function to offer a change in rhetorical register in the dramas:

> Interfusion of the lyrical — that which in its very essence is poetical — not only with the dramatic, as in the plays of Metastasio, where at the end of the scene comes the aria as the exit speech of the character, — but also in and through the dramatic. (55)

This reading of the songs observes that the alternation between sung and spoken material is as organic in Shakespeare as the alternation between recitative and aria in opera traditions, thereby

supporting their structural centrality to the plays. Halliwell's editions of 1865 counter the tendency of the previous century's critics to simply discuss the songs in their dramatic function by offering extended discussion of the literary and historical genealogies of the lyrics (Seng 1967, 71, 143). While this does not necessarily support the claim that the songs are organic to the plays, it nonetheless reveals a degree of critical interest in the songs that would be more closely pursued in the following century. The dominant tendency of this era is to view the function of the songs as serving a conventional affect, which is usually linked to stage traditions: for example, among the most frequently referenced songs in the critical tradition are those of Ophelia in *Hamlet,* act 4, scene 5. In this case, "pathos" is cited by critics as the chief intended "affect" of the scene (for example, Bradley 60), and this might be interpreted as reflecting the conventions through which the character was staged in that era (see Derrick 27). Stage traditions may change, and therefore the "meaning" of a Shakespeare song in its dramatic context may also change, but it has been an ongoing tendency in general Shakespeare scholarship to persist in interpreting the songs as if their key function is to reflect character and scene (see Vyvyan 50, for example), rather than allowing them as a starting point for exploring larger bodies of textual meaning in Shakespeare.

The twentieth century sees many of the questions surrounding the Shakespeare songs being taken up by the emerging field of Shakespeare and music studies, which, in its focus on early-modern contexts (see Chapter One), pays comparatively less attention to the lyrics themselves, devoting more to the problem of identifying or producing viable musical settings. As I noted in the opening chapter of the thesis, some branches of general Shakespearean criticism in the mid-century offer discussion of music as a philosophical issue in relation to the drama: both G Wilson Knight (1949) and Hollander (1961) are identified as focusing on the use of musical imagery in their readings of Shakespearean drama, which implicitly places their insights into the range of topic categories that I have identified as the domain of Shakespeare and music studies. However, Knight does not offer any special recognition of the songs in his speculatively "musical" readings of Shakespeare, treating music as a predominantly immaterial phenomenon in Shakespeare, where it intersects with the material only through poetic allusion. Within Knight's framework, the specific musical episodes of Shakespeare, including the songs, may be held to the traditional standard as accretions of theatre culture. In contrast, Hollander places the dramatic songs within the philosophical framework as instances of poetic writing. However, while Hollander's treatment of the lyrics as poetic text overlooks the material aspects of their musical performance, his view corroborates the use of song as a rhetorical device in dramatic performance, and his readings acknowledge the musical text, that is, melody and accompaniment, as an integral element of its textuality. Hollander therefore is distinct among the critical scholars of Shakespeare for acknowledging the vital link between lyric and music in the Shakespeare songs.

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2.2.3 Relationship to musical texts

The main complicating factor that emerges in the study of the Shakespeare songs, a factor that securely distinguishes it from other elements of Shakespearean literature, is the question of its relationship to musical texts. It may be accepted that, since "song" refers to a lyric text that possesses a complementary musical text, then a Shakespeare song is assumed to possess musical contents that must be accounted for as an element of its basic textuality. Yet, while the musical practices of the Shakespearean theatre have been an ongoing area of active historical research, the unanswered questions in the field are many. For one, none of the texts of Shakespeare's plays feature any musical notation, and likewise no musical documents with any sure connection to the Shakespearean theatre have ever been located. In the case of some of the song genres, a lack of documentation might be expected, such as with the use of popular or "ballad" songs where vocal melodies or instrumental accompaniments were largely the domain of the performer, and did not need to be supported by written scores. However, there are numerous instances where dramatic songs and other musical cues suggest ensemble performance,[11] and therefore are likely to have been presented in styles that would require, at the very least, the services of a composer or arranger. Yet, while settings for two Shakespeare songs (intended for court performance) from the time of Shakespeare's working life have been recovered (Bridge 28), no composer or composition of the period has been connected with Shakespeare's own productions (see Lindley 2006, 3).

Although this lack of evidence may appear frustrating, it is difficult to imagine precisely what value such materials might provide if we had access to them. One possibility is offered by Lindley (2006), who makes the plausible claim that knowledge of the affective way songs were presented to audiences should give us insights into meanings of scenes and plays in which they appear (5). Such a process, assuming there was evidence to support it, could be regarded as a relatively straightforward matter, since there is evidence to suggest the setting of lyrics to music followed a specific understanding of musical "modes" and their "affects" (see Hollander 194–9). The modes in question here refer to different types of musical scale upon which melodies can be built, while the effects are understood as types of emotional responses. Discussion of the musical modes originates in ancient culture and their use persists at least until the Middle Ages, where they are the basis for plainsong composition, and until the seventeenth century, where their use in music is superseded by modern tonality. Hollander notes that the poetry of the English renaissance demonstrates

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[11] For example, much of the courtly music of *The Tempest* is likely to have required an ensemble of instruments (Lindley 2006, 3).

awareness of this connection between melody and affect, and he cites several sources that connect modes and affects through a rhetorical understanding of dramatic song. Based on this general understanding of the use of modes in song composition, access to musical scores could potentially resolve questions about how particular musical events are intended to function dramatically and induce responses in the audience.

A similar perspective is offered by Sternfeld (1963), who argues that the closer we get to authorial intent in Shakespeare (i.e., by uncovering the original music for the plays), the more satisfying the theatrical experience that may result. Sternfeld cites theatre productions for which he had provided historically-authenticated music, and claims that audiences generally prefer Elizabethan language to be accompanied by Elizabethan music (xviii). However, Sternfeld's point need not apply solely to "authentic" musical settings, but rather to how the same affect may also be achieved through the adaptation of other music from the period, or else through completely new compositions in a convincing pastiche of the early-modern style. This raises the possibility that, to a modern audience, one Elizabethan musical setting may sound much like another, regardless of its relative proximity to the Shakespearean theatre, and it is a view that makes no specifically compelling case for the value of the original musical settings. Sternfeld conversely claims that musical materials drawn from later eras might clash with the Elizabethan language of the plays. This view is perhaps merited, but does not compel us to accept that the possibility of such a clash is antithetical to good Shakespearean practice, for it requires us to consider a particularly rigid approach to performance that in many ways contradicts the innovations in Shakespeare that can emerge through a deliberate blending of period styles.

These understandings of how music functions in Shakespearean drama rely on the acceptance of an archaic musical language, and while this might give us insight into the original contexts of Shakespearean performance, it does not serve the status of the plays as living theatre works. The validity of a musical text for a Shakespeare song should therefore not be grounded in historical authenticity, but should be based on the extent to which it serves the critical function of the songs in dramatic contexts. In this thesis, I demonstrate that it is possible to analyse and interpret the Shakespeare songs in the absence of an "authentic" musical setting, but not in such a way that denies their status as musical texts. This may rely on several strategies: it may, for example, involve a comparative analysis of different settings for a song, acknowledging that none has any greater authority than another, and thereby allowing for a view that the musical text of a Shakespeare song is always present, but that it is characterised by its indeterminacy. Another strategy is to consider that the lyric itself possesses musical characteristics, such as rhythm and articulation, that emerge from its poetic form, and that these characteristics must be accounted for in any interpretation of how the song creates meaning in the drama. A third approach is to consider

the dramatic context of the song, the material conditions of its performance, as an important site of its musical textuality. This approach does not allow us to analyse a specific musical text, but it encourages us to remain aware that the song is not solely a verbal construction, and that its status as a musical work is determined by cultural norms relating to the purpose and value of its performance. Accounting for these approaches, I attempt to counter the critical tendency to interpret the Shakespeare songs merely as verbal texts whose key value to criticism is their capacity to elucidate character or theme in the drama, or else when it is acknowledged that the song has a musical impact that it is associated with a highly conservative emotional affect. In the following section, I attempt to articulate why such an approach is important to a materialist reading of the songs.

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2.3 Rhetorical approaches to the Shakespeare songs

2.3.1 Songs and typology

In the preceding section of the chapter, I have taken a solely literary-critical approach to recognising and delimiting the body of Shakespeare songs, only acknowledging their importance as performed musical texts in relation to what may be inferred from the presentation of their lyrics. To arrive at a clearer sense of how the Shakespeare songs function through a combined understanding of their literary and musical textualities, it is necessary to question precisely what the identification of "song" signifies in the context of a Shakespeare play. For a definition of "song", I turn to the first-century mathematician Nicomachus (1994), whose *Encheirídion Armonikís* (*Manual of Harmonics*) was an important source for Boethius' *Fundamentals of Music* (see Bower xxvi). Nicomachus states that the difference between spoken and sung material in speech may be understood through a distinction between the "continuous" and "intervallar":

> The intervallar is […] where the voice stops on every note and renders the change in all the parts perceptible, they are assumed to be free from confusion, discrete and graduated by the magnitudes of the intervals lying between each note, forming a progressive series, as it were, and not blending the parts of the voice lying adjacent to one another, these being well-defined, readily distinguished and in no instance dissolving into one another. (37)

The "continuous", on the other hand, identifies what we would regard as 'normal' speech, where there is "no need … to make the pitches of the notes explicit and discrete from one another as we string together our discourse right up to the completion of our utterance" (37). Through this definition, Nicomachus clarifies a commonly-grasped distinction between speech and song, and provides a means of contextualising this in relation to different rhetorical functions. Hollander

(1961) identifies "song" as a form of rhetorical speech, in which the use of intervallar structures functions as part of the persuasive mechanism of the language (194–9). Per Hollander, these rhetorical effects are connected to the practical application of the "modes" which, when used to accompany a sung lyric may induce a specific reaction in the listener.

The implicit division between "intervallar" and "continuous" speech does not solely rest on the presence or use of musical material to set or accompany speech; it is also traceable in aspect of the language. A "continuous" type of discourse, which may be represented in Shakespeare by prose or blank verse, may be too complex to naturally suit musical accompaniment; likewise, the type of speech that naturally fits intervallar treatment may have qualities of rhythm and repetition that result in a better fit for music. Therefore, we may recognise that certain poetic characteristics of language signify an orientation to either the intervallar or the continuous; indeed, we may conclude that all "speech" falls somewhere between the pure intervallar and the pure continuous, as if it were a spectrum, since the patterning to which it refers may be applied beyond the realm of "pitch" alone. For example, the blank verse of Shakespearean drama is patterned through its regular metrical structure that may be aligned to Nicomachus recognition of the "stop" that occurs in the intervallar; yet it combines this regular structure with a use of language that resembles (up to a point) "natural" discourse in performance, and it may therefore be aligned to the continuous. The prose passages that appear in Shakespeare may be regarded as more "continuous" than blank verse, but that is not to say they have no intervallar dimension at all, for the syntactic structure of the sentence may be regarded as a form of patterning that is consistently applied. The lyrics in Shakespeare also fall between these two extremes: these are more highly intervallar, for they not only combine a patterned poetic structure of accentual rhythm and rhyme, but they are also explicitly structured in performance through the patterns of pitch that Nicomachus identifies as the basis for song. However, they are also texts that can be interpreted at a "continuous" level, that is as communicative discourse, and therefore fall between the range of the pure intervallar and pure continuous; although they may be closer to one extreme than the other, they are not essentially different from the other modes of speech used throughout: they all occupy a place on this spectrum.

When we consider the formal differences between blank verse, prose and song through this model, we can understand how they impact on the ways that language creates meaning; moreover, when reading the thematic preoccupations of Shakespearean literature, it is possible to trace the transformations that occur when ideas are expressed in different poetic genres. Take, for example, the song 'O mistress mine' from *Twelfth Night* act 2, scene 3:

O mistress mine, where are you roaming?

O stay and hear, your true love's coming
That can sing both high and low
Trip no further pretty sweeting
Journeys end in lovers' meeting
Every wise man's son doth know

What is love? 'tis not hereafter
Present mirth hath present laughter
What's to come is still unsure
In delay there lies no plenty
Then come kiss me sweet and twenty
Youth's a stuff will not endure.

(*Twelfth Night*. 2.3.41–53)

When this is compared to a blank-verse exchange in the same play, one tackling a similar theme, we can gauge the continuity of ideas, as well as trace how these ideas appear differently in their new poetic forms:

DUKE ORSINO
Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
For women are as roses, whose fair flower
Being once display'd doth fall that very hour.

VIOLA
And so they are: alas that they are so;
To die, even when they to perfection grow.

(*Twelfth Night* 2.4.38–43)

Likewise, here is a further example taken from the sonnets:

…Where, alack,
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?

(Sonnet 65)

By comparing these excerpts on the basis that they share themes that are rhetorically altered by the demands of the poetic genres in which they are written, it is possible to detect how the poetic form directly impacts on the musicality of how an idea is expressed. We observe in the lyric, for example, that there is a clear AAB, CCB rhyme scheme for each stanza, and a triple-time meter that is highly adaptable to musical setting. The vocabulary in the lyric is relatively simple, and it uses relatively small syntactical units, often contained within single lines. At first glance, the short excerpt of dialogue from the play shares several features in common with the lyric, but a closer reading reveals some significant contrasts. For one, both excerpts have a visible rhyme scheme; this is less visible in

reading, due to irregularities in spelling, and the rhyme effect need not be obvious in performance either, since the length of iambic pentameter can be moderated to mimic the rhythms of natural speech. The dialogue excerpt is more grammatically complex than the song lyric: for example, the illustrative simile of the rose is developed over four lines, which is itself an expansion of an idea that is expressed in two lines. In total, these six lines of polished blank verse are a denser and more persuasive attempt to express what is encompassed is just six words at the end of the lyric: "youth's a stuff will not endure".

A preoccupation with the passage of time is a common theme of Shakespeare's sonnets, and we may therefore locate in examples of the sonnets further evidence of how the theme is altered at the level of language. The sonnet is a courtly genre that has its historical roots in song, as the stanza structure of the Shakespearean sonnet demonstrates (ABAB CDCD EFEFE GG). However, the iambic pentameter of the lines and the complex development of ideas are not suited to musical setting in the way a lyric is; while certain Shakespeare sonnets have been set to music, they tend to conform to the demands of art-song tradition, in which a reliance on musical "metre" is not a priority (Rumbold). The above excerpt from sonnet 65 builds on the idea, found in each quoted excerpt from *Twelfth Night*, that youth and beauty are inevitably spoiled by time. Multiple images are combined in a way that is sometimes difficult to decode, even if the overall sense is clear. The vocabulary here is more monosyllabic than the earlier examples, but the choice of shorter words adds to the complexity of the poetry, since it allows the grammatical structure of the sentences to be wrought to support different rhetorical effects, and this sometimes confounds ease of comprehension. A vocal reading of these lines reveals that, despite the use of short and familiar words, the poetry lacks the natural and regular rhythm that we find in the lyric. We may conclude that a sonnet should not rely on music for its persuasive elements, since the poetic form is complex enough to be made the object of contemplation. A lyric on the other hand is naturally fitted to an "intervallar" treatment and, if the melody is sufficient, it may gain in its persuasive power in the context of the drama if it is effectively integrated with music.

An analysis of this song in its narrative context may offer further insight into its dramatic function; in this respect, I argue that its effect may be understood through the principles of *typology*. As Frye (1983) outlines, the term "typology" refers to a critical practice that is evident in the writing and study of the Bible, where complex patterns of symbol are employed for rhetorical effect (78–9). Medieval scholars of the Bible came to interpret in the Bible's symbols a system of correspondences between the Old Testament and the New. From their point of view, the arrangement of the Bible centred on the figure of Christ, and they consequently identified prominent literary images of the Old Testament as symbols or "types" for Christ (see Hirschfeld 446). It has been argued that the development of drama in the early-modern period grew out of the secularisation of the medieval

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mystery plays, which were in wide circulation prior to the Reformation, but which where suppressed after (Hoxby 193). Discussions of typology in relation to Shakespeare have consequently noted that the plays are sufficiently oriented to the literary practices of the medieval period to be recognised as extensively typological in their narrative structures (Hirschfeld 447), where parallels, doubles and contrasts, etc. abound. Hoxby (2010) argues that the presence of typology in Shakespeare means there is considerable scope for interpreting Shakespeare through a secularised Christian framework; however, it is further argued that the development of tragedy in this period appears to have abandoned the providential pattern of redemption favoured by the sacred genres of the earlier epoch (193–4). Therefore, a consideration of typology in Shakespeare needn't adhere to a strict process of identifying religious themes in the dramas, but may instead be approached as a rhetorical technique that may deepen our understanding of the thematic organisation of the plays.

The dialogue surrounding the lyric "O mistress mine" identifies it as belonging to a clear genre, the courtly "love song" (ll. 34–5). Through the structure that genre provides, the meaning or import of the lyric remains generalised within the framework of the drama. In contrast, the dialogue passage quoted above (2.3.38–43) uses similarly generalised language, but is being spoken between lovers, albeit with a degree of dramatic irony, and it therefore testifies to the context of their courtship. The lyric, however, is sung by the clown, who pursues no mistress in the play, and this gives the lyric something of a "choric" function, where it comments more generally on the action that the audience observes in the drama. The generalised nature of the lyric, which extends to the relative simplicity of its language and structure, is what gives it this broader applicability: for example, the lyric may be taken as commentary on the high comic relations between Orsino/Olivia, Viola/Orsino, Olivia/Cesario, etc., while also encompassing with equal aptness the farcical relations between Malvolio/Olivia, Sir Andrew/Olivia and Sir Toby/ Maria. The presence of a musical setting may be used to render the song sincere in the scene, depending on the style of music used, but this will not lessen the possibility that the lyric may be interpreted across these possible dramatic permutations. When approached typologically, the possible pairings to which the song may give its voice may all be seen to function as "types", in which context the song may be read as giving thematic cohesion to several intersecting storylines, finding a common means of expression for all of them.
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2.3.2 Typology and Bakhtin's notion of the "carnival"
The alternation of speech types that characterises Shakespeare's plays places them in alignment with several literary genres that were influential on the development of early-modern drama, and a consideration of these provide us with some means of analysing the use of typology more closely.

Miola (1994) claims that models of Roman drama were directly influential in the drama of early-modern England, and that Shakespeare owed a considerable debt to the so-called "New Comedy" of Plautus and Terence. Miola notes that "New Comedy" works observed their own stylistic division between the "*diverbia*, verse in iambic senarius [which is intended] to represent ordinary speech and … *cantica*, verse for recitative and song" (1). Sternfeld (1964) offers the familiar claim that the model for Elizabethan tragedy was principally Seneca, who uses song infrequently, but he also suggests that the highly musical rhetoric of New Comedy was sufficiently influential that the use of song became a prominent device across all of Shakespeare's theatre genres (5). This too is corroborated by Miola who cites Plautus as an equal influence on Shakespeare's tragedies as well as comedies (170). Certainly, the distinction between the *diverbia* and the *cantica* in the New Comedy may be grasped as reflecting the contrast between the continuous and the intervallar outlined by Nichomachus, and this division of speech types may be cited as surviving in Shakespeare's plays through the more prominent alternation between prose and blank verse. However, a more complex framework may be considered, in which other "speech genres" such as song, rhyming verse and poetic lyrics, as well as other types of non-verbal performance, such as dance or dumb-show, may also be identified in the text.

In this respect, the alternation of speech genres may be connected to Mikhail Bakhtin's (1981) recognition of the "dialogic" in western literature (27). Bakhtin's 1941 essay "From the Prehistory of Novelistic Discourse" traces the early-modern practice of blending speech genres back to parody works of the classical age, in which the travestying of epic or tragic subjects was regarded as an essential part of the "dialogue" that existed between tragedy and comedy in the human condition (55). Bakhtin notes that the centralised authority of the Church in the Middle Ages regularly prompted parody and travesty responses to sacred works, in which context local languages and folk traditions were used to create a contrast with the authority represented by the dominant Latin. Bakhtin regards these traditions as feeding into the spirit of the "carnival", describing a type of anarchic disunity that is characterised by the alternation and inversion of social roles. Bakhtin identifies the "carnival" as reflecting an important phase in the development of European literature in the early-modern period, particularly the work of Rabelais, Cervantes and Shakespeare (79–80). In describing Bakhtin's notion of the "carnival", Alan Liu (1989) observes that it is constituted as,

> … a universe of authority exactly congruent with that of theatricality – but with the opposite emphasis. … it watches as perspective itself dips and waves, gets drunk, gets lost in plural recession of funhouse mirrors. (Cited in Parveeni 154–5)

The "theatrical" aspects mentioned here place this understanding of the carnival within the range of Brecht's Shakespeare-influenced development of the "epic" theatre, particularly since this invocation of theatricality is pointedly anti-realist. Moreover, the typological structures through

which the Shakespeare songs gain meaning naturally find their place within the social disruptions of the carnival: the "plural recession of funhouse mirrors" is exactly the effect that typology enacts when it is freed from its task of endorsing the Christian antitype. In the example of "O mistress mine" from *Twelfth Night*, the mirroring effect is characteristic of the drama, where the individual types of the courting couple seem to proliferate wildly, and where there is not only a blurring of social hierarchies (Malvolio's courtship of Olivia, for example), but also a blurring of lines separating gender, or even those that demarcate the individual subject.

I have observed that Feste's song in *Twelfth Night* has a choric function, and in this context, it provides the courtly antitype against which the multiplicity of comic types all stand in contrast, thus supporting the claim that the carnival in Shakespeare may find its expression in the dramatic songs. However, this specific example should be subjected to closer scrutiny: "O mistress mine" has a courtly pedigree, as is corroborated by the presence of contemporary settings by court composers of instrumental melodies bearing the same title (Seng 96). The song therefore does not easily support the contrast of "high" and "low" genres that Bakhtin argues is central to the development of the carnival. In relation to Shakespeare more generally, Schmidgall argues that a blending of high and low genres is an integral element of the plays, since their reception was divided between the popular public theatres and the performances for court (39). Furthermore, the general category of the Shakespeare songs has long been recognised as falling into two subcategories:

1. The courtly or lyrical songs, generally known as "ayres",
2. The urban or popular songs, which may be further subdivided into genres such as the "ballad", the "drinking song" or the "soldier's song" (see Elson, chapters 9–12).

The courtly songs, which appear most often in the comedies, have been more consistently celebrated within the general body of Shakespearean culture as indicative of Shakespearean literature.[12] The lyric "O mistress mine" is included among these lyrics, and it possesses sufficient poetic value that it is sometimes accepted as being of Shakespearean authorship (Noble 81). In contrast, the large body of popular songs, which are often found in the tragedies and histories, are often overlooked, and identification of their value within the carnival framework of Shakespeare has consequently been lost.

Examples of popular songs in Shakespeare may therefore illustrate how the songs take on an explicitly carnival function in the drama. Bakhtin's (1981) observations about the carnival identify that it is distinctly manifested in Shakespearean tragedy through fools, whose riddling "laughter"

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[12] The *Jubilee Songster* collects various Shakespeare songs, mainly those from the comedies. These songs, usually taken from the comedies, have more frequently been set by composers, and are less likely to be overlooked as Shakespearean texts (*The Dramatic Muse*).

pierces the solemnity of the tragic subject in the same manner as the travesty genres of the classical age (79). In this manner, the fools in Shakespeare comment more generally on the action and thereby provide the basis for complex typologies, as the lyric of "O mistress mine" illustrates. Turning to a different play, John Long's (1971) analysis of *Hamlet* works within the framework of Bakhtin's thesis by arguing that the prince undertakes the role of the fool in the drama, supplementing the great tragic speeches and soliloquies with the speech genres otherwise associated with the fool's part, including riddles, puns, and, occasionally, songs (113). Hamlet's citation of the "Jephthah" lyric in 2.2, for example, serves a typological function by suggesting a dramatic parallel between the character Polonius and the judge of ancient Israel, two figures whose relationships with their daughters face similar challenges (See Hunt 14–5 for an analysis of the parallels). However, the role of the choric fool is not accorded solely to Hamlet in the drama: Ophelia also partakes this function in 4.5, after she has descended into madness. As Long observes, her discourse in this scene is more conspicuously dominated by the songs, as well as other clownish speech genres (114–5). Yet, general criticism does not generally recognise in Ophelia's songs the qualities of the carnival; instead, they are most commonly interpreted as signifiers of her grief or, as in later traditions, her "madness" (see Griffiths 2012b, 37).

On the other hand, Shakespeare and music studies, while not going so far as to recognise in the transformed Ophelia a manifestation of the fool/chorus role, has nonetheless identified qualities in the songs that support the reading of a carnival function to the scene. Firstly, the significance of the popular origins of the songs falls within Bakhtin's identification of the contrast of high and low in the carnival: for example, Sternfeld (1963) identifies that the first lyric of Ophelia's performance appears to be a variant on the medieval "Walsingham" ballad genre, in which a woman waits in vigil for the return of her lover from a pilgrimage (59). Sternfeld has argued that Ophelia's act of performing a "low" ballad in the presence of the king and queen in the court is a clear breach of protocol, and that its significance as a display of madness would have had undeniable dramatic impact on the early audiences of the play. Secondly, Ophelia's lyrics have been interpreted as having a typological significance in the context of the drama: Peter Seng observes that the effect of Ophelia's first song is likely to cause the queen a "guilty start" on the basis that the lyric as Ophelia presents it comments to a degree on the queen's own compromised scenario. However, Seng does not identify this as an intentional act by Ophelia, but instead implies that her madness has stumbled onto this meaning by accident.

In my own analysis of the scene (2015a, 21–2), I argue that this choric function, typical of the fool's part, extends to all the lyrics that follow and I therefore provide an alternative reading of the scene. Ophelia's second song ("Tomorrow is St Valentine's Day" 4.5.53–71), which constitutes the most obvious breach of courtly decorum, is delivered in the presence of the king, and may be read

as addressing the subject of lechery in the presence of a man who has married his brother's widow. The remaining songs in the scene are delivered in the presence of Ophelia's brother Laertes, who has just returned from Paris intent on avenging the murder of their father. In this context, various bawdy fragments are contrasted with a ten-line lament that seems to evoke the image of their dead father. Although critics from the time of Coleridge (1901) have regarded this song as an unmediated expression of Ophelia's own grief (365), I argue that this song is intended as a cruel taunting that further prompts Laertes towards ill-advised plans for revenge. In this respect, a reading of the contents of Ophelia's songs allows that the character is not accepted as a passive victim of circumstance, as at least two centuries of critical tradition have held it, but that she has, like the prince, wiped away "all trivial fond records" (1.5.784) in her pursuit of cosmic justice. In this context, her songs perform a typological and critical function in the plays that serves the carnival aspects of the drama, and that can also be used as a point of analysis in materialist readings of the plays.
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2.4 The Shakespeare songs and cultural materialism

A central problem of the Shakespeare songs that materialist critique may address is the perception that the songs are intended to function in much the same manner as songs in a nineteenth-century opera, where the combination of lyrical and musical text provides an emotive index to the interiority of the character that performs it. Coleridge (1901) demonstrates the long-standing nature of this proposition when he makes the explicit comparison with opera traditions. On one hand, Coleridge's observations accord with the central aims of this thesis, since they appear to acknowledge that there is a specific rhetorical function to lyric material, which in part arises through its contrast with other speech genres. However, the analogy with opera seems damaging since it establishes a "bourgeois" art-form as the primary critical code for understanding the songs: for Brecht, the persuasiveness of the operatic analogy is supported by the focus on "empathy" that it shares with the nineteenth-century traditions of Shakespeare, both of which Brecht condemned with equal vigour as embodiments of bourgeois sensibility (Heinemann 229; McNeff 63).The most common application of this perception in Shakespearean criticism is identifiable in the analysis of the tragic characters accepted as "pathetic", Ophelia and Desdemona, whose songs are consequently interpreted as expressions of their emotional condition (Derrick 23). Additionally, some characters from *The Tempest*, including Ariel and Caliban, perform songs that have been widely interpreted as expressions of interiority (Lindley 2006, 230), although in the case of the former, the interior "self" in question is sometimes interpreted as that of the master, Prospero. Apart from these examples, there are few singers in the Shakespeare canon for whom the argument of interior personal

expression achieved through song can credibly apply, and Coleridge's claim that they can function as "aria" or "exit speech" may apply only to a minority of instances. As the critical review of recent scholarship substantiates, it is generally assumed that the Shakespeare songs support interiority and expressions of emotion in distinct characters, and it is towards a critique of this assumption that a cultural materialist approach to the songs is most able to direct itself.

The "new critical" approaches to Shakespeare of the early-twentieth century purport to reject the dominant orthodoxy of nineteenth-century criticism, namely that Shakespeare's chief accomplishment was the creation of characters that appeared to possess sufficient psychological complexity that they could sustain analysis as "real" people (see Knights 14). Against this view, it was proposed that the plays should be approached as cohesive works of poetic philosophy, in which the universe of ideas represented in the play should be the primary focus of criticism, and that issues of characterisation were a relatively minor point of differentiation within that framework (Knight 15). Writing later in the twentieth century, Alan Sinfield demonstrates, however, that the efforts of the new critics to dislodge character-reading as the dominant approach to reading Shakespeare were not wholly successful: he argues that the teaching of Shakespeare at the secondary schooling level in British society continues to be conspicuously dominated by privilege of the individual character (1994b 166). The problem here may be less a matter of critical obstinacy, and more something that is grounded in cultural processes: Liu observes that the transition from the seventeenth to the eighteenth century in Europe witnessed the dominant social order of monarchical rule giving way to the emergent "individualism" of market capitalism (Parveeni 154); within the premise of this historical transition, Dollimore (1984) argues that the "essentialist humanism" of the nineteenth-century bourgeoisie is founded on the doctrine of the "individual" as a privileged "pre-social essence" that is formed and integrated prior to its influence by social forces (250).

The assumption of the pre-social individual is a particularly persuasive idea in modern culture, and it has only through the work of twentieth century scholarship, including that of Bakhtin and cultural materialism, that it has been possible to recognise that there are many elements in early-modern culture that resist being neatly reconciled to this paradigm. Sinfield suggests that the influence of the pre-social individual in Shakespeare studies extends well beyond the material of the dramas themselves, and that it is equally present in the authorial imperatives. He observes that the notion that "Shakespeare's autonomous decision seems to be the only determinant" of textual meaning is another premise that has proven difficult to overcome in criticism (141). Michel Foucault (1988) anticipates the materialist position by arguing that authorship does not merely function as an extra-textual element that remains external to the analysis of the text, but rather that it tends to function within interpretation as a principle of semantic unity that "smooths over contradictions" and allows for definitive assertions of meaning (204). Such readings remain problematic in part

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because they are founded on the premise that we can accept a Shakespeare play as a continuous and coherent text that carries essential meanings. This idea perhaps reveals the limitation of the critical approach to Shakespeare that dispensed with the "character" readings of nineteenth century criticism, but instantly replaced them with the equally dominant ideology of the "individual" author. Bakhtin's identification of the dialogical influences on early-modern literature complicates the possibility of accepting such readings on face value; similarly, the "complex seeing" that Williams identifies in Brecht (1968, 286), which itself draws from the influence of Shakespeare, clearly resists such neat closures in literary text. Through its link to Shakespearean practices, the principle of interpretive unity that Foucault identifies as the premise of modern notions of "authorship" is shown to be analogous to the bourgeois myth of the coherent "individual" in culture. This point is explicitly corroborated by Williams (1977), who states that "the individual author is related to the individual subject as a characteristic form of bourgeois thought" (193).

In *Marxism and Literature* (1977) Williams argues that an awareness of "social" identity can be used to dispel the influence of the individual subject as representative of the authorial position in the reading of literature. Williams argues that earlier Marxist approaches to authorship were unsatisfactory because they had centred on the idea that the interpretation of a text should accept that its author was unambiguously affiliated with a class situation, and that analysis of the text will ultimately support this understanding (196). Williams instead proposes that readings of literature should approach the relationship between the social and the individual through "dynamic senses of social formation of individual development and of cultural creation, which have to be seen in radical relationship without any categorical or procedural assumption of priorities." (198) Williams echoes Foucault's critique of the author concept by suggesting that an author's social identity "may include radical tension and disturbance, even actual and irresolvable contradictions of a conscious kind, as often as they include integration" (198). In this sense, understanding the "social" identity of the author acknowledges that the labour of the cultural subject is conditioned by complex forces that cannot be reduced to a single set of beliefs or values. Similarly, the author's "private" identity cannot be accepted independently of the understanding that its importance to the study of literature is complicated by the contradictory social forces acting on the historical subject (194). Brecht's correlative acknowledgement that Shakespeare was a "contradictory" being meant that his status as a "bourgeois" figure did not result in the closures of the dramas being completely affiliated with that class position; rather Brecht understood that the contradictory nature of the social identity has the power to invest dramatic material with radical potential (Heinemann 233).

These issues intersect with the questions surrounding the songs in Shakespeare, and they may prompt a deeper reconsideration of Auden's categories of the "impromptu" and the "called for" through materialist principles. In the case of the "called for", a song is usually presented as the

prerogative of the courtly patron, and it is often assumed in criticism that the lyric and genre of the song are in "harmony" with the aims of the patron. In plays where the musician is not an important character, such as in *As You Like it* or *Much Ado About Nothing*, this approach may be substantiated. However, when the musician has a more important role to play in the drama, such as Feste in *Twelfth Night*, the fool in *Lear*, or Ariel in *The Tempest*, the dramatic function of the song is more complex, as its typological structure begins to impact on the material relationship between the composer and the courtier/patron. In the case of Feste and Lear's fool, the musician's financial dependency is a driving force behind their musical work:

> ANDREW
> Excellent! Why, this is the best fooling when
> all is done. Now, a song!
>
> TOBY, *(giving money to the Fool)*
> Come on, there is
> sixpence for you. Let's have a song.
>
> ANDREW, *(giving money to the Fool)*
> There's a testril of
> me, too. If one knight give a—
>
> FOOL
> Would you have a love song or a song of good
> life?
> <div align="right">(Twelfth Night, 2.3.30–6)</div>

> FOOL
> Dost know the difference, my boy, between a
> bitter fool and a sweet one?
>
> LEAR
> No, lad, teach me.
>
> FOOL
> That lord that counseled thee
> To give away thy land,
> Come place him here by me;
> Do thou for him stand.
> The sweet and bitter fool
> Will presently appear:
> The one in motley here,
> The other found out there.[13]
> <div align="right">(King Lear, 1.4.141–51)</div>

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[13] The Folger edition notes that this exchange is not in the Folio, but is instead taken from a Quarto. The Folger does not indicate that the lines are to be sung, even though the changed metre suggests it is a song.

In the case of Ariel, the relationship is more extreme, and perhaps more historically primitive, for the material exchange is based on enslavement, where the captive musician is alternately promised liberty and threatened with imprisonment and torture.

> PROSPERO
> If thou more murmur'st, I will rend an oak
> And peg thee in his knotty entrails till
> Thou hast howled away twelve winters.
>
> ARIEL Pardon, master.
> I will be correspondent to command
> And do my spriting gently.
>
> PROSPERO
> Do so, and after two days
> I will discharge thee.
>
> ARIEL That's my noble master.

(*The Tempest*, 1.2.349–57)

A materialist reading of the "called for", song must consequently recognise several points. First, the provision of music to a courtly setting is a contracted exchange, in which the patron offers payment, monetary or otherwise, to receive a service that supports their cultural position. This highlights that music is a cultural product that the courtier cannot often provide for themselves, and must therefore be secured through labourers of lesser social position. The material exchange therefore gives the musician some control over the courtly discourse; as a musical specialist, they may have a command of a range of genres and styles, including those of popular song contexts, through which they may subtly or directly influence the discourse. The musician is, as Brecht argues about Shakespeare directly, the product of the contradictions of their social and material conditions, and is therefore not wholly reducible to the cultural function that the dominant culture assigns to them.

As I argue in the first chapter, the category of the "impromptu" does not automatically "deform" to the private or fall outside of the context of material conditions simply because it posits a private motive for musical expression. Although an impromptu song is not necessarily managed by a monetary exchange, several material factors may still be accounted for in its analysis. In only a few occasions in Shakespeare may an impromptu song be considered an impromptu composition by the singer; Caliban's song in *The Tempest* 2.2.184–91, for example, seems closest to what might be termed a "spontaneous" composition. In other instances, song may be shown by textual or extra-textual evidence to be an appropriation of an existing discourse; the claim that a song may be regarded as an "essential" expression of character, as is found in opera traditions, is therefore complicated by the dialogical network of associations that place the song in the mouth of a

character. Desdemona's song in *Othello* 4.3.43–61, for example, is explicitly identified in the text as a pre-existing composition (ll. 4.3.30): Desdemona tells the story of her mother's maid Barbary who was in love but was ultimately spurned by her lover and consequently went to her grave singing the song of "Willow" (4.3.25–35). Clearly, Barbary is intended to function as a type for Desdemona, for the maid's unhappy affair is mentioned in the far more developed narrative of Desdemona's own troubled love affair with her husband Othello.

Although Desdemona's song fits the category of the impromptu, the assumption of personalised expression and "authorial" design in the song is compromised by these cultural factors. In its absence, several materialist possibilities may be suggested; for example, the song may in fact be argued to be a product of a material exchange, since Desdemona learned it from a family retainer who, while not an artisan, nonetheless engaged with the lower cultures of ballad singing, and consequently brought it into her place of employment. This appropriation of discourse may point to contradictions in Desdemona's social position: the daughter of a Venetian senator who has broken with social decorum by marrying a Moor without her father's consent; her husband, while valued by the state, sometimes appears to be merely an instrument of its imperial ambitions, and is perhaps little more than a retainer himself. In the broader context of Shakespearean tragedy, the relatively "private" play *Othello* may therefore be shown to contain the same elements of social critique that are identified in the other tragedies (Dollimore 1994a, 11). Desdemona's song, although traditions of its interpretation are usually aligned to claims of emotional affect, may nonetheless operate within the critiques of the *humana* pursued in the royal tragedies.

Most discussions of the Shakespeare songs, from either within Shakespeare and music studies, or else in general criticism, begin from the premise of song as personal expression. Cultural materialism argues that the premise of the "private" individual is a symptom of the rise of the bourgeoisie and market capitalism in the nineteenth century, where it has exerted a profound impact on cultural practices (Dollimore 1984). A materialist approach to the songs in Shakespeare questions the parallel identification of a song as an expression of private character, and that the effect of a song is an intended device by the play's author, thereby reflecting a singular designed effect. In both cases, the dialogical nature of culture and the material contradictions of the individual subject, impact on the composition of the text and produce the dialectics of early-modern drama recognised by Brecht. The role of the musician in Shakespearean drama becomes an important point of focus, for its agency within a material exchange, in which they exchange skills and knowledge for money, gives them power to influence the courtly discourse, from the outside as it were, thereby reflecting an emergent force within the dominant culture of the early-modern court. The figure of the court musician in Shakespeare undergoes an important development, where they are initially appropriated in the drama to provide ornamental effects, but where they come to represent an

increasing focus on dialectics within the plays. The songs they produce may initially reflect an unproblematic appropriation of courtly hegemony, but over time they propagate contradictions and tensions that contribute to an increasingly radical focus in their discourses. In this respect, the contradictions that are contained in a Shakespeare play, are themselves present in a Shakespeare song, where they exemplify the multiple contradictions of their textuality and performance.

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2.5 Chapter conclusion

In this chapter, I have outlined an understanding of how the Shakespeare songs function as an integral component of the rhetorical framework of the plays in which they appear, and I have demonstrated the degree to which this aligns the songs to radical effects that Mikhail Bakhtin (1981) identifies with the "carnival" in early-modern literature, which includes a use of distortive parallels and inverted social codes. My principal aim in this respect is to address the critical tendency to interpret the songs in Shakespeare as a form of private expression and inner feeling, a position that Auden (1962) implicitly endorses in his division of song into the "called for" and the "impromptu" (511–2). I argue that this tendency has dominated the reception of songs in the Shakespeare plays, and it is an approach that obstructs radical readings of the plays since it relies on what cultural materialism identifies more generally as the privilege of the individual as the primary ground of meaning in modern culture. In this respect, I argue that an analysis of the songs that acknowledges their critical function in the drama may serve as a starting point for interpretations that are commensurate with the positions forwarded by Brecht and cultural materialism, which identify in the plays an ongoing radical potentiality that resists institutional closure (Holderness 1994, 215–6). It is in this respect that the plays may therefore be read politically, where a questioning of the social hierarchies of early-modern culture is grasped through their relationship to a principle of "harmony" that is rigorously critiqued, and where their characteristic ruptures of social order are explored through depictions of musical practice in the *humana*. In the case studies that follow, I demonstrate that the presence of this critique may be traced, not only through the depiction of practical music within the dramas, but in the material conditions of musical performance on the stage.

My method of analysing the Shakespeare songs unfolds in three distinct stages: the first relies on the acknowledgement that the social action of a Shakespeare play may be conceived through the understanding of the *musica humana* that traces a spectrum between harmony and disharmony, an interpretation that is most famously argued by Wilson Knight (1949, 109). Accepting the integrated rhetorical framework of the play, the theme of a Shakespearean lyric may thereby be analysed in relation to how its social theme is explored more broadly in the play. This approach

often sees the songs as primarily having a choric function, and as thereby being the property of characters who possess a particularly clear view of the social world in which the dramatic action takes place. Feste, the Fool, Hamlet, Autolycus etc., are the figures who may spring immediately to mind. The second stage of analysis extends the first by acknowledging that the poetic structure of a lyric has significant impact on how it creates meaning in the drama, and that this relies on an understanding of how the rhetorical framework of the plays alternate speech genres within the typological structures that make up the "carnival" recognised by Bakhtin. It is therefore necessary to consider the song lyric as an expression of a speech genre, rather than a semantically neutral expression of thematic ideas, and that it functions within a framework that critiques and inverts social codes. I demonstrate that this understanding may be pursued through readings of the lyrics that focus on their status as poetic transformations of social themes explored elsewhere in the play through other speech genres. The third stage of the analysis acknowledges that each practical musical event in a Shakespeare play is socially and materially constructed, and that an understanding of these conditions may be developed and synthesised in conjunction with the insights that emerge from the analysis of the lyric itself.

In the remaining chapters of this thesis, I apply this analytical approach to a reinterpretation of Shakespeare's *The Tempest*, a play that is notable for the relatively high number of music cues and songs it contains. The analysis develops a reading of the play in response to two distinct dimensions of its critical history. The first dimension concerns the interpretation of the play itself, which conventionally conforms to the assumption of conservative or "essentialist humanism" that Dollimore (1984) traces as a dominant idea in Shakespearean traditions (189 and *passim*). For Dollimore, the term describes how a modern understanding of early-modern culture has been distorted by the residual effect of nineteenth-century bourgeois culture, most notably through a focus on the development of drama as transcendent experience (1994a, 11). A dictum offered by Williams (1977) requires that we recognise that any attempts to align Shakespeare to a single ideological position (religious or class-based), and thereby secure a "reliable" perspective for political interpretation of the plays, are misleadingly reductive (196). Materialist readings of Shakespeare's plays should therefore be concerned with interpretations that are not holistic or universal within the work itself, or even in the context of the Shakespeare canon (thereby securing the identity of the "private" author); they should regard the socially-grounded historical author as representing the intersection of a wide range of beliefs and interests that cannot be easily reconciled or harmonised. The example of *The Tempest* has relevance here: the focus on Prospero as the arbiter of meaning in the play has, to a greater or lesser extent, dominated criticism (see Bickley and Steven 307–8) and has prompted critics to argue that the play is intended as a coherent statement by Shakespeare himself where Prospero functions as Shakespeare's own representative in the play.

A reading of *The Tempest* that attempts to efface the centrality of Prospero as the key to the narrative, therefore, has the capacity to disturb the bourgeois conception of a private author with effortless control over literary discourses.

Although several traditions have challenged this orthodoxy in relation to *The Tempest*, none have recognised the value of the music of the play as an important critical foothold. Alternatively, the scholarly focus on the songs themselves, especially in the context of Shakespeare and music studies, has concerned itself primarily with practical and historical issues while seeming to accept wholeheartedly the conservative humanist readings that traditionally dominate the play's critical profile. The case studies acknowledge that no reading has previously attempted to analyse the songs of the play as a means of problematising our understanding of the play in full. The process of aligning these two priorities depends on a close reading of the songs through the methodology I have outlined in this chapter, where the material context of a song's performance is interpreted through an understanding of early-modern music culture. In *The Tempest*, the relationship to contemporary practice is complicated by the seemingly fantastical "romance" setting. However, I argue that the social hierarchies depicted in the drama are concretely human and local, and are therefore explicable within existing material structures. Inferring from this some grounds for challenging dominant assumptions about certain social relations in the play, I pursue this interpretation through an analysis of the lyrics that accounts for a blending between the popular and courtly styles for a series of subversively "carnival" effects. By adducing a further dimension of material practice in the play's music, I open the analysis to consider some specific productions of *The Tempest* and attempt to gauge how the musical choices are indicative of the ideological orientation of its interpretation of the play. Through an analysis of this combination of factors, I demonstrate the centrality of the *musica humana* in *The Tempest*, not in a humanist sense where the use of music is understood either as supporting "romance" effect, or else as an extension of the island's "magic", but where it is central to the premises of social critique the play embodies.

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3. Analysis: Boethius and the critical evaluation of *The Tempest*

3.1 Introduction: critical approaches to *The Tempest*

Cultural materialism has been uncharacteristically quiet about The *Tempest*, and this perhaps reflects a general failure of criticism to thus far make anything substantial of the social and political dimensions of this play. The problem appears to centre on what Bickley and Stevens identify as a conflict between postcolonial interpretations on one hand, and the conservative "romance" analyses on the other (306–7). In the case of the first tradition, the play is read through a retrospective critique of the European colonial enterprises that reached their peak well-after the time of the play's composition (Pesta 274–5); in the case of the latter, the play is assumed to be otherwise unproblematic reflection of the aesthetic and ideological preferences of the dominant courtly culture of the early Jacobean period, in which context it is presumed that radical content is suppressed or eliminated from it entirely (Schmidgall 40). The identification of radicalism in Shakespearean drama is a hypothesis that has chiefly been pursued by Dollimore, who recognises it as a major driving force in the tragedies (1994a 9); in contrast, there has been little attempt to investigate the possibility that *The Tempest* also may embody this radicalism. Brecht's analysis of Shakespeare, which is echoed in cultural materialism more generally, argues that the dialectics of Shakespearean drama are not solely the product of an intentional pitching of ideology by the author, but rather are the product of the contradictions that arise from the author's social position (Heinemann 227). The possibility that *The Tempest* was written for a courtly milieu should not necessarily mitigate the impact of the social and political tensions that influence the composition of the plays generally.

In this respect, the search for political content in *The Tempest* should begin with an exploration of the opposed premises of the postcolonial and romance readings of the play, and remain alert for any strains of radicalism that may be found in it. The opposition between postcolonial and romance traditions of *The Tempest* is something of a false dichotomy, for both rely on the presumption that the play is basically conservative by design. On one hand, Schmidgall (1981) argues that the play is securely representative of the "courtly aesthetics" of the Jacobean period, in which context Shakespeare pulls away from the "theater of denigration, decadence, and cynical sensationalism" (40) that characterise the middle-period tragedies, and instead embraces an emerging taste for "spectacular, decorative and romantic courtly fashion" (43), conforming to an aesthetic that prioritises the "ritualized simplicity of the social structure" and "the richness and complexities of art itself" (32). Similarly, Planchon's critique of Brecht suggests that Shakespeare's late plays reject political engagement, and are instead dominated by a phenomenological preoccupation with the natural and supernatural (Kleber 141–2). On the other hand, the emergence

of postcolonial readings may be interpreted as only superficially challenging these claims of conservatism in late-Shakespeare, for rather than positing a radical intent by the author, the postcolonial approach relies on the perspective of subsequent history to reveal the contested nature of the play's discourse (Brown 48).

As observed by Pesta (2014), the postcolonial approach is the most well-known of *The Tempest*'s political readings, and it takes its cue from a few prominent facts of the play: among these are the island setting, the apparent characterisation of Caliban as a dispossessed native, as well as several topical dialogue scenes that address the popularity of exotic culture in England. Additionally, documents relating to Britain's "new world" expansions have been established as credible sources for some of the play's materials (Vaughan and Vaughan 2011, 139–49); this evidence has prompted some critics to incautiously conclude that colonialism is a central theme of the play's politics (Pesta 274–5). Brown, for example, presupposes a Shakespeare whose aim in writing the play is informed in part by a critical awareness of England's early "new world" explorations (48). A prominent argument against these readings, such as the one offered by Harold Bloom (1999), is that they are anachronistic, or at least unintended by the author, and therefore lack authenticity (662). However, Bloom's argument only holds if claims of authenticity are themselves a critical priority; in the seminal "The Intentional Fallacy" (1946), Wimsatt and Beardsley argue that the viability of an interpretation is not premised on the presumption of its being supported by evidence of author's intention, but rather the degree to which it may be adopted as a credible premise for analysis (448, n12). In this respect, the viability of a postcolonial reading of Shakespeare is not dependent on Shakespeare's intentional address of colonial matters in the plays, but reflects a legitimate process of critical appropriation.

Dollimore (1994a) observes a similar distinction at work in feminist analyses of Shakespeare, which are split between recognising Shakespeare as irretrievably "bounded by the parameters of … misogyny" that typify the period, or recognising that Shakespeare "could and did think beyond these parameters" (11). Materialist approaches must be wary of either of these possibilities: of the first since it reduces the culture to a homogenised set of norms (5), and the second, since it centralises the author's own political intent in interpretation. The viability of postcolonial readings may be taken as evidence of what Holderness (1994) identifies as the "radical potentiality" of Shakespearean drama, in which the dialectical modes of Shakespeare's plays resist "institutional closure" and retain the capacity to emerge as radical in new political contexts (215–6). This is supported by Greenblatt (1988), who argues that the play's colonial themes are produced through the drama's engagement with a diverse range of cultural influences, past and present, and are therefore more the result of a process of cultural digestion than a construction of dramatic themes by the playwright (155). Brown's reading of *The Tempest*, which also appears in *Political*

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Shakespeare, affirms this approach; while the claim of anachronism is not entirely accepted (48), Brown's reading may nonetheless be accepted as the product of the dialectics of the play, which resist closure. The materialist view, then, holds that postcolonial interpretations of *The Tempest* should be understood more as the creation of subsequent analyses that have diligently traced evidence of this theme in the play's text and background.

The critique of the postcolonial approaches to *The Tempest* must inevitably raise the question of whether, if Shakespeare was not consciously commenting on the colonial or expansionist enterprises of his time, should we accept the play as remaining firmly within a "romance" framework in which all political considerations are rejected? While critics such as Schmidgall and Planchon may correctly identify in Shakespeare's late plays an embrace of courtly performance styles, this does not necessarily mandate that these are employed to conservative or apolitical ends. Kleber (1993), for example, argues in defence of Brecht's political readings of Shakespeare by claiming that the supernatural elements in the late plays reflect a self-conscious theatricality in Shakespeare that is aligned with radical theatre by its prefiguring the "epic" performance style (142). This may be further substantiated by Greenblatt's (1988) view, which argues that the power of theatre to generate illusion contributes to the strategies through which courtly power maintains itself in early-modern culture (64). In this respect, elements of the so-called "courtly aesthetics" in *The Tempest* interact with the dialectical exchanges of the drama, in which context they may be interpreted critically.

The aim of this chapter, then, is to propose that *The Tempest*, while still exemplifying any number of conservative elements, enacts a critique of courtly culture that is commensurate with the radicalism of Shakespeare's tragedies. I examine the Boethian typology of the *mundana*, *humana* and *instrumentalis* as the focus of this critique, where it is treated as both a key strategy by which the monarchical court culturally legitimises its illusion of power, and as a critical tool by which the power of the court is questioned. I offer close readings of the songs in the play as instances whereby the tensions in the *musica humana* are illuminated: I illustrate that the courtly artisans depicted in Shakespeare's plays perform critiques of their own material conditions, and that the artistic practices of characters who live on the margins of the court, or outside of it altogether, may be regarded as further encompassing a counter-discourse to courtly authority. Therefore, rather than interpreting these instances as verification of the Boethian model as a structural norm in the drama, my analysis identifies the model as operating within a framework of contesting social forces. So, while ambivalence in Shakespeare allows that the Boethian model may be interpreted as a nominal acceptance of the feudal social order, it also allows that it may be interpreted as a tool of critique, where the assumptions of "natural" harmony are revealed as an orthodoxy promulgated by the self-preserving interests of the dominant. By analysing the songs of The Tempest through this approach, I pursue materialist readings that challenge the dominant "romance" interpretations that are

assumed to reflect the play's intended meaning, and thereby arrive at a clearer understanding of the politics of its early-modern context.

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3.2 Musical approaches to interpreting *The Tempest*

The preceding discussion of divergent views on the politics of *The Tempest* is an important factor in approaching music-focused analyses of the play. Shakespeare and music studies has naturally devoted considerable focus to this play for the simple reason that its high proportion of musical material means that it sustains extended analysis. However, the field appears to concur with the view that the musical episodes of the play uphold the aesthetics of the romance genre, and therefore supporting a conservative view of the play's meaning. To cite an example, John Long's comprehensive study of the use of music in Shakespeare offers a chapter on *The Tempest* that explicitly identifies its musical contents as supporting a Tillyardian world-picture.

> With *The Tempest* we reach the final, great comedy – great not only for its brave new world of love and harmony, for its surges of language, but great also because it is a summation and recapitulation. It is as though Shakespeare by some alchemical process had taken his noblest thoughts, clothed them in glowing words, and then by the Orphic power of music had shaped them into a lump of gold capable of infinite allegorical forms. (1961, 93)

Long claims that the play's first performances were for courtly audiences, and that it had been specifically conceived for such a purpose (94), thereby suggesting its dominant affinity with that milieu. He observes that the music is consequently of a high aesthetic quality, citing as evidence surviving settings by Johnson of "Full fathom five", and "Where the bee sucks". He offers the overall interpretation of the drama as:

> [A]n allegory of universal love, by whose power the tempests of men's lives and natures are calmed and the discordant elements present in both man and his world finally achieve a reconciliation and a harmony. (96)

Long's reading exhibits a conservatism by aligning the performance of songs to the social order depicted in the drama, asserting that the play clearly enforces a Tillyardian reading of Boethius: (dis)harmony in the *instrumentalis* is matched by (dis)harmony in the *humana*.

Long analyses each song of the play in turn: the songs of Ariel in 1.2 and 2.1 are contrasted with those of the "clod-like" Caliban and the "oafish" Stephano (97), where the former are presented as finely-tuned and delicate, and as the natural "obverse" of the latter (102). Caliban and Stephano's plot is characterised as "stupid and vicious", and Ariel is presented as their nemesis (102). In the description of the catch in 3.2, Long asserts, "Ariel has to play the tune for them; and since, musically, he controls the situation, he uses his power to divert them from their goal", concluding that "Lust, license, unreasoning obedience to sensuality, and incoherence are mirrored

by the bawling and howling, and finally by the chaos which marks the music attempted by these sots" (104). In Stephano and Caliban's music, then, the assumed disharmony of their performance (rendered "*drunkenly*" in the stage directions) is identified as a discord in the *instrumentalis* that is mirrored through their attempt to usurp Prospero (103). Long dismisses the songs of Caliban, Stephano and Trinculo on the basis that their "instrumental" disharmony is reflective of their violation of cosmic and human harmony.

What is problematic in this reading is that is supposes that the play is wholly aligned to the world-view of the courtly order, thus suggesting that the Boethian model is uncritically accepted as an "unconscious universal" in the composition of the play, and crediting the view that Shakespeare wrote in unswerving loyalty to the romance aesthetics. As Brecht argues, Shakespeare may have indeed been bourgeois, and therefore may have acceded to the dominant views of his time, or of his employers at least, but he was also a multi-faceted and contradictory being, and that he thereby processed, consciously or otherwise, the contradictory elements that made up the tensions of his own cultural situation (Heinemann 233). Williams (1977) offers the dictum that the influence of culture in the creation of literature has "to be seen in radical relationship without any categorical or procedural assumption of priorities" (196); however, Long's reading suggests that a harmonious model of social order is not simply an element that Shakespeare used in constructing his dramas, but rather is a procedural priority that has directed and informed the writing of the play. Long's analysis consequently overlooks the possibility of a dialectical process regulating the role of music in the play, in which context non-courtly characters may represent a counter-discourse to courtly power through their gestures of cultural resistance, thereby challenging the Tillyardian order as the underlying principle of the play.

David Lindley's (2006) more recent analysis of music in *The Tempest* counters Long's conservatism by acknowledging that the musical expression of the "low" characters has been marginalised in interpretation (219); however, in his response, Lindley does not propose that the social signification of the songs is open to ideological tension, but merely reinforces the same conservative design. For example, when addressing Caliban's "Be not afeard" speech (3.2.36–44), Lindley argues that Caliban's mollification by the island's natural music is reflective of his uncivilised status, and thereby reflects the acceptance that "brute beasts … are sensitive to [music's] influence" (223). This implicitly asserts the centrality of a Tillyardian world picture through the claim that Shakespeare's portrayal of Caliban was consistent with an unquestioned hierarchy in the *humana.* When addressing Ariel's songs, Lindley departs from Long's uncritical acceptance of the reflective social "harmony" of the play's musical episodes by noting, for example, the artifice and deception with which Prospero deploys Ariel to beguile Ferdinand in 1.2 (224–5). This lays the groundwork for a materialist reading, whereby the musical event may be cited as a demonstration of how the

courtier uses artistic discourses as to establish and manage power (223, and issue addressed in Greenblatt 1988, 64). However, Lindley argues that this strategy reflects a paradigm shift in the early-modern period where the Boethian model is rejected in favour of a "practical" concept of music that is understood in rhetorical terms (228). One reason that this reading should be problematic for cultural materialism is that it posits a singular ideological design to the play, which, incidentally, aligns it with Enlightenment paradigms; in this sense, the play exposes Boethian philosophy as a tool of dominant ideology, but it does not allow that its ideological function may be redirected through critical processes. The Boethian typology does not function solely as the premise for an irrefutable social order, it is also a philosophical hypothesis that allows the social and physical orders to be framed through common mathematical models derived from antiquity. Rather than reading in Shakespeare's application of the typology a critique of power, Lindley follows Tillyard in accepting it as the "unconscious universal" of Elizabethan thought.

The views expressed by Lindley's analysis of *The Tempest* are consistent with his conflation of "speculative" and "practical" music in the Boethian model (25), in which context the mathematical study of harmony in the pursuit of higher knowledge is thought to be of equivalent relevance to early-modern beliefs about the impact of music on listeners. Erin Minear's (2012) analysis of the music in *The Tempest* accepts this reading of Boethius (22), and extends Lindley's position by proposing that the play allegorises the capacity of music to manipulate the thoughts and feelings of listeners for political ends (145). Such understandings may be consistent with early-modern beliefs about the effects of music on the individualised *humana*, but the suggestion that this theme constitutes a meditation on the Boethian typology conflicts with the Neoplatonist principles upon which the philosophy is based, which explicitly disassociates practical music from the higher vocation of the speculative (Proclus 22). The Neoplatonist orthodoxy is founded on the premise that the mathematical study of harmony is the key to understanding the presence of the divine in worldly phenomena, while practical music-making is only a temporal and fractional reflection of that order. If practical music is elided as the cornerstone of Boethian philosophy, it reduces the model to the status of a primitive science that is easily disproven by modern empirical methods. On the other hand, if the speculative discipline is retained as central in the model, it preserves its status as philosophy, in which context it is stands as a critical principle that remains viable in modernity. Both Minear and Lindley are conscious of how music functions as a means of social control in *The Tempest*; however, their interpretation sees the dramatic action as an enactment of medieval superstitions about the power of practical music, rather than approaching Boethian music as a principle through which the discourses of power may be critiqued.

Minear's interpretation of the musical events in *The Tempest* is also marked by its exclusion of the songs of Stephano, Caliban and Trinculo from the analysis, and this perhaps poses a greater

problem for a materialist approach, since it supposes that the musical argument of the play is fully contained by the courtly material sanctioned by Prospero. Such an approach implicitly supports a reading like Long's (1961), which proposes that Shakespeare was primarily concerned with the discourses of the courtly milieu, and that the purpose of vulgar speech genres in the plays, if artistically justified at all, is to provide a powerful contrast with the greatness of the court (104). This approach risks homogenising the cultural forces that have shaped Shakespeare's plays, thereby divorcing the use of music in Shakespeare from the impact of any other cultural forces. Predating Minear by a century, Elson (1971) addresses the songs of the play in a more democratic fashion, identifying the songs of Stephano *et al* through their cultural and genre contexts, and thereby allowing for a reading of the play that might integrate a greater range of cultural affiliations than the court alone.

Elson (1971) acknowledges that the cohort of Stephano *et al* should be considered musical figures, and that this is a characteristic of their being three "vagabonds" of tavern culture (182). Elson's descriptions of tavern culture (171–3) are pertinent here, although the immediate links to the scenes of 2.2 and 3.2 are not themselves highlighted. Elson proposes that Shakespeare was familiar with tavern culture, and was most likely an active participant in it (172). He further takes note that practical jokes were a feature of tavern life, and that the music of the tavern was "convivial" and collaborative, as well as a frequent haunt for "strolling musicians". This offers some legitimacy to these scenes in the play, where they too represent a cultural influence on the composition of the drama; moreover, the political relevance of alcohol in the scene is identified by Greenblatt (1983), who highlights the role that alcohol plays as one of the key outlets of subversive expression in early modern culture (14). The presence of alcohol in the scenes 2.2 and 3.2 not only strengthens the scene's link with this cultural context, it also reinforces the prominence of subversive cultures in the drama, all of which might be lacking when the cohort is dismissed as ineffectual "sots" (Long 1967, 104).

As I have argued in the opening chapter of this thesis, the early-modern understanding of "harmony" allows it is to be understood as an explicitly politicised concept, as is implicitly recognised in materialist criticism's response to Tillyard. In the following analysis, I identify how the Boethian typology operates in *The Tempest* by interpreting each musical performance through an understanding of its social context. I specify the songs as the primary area of focus, since they uniquely combine the social contexts of the *musica humana* with the rhetorical form of the lyric. Earlier studies of the songs in *The Tempest* often overlook this twin function by treating the lyrics only as verbal cues through which a basic understanding of plot, theme or character may be derived. We note for example that Moore, in a study of the Shakespeare songs from the early twentieth century, argues that Caliban's song in 2.2 of *The Tempest* is primarily intended to signify a "change in

… the character"; that is, to demonstrate the extent to which Caliban has fallen under Stephano's alcoholic spell (Seng 1967, 262). Dunn (1993) attempts to counter these overly "verbal" readings of Shakespeare songs rush too far to the opposite extreme by discounting the lyric texts altogether, but her point is well made that the tendency to ignore the act of singing itself as an important interpretative cue is so ingrained in criticism that even earnest attempts to overcome it may stumble (52). For example, Lindley's (2004) analysis of *The Tempest* makes an explicit effort to bring the songs of Stephano, et al, to a higher critical prominence (219); yet, while he offers the promising hypothesis that Stephano's songs in 2.2 are intended to offer "antithetical parallel" to Ariel's songs in 1.2, there is no attempt to explore the parameters of such a parallel, or what they may signify. In this mode of interpretation, the use of song achieves no more than a well-written speech may have done, and this implicitly returns the critical prerogative to the traditional view, identified by Noble (1928), that song is a naïve theatrical device with no critical value of its own (17–8). In the analysis that follows, then, the songs of the play take central importance, since they are both critical texts that merge with musical form to make their meaning and material instances of music-making.
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3.3 Boethius and *The Tempest*, act one, scene one

My analysis of *The Tempest* begins with the claim that the play's opening scene functions as an exposition of the Boethian typology, in which the *mundana*, *humana* and *instrumentalis* are presented in simultaneous discord. However, I argue that the scene does not affirm a world-picture that adheres to the particularities of the typology, but rather critiques the dominant ideology the world-picture reinforces. Critics since Malone have agreed that one of the partial narrative sources for *The Tempest* is the historical account by William Strachey of the 1609 wreck of the *Sea Venture* in Bermuda (Vaughan 2011, 309–10), in which a protracted sea storm jeopardises the ship and its passengers. Greenblatt (1988) notes an episode in Strachey's account where the nobles on board voluntarily submit to supervision by the mariners in a collaborative effort to save the ship (149). Greenblatt notes that Shakespeare, writing in an era in which the aristocratic classes were coming to rely more and more on sea travel, pointedly resists including this detail in his play, and instead depicts the courtiers as unwilling to abandon their principles of social hierarchy, even in such extreme circumstances (156). The storm at sea in the opening scene of *The Tempest* produces an inversion of social hierarchy like that presented in Strachey's account, but it differs by its use of a direct confrontation between the mariners and courtiers. This results in an ambiguity as to the true source of the discord in the *humana*: on one hand, the inversion of the social hierarchy that occurs in the scene apparently confirms the Tillyardian view; on the other hand, the disturbance in the

humana may be in the stubborn refusal of the courtiers to accede to a more fluid and variable understanding of the social order that may change in unpredictable circumstances. This ambiguity allows for the possibility that the confrontation between the mariners and the courtiers is not solely intended to confirm the Tillyardian social order, but may also serve as evidence of the "crisis of confidence" in the monarchical courts that Dollimore (1984) assigns to Shakespeare's middle period tragedies (3). Therefore, it is possible to identify in the opening scene of *The Tempest* contradictions in the interpretation of the *humana*. The focus of the play is not simply evidence of the Boethian model as unconscious universal; rather, its typological structure becomes the means through which the contradictions of the social order are framed and critiqued.

The disturbance of the *humana* in the opening scene of the play is analogised by the cosmic disturbance of the storm itself, which thereby represents a correlative discord in the *mundana*: the Ulysses speech in *Troilus* demonstrates that, in Shakespeare at least, a sea storm may be understood as a cosmic disturbance:

> But when the planets
> In evil mixture to disorder wander,
> What plagues and what portents, what mutiny,
> ***What raging of the sea***, shaking of Earth,
> Commotion in the winds, frights, changes, horrors
> Divert and crack, rend and deracinate
> The unity and married calm of states
> Quite from their fixture!   (1.3.98–105, emphasis mine)

G. Wilson Knight's (1949) readings of Shakespeare hypothesise that the social order of the plays varies on a spectrum between "harmony" and "tempest" (106). While Knight, like Tillyard, does not cite Boethius as a potential source of this theory, it may nonetheless be argued that it represents an instinctive identification of Boethian influence in Shakespeare, where each extreme of Knight's spectrum simply represents misaligned opposites of the Boethian model:

Mundana	Humana	Instrumentalis
Planetary order	Hierarchy	**Harmony**
Tempest	Anarchy	Discord

In the context of the scene, the *instrumentalis* functions as the common principle that regulates both the *mundana* and *humana*, and therefore provides the medium through which their typological relationship is established. As I have emphasised, the *instrumentalis* is an abstract discipline, and is therefore not directly expressible in dramatic form; however, Pythagorean applications of the

instrumentalis hold that concrete sound phenomena, such as the divisions of the monochord, may be adduced as evidence of the mathematical structures that constitute the main knowledge of the discipline (Elson 164). Instances of practical music that conform to the harmonic structures of the monochord implicitly support a world-picture that accepts the social, the cosmic and the mathematical orders as immutable. Episodes of practical music, on the other hand, that challenge and redefine the limits of consonance also implicitly question the limits of the *mundana* and *humana*, and therefore serve an understanding of Boethius that sees the typology as subject to continuous historical renegotiation.

The stage directions of the scene identify that the play opens with a "*tempestuous noise of thunder and lightning*" (1.1.1 s.d.), and it may therefore be argued that these sounds are a practical representation of the apparent "discord" in the *instrumentalis* that is also expressed in the human and cosmic dimensions of the scene. Vaughan and Vaughan observe that the "noise" of the opening scene was produced using bespoke musical devices to create an overwhelming sonic violence (*Tempest* 165); this was, per Andrew Gurr, intended to unsettle the "Blackfriars audience that had just been lulled by the soft harmonies of a consort of musicians" (Minear 367). In this respect, the opening scene combines with its exposition of the *humana* and *mundana* an expression of extreme discord in the sonic sphere, which ultimately blurs the boundary between what is music and what is noise. Such a reading is consistent with the claim offered above, that the play does not function as the straightforward expression of a courtly aesthetic founded on an unproblematised humanist world view, but rather that the play begins with an energetic questioning of this authority. On the evidence of the opening scene of the play, then, I argue that the play actively engages with the Boethian model as a form of living philosophy that intersects with the practices of music-making, and that this base understanding allows that the high degree of musical material in the play may be received, not as an expression of "the richness and complexities of art itself" (Schmidgall 32), but rather as a part of a complex dialectic that the drama embodies.

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3.4 Case study: *The Tempest* and its songs

3.4.1 Introduction: the masque

The masque is a music-theatre genre that typifies the codes of courtly "spectacle", consisting of a blend of music, drama and poetry, and it is generally performed to celebrate significant events in the affairs of the court (see Long 94). According to Schmidgall, the masque genre emerged in English culture at the time when the accession of James I resulted in a renewed interest in courtly spectacle, after the decline that had accompanied the troubled final years of Queen Elizabeth's reign

(Schmidgall 27). In 4.1 of *The Tempest*, Prospero, the exiled Duke of Milan, stages a "masque" to celebrate the betrothal of his daughter Miranda to Ferdinand, the son and heir to the King of Naples; the dramatic scene offers a useful outline of how the masque functioned in court culture. Prospero calls to his servant Ariel,

> Go bring the rabble,
> O'er whom I give thee power, here to this place.
> Incite them to quick motion, for I must
> Bestow upon the eyes of this young couple
> Some vanity of mine art.   (4.1.40–4)

As demonstrated by Prospero's command to Ariel, the masque fits into Auden's category of the "called for" entertainment, and therefore indicates a material exchange; in this respect, Ariel is identified in the role of a court artisan, with Prospero as his patron. Therefore, it is perhaps not accurate to say, as I have done above, that Prospero "stages" the masque himself; Price (1981) cites the commonly accepted view, in response to Castiglione's *Book of the Courtier* (translated into English in 1561), that the titular head of the English court may be versed in the harmonic disciplines, but would not necessarily write and stage musical entertainment themselves (5). Instead, this would be left to court artisans, including composers and poets, as well as various other performers who would contribute to the overall effect (3). In this respect, the "rabble" referred to in line 4.1.40, may be understood in terms of the material labour through which the courtly genre is performed, including both professional and amateur performers (see Price 10). The occasion of the masque, the betrothal of Miranda and Ferdinand, confirms that the masque is used in a ritualistic way to mark significant occasions in the affairs of the court; the culture of the seventeenth century, in an era before the emergence of clear concepts of "authorship" (Foucault 1988, 203), was such that the artistic productions were felt to be a direct reflection of the greatness and power of the court itself, and therefore the emphasis on artistic "spectacle" was intended as a direct reflection of political power (Spohr 19, Greenblatt 1988, 64).

Critics have often noted the degree to which *The Tempest* is itself indebted to the masque form, as is demonstrated through the play's extensive use of music and spectacle, as well as by the inclusion of a masque performance in its *mise-en-scene* at 4.1. 67–158. Long (1961) observes that the play itself was a court entertainment that may have been used in a context like that depicted in the play (94). However, the use of masque conventions should not be taken as evidence that Shakespeare had chosen to immerse himself in a genre that apparently rejects the dialectical qualities of other genres of early-modern drama. As I demonstrate, there is significant conflict between the matter of *The Tempest* and the demands of masque genre, and the courtly performance emerges as a focus for understanding this conflict. The masque in *The Tempest* has a specifically political function in the narrative, namely to legitimise the betrothal of Ferdinand and

Miranda, itself central to the political ambitions that Prospero pursues in the play, and it is for this reason that Prospero should be adamant that the smooth running of the masque should be no minor matter. However, Prospero's claim that the performance is a "vanity of mine art" (4.144), has prompted some commentators to interpret the "authority" of the performance as equivalent to its "authorship", where it is vaguely understood that the spectacle springs forth fully-formed from his superior intellect as an extension of the magic that is claimed as his "art" (Long, 106–7; *The Tempest*, 2011, 275n). This is often supported by the controversy surrounding the s.d. of "a strange hollow and confused noyse" that accompanies the disappearance of the masque:

> *Enter certaine Reapers (properly habited:) they ioyne with the Nimphes, in a gracefull*
> *dance, towards the end whereof, Prospero starts sodainly and speakes, after which to*
> *a strange hollow and confused noyse, they heauily vanish.*
>
>   Pro. I had forgot that foule conspiracy
> Of the beast Calliban, and his confederates
> Against my life: the minute of their plot
> Is almost come: Well done, auoid: no more
> <div align="right">(Folio text 4.1.139–42)</div>

On one hand, it is sometimes argued that the "strange hollow and confused" noise (4.1.142), by which the masque is stopped is intended to represent that the performance is a vision produced by Prospero through supernatural means, and that the spell is broken when his thoughts are suddenly diverted to other matters (Vaughan and Vaughan 1999, 275). Lindley's edition of the play (2002), however, claims that the stage direction clearly indicates that the "strange" noise follows Prospero's speech, where it is intended to represent the sound of the "rabble" disappearing (4.1.142n). The distinction is an important one, because the former view takes Prospero's line "some vanity of mine art" (4.1.44) more literally, suggesting that the music is produced directly out of his mind. Lindley's reading allows instead that Ariel is understood as the composer and dramatist of the entertainment, and that the Duke is merely a patron and member of its audience, who uses his courtly prerogative to peremptorily call it off, much to the chagrin of the performers. This reading supports Kleber's (1993) claim against Planchon that the play's employment of supernatural elements may be read as a critical extension of the drama's critique of political illusion. If the romance elements are stripped away, what remains may be interpreted as a pragmatic critique of courtly culture in the Jacobean period.

      Lindley (2002) has implicitly opposed the view that Prospero is the "author" of the court performance by observing that Ariel is, in fact, *The Tempest's* premier musician and dramatist (227; 4.1.167n), and we may take this observation a step further to interpret Ariel, despite the romance trappings of his "spiritual" form, as representing the type of the court composer. Ariel receives

commissions from his patron to produce works that support the power of the court, and deploys them in a range of social contexts to further his patron's interests. In this regard, the music, despite the claims of its magical origins, may be interpreted as the product of the material practices of the court. In comparison, the other musicians of the play, Stephano, Trinculo and Caliban, who are also servants of the court system, produce songs that are non-courtly in origin, but which nonetheless have their own political power, and which thereby pose a threat to the dominance of the court. The songs sung by these figures derive from a range of popular genres, including maritime and military ballads, or genres of the alcohol-fuelled taverns, whose subversions represent the cultural seeds of revolutionary action, and therefore may represent a cultural conflict in *The Tempest* that has not been satisfactorily addressed in criticism. In this respect, the blend of courtly and popular songs in the play may be reconciled with Ariel since it may be argued that Ariel's role as a servant of the court places him in equivalence, if not sympathy, with the other musicians. If we undertake an examination of each specific song in the play, it is possible to identify themes that locate in these artisan characters' ambivalent relationships with the dominant cultural forces of their world, and therefore seek a strong argument for the play's radical dialectics.

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3.4.2 Ariel (i)

The narrative of *The Tempest* employs several romance elements, such as the island setting, the storm, the spirits, Prospero's magic, and so on (Bickley and Stevens 305), and is therefore consistent with the retrieval of courtly spectacle that Schmidgall (1981) identifies in the reign of James I (32). However, if the romance frame is set aside, it is possible to locate in the play a highly concrete questioning of courtly culture, especially its reliance on these forms of spectacle. For each of Ariel's songs, for example, it is possible to infer a naturalistic context, where each is intended to exert ideological effects. The interpretation of these contexts, coupled with an understanding of Ariel's agency as artisan, allows us to analyse each use of song in the play as a commentary on the relationship between musical culture and the enforcement of the orderly hierarchy of Boethian *humana*, where it functions primarily to produce modes of obedience and susceptibility. Additionally, the courtly context of *The Tempest* may be interpreted considering other Shakespearean dramas that deal with comic inversions of the social order and the reappropriation of courtly practices. A comparison may be made, for example, with *As You Like It*, in which the exiled Duke Frederick uses the Forest of Arden as a site in which his court can be wholly re-established: in Frederick's party, the character of Amiens personifies the preservation of the court's cultural practices through the production and performance of musical works. Prospero's dominion over the island in *The Tempest* may be interpreted as a similar act of an exiled courtier re-establishing the

court in a "natural" setting. It is possible to interpret Ariel as a typological echo of Amiens: a key distinction between the two is the increased dramatic integration of songs that occurs over the course of the Shakespeare canon. Just as the transition of Amiens to Feste demonstrates that the court artisan becomes a figure of increasing importance in the drama, *The Tempest* produces an equivalent figure, who not only illustrates how the production of culture may be used to pursue political ends (see Minear 145), but who also demonstrates how this knowledge makes him a dangerous or subversive figure within the court.

These readings point to Ariel as a court artisan whose loyalties are split between his sense of duty to his patron and his instinct towards autonomy, and this provides the basis for interpreting Ariel as an analogue of Shakespeare himself within the drama, who, as Brecht notes, embodies the contradictions of his social position. This approach to *The Tempest* conflicts with the traditional stance that locates Shakespeare in the figure of Prospero (see Bickley and Stevens 307–8): this interpretation relies on several analogical possibilities, such as the argument that Prospero functions in the role of an amateur dramatist in the play, or that that the dramatic process is analogous to Prospero's "magic". These interpretations reflect the modern trend of literary analysis identified by Williams (1977) in which the "individual is deformed to the private" (194), by which is meant that the reading of a literary text attempts to reconcile authorial prerogatives to singular and unproblematised notions of the "self". My suggestion that Ariel, not Prospero, represents Shakespeare in *The Tempest* may, of course, be easily dismissed as an attempt to align the process of "deformation" to a different actor; however, the transition of this alignment from a patron to an artisan reveals the extent to which the traditional view carries the residual effect of the "authority" of the text into the emergence of "authorship". Williams claims that Marxist literary theory identifies the courtly patron as a precursor to the figure of the author, in the sense that the author is regarded as a repository of the meaning in a text (192). In this respect, I offer the observation that the authorship of *The Tempest* fits closer to the figure of Ariel than Prospero since it is he who is revealed as the play's premier poet, musician and dramatist; it certainly remains possible to seek outlines of the "author", which Foucault (1988) argues is merely a cultural device for the integration of textual ideas in the heterogeneous structures of a literary work (198). The analogue with Ariel is important as it becomes a focus for an emergent discourse among the artisan classes of Shakespeare's age, wherein the parameters of critique permitted by the dominant culture began to be intensified and turned on the patron more directly, thus establishing a strong thread of radical potentiality in the literature.

The first songs of the play are "Come unto these yellow sands" (1.2.452–64) and "Full fathom five thy father lies" (1.2.474–81): these are sung by Ariel to lead Ferdinand into the vicinity of Prospero's court. If the trappings of the supernatural are set aside here, what remains is a social

convention where music is used as a device to welcome a guest to the court. The music's "mysterious" origin is part of the intended effect on the listener and is perhaps something that is facilitated by the acoustical possibilities of early-modern theatre, where the orchestra is concealed from view, but where the music permeates the structure (see Smith 221).

> FERDINAND
> Where should this music be? I'the'air, or th'earth? […]
> This music crept by me upon the water,
> Allaying both their fury and my passion
> With its sweet air. Thence I have followed it –
> Or it hath drawn me rather;
>
> (1.2.465, 469–72)

Recent studies in Renaissance court practice confirm that music had a highly ceremonial function, particularly in diplomatic contexts, and Spohr (2014), reports that it was often a fashion in the early seventeenth century to receive foreign dignitaries with music audible but the musicians concealed (20). Spohr specifically identifies that thus practice is enacted to produce a sense of "mystery and wonder" for the arriving party; on this point, it is speculated that the practice is undertaken for "propagandistic" purposes, where the invocation of divine harmony is intended to lend weight to the courtier's cultural authority (30). Therefore, when Ferdinand enters on the stage, the conceit of the island overlaps with the design of a royal palace, in which the creation of music is an essential part of the aesthetic effect, but where the visibility of the musician is not. As Ferdinand approaches the court, then, he has been greeted with mysterious music, and its key effect has been to induce him, in his state of grief and passion, to adopt a humour more receptive to beauty (as argued by Lindley 2006, 224). This is the explicit intent of the host, who wishes the young prince to fall instantly in love with his own daughter Miranda on sighting her, agreeing to their marriage, and thereby securing his own future interest in the King of Naples' court. The song that follows is observed by Ferdinand to "remember my drowned father" (1.2.483), and it is perhaps the chief intention of the song to reassure the prince that the king his father is dead (Long 1961, 99), thereby allowing him to consent to an engagement without the blessing of a father. In the case of both songs, it is illustrated that in the courtly aesthetic of the Jacobean period, music need not be used solely to provide light entertainment for a guest arriving at court, but that could potentially function to influence and manipulate that guest to the host's intentions.

Prospero's command to Ariel to perform this act of musical politicking is never clearly articulated for the audience, for the command itself is apparently delivered as an instruction whispered into Ariel's ear (1.2.381 s.d.). We cannot be sure, then, precisely how much of what is produced is in line with the patron's instructions, or how much has been left to the discretion of the composer. This point is often raised in the play, such as where Ariel asserts that Prospero's

instructions have been followed "To every article" (1.2.231). Lindley (2006) has concluded on this basis that all musical acts in the play are composed and selected by Prospero, with Ariel acting as facilitator or performer (227). That Prospero displays no signs of musical literacy undercuts the authority that Lindley awards him, allowing that the authorship that Prospero claims for these works is to be regarded as an expression of his political power as the head of the court, rather than a direct creative composer-ship that we might consider standard today. The scholarship on music in the Renaissance courts generally supports the premise that, while the music is intended to represent the courtier/patron's political and cultural capital (Spohr 19), it is generally produced by hired performers (Price 10), as supported by Auden's (1963) material analysis of the music in Shakespeare (512).

We may conclude then, that when Ariel performs songs with a specific political purpose in mind, he receives a commission from his patron/employer to facilitate an outcome, but that the precise materials he uses to bring it about may rely entirely on his own expertise and creative judgement. In this instance, the commission that Prospero has given to Ariel may only be to produce music that will induce Ferdinand to amazement and lead him into the vicinity of Prospero's cell. The choice of songs themselves, their musical forms and their lyrics, may not be part of this commission, and may therefore be the product of the composer's own creative faculties. The result indeed may be a highly poetical form that is consistent with courtly convention, as is reflected in the fact that these two songs have frequently been set for courtly performance (See Bridge 1928, for example), but other influences may be detected within them that originate outside of the courtly aesthetic. Sievers (2011) has, for example, argued that the "Come unto these yellow sands" is intended to evoke siren traditions, and while these certainly had their courtly equivalents in Shakespeare's time, it should not be overlooked that the origins of such mythologies are in maritime cultures, namely in the experiences of seafarers, soldiers and explorers (151–2).

> ARIEL
> *Come unto these yellow sands,*
> *And then take hands.*
> *Curtsied when you have, and kissed*
> *The wild waves whist.*
> *Foot it featly here and there,*
> *And sweet sprites bear*
> *The burden. Hark, hark!*
> Burden dispersedly, [within:] *Bow-wow.*
> *The watchdogs bark.*
> [Burden dispersedly, within:] *Bow-wow.*
> *Hark, hark! I hear*
> *The strain of strutting chanticleer*
> *Cry cock-a-diddle-dow.*

A relevant antithesis is established in the play's opening scene when the mariners are placed in direct conflict with the courtiers of the King of Naples. I argue that in these two songs, Ariel uses his discretion as a composer to blend lyrical themes that are potentially subversive, or which at least use imagery that is drawn from these non-courtly cohorts, into the conventions of courtly song, and that these may be taken as signifying for audiences the potentially subversive threat the courtly artisan articulates through their practices. As we learn in 1.2.229, the storm at sea was itself a form of theatrical performance enacted by Ariel, and we may suspect that on his return to court Ariel has absorbed some of the subversive influence embodied in the mariners. By exercising his own creative judgement in selecting the poetic contents of his first songs, he expresses an empathy with those figures whose independence from the court system offer a means of critiquing the social order it propagates.

In some respects, this claim about the hybrid qualities of Ariel's compositions in this scene challenges the critical tendency to oppose the "courtly" songs of Ariel against the "popular" genres employed by Stephano, Trinculo and Caliban. The common tendency is to regard Ariel's songs as the products of Shakespeare's authorial hand, and to treat the popular songs as inauthentic materials contributed by the individual stage performers, which nonetheless found their way into the textual record (Elson 182–4). However, if the characteristic conflicts of the early-modern theatre are considered, then the artisanal collaborations that occur between the courtly and popular might be a more determinate factor in interpretation. If the court artisan, much like the figure of Shakespeare himself, is exposed to a range of cultural contexts in the delivery of their work, playing in the courts, the public streets, the theatres, the taverns, etc., then it should not come as a surprise that the otherwise demarcated genres of the culture should be subject to considerable overlap. This does not simply apply to the employment of lyrical themes, but it may also apply to the rhetorical effects of musical styles, where the function of a style may have a new function when that context is shifted.

Ariel's third song (2.2.297–302) may be subjected to such a reading, whereby the ostensibly apolitical forms of court entertainment may be deployed to more directly political purposes. In the scene, the guests of the court, comprising the King of Naples and his retinue, have yet to be formally welcomed to the court. The retinue is treated to an impromptu "consort"[14] performance that has the effect of lulling (some of) them into a state of slumbering vulnerability; directly countering the effect this threat produces is a song, performed by Ariel, whose effect is to rouse them to alertness. Long identifies Ariel's song at 2.1.297 as resembling a genre of "hunts-up" or "awakening song" (118), a type of early-morning number performed at dawn to rouse the court from sleep.[15] However,

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[14] **"**a harmonious combination of voices **or** instruments", "consort n.2. II.3.a" *Oxford English Dictionary. OED Online.* Accessed 25/4/14.

[15] "hunt's-up n." *Oxford English Dictionary*. *OED Online.* Accessed 25/4/14.

a rhetorical reading that identifies the song through genre models may take this further, for the dialectical structures of the drama that the songs reflect allow for the possibility that a lyric has significance beyond its immediate dramatic function. We may consider that the lyric is intended not as a form of direct speech by Ariel, but rather as an appropriation of proto-revolutionary lyrics in the context of the theatre:

> ARIEL
> My master through his art foresees the danger
> That you, his friend, are in, and sends me forth—
> For else his project dies—to keep them living.
> *Sings in Gonzalo's ear:*
>
> > *While you here do snoring lie,*
> > *Open-eyed conspiracy*
> > > *His time doth take.*
> >
> > *If of life you keep a care,*
> > *Shake off slumber and beware.*
> > > *Awake, awake!*
>
> (2.1.341–9)

Compare this, for example, to the case quoted by Greenblatt (1983), in 1566 where a dispossessed artisan is reported to have made the following utterance, for which he was tried and executed for sedition.

> …the commons will rise, we know not how soon, for we look for it every hour. Then will up two or three thousand … and we look for it every day, for there is no more to do but one to ride a horse with a clap and cry, 'They are up, they are up!', and another to ring *'Awake'*, for ye shall see the hottest harvest that ever was in England. (15, emphasis mine)

I argue that the song's message may be interpreted as a warning or admonition to the courtly class that, while it remains complacent and secure in its sense of its own authority, needs to beware that it may be threatened from without. If Long's claim that Ariel adopts the "hunts-up" genre is regarded as plausible, then we may also propose that Shakespeare's use of the genre in this dramatic context speaks equally to the capacity of such genres to be appropriated from their domestic courtly functions and made politically active. Although Ariel brings this genre into the service of his master, and therefore enacts his loyalty to the court, it may also be regarded as a further flirtation with subversive culture, where the imagery of the courtly genre (a hunting song) is reappropriated into a gesture of revolt (a gallows speech). This process of reappropriation within *The Tempest* impacts on the understanding of the play itself as one that is apparently written in a courtly genre, but which has, through the creative choices of the artisan who is employed to produce it, been reappropriated to potentially subversive or radical forms.

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3.4.3 Stephano

The analytical approach I have applied to Ariel songs, where the immediate narrative context may reveal a deeper political meaning carried by the implicit speech genres, may also be detected in the spoken materials of the play. In relation to 1.1, I have argued that the breakdown of social hierarchy in the scene is depicted through a Boethian framework, where it is shown to be concordant with both the eruption of the heavens into chaos, and the transformation of heavenly music into clamorous noise. If we pursue a reading of the play that dispenses with the romance frame, an implicit political contextualisation that reflects the crisis of confidence in the monarchy may be further clarified:

> BOATSWAIN
> […] What care these roarers for the name of a king?
> $\qquad$ (1.1.16–7)
>
> GONZALO
> … remember whom thou hast…
> BOATSWAIN
> None that I more love than myself
> $\qquad$ (1.1.19–21)
>
> BOATSWAIN
> […] if you can command these elements to silence, and work a peace of
> the present […] use your authority. If
> you cannot, give thanks that you have lived so long.
> $\qquad$ (1.1.21–5)

When the Boatswain refers to the "roarers", he ostensibly means the winds of the storm, a use of metonymy that identifies the winds (*mundana*) by the discordant sounds they produce. The term, however, may also be used to describe a "rabble", in the sense of an unruly plebeian mob (*humana*).[16] In this sense, the passage may be recontextualised, whereby the storm allegorises an uprising against the traditional monarchical authority. The Boatswain's lines may be reread as an exhortation to the courtiers, urging, with deliberate irony, to use their "authority", awarded by the illusory application of the Boethian *humana*, to "command … silence". The absurdity of this challenge thereby articulates the fragility with which the monarchical classes were able to rule in the early-modern era, as Greenblatt notes, thus prompting their reliance on spectacle and illusion.

The use of a maritime setting to stage an allegory of social disorder establishes this store of imagery for the rest of the play, where it produces tropes to emblematise the threat against the courtly order. The images of the sea and the seafaring life become highly significant in the scenes of acts 1 and 2, where they carry a connotation of revolt: as Ariel sings two songs to lure Ferdinand to

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[16] "roarer, n.1." *Oxford English Dictionary*. *OED Online*. Accessed 25/4/14.

the court, he uses explicitly maritime imagery (sands, fathoms, etc.), so that while he is working to enact for his master some restoration of the courtly order that has been disturbed by Prospero's usurpation by his brother, there remains in his labour a hint of social disturbance that may not be easily erased. Lindley (2006) has observed that Stephano's songs strike an "antithetical" parallel to Ariel's, through a contrast of the courtly and the bawdy (221); however, it may also be observed that Stephano's songs share with Ariel's the use of maritime themes:

> STEPHANO
> I shall no more to sea, to sea.
> Here shall I die ashore …
>
> (2.2.43–4)

Like Ariel, Stephano is a servant of the court system, and as such shares with him a common cause for rebellion; the only basis for asserting their parallel as "antithetical" is Long's (1961) assumption that they are natural "obverses" (102): the nobility of Ariel's service to the court is placed in opposition to Stephano's desire to usurp its authority, and the nobility of Ariel's courtly compositions is opposed to the popular genres of Stephano. If it is accepted that both characters may nurse a desire to rebel against the social system, and that this is reflected in their songs, the parallel struck by the songs identifies their common causes. It is often asserted in critical literature that Stephano's only function in the drama is to tempt the far more central figure of Caliban to his downfall; however, if we accept that his songs at 2.2 are intended to reiterate the theme of maritime culture that has been aligned with subversion in act one, then we may identify that Stephano should be recognised as an agent of subversion in his own right.

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3.4.4 Caliban

Caliban is described in the *dramatis personae* of the First Folio as "*a salvage and deformed slave*". As a cue for characterisation, the word "savage" is often argued to denote that he is innocent, uncivilised, uneducated, naïve, etc. (Vaughan and Vaughan 2011, 163). Similarly, the "deformity" of the character is typically interpreted as a sign of his exoticism: this reading is perhaps influenced by Gonzalo's speech in 3.3.56–65, in which the courtier describes the various corporeal oddities that had been encountered on various exploratory voyages to the new world; likewise, this is further suggested in 2.2.28–34, in which Trinculo and Stephano regard Caliban with amazement and consider capturing him as an oddity to be displayed to paying audiences. The interpretations of these two descriptive terms from the *dramatis personae* support each other and have been used in defence of the conventional reading that Caliban is an exotic human creature from the "new world".

Such suppositions provide a clear motive for postcolonial readings, in which the character represents a dispossessed, and later a corrupted, native. In contrast, some analyses have identified in Caliban a representation of victimised British races and cultures, thereby situating him in a domestic context: Dollimore and Sinfield (2001), for example, identify in *Henry V* instances whereby the Irish, themselves subject to brutal suppression under the Tudors and Stuarts, are spoken of as barbarous and inferior people (229). They do not apply this model specifically to Caliban, but Andrew Borlick (2013) extends the anti-Irish discourses in Shakespeare to argue that Caliban may be understood through a similar demonization of subordinate British cultures in "The fen demons of Lincolnshire" (21). The reading Caliban as a subordinate British native, as opposed to a "new world" savage, is addressed in Vaughan and Vaughan's (1993) "cultural history" of the character, but as their focus demonstrates, it is one that has only been fitfully represented in criticism (52–3).

However, the term "savage", in addition its apparent meaning of innocent and uncivilised, may also be taken to mean a "bloodthirsty" or aggressive person,[17] which is certainly consistent with the character's behaviour. "Deformity" is more problematic, but a solution is proposed by Schmidgall, who argues that it was a convention of early-modern literature to utilise deformity as an outward sign of a person's inner corruption or baseness (196–7). As I outline above, it is often assumed in criticism that Caliban is an unworldly figure who is corrupted by a sophisticated European type like Stephano, thereby asserting the claims of innocence and naivety in the character that are characteristic of postcolonial readings of the play. However, it might be asserted that Caliban is the malign influence in the scene, tempting the petty miscreant Stephano towards far more dangerous forms of treachery and murder.

This reading of Caliban casts him as a malcontent, once raised and educated as an equal member of the court, but one who has been cast into base servitude for a past transgression, and who nurses resentment and thoughts of revenge. It is notable that when Caliban claims the island as his, a line that is central in postcolonial readings, he does not do so with an argument of cultural indigeneity, but rather as a claim of inheritance: "This island's mine by Sycorax, my mother/Which thou tak'st from me." (1.2.396–7). This reading is consistent with that offered of Harold Bloom (1999) in *The Invention of the Human*, which regards the theatrical misreading of Caliban as an exotic native as one of the most unfortunate mistakes in the history of Shakespearean interpretation (662–3). Bloom argues that Caliban should be understood through the domestic and familial context of Prospero's "failed adoption" (664), where he was initially raised in the atmosphere of Prospero's bespoke court, at least until an age at which he could plausibly be ejected for his attempt at violating

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[17] "cruel, brutal, violent … 1552 onward", "savage 5.a" *Oxford English Dictionary*. *OED Online*. Accessed 25/4/14. Also supported in Schmidgall (172 and elsewhere).

the "honour" of Prospero's daughter (1.2.416–7). I extend Bloom's reading to propose that Caliban, rather than representing the "lowest" sub-human figure in the drama (Long 1961, 103), is understood as a type for the exiled or incarcerated courtier, a figure identified in Shakespeare as posing among the most serious threats to the courtly order.

Caliban, by his imprisonment, is one figure who is helpless against the power of the court, and his only revolutionary potential is in the covert directions he gives to others. Stephano is presented as a weak-minded opportunist who, when he has broken the seal of the king's pantry, is given to delusions of grandeur that undermine whatever revolutionary potential he might possess. This should not minimise his threat to the nobility in social terms, for his proximity to the pantry gives him privileged access to the body of the king, just as Ariel and Trinculo as court artisans also have unprecedented access to the body of the courtier. In this respect, Caliban has much in common with Richard in *Richard II*, whose death on the implicit orders of Henry IV is necessitated by the fact that, even when imprisoned, he may still find subjects to enact his will (*Richard II*, 5.4). Like Richard, Caliban's status as a dispossessed noble also affords him the insight that the courtier derives his power chiefly from the trappings of culture that he materially possesses. When speaking of Prospero, Caliban states,

> Remember
> First to possess his books, for without them
> He's but a sot, as I am, nor hath not
> One spirit to command. They all do hate him
> As rootedly as I. Burn but his books.
> He has brave utensils—for so he calls them—
> Which, when he has a house, he'll deck withal.
> (3.2.100–6)

As a figure who has traversed both the highest and lowest arcs on the wheel of fortune, a noble Caliban sees through the artifice of the court more effectively than Stephano, who may still be seduced by its glories. Caliban's plot is not focused on winning the material trappings of the court, which he instantly promises to Stephano, but rather on securing his own political freedom. In scenes 2.2 and 3.2, Caliban remains singularly focused on his *coup d'état*, while Stephano and Trinculo become ever more inebriated and less reliable. Caliban's anxiety over the plot becomes ever more acute as the play progresses, and his later denunciation of them in act five becomes the logical culmination of this process of disillusionment.

Noble (1928) proposes that Caliban's song at 2.2 may be read as a "down-tools" number, and he is therefore one of the few critics to acknowledge that the song has a generic form, rather than as a spontaneous outburst of expression (see Long 1961, 121), or else as a representation of indigenous musical cultures (see Seng 263). Lindley (2006) corroborates Noble's view by suggesting

that the song may have been set to a popular revolutionary tune in Shakespeare's theatre (221), a tempting possibility for interpretation, but one for which there is unfortunately no compelling evidence. Seng (1967) offers his own observation that the revolt of the song is that of a "kitchen scullion", and therefore should be read as a burlesque of a revolutionary song, rather than a credible one (263). This range of readings is consistent with the Caliban I have argued above: rather than being viewed solely as a natural type, his servitude is notably domestic, ("fetch in firing, at requiring,/Nor scrape trenchering, nor wash dish" 2.2.189) and is therefore consistent with the form of courtly servitude experienced by Stephano, who, as "butler"' has control of the pantry (particularly the wine),[18] as well as that of the artisan Ariel, who, although his status appears to be more elevated, is never allowed to forget his state of material bondage. However, Seng's reading of Caliban as a comic malcontent does not lessen the potential danger that his song represents, for although the revolutionary sentiment expressed may be regarded as somewhat base, it does not lessen the violence of which Caliban appears to be capable. The revolutionary character of Caliban's song, which emblematises proletarian unrest from the perspective of the courtier, is placed in a liminal site between the order of the court and the chaos of the "popular" world that remains outside the hierarchy it establishes. As servants to the court, Ariel, Stephano, Trinculo and Caliban are all witnesses to its practices, but nonetheless are excluded from its power, and therefore all share a common interest in critiquing it.

Caliban's song is also significant because it signals this change in locale of what has thus far emblematised the subversive sentiment in the play: the four songs that precede this number were all oriented to maritime themes, and therefore represented the life of the seafarer, a figure who is not bound to the geographical notions of place upon which the court is founded. The subversive theme of the maritime image is moreover established in the opening scene of the play, where the mariners are the first to question the "natural" hierarchy of the monarchical courts. In contrast, Caliban's song is precipitated by the consumption of wine, and therefore resituates the site of subversion to the civil context of the tavern. We may read into the scenes between Caliban, Stephano and Trinculo (2.2, and 3.2) as a depiction of tavern culture, where the consumption of alcohol fuels the seeds of discontent among the servant classes, who have been exposed to the aesthetic greatness to which the court aspires, and breed fantasies of rebellion and social elevation, in which context songs (and other forms of cultural text) are used to crystallise and legitimise these fantasies.

The song that follows in 3.2.133–5, the "catch" sung by Stephano and Trinculo, extends the premise of the tavern as a source of song and civil unrest: Johnson argues, with some hesitation,

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[18] "butler, n." *Oxford English Dictionary*. *OED Online*. Accessed 25/4/14.

that catches were initially a courtly genre that became favoured by lower social groups in the time of James I (Johnson 2015). A catch also appears in *Twelfth Night*, 2.2.72 where it accompanies revelry among courtiers, and it is difficult to determine the extent to which it is the evidence of Shakespeare's plays alone that have been used to support this hypothesis; nonetheless, the claim is certainly consistent with the textual content of *The Tempest*, where the singing of a catch may be aligned both to rebellious sentiment and to an essential desire for what the court offers to its courtiers, but what is denied to its servants. In addition, the context of the rehearsal of the song suggests that it has a martial function, where its stated purpose is to prepare the three for their combative action to come. This is supported by Kartomi (2010), who identifies that producing company precision is a common objective of wartime song genres (473–4, 478).

> STEPHANO
> At thy request, monster, I will do reason,
> any reason.—Come on, Trinculo, let us sing.
> *Sings.*
> > Flout 'em and cout 'em
> > And scout 'em and flout 'em!
> > Thought is free.
>
> CALIBAN That's not the tune.
> > *Ariel plays the tune on a tabor and pipe.*
> > (3.2. 131–7)

The vagaries of interpretation have led to a number of readings of how the musical cues and stage directions are to be interpreted here. Kott (1970), for example, offers the following reading:

> 'Thought is free' – sings the drunkard. 'Thought is free' – repeats the fool. Only Caliban notices that the tune has suddenly changed. At this point Ariel appears with 'a tabor and pipe' and mixes up the tune. 'That's not the tune' – cries Caliban. Caliban has heard Ariel. (273)

This confirms the reading of Long (1961), who argues that the rebels attempt to sing a catch to give their conspiracy some momentum, but Prospero's spy, Ariel, confounds their purpose by confusing the song's tune. Lindley (2002), who has given the matter some thought, disputes this reading, proposing instead that the conspirators attempt to sing the catch, but, due to their drunkenness, are unable to pull it off, and that Caliban's line is simply an observation of the fact (169–70n). This reading suggests that the courtly style that Johnson (2015) hesitantly ascribes to the catch falls somewhat outside of the abilities of these servant figures, and is perhaps intended to show up the foolishness of their revolutionary ambitions (argued by Long, 121).

However, there is another implication in Lindley's reading that warrants close attention. If, as is suggested, Ariel begins playing the tune after Stephano and Trinculo's performance has already

fallen into discord, then Ariel's playing cannot therefore be interpreted as an effort to confound their performance. If this is the case, then the reasons for why Ariel plays are not immediately clear: Lindley seems to have overlooked the full implications of this, for he adheres to the idea that Ariel is indelibly Prospero's agent in the matter, and that by co-opting the tune, he undermines its message (2006, 222). I propose a reading whereby Ariel's playing of the tune is intended to denote his basic sympathy with the rebellion: Elson's (1971) analysis of 2.2 and 3.2 identifies sufficient tropes to allow for the hypothesis that the scenes are, despite their exotic settings, "tavern scenes". In this context, Ariel (in 3.2) engages with the vagabonds in such a way as to suggest that he is, rather than a spying courtier, an active participant in the pranking culture, thus further underlining the different cultural fluencies the early-modern artisan needed to master to ply his trade. Firstly, the "practical joke" he plays in 3.2, where he ventriloquises Trinculo as means of antagonising Caliban, is identified by Elson as an aspect of tavern culture (172). Secondly, Ariel's musical intervention in the scene, where he apparently joins in the performance of the "catch" on tabor and pipe, suggests that Ariel, despite his employment in Prospero's court, may also be regarded as adaptable to drinking establishments.

As I have established above, my reading of *The Tempest* disputes the notion that Shakespeare is represented by Prospero, and instead proposes that he is in fact represented by Ariel, whose mediation between courtly and the vulgar cultures mirrors Shakespeare's adaptable loyalty to courtly theatre and the public playhouse. Elson's assertion that Shakespeare was not only familiar with tavern culture, but more likely a participant or frequenter (171), suggests that there is a closer affiliation with the vulgar cohorts of the plays than the Tillyardian interpretation allows. Although Ariel is often interpreted as a willing and obedient servant of his master, the reality of his material position is that he is not paid, but rather bonded by a threat of imprisonment and torture (1.2.294–6), and there is elsewhere ambivalence in Ariel that would support a reading in which, as a servant of the court like Stephano and Caliban, he nurses his own rebellious tendencies. Earlier in the play, this rebelliousness is expressed in the use of potentially subversive material in his musical compositions. His performance in 3.2 represents a more explicit blending of the music of the court with proletarian genres. At the most basic level, this blending can be interpreted thematically, where the revolutionary intent of the song is meshed in the courtly sensibility of Ariel's styles. However, it also suggests a more directly plot-related function. Although the catch that was intended to give the conspirators sufficient morale for their project has collapsed, the emergence of Ariel's music serves to restore them to their purpose. Although their response is initially one of amazement, Caliban

assures them that the music poses no threat to their designs, and they are shortly after resolved to their prior purpose, and are moreover led to it by Ariel, who leads them on, "playing music".[19]

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3.4.5 Ariel (ii)

The masque of 4.1 is the closest example in Ariel's repertoire of a conventional courtly composition, and one that may be regarded as being more constrained by the demands of the genre than his other compositions. The performance material of the scene is dismissed by some critics as being extraneous to the action, except for what it chiefly symbolises, namely the union of Ferdinand and Miranda (Seng 268), or else it has been proposed as being non-Shakespearean in origin (Long 1961, 94). However, in the depiction of its material context, it may be interpreted as representing to Ariel the worst excesses of his courtly duties, a pandering to the vanity of the noble patron who binds him in a state of terror. In this sense, the masque scene in 4.1 can be interpreted as the site of Ariel's own act of rebellion, and may thereby stand for the radical potentiality of the play. The bodily freedom that Ariel desires is inseparable from his artistic freedom, which has been represented in his other musical actions in the play through his engagements with non-courtly forms. As an extension of this principle, it is possible to interpret Ariel as a metonymic avatar of the play's author; in this sense, the artistic freedom that typifies Shakespeare's status as an independent artist is seen to conflict with the demands of courtly art upon which the artist must rely for their livelihood. We may then reread the scene against interpretive tradition in which Ariel is unambiguously serving his patron's agenda, and instead identify the moments at which radical meanings emerge.

As Prospero tersely instructs Ariel to produce the masque, Ariel inquires "Presently?" (4.1.46). It may be that this question is neutral, but it is also possible to interpret the line as expressing weariness or resentment on Ariel's part, commensurate with his protest in 1.2.287, "Is there more toil?". Before he departs stage at Prospero's instruction, Ariel offers his master a quick poetic composition:

> ARIEL
> Before you can say "Come" and "Go,"
> And breathe twice, and cry "So, so,"
> Each one, tripping on his toe,
> Will be here with mop and mow.
> Do you love me, master? No?
> (4.1.48–52)

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[19] If, for Caliban, "the Isle is full of noyses, /Sounds, and sweet aires, that giue delight and hurt not", their source may be Ariel, giving comfort to his fellow slave as opposed to the baser spirits who torment him at Propsero's command.

Despite Prospero's affirmative response, the poetic speech functions much in the same spirit that Empson (1953) recognises in Shakespeare's sonnets, where the use of language is rife with ambiguity, allowing for a range of insubordinate meanings to be inferred (134). These meanings may be grasped in the context of the contained subversion that Greenblatt identifies with early modern literature, where the purpose of the insubordination is to quell rather than incite resistance (Parveeni 100). The ambiguity that Empson recognises in Shakespeare's sonnets is equally reconcilable to the dialectical contradictions, the recognition of which is a primary product of materialist criticism (Parveeni 18). Ariel's ambiguous insubordination appears to be lost on Prospero, whose various preoccupations prevent him from identifying a possible threat emerging from the labour force of his own cultural productions; this typifies Ariel's act of cultural subversion as closer in form to the Elizabethan tragedy and the "crisis of confidence" that Dollimore (1984) argues is a precipitating influence on the revolution of the mid-seventeenth century (3).

When Prospero cancels the masque, it is because he remembers that the conspiracy of Stephano, Caliban and Trinculo needs to be dealt with immediately (4.1.155–7). Although modern critical traditions, such as that represented by Long (1961), dismiss the conspiracy as farcical and ineffectual, rebellions and *coups d'état* were a significant problem in early-modern Britain, and Prospero's reaction reflects an awareness that the plot poses a mortal danger to him. Ariel, by his own admission, claims that he remembered the conspiracy, but remains silent about it, later claiming that he did not wish to "anger" his patron by interrupting the masque (4.1.186–8). There is also the interpretive possibility that Ariel has voluntarily kept this information to himself in the hope that the conspiracy might find its way to the court chamber and succeed in its objective. Ariel, like Shakespeare perhaps, may himself be a figure "too delicate" (1.2.272) to undertake savage action, or even to align himself with an action that may make him directly culpable, but as an artist he may be capable of the private and implicit support of a *coup d'etat* (to which he has, at the very least, donated his services as composer) that could ensure him his freedom. It is only the fact that Prospero has recollected in time that means Ariel must dispense with such hopes and perform his command to stop the rebellion, and simply trust that his patron will make good on his word to grant him freedom. The implicit message of this interpretation is that the court artisan, while much favoured as a servant, may still nonetheless carry the seeds of rebellion, and may yet devote his craft against the court as much as for it.

The final song of the play "Where the bee sucks" (5.1.98–104) offers several interpretive possibilities that further engage the question of whether Ariel's subversive tendencies have reached a point of closure. On one hand, this song may be taken as a straightforward genre lyric, a courtly "springtime" song performed on the occasion that Prospero dons his ducal robes. In consideration of

the social functions of music in Shakespeare discussed above (see page 29), the moment seems to be free of subversive instability, particularly in comparison with the musical numbers that have preceded it. It may therefore appear that Ariel's rebellion has been foreclosed, and that he is now reconciled to his place within the court system. In this respect, the song may be interpreted as a fitting climax to the ideas that have been explored in the play's song materials, although the feeling may be one of disappointment and resignation: in 1.2 and 2.1, Ariel sings songs in courtly styles that nonetheless use tropes and images from various popular or subversive genres. These are echoed by Stephano and Caliban in 2.2, whose engagements with subversive popular genres drift into the contexts of foment and rebellion. In 3.2, the blending of the "high" and "low" reaches its apex when the conspirators perform a martial number, and are joined by Ariel, who may wish to hedge his bets regarding the possible outcome of the conspiracy. The masque of 4.1 is situated as the narrative antitype of these explorations, where the subversive sentiment is carried silently through the courtly performance. In this respect, the scene of the masque may be regarded as central to a historicist reading of the play, since it depicts the artisan's capitulation to the re-emergent courtly aesthetic of the Jacobean succession, which saw the suppression of these sentiments (Schmidgall 40).

Yet, the orderly spectacle of the masque is disrupted, both from within and without, and the artisan consequently remains an ambiguous and not wholly committed figure. Subversive intent may mutate into more subtle forms, even in its capitulation. The final lyric of *The Tempest*, despite its generic affirmation of courtly order, may point to such mutations. Lindley (2006) has argued that this song, of all the songs that Ariel produces, is the only instance in which the composer's own desires are explicitly expressed (227). I see no reason to accept this claim on face value, as it appears to rely on the claim that the song fits the model of Auden's "impromptu", while those that precede it are "called-for". Auden's categories, while helpful in some respects, are not adequate for a close reading of *The Tempest*, for the circulation of styles and influences in the songs resist such simple closures. Nonetheless, Lindley's reading echoes the observations of numerous scholars (see Seng 1967, 269–70), and readily identifies a grammatical aspect of the lyrics signifies a clear shift in values. Ariel's lyrics, from the first to fourth act, tend to use second-person pronouns, either addressing the listener singularly, as in "Full fathom five thy father lies" (1.2.474), or else offering rhetorical imperatives in the plural, such as "Awake, awake!" (2.1.349), "Come unto these yellow sands" (1.2.452) or "Ceres' blessing so is on you" (4.1.130). In contrast, the songs of Stephano and Caliban are more likely to use first person pronouns: "I shall no more to sea, to sea" (2.2.43), "But none of us cared for Kate" (50)," No more dams I'll make for fish" (186), etc. The contrast is perhaps between a didactic function of the courtly songs, and a more personalised expression in the popular. "Where the bee sucks" reflects the influence of the latter in its heavy adoption of the first-person address, suggesting that the personalised expression of the song is more explicit – less mediated by

a play of formal conventions. I would not suggest, however, that this focus on the "I" identifies emergent individualism as a subversive element, for such subversion is ultimately foreclosed by the history of modernity. Rather, I argue that Ariel/Shakespeare produces the "I" of the text to centralise in the courtly servant the same desire for liberty as the bodily imprisoned: in comparison with Caliban's song, "Where the bee sucks" may differ greatly in style and imagery, but when both are considered in their relation to Prospero, the sentiment is virtually identical. Therefore, while "Flout 'em and cout 'em" in act three (3.2.133) shows Ariel, Caliban and others in an isolated moment of solidarity and collaboration through music, "Where the bee sucks" reflects a formal synthesis of the thematic content of the subversive into the stylistic framework of the courtly.

It is not the purpose of this analysis to offer an interpretation that serves as a definitive reading of the play, nor is it to posit a precise intention of the author in the play's design. The elements identified here may be circumstantial, although they may be emphasised in performance to produce interpretations markedly different from those that dominate. Accounting for such influences, it is difficult to sustain the claim that the play offers a simple affirmation of a humanist order in which the feudal hierarchy is so harmonised by nature that it virtually passes by without comment; instead, the play consistently depicts disturbances in the *musica humana* by representing the courtly system in constant conflict with those whose labour supports it. These disturbances are affirmed in the play in the sphere of practical music, where the use of song depicts the genres of courtly song struggling to attain its aesthetic autonomy in the face dynamic cultural influences. This analysis demonstrates how the songs in Shakespeare may be treated as an important point of departure for politically-oriented interpretations of the plays in which they occur. This requires an understanding of the material and social practices of music in the early-modern period, but it also depends on an understanding of how the use of song may be interpreted rhetorically in early-modern drama. In this context, the purpose is not to simply reveal aspects of character or desire in the character who sings it, for this approach reflects the principle that the purpose of the musical episode is to support the drama; moreover, the focus on character is oriented to the privilege of the "individual subject" identified by cultural materialism as the key ideology of bourgeois modernity (Williams 1977, 192). Instead, a materialist approach considers the function of music as a cultural practice used in the management of power discourses, in which respect it is not an external aspect of political readings of Shakespearean drama, but rather is central to them.

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4. Performance case studies: *The Tempest* in modern performance

4.1 Introduction: Shakespeare and the radical theatre

In the preceding chapter, I argue that criticism of *The Tempest* has been dominated by the view that the play embodies an uncomplicated assertion of a divinely-ordained social order (see Schmidgall 43), and that the musical episodes of the play are arranged to affirm this view. However, my analysis demonstrates that the musical content of the play, particularly its songs, points towards a reading of the cultural order as subject to considerable tension and contradiction. The musical episodes of *The Tempest*'s narrative reflect a preoccupation with the systems of patronage that were dominant in Shakespeare's time, in which the labour of the artisan is co-opted to the strategies used by the courtier to establish and maintain power. The analysis centres on performances by Ariel, and therefore acknowledges this character as the chief artisan figure of the drama. Consequently, I demonstrate that the musical episodes enact their critique of the *humana* through strategies of rhetorical composition and performance, by which the artisan resists or subverts the courtier/patron's power. I further argue that artistic conflicts depicted in *The Tempest* are analogised by cultural conflicts out of which the play itself is produced. As I illustrate, the figure of Ariel in *The Tempest* becomes a type for Shakespeare himself, whose ideological investment in his craft is subject to revision by a range of material priorities that are in constant tension. Through my analysis, I demonstrate that reading *The Tempest* through its musical episodes facilitates a rejection of the courtly ideology that is generally applied to the play, and offers further justification for aligning it to the "radicalism" that cultural materialism identifies in Shakespearean tragedy.

The preoccupation with patronage in *The Tempest* might be made the basis for further explorations of the cultural conditions out of which Shakespearean drama was produced; however, it also provides a basis for analysing how the play is produced in modern theatre contexts. My analyses of the play in performance are guided by the observations of Bertolt Brecht, who is well-known for his engagements with Shakespeare, and who is one of the foundational figures for recognising the radical content of the plays. However, in relation to *The Tempest*, it appears that the critical norms that dominate literary interpretation, where it is assumed that the text was written to broadly support the acceptance of a courtly world-picture, remain a dominating influence in performance traditions. Much like the materialist critics that followed his example, Brecht is generally silent about *The Tempest*, and this suggests that he too accepted the premise that this play is intentionally oriented to the aesthetics of courtly culture, and that much dialectical content was eliminated from the dramaturgy as a result. I account for this oversight by observing that Brecht's dramatic practice had a problematic relationship with music, whereby its use was conventionally subordinated to the dramatic text (Kowalke 223). Since my reading of *The Tempest* proposes that its

radicalism may be read through its musical episodes, I argue that the strategies by which music is managed in production becomes a primary site of radical tension: when music is subordinated to the drama, this effectively replicates the strategies by which the early-modern courtier subordinates musical labour to produce the discourse of power. I argue that Brecht's own approach to the use of music replicates the strategies of courtly culture, and therefore inhibits the critical perspective that would otherwise recognise radical content in *The Tempest*. By applying this principle more broadly, I argue that if a production of *The Tempest* treats music as a subordinate element of the dramatic design, the interpretation is conservative, in the sense that it assents to the subordination of the artisan to the courtly patron. On the other hand, if the musical content is given a disruptive power in the performance, where its relationship to the drama is subject to some contradiction, then it may be reproducing the radical tensions that are present in the play; in both instances, the conservatism or radicalism of the play is recreated through its performance.

The productions that I analyse exemplify the tension between conservative and radical interpretations: in the case of the former, I analyse a 2013 production of *The Tempest* at Shakespeare's Globe, directed by Jeremy Herrin and with music by Stephen Warbeck. I argue that the production's interpretation of the social hierarchies of *The Tempest* affirms a Tillyardian conservatism, wherein it is assumed the social hierarchy of the narrative is affirmed by the dramatic and theatrical content. I offer a close reading of the musical materials of the production to assess the range of strategies used in its presentation of its songs; I compare these practices with the play's depiction of social relations to corroborate the claim that the conservatism of musical practice in a production corresponds to a conservative reading of the social order depicted in the play. The second performance I analyse is a 2014 production of *The Tempest* by the student-led Monash Shakespeare Company, in which a heavily edited and modified play-text inverts many aspects of the play's social ordering. I identify that the director's attempts to produce a coherent musical program for the production was subject to several setbacks, including the reticence of the cast, the unreliability of the musical director, and the pressures of a shortened production process. I argue that the use of music in the production consequently points to a "radical" interpretation of the play, since it analogises a system of courtly patronage in which the nobility does not maintain power by divine design, but by the temporary and conditional management of aesthetic discourses produced through material labour, which may frequently be subject to mismanagement. Unlike the Globe production, in which the material labour is securely controlled, the tensions of the MSC's *Tempest* constitute a commentary on the *musica humana* that situates the play much closer to the radicalism of Shakespearean tragedy.

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4.1.1 Brecht, Shakespeare and cultural materialism

Brecht famously remarked that the worst thing one could do with Shakespeare in performance is try to make the meaning clear (quoted in Rossi 172), and he claimed that the strongest, most radical element in the plays was "the contradictions, the doubleness of character and action" (162).

> In the lack of connection between [Shakespeare's] acts, we see the lack of connection in a human destiny, when it is recounted by someone with no interest in tidying it up so as to provide an idea with an argument not taken from life … He's by his very nature unclear. He's pure material. (Like history itself) (Heinemann 230)

These observations about Shakespeare may be understood as part of Brecht's reaction against the naturalistic traditions that had dominated the theatre cultures of Europe in the late-nineteenth and early-twentieth centuries. He wrote that the primary product of such a theatre was the "empathy" of the audience, who vicariously experienced great emotions through the tragic personages of the plays, and who were therefore not required to participate beyond their passive consumption of performance (Brooker 188). According to Heinemann (1994), Brecht held the Shakespearean repertory as a partial culprit in these traditions, but he also remained convinced that Shakespearean performance practice in that period was a corruption of the dialectical nature of the plays (228). To facilitate the critical engagement of audiences, Brecht developed what he called the "epic" style of dramatic presentation, in which naturalism was avoided, and where the performed nature of the theatre became a critical focus of the performance (Brooker 189). Brecht (2014) stated that the purpose of this style was to counter the "Aristotelian" model of drama wherein the action served to reveal the "innermost being" of the protagonist (127); instead, the epic mode was intended to reveal human behaviour as "alterable … [and] dependent on certain political and economic factors" (126). The development of the epic style was influenced by the dialectic quality that Brecht recognised in Shakespeare's plays, which did not denote either a clear class ideology, or even a singular world-view, but which embodied a conflict of influences that ran to the deepest roots of the plays.

There is a close correspondence between Brecht's observations on Shakespeare and the cultural criticism of Raymond Williams, who demonstrates the extent of Brecht's influence in his chapter on the playwright in his monograph on modern drama, *Drama from Ibsen to Brecht* (1968). Williams recognises the extent to which Brecht was convinced that the presentation of drama should not be given over to clear or singular political messages, and he observes in the development of Brecht's craft a gradual complexification of ideological meaning. Williams describes the dialectic techniques in Brecht's *Life of Galileo*, for example, as a "complex seeing", in which the "separable moral judgement" is confounded by the action of the play itself (286). Brecht had claimed that Shakespeare's plays cannot be aligned with singular ideological judgements, for their author

"represents humanity and the Bourgeoisie, since he is at the same time human and bourgeois: that is a *contradictory being*. [The plays] represent humanity as bourgeois and the bourgeoisie as members of humanity as a whole" (quoted in Heinemann 233). This argument resembles Williams' claim in *Marxism and Literature* (1977), in which he challenges the "traditional Marxist hypothesis" that a text may be unproblematically read as reflecting an author's "essential beliefs", and thereby betraying a clear class relationship or ideology (196). Williams argues instead that social or cultural constructions of an author "may include radical tension and disturbance, even actual and irresolvable contradictions of a conscious kind, as often as they include integration" (198). In this respect, Brecht and Williams each claim that, while it is possible to infer expressions of class interest in Shakespeare's works, these cannot be unproblematically aligned to any singular class position, or to any essential purpose or function of the plays.

Despite Brecht's recognition of Shakespeare's radical qualities, it was not until the 1980s that the link between Shakespeare and cultural materialism was more generally acknowledged, thereby allowing for a shift in criticism comparable to what Brecht had attempted in the theatre. Although Williams had been significantly influenced by Brecht, he does not argue for the importance of Brechtian thought in *Marxism and Literature*; nor does he articulate the importance of Shakespeare to cultural materialism more generally. In a similar way, Mikhail Bakhtin (1981) did not write extensively about Shakespeare, but his identification of the "dialogic" of early-modern literature argues for the complication of singular or essential readings, and clearly anticipates the reaction of Brecht (79–80, Parveeni 156). Moreover, Brecht's observations about Shakespeare as "author" find an echo in Foucault's (1988) "What is an Author?" in which it is claimed that authorship functions as a principle of semantic unity that "neutralizes … contradictions" and allows for definitive assertions of meaning (204).

Drawing from the influence of both Bakhtin and Foucault (Dollimore 1994a), Dollimore (1984) applies Williams's analysis of the crisis of early-modern culture to connect cultural materialism and Shakespeare in a more extended way, and thus to link modern critical practice with the work of Brecht (3); Margot Heinemann's chapter on Brecht in *Political Shakespeare* (1994) further recognises the dramatist as a foundational figure of materialist criticism, and consolidates much of the familiar discussion on Brecht and Shakespeare in the critical context the book offers more generally. In the same volume, Alan Sinfield's (1994b) essay on Shakespeare's role in the British education system argues that the essentialism of Shakespeare's authorship is central to how Shakespeare is taught in modern contexts. He identifies a critical culture wherein "Shakespeare's autonomous decision is regarded as the only determinant [of textual meaning]" (165), and argues that this conviction is a reinforcement of the bourgeois ideology, identified by Williams and later by Dollimore, whereby the individual is construed as a "pre-social essence … the origin and focus of

meaning" (164). Yet Sinfield, like Brecht, is also quick to recognise that the conservative use of Shakespeare in the classroom reflects only a partial outcome of the plays' dialectic potential (161). Within this complex of critical perspectives, all relating to questions of authorship, literature and the individual as bourgeois ideal, the degree to which the ideas of materialist criticism of Shakespeare are substantially indebted to the work of Brecht in the early century is made clear.

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4.2 Shakespeare's Globe

4.2.1 History and methods

The development of Shakespeare's Globe Theatre in the 1990s suggests a clear debt to the influence of Brecht, and the work of the theatre under its first artistic director Mark Rylance may be understood as a part of the ongoing reception of Brechtian ideas in British theatre culture. The Globe is chiefly the brainchild of the American actor Sam Wanamaker, who wanted to establish a replica stage complex in England to pursue a variety of reconstructive approaches to Shakespearean performance (Prescott 600). Paul Prescott's analysis of Wanamaker's career as a performer recognises the extent to which the actor was influenced by left-wing theatre methodologies, initially manifested in an embrace of the Stanislavski approach, and later by the Strassbergian "method" of acting performance: the common element of these approaches was their political activation of theatre culture through the rejection of the technique-focused methods of the bourgeois "experience" school, and a move towards the empathy for the "other" that could be evoked via the actor's identification with character (see Prescott 602). These approaches were eventually superseded for Wanamaker by his embrace of Brechtian methodologies, which prompted a move away from bourgeois "individualism" in dramatic practice towards a "populist" approach to performance (602). However, as Martin Esslin (1959) observes, the general British engagement with Brecht in this period was highly problematic, too often beset by "bad translations", generic dissonances and misinterpretations to ever create a radical shift in theatre culture; Wanamaker's own production of *The Threepenny Opera* (1956), for example, is described by Esslin as "an attempt at turning this astringent work into a sugarcoated musical." (66)

The influence of Brecht on British theatre found a far surer footing in its impact on the production of Shakespeare, and it is under this influence that the Royal Shakespeare Company (RSC) took much of the direction that revitalised its fortunes between the 1960s and 1980s (Chambers 129). The egalitarian principles of Brecht's Berliner Ensemble provided a starting point for the RSC to pursue several experimental performance methodologies; yet, despite Trevor Nunn's declaration that he would use the RSC as a platform to initiate a "socially-aware theatre" in the Brechtian sense

(Sinfield 1994c, 183), the RSC's engagement with Shakespeare has been defined by its gradual intellectual reification. When Mark Rylance departed from the RSC to take up the artistic directorship of the Globe in its first years, he claimed that he wanted to shake up the traditional approaches that he identified as the legacy of the RSC's residual grasp of Brechtian radicalism (Carson 117). Rylance claimed that his primary dissatisfaction with the RSC stemmed from the dominance of the "director" as the auteur figure in the theatrical process. He recognised that this approach to drama is a modern invention, and his comments express the belief that the communion between the actors and audience is a truer to the spirit of what occurred in the Shakespearean theatre (Rylance 106–8, 111). Consequently, some of Rylance's productions for the Globe, such as his 2000 *The Tempest*, have attempted to secure the involvement of the theatre audience in a way that would be considered unconventional in proscenium arch-type tradition (107, Carroll 43).

Following Wanamaker's original vision for the theatre, the activities of the Globe have centred on the principle of "original practices" (OP), a research-led methodology that seeks to utilise early-modern theatre practices in modern performance (Weingust 402). During the building of the Globe, director of research Andrew Gurr (1997) notes that the theatre has the potential to act as a "test-tube", in which proposed practices of the early-modern stage could be played out to test their viability (159) in the rebuilding. However, Globe practitioners have since rejected this principle, arguing that the practice is not enacted for its own sake or to produce an "authentic" Shakespearean experience; rather, its primary function is to use investigations into earlier traditions as a basis for developing performance methods that challenge dominant conventions (Karim-Cooper 68). Rylance's experiments with audience engagement stand as a key example for this, for a production like the 2000 *Tempest* does not attempt to recreate an authentic element of early modern theatre, but rather produces a performance innovation that may be defended as retrieving an element of early-modern dramaturgy that has been lost to tradition (Rylance 108). In this respect, the innovations of the Globe may be further aligned with Brecht for the way they reproduce the alienation effects that characterise the "epic" style, qualities that Brecht associated with Shakespeare's dramaturgy. Indeed, Brecht's own work with Shakespeare might be described as a precursor to OP approaches, for his recognition of the dialectics in Shakespeare may be interpreted as the retrieval of an "essence" in Shakespeare that had been diluted by centuries of convention.

However, the very flexibility of the OP principle has seen it become more problematic over time, where the staging choices that may be legitimised through it have grown ever more diffuse, resulting in practices that are not always ideologically compatible with each other. This tendency emerges from what Sinfield (1994c) identifies in Shakespearean theatre as a phenomenon of competing claims as to what constitutes "essential" or "authentic", which thereby stand as the measure of permissibility in performance (199). This operates on a presumption that the

Shakespearean theatre of the late-sixteenth and early-seventeenth centuries reflects an ideal that all subsequent interpretations are attempting to retrieve, and therefore any staging choice draws its legitimacy based on how effectively it conforms to the ideal. McMullan (2008) suggests that this form of essentialism is perhaps the very heart and point of the Globe project itself, where the objective of any OP methodology is consistently evaluable through its claim of retrievals of "authentically" Shakespearean characteristics (230). Nonetheless, the overuse of the OP principle has resulted in its gradual diffusion, allowing it to be used to legitimise production choices that neutralise critical engagement and re-establish the bourgeois priorities of nineteenth-century naturalism as a dominant choice. As I explain below, the repute that the Globe has earned through its exploratory processes in its first decade has been reappropriated in its second in ways that seem to work against the radicalism that its early application of Brechtian ideas had exemplified.

Rylance's successor as Globe artistic director, Dominic Dromgoole (2005–15) initiated developments in the theatre's general practices that may be evaluated more closely in relation to Sinfield's claim of competing models of authenticity. For example, Dromgoole's tenure has been marked by a drift towards commercial populism: the daytime scheduling of performances means that the theatre is particularly suited to school groups, whose involvement is specifically courted (see Banks 158), as well as leisured audiences (Kennedy 182). The location of the theatre in the South Bank tourist precincts means that it is also ideally situated as a point of interest for London's fourteen million yearly visitors (Kyte 9, 15), and this in part has prompted Kennedy's claim that the theatre complex functions as a "historical theme park" (187). Considering these factors, several reliable points of popular appeal have been established to cater to the expectations of these audiences, such as the use of familiar actors (casts are frequently populated by recognisable television actors), as well as presentations of narratives that are clear and easy to follow. Additionally, performances employ elements of what may be termed the Globe's "house style", in which audience appeal is courted through comic over-acting, almost relentless stage movement, and extended sequences of physical business that are not organic to the drama, but which nonetheless elicit uproarious responses from the audiences. Smith (2011) aptly describes these practices as "irritatingly jolly" (72).

This claim of popular appeal prompts us to consider the financial factors that are in effect in The Globe's operations, and to consider how these impact on the question of the theatre's radicalism. It is stated by the Shakespeare's Globe Trust that the Globe is not a publicly-funded theatre ("Support us"); its publicly-circulated annual reports from the time of Dromgoole's tenure indicate that it runs at a profit on its multi-million-pound budget each year, which is achieved primarily through its box office and merchandising schemes (see *Shakespeare's Globe Annual Report 2015* 35, 39). These factors suggest that the popular appeal of a production needs to be considered

as a major criterion of merit: an implied methodological justification of these approaches may be that accommodations to popular taste is not only a greater fulfilment of the Brechtian aims declared by Hall and Nunn at the RSC decades earlier (Sinfield 1994c, 183, 191), but also a logical extension of the OP rubric itself, indeed a potentially radical one. This rests on the claim that popular appeal was an integral ingredient of the Elizabethan and Jacobean theatres, but that this quality, too, has been suppressed in favour of the more stratified high-cultural elements of the plays in the twentieth century. In this sense, the Globe in its second decade can lay claim to being perhaps the world's most active site of popular and popularised Shakespeare, a claim that further severs its continuity with the intellectual practices associated with the RSC (see Carson 123). However, if this approach to staging Shakespeare is argued to be an OP, then it demonstrates the degree to which the term ceases to be meaningful after a certain point. Since the populism of these productions relies on naturalistic interpretations, the application of OP implicitly opposes the anti-naturalist aspects of the "epic" since it requires the suppression of dialectical elements in favour of clear points of comprehension. Both "epic" and "popular", while both justifiable as authentically Shakespearean, nonetheless come to reflect opposing ideologies; therefore, we should not assume that the mark of "authentically" early-modern elements in the staging of Shakespeare bring us closer to an "essential" radicalism in the plays.

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4.2.2 Music at Shakespeare's Globe

The use of music has been a prominent centrepiece of the Globe's OP methodologies, and a developed music program is invariably a feature of all the theatre's productions (Carson and Karim-Cooper 2008b, 181). Since investigations into the early-modern practices of music in Shakespeare go back at least a century prior to the opening of the Globe, it is not surprising that the theatre has been aided by consultation with the work of the scholarly field. In this context, the aim of "authenticity" as the preferred outcome of the field has been subject to critique: Sternfeld (1963), who wrote at a time when the possibilities of historically-informed performances of Shakespeare had not been heavily explored, shows a preference for historical verisimilitude in his claim that the use of period music reliably results in a superior theatrical presentation of Shakespeare (xviii). Writing more recently, however, Lindley (2008) suggests that the recovery of precise musical settings for Shakespeare song is unlikely to carry even a "fraction of the meaning" such numbers would have had in their earliest contexts, and that this practice should not therefore be upheld as the ideal (95). This reasoning supports the application of OPs as a means of developing new techniques rather than accomplishing an objective measure of historical authenticity; in this same respect, the possibilities of OP paradoxically allow composers and musicians to produce modern

musical sounds through the exploration of historical models. Composer Claire van Kampen is identified as the Globe's first musical visionary (Smith 2013), and her work for the theatre has identified several areas for such exploratory techniques, including experimentations with forms of temperament (earlier models of standardised tuning) and the possibilities of acoustic spaces in theatre music (van Kampen 80–3).

Despite the diverse possibilities that OP offers, productions at the Globe tend to develop their musical materials in a conservative way, and this is in keeping with the drift towards populism that the Globe has followed since its second decade, where certain trappings of period are accepted as offering something "authentic" to audiences, but where the alienating effects of stricter OPs, such as single-gender casting, early-modern make-up, etc. are avoided. In this respect, musical material is developed to meet audience expectations of an approximate early-modern style, but it never pursues autonomous forms of experimentation that might counter its function of supporting the dramatic text. This is reflected in the long-term practice of employing independent specialists, such as composers, early-music researchers, and period instrumentalists to separately develop musical material that will work with the "needs" of the performance (van Kampen, McGowan and Lyons 190–1). If any collaboration between the musical and the dramatic production occurs, it is usually in a consultative role, where the musicians remain subject to the discretion of the director, soliciting input, and shaping their materials according to what they observe (190–1). The organisation of the musical elements at the Globe is conducted under the direction of a composer or, in the case of some OP productions, a "Master of Music", whose responsibility extends to control of the musical performances but not beyond it. Such a practice, regardless of how it may be justified according to OP principles, clearly reinvests "authorial" duty to the director of a production, and thereby counters the inclusive values that Rylance intended to bring to the practices of The Globe in its first decade. The Globe's approach to music in its performances consequently provides two points of critical focus in my analysis of the 2013 *The Tempest*.

The first is that the subordination of music to the drama is something that Brecht was concerned with in his dramaturgy. In 1935, Brecht (2014) claimed that the alienating effect of song in stage drama was an essential element in the poetics of his epic theatre (125). An important aspect of this was the rejection of operatic models of stage music, which he argued were mired in a lyricism that cultivated individualistic, hence bourgeois, expression (McNeff 63); instead, Brecht favoured popular genres for the epic theatre (64). However, just as important was the pursuit of hybrid theatre forms that challenged the traditional relationships between music and text. Brecht's disdain of opera was also relevant to this, chiefly because it was a genre that favoured the musical element at the expense of the dramatic (Kowalke 221). However, as the dramatic and political economy of his work matured, Brecht came to approach the use of music on the converse understanding that its

chief purpose was to support and elucidate the text (223). Brecht had reportedly become suspicious that to give too much attention to the music in a production would threaten to distract audiences from the political process of the epic style, a problem he had encountered with the immensely popular *The Threepenny Opera* (228). As his work continued, Brecht reportedly displayed a frequent lack of professional respect or courtesy to his musical collaborators, often dismissing their contributions in his public comments (225), and it appears that his principal musical legacy is a theatre tradition in which music is wholly subordinated to the dramatic text (223). In my analysis, therefore, I argue that the Globe's practices may be judged on the degree to which the relationship between the musical and dramatic elements is as much the subject of testing as other dramatic practices are under the OP principles, and conclude that the acceptance of the subordination of music to drama reflects an underlying conservatism in the theatre's approach to music.

The second point of critical focus addresses the way the divisions of cultural labour in the Globe production corresponds to the divisions that are depicted in the drama itself, and are thereby evaluated on the extent to which they identify with the radicalism of the source material. In my analysis, I demonstrate that the Tillyardian reading of the play, in which the monarchical hierarchies of the *humana* are assumed to be an unconscious element of the play's design, is reflected in highly centralised "directorial" imperatives, in which the creation of performance is managed by a single "authorial" figure whose control over the process of cultural production remains unchallenged. As this example suggests, the tendency may be gauged through an analysis of the production's approaches to music, where the subordination of the musician's labour mirrors the subordination of Ariel's artisanal labour to Prospero's in the courtly order depicted in the narrative. It is for this reason that Ariel becomes a central focus for my interpretation of *The Tempest*, where the character is shown to embody the resistance to the discourse of the patron by circulating his own subversive textual productions, and thereby investing the play with radical potential that may be expressed in production. The analysis that follows pursues the connection between the play as it is interpreted in the production, to the specific choices that are made in relation to the music, testing whether the function of the music may be regarded as conservative despite its claim of innovation as an overall element of Globe practice.

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4.2.3 *The Tempest* (Shakespeare's Globe 2013)

The Globe's 2013 production of *The Tempest* is not billed as an "original practices" production; although the promotional page for the production on the Globe website states "This production will employ Renaissance costumes and staging", its practices are generally modern. These include a cast of mixed gender and race, naturalistic make-up and hair (indeed, the costumes are of an unobtrusive

quality that might also be regarded as naturalistic), as well as a non-OP acting style that aims for the comprehensibility of the narrative. In this respect, while the production choices create a simulacrum of early-modern culture, these would not stand up to scrutiny as historically authentic, and the production should not therefore be confused with the OP productions that pursue early-modern practices more rigorously (see Carson and Karim-Cooper 239). The music of the production works within similar parameters, for while there is an adaptation of an early-modern music style, many aspects are not historically "authentic". For example, the six-person ensemble that performs in the production does not employ any authentically early-modern instruments, but rather is a *bricolage* assemblage, including mandolin, clarinet, bass trombone, didgeridoo, gas piping and percussion.[20] While small, the eclectic ensemble is nonetheless versatile, and this allows the music to not only approximate courtly genres, but also to aspire to an exotic or other-worldly modernity, and even occasionally double as sound effects. The instrumental ensemble is augmented by several vocal performers, who appear onstage as "spirits" during some of the songs performed by Ariel (played by Colin Morgan). These more complex vocal numbers use a high degree of dissonance that is not consistent with early-modern composition, but which contributes to the "other-worldly" atmosphere that some of these songs create. The production faithfully retains and sets all the song cues of the play, and moreover gives roughly equal compositional weight to each; in this regard, it distinguishes itself from the more general convention of giving a fuller treatment of Ariel's songs, while neglecting those of Stephano, Caliban and Trinculo. Various compositional strategies are used to restore these latter songs to some prominence; however, these strategies do not necessarily demonstrate the potential of music to enact the critical function that Brecht sees as central to the politically-activated performance of Shakespeare.

For example, when Stephano (Sam Cox) enters for the first time in 2.2, he approaches the Globe stage from the ground, singing "I shall no more to sea, to sea" *a capella* (2.2.43–4). This mingling with the audience is a touch that is consistent with Rylance's approach in his 2000 *Tempest*, in which the division between performers and audiences is subject to ongoing fluidity (see Carroll 42–4). After mounting the stage, Stephano delivers two lines of speech, then segues into the longer song lyric that begins "The master, the swabber, the boatswain, and I" (2.2.46). This performance is accompanied by a fully-composed setting by the offstage orchestra; in modern terms, this type of musical performance would be termed "non-diegetic", for there is no source within the world of the narrative for the musical sounds that we hear (see Bordwell and Thompson 330); instead, the performance requires a "breaking" of character by Stephano, otherwise the sudden emergence of

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[20] For a record of the performance and details of cast/crew, see Opus Arte (2014).

music might be taken as an uncanny event (precisely what happens with Ferdinand in 1.2.465, and with Stephano, Trinculo and Caliban in 3.2.136).

This strategy for giving an ostensibly unaccompanied song a fuller arrangement is also applied to the song sung by Caliban later in the scene (2.2.186); for all other instances of music that occur, there is an identified source for the music within the narrative. Although Auden (1962) claims that there is no music represented in the play texts of Shakespearean drama that does not have some natural origin within the world of the play (511), there is some doubt as to whether this claim can be entirely depended upon. Martin White has suggested that we should not discount the possibility that music was used on the Shakespearean stage in much the same way as it is used in "early cinema and modern film scores", that is non-diegetically (Lindley 2008, 100n). Additionally, Lindley (2008) defends the choice of non-diegetic music through an OP argument, where modern audiences, for whom non-diegetic music has become a norm, will accept the presence of musical cues as existing specifically for the enhancement of the drama, rather than expecting fidelity to the general rule that music in Shakespeare always has an origin in the narrative (97).

The precise arrangement of Stephano's number offers some points of interpretive focus: while the melody approximates early-modern style, the eclectic instrumentation of the ensemble allows for other stylistic possibilities in the arrangement. The use of clarinet, for example, stands out from the homophonic accompaniment by providing an extempore counterpoint melody using pentatonic dissonances; these evoke the decadent and "degenerate" music styles of the Weimar period in Germany, associated with Brecht's collaborations with Kurt Weill (see Kowalke 231). It is well known that Brecht's dramatic songs exemplified the Weimar period through their fusion of popular styles (Ross 190, McNeff 58), and it might be tempting to consider the choice to accompany Stephano's song with this arrangement as a consciously Brechtian device. Indeed, several observations might support this argument, such as its adaptation as a non-diegetic song: Brecht claims that, in his early works, songs were usually justified diegetically (Brecht 125), conforming to either of Auden's categories of the "called for" and "impromptu"; however, as the epic style developed, Brecht came to rely more and more on the use of song to break through naturalism as part of the intended effect (125). In this respect, the suspension of narrative action in which Stephano sings directly to the audience is consistent with the practice found in Brecht's mature plays, where the singing occurs "outside" of the narrative.

Moreover, Brecht's favoured genre for dramatic song was the ballad form; these have a similar presence in Shakespeare where they are alternated with courtly or air numbers. Indeed, Stephano's song in *The Tempest* may be identified with the ballad genre as practiced by Brecht: its narrative form, which is comparatively truncated when compared with some of Brecht's songs, still seems roughly commensurate with Brecht's lyrics, which often depict the salacious sides of life,

intentionally proclaiming social truths that are often too distasteful for polite society (Williams 1968, 281). The performance of "The master, the swabber…" in its early-modern contexts might have produced a particularly radical Brechtian effect, if not through a non-diegetic "breaking", then at least through its combination of licentious content and its depiction of seedier walks of life. It is difficult, however, to justify the song as Brechtian in the 2013 production, despite whatever conventional "epic" trappings it retains, since the action of having a character break into song has, as Lindley (2008) points out, become a dramatic norm (97), and is unlikely to produce quite the same alienation effect that the epic intends.

This raises a further important point in relation to the Globe's practices: since the theatre has drifted towards populism in its second decade, this use of a familiar convention may easily be interpreted as intending to meet the expectations of audiences in much the same way as the use of familiar actors or extended sequences of physical comedy. Even if we argue that Brechtian qualities may be traced in Stephano's song, these alone are not sufficient to create an alienation effect in the production, since the apparent purpose of the song is to satisfy mainstream audience expectations. It is more plausible to suggest that the Globe's choices of musical setting are primarily motivated by the need to provide a strong musical program to meet the audience expectations of the Globe "experience"; consequently, the production utilises music at every opportunity provided by the text. In this analysis section, I examine some of the choices that have been pursued in the production through this general understanding of its overall approach to musical content, whereby the aim of producing musical content to meet mainstream audience expectations results in the suppression of the critical function of music that is part of the dialectic of Shakespeare's plays. Specifically, I consider how the Globe's choices of musical staging impacts on the way we understand the characters and the power relations of their interaction. I demonstrate that the modern priorities of theatre production that are reflected in the Globe's approaches to music correspond to a conservative interpretation of the play's scenario.

One of the more noteworthy performances of the Globe's *The Tempest* is James Garnon's as Caliban. Garnon had established his credentials as a tragedian by playing *Macbeth* during the Globe 2010 season, and his reading of Caliban is consistent with that outlined in the previous chapter, where the character is interpreted as a dispossessed courtier, rather than the more common approach of depicting him as a native, or else subhuman, subject. Garnon's Caliban appears to be portrayed as Caucasian; the extreme redness of his skin and his hobbled manner of walking seem less the marks of racial difference and more the long-term effects of torture at Prospero's hands; likewise, the difficulty of speech the character experiences seems more the result of an interrupted education rather than the attempt to master a foreign tongue. The potential nobility of Caliban is further reflected in the measured reading Garnon gives to many of the speeches, such as his plans

for the *coup d'état* in 3.2.95–112, where he is clearly portrayed as the natural strategist of the cohort. His inebriation by Stephano's liquor does not immediately reduce him to dissipation: in the first instance, it serves as his inspiration, opening his eyes to the possibilities of revolt; it is only in 3.2 that the effect of the alcohol begins to cause confusion and a loss of focus, through which he determinedly struggles to retain his commitment to the proposed outcome. The song he performs in act two is not presented as a native or indigenous genre, but rather appears as a non-diegetic expression of unmediated *jouissance*, punctuated by reflective silences that suggest a consolidation of purpose. This depiction of Caliban contrasts with that of Ariel, who is portrayed as a somewhat feeble-minded and subservient retainer of Prospero, and the way the relationship between the two is managed highlights some of the problematic aspects of the traditional readings that see them as opposed figures.

As I argue in the previous chapter, the scene at 3.2 provides an opportunity to reflect on the commonality of the shared causes of Ariel, Caliban, Stephano and Trinculo; as Elson (1973) argues, this scene evokes tavern culture through its combination of drunkenness, haphazard political action, singing, and practical jokes (182–3), and the interactions of the characters in the scene may be read as an extension of the fellowship and high spirits that characterise the subculture, underlining the claim of common political cause between them. For example, the incident where Ariel ventriloquises Trinculo (3.2.49–82) may be read as a practical joke of the type that the tavern environment calls for, and it is therefore possible to read into this interaction certain subversive tendencies in Ariel. The Globe's presentation of the "ventriloquism" scene, however, works against such a reading, by depicting each delivery of the lines "thou liest" as a spontaneous, and somewhat indignant, outburst by Ariel against Caliban's disdain for his master, which Stephano and Caliban consequently *mistake* as coming from Trinculo. This suggests an Ariel who remains aloof from the tavern context, and who is so bound by loyalty to his master that he will risk breaking cover to defend him. This Ariel displays what Williams (1977) might identify as an unambiguous class affiliation (196): his labour as a court artisan is subordinated to the courtly agenda of his master, and his own agency in this process is absent. This loyalty analogises Ariel with a Shakespeare who is, as Schmidgall (1981) argues of his later writing career, fully oriented to the task of producing courtly works that are free of radical content (40).

The Globe production's management of the music episode of this scene is subject to significant alteration from the text, and this has the effect of suppressing the radicalism of Ariel in a more deliberate way. At line 127 of the Folio text, after the conspirators decide on the time and place for their attack, Ariel states in an aside "This will I tell my master" (3.2.127). In the stage directions of the Folio text, however, Ariel does not exit the scene immediately, but instead remains long enough to participate in the musical number that follows: the scene concludes with the

conspirators, their purpose restored after a brief disintegration, being led by the invisible Ariel to an unspecified destination. As I argue in the previous chapter, this musical episode is a key moment in the politics of the play, since Ariel's participation in the performance seems to implicate him as ambivalent towards his master's authority; moreover, for an audience who does not know the outcome of the play, his participation in subversive activity results in an intensification of the dramatic tension in the scene that follows. The Globe production negates the dialectical effect of this episode by having Ariel leave the scene after his line at 3.2.127, and remain absent for the duration, thus aligning the portrayal with steadfast subordination and loyalty to the interests of Prospero. After Ariel's exit, the scene continues in the same form as it appears in the text: however, when the conspirators attempt to perform the part-song indicated at line 133, the music that guides them is played by the offstage orchestra. This approach affirms the conservative reading of Ariel as an obedient servant to his master; a willing collaborationist in the management of the island's politics, for whom the lure of radical subversion is resisted as a personal affront.

The musical episodes of the 2013 production of *The Tempest* have been entrusted to the management of a specialist, in this case Warbeck, who sees their primary function as serving the vision of the director, and not producing any effect that may disturb the smooth running of the drama. This relationship between the musical and the dramatic that is enacted in this process illustrates that the Globe's recent practices fall short of the radical aims the theatre pursued in its first decade, since it affirms that the centrality of the "auteur" director, a convention that Rylance attempted to resist, is still a dominant convention: the continued subordination of music to drama demonstrates that their practices remain, in this vital respect, anchored in aesthetic conservatism. *The Tempest* is a play that critiques the *musica humana* by demonstrating that practical music is one of the key strategies by which the social order is affirmed by those in power, and also by demonstrating that the control of musical discourses allows for the disruption of that power. Within the play, Ariel represents this radical force; but as I have demonstrated, this radicalism is too easily "smoothed over" in interpretive contexts that favour the courtly reading of the play, in which he is rendered loyal and obedient. This procedure is enacted in culture generally, and in theatre culture specifically, when music is utilised as an illustrative or supporting element of cultural text, rather than as a cultural discourse that acts in dynamic tension with it. As the Globe's 2013 production demonstrates, the subordination of Ariel to Prospero is affirmed first by the subordination of music to the drama, and then by typology in the interpretation of the play that emerges out of these social conditions. In the scenes I have analysed above, I have demonstrated that the musical practices of this production exemplify the underlying conservatism of the theatre's practices, and I have thereby illustrated that the practical strategies for managing the musical material of *The Tempest* are an important factor for radical readings of the play in performance.

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4.3 Student theatre

In *Shakespeare and the University Stage* (2015), Hartley argues that university student theatre companies often struggle to make lasting contributions to critical knowledge of theatre practice because they experience high turnover in management, with the result that continuity of practice, as well as the maintenance of material records, are overlooked as priorities (1). However, Hartley also observes that student companies often have access to resources well in excess of the average amateur theatre companies, and given their relative freedom from box-office pressures, are also capable of a degree of experimentation and radicalism that is rarely found elsewhere (3–4). Menzer's (2015) analysis of student theatre confirms many of these views; he suggests that a company's relative financial freedom, plus the energy and enthusiasm of its generally untrained labour force, means that productions may generate the types of performance innovations that more established companies are at great pains to reproduce (213). Jonathan Heron (2015) proposes that student theatre may consequently be approached through a "performance-as-research" context, whereby the practices of the companies are studied, to record their innovations for posterity, and to support their application in wider use. However, Heron's approach potentially misreads the unique position occupied by the student theatres, since it relies on the assumption of faculty intervention into company practices – whereby company activities are supported by classroom-taught methodologies and assessment frameworks (234, Hartley 3); yet, student companies that operate independently of faculty intervention potentially experience a greater degree of artistic freedom that may be enacted in experimental practices. A research-focused analysis of the performance practices of independent student theatre companies may therefore balance the lack of reporting and continuity that typify their practices, and locate in them a site of artistic freedom that fosters a more radical program of experimentation than those in which there is greater intervention by scholarly or academic methodology.

In this section of the chapter, I contrast the experimental potential of student theatre with the commercialised practices of Shakespeare's Globe. As I argue, the Globe's need to maintain its popular appeal has resulted in a blunting of the avant-garde and populist strategies that characterised its earlier practices. Yet, given both its commercial prominence and its experimental pedigree, the Globe may nonetheless attract the participation of expert practitioners who bring with them an intellectual awareness of the possibilities of experimentation in theatre, even if the necessity of the box office means that such impulses must be tightly regulated. Student theatre is not subject to such commercial pressures, but it is nonetheless limited by the experience and

knowledge of its practitioners, who may lack the type of extended education that may support avant-garde or radical theatre methodologies (Hartley 4). In my research, I have observed the practices of the student-led Monash Shakespeare Company, confirming that the work of the student company generally reflects orthodox thinking on Shakespearean performance practice. For example, costuming updates, cross-gender casting, and instances of Brechtian stagecraft, are often pursued by inexperienced students as "innovations", despite having been a staple of performance for many decades. The experimental nature of student theatre, if it is to be analysed for research purposes, should not therefore be scrutinised through the assumption that it enacts a fluent or intentional engagement with existing bodies of theory. Rather, it is through the contradictions created in earnest but sometimes inefficacious attempts to create a critical theatre that we might see such radical content emerge.

In this respect, student theatre may be regarded as embodying the populism of Brecht, whereby it is precisely in the amateur nature of the production that, free of scholarly and commercial pressures that may otherwise enforce a veneer of professionalism, a radical dialectic of the theatre may begin to emerge. The Monash Shakespeare Company is funded centrally by the university (Monash 2.2.1), rather than through the support of academic faculties, and it exemplifies the possibility of this type of engagement, where the unreliability of the performance methods becomes a source of radical tension. The MSC committee is staffed by undergraduate students; their function is to accept submissions from student practitioners, who then mount productions of Shakespeare plays or other works with advice and support from the company (Shakespeare Company). For the following case study, I interviewed student practitioner Marty Shlansky on his experiences of directing through the MSC, and he confirms the company's methodological independence from faculty control:

> … in terms of the university itself, the outlet for actual students to produce work of their own creation is quite limited, … within the [faculty] centre itself, it's not really there, and students who make work … do it here at the student theatre, (Appendix A, 147)

This reliance on student labour can allow for a hit-and-miss rate of success in productions, but, as Hartley (2015) recognises, the students involved nonetheless acquire valuable experience in theatre craft and management, as well as some significant insights into Shakespeare (5).

In the following case study, I analyse Shlansky's 2014 production of *The Tempest*. In our interview, Shlansky reports that he had set about the production with a great deal of vision and ambition, and while the performance ultimately met the aims of his original concept, it was clear that a great deal of compromise was required to ensure that the production process was completed on time and on budget. Shlansky reports that the necessity of scaling back the production meant that his musical plans for the performance were first among the sacrifices (Appendix A, 149). He

discusses the challenges he faced in relation to his own capacities, the difficulties involved in collaborating with actors, musicians and technicians, and he acknowledges that he was unable to address the musical aspects of the play to the degree he would have liked (149). When contrasted with the production resources commanded by Shakespeare's Globe, it seems that this attempt at producing music for *The Tempest* should be considered a failure; however, to do so would be to judge the musical content on a narrow criterion: the Globe's more "successful" musical program subordinates music to the dramatic element, and I therefore analyse the MSC production for the ways in which its music resists directorial control, producing a greater dialectical tension. This relies on the understanding that the critical function of music is only partially reflected in the practical music that is heard from the stage. It is also reflected in the way that the production's management of its own social hierarchy may be read as a manifestation of the *musica humana*.

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4.3.1 *Tempest* (MSC 2014)

Marty Shlansky based his 2014 production *Tempest* on an idea that had emerged during a group reading of Shakespeare's play in an undergraduate class. He explains:

> I … started playing around with this idea that Prospero was … much more of a psychological manipulator than a magical one … [M]y goal … was to subvert everyone's expectations about what Shakespearean experience is. (Appendix A, 146)

In pursuing this premise, Shlansky developed the idea of updating the play's setting to an abandoned 1960's psychiatric hospital. Prospero, the former head doctor of the institute, was stripped of his licence twelve years earlier for his unethical practices, but still remains conducting unethical experiments on former patients (Appendix A, 153). A reading of Prospero as a dangerous exploiter has been a staple of post-colonial approaches to the play (see Almquist 590), but as I argue in the previous chapter, these are premised on an intentional reappropriation of Shakespeare's design, which is implicitly assumed to have been conservative. Shlansky's reading sees in the play a latent critique of these tendencies at a more personal and intimate level. For the most part, the material of the original play is retained in familiar form; however, Shlansky interpolates new lines in scenes 1.1, 4.1 and 5.1 to accommodate this re-reading of Prospero. While the bulk of the text is subject to only minor alteration, the play's last scene takes a drastically dark turn with the result that the interpretive norms that have conventionally adhered to each character of the play are re-assigned to facilitate a shift from comedy to tragedy. As Shlansky reports:

> I [thought] "this big resolution just doesn't work in this world of really broken people." I sat on it for a long time … I think I wrote it in about two hours, the first draft of that. I went: "it's a bloodbath. Stuff it, it's a bloodbath." (Appendix A, 154)

For example, the courtship between Miranda and Ferdinand is recontextualised as an attempt by Prospero to test the power of suggestion and mental manipulation. Miranda, who has experienced ongoing psychological trauma as the frequent subject of her father's behavioural experiments, responds to his latest attempt at mind control with a homicidal outburst in which she kills Ferdinand over the result of a chess game. Caliban is handled in a similarly tragic manner, where he is presented as Prospero's adopted son: the long scene of exposition in 1.2 is modified to place Caliban present at the scene and even assigns to him several lines of Miranda's. The theme of his manipulation is further developed in the final scenes where it is revealed that Caliban was actually fathered by Prospero on a former patient named Sycorax, and that Caliban's attempted violation of Miranda was engineered by Prospero for research purposes, an act for which Caliban has persistently sought his sister's forgiveness. Ariel is presented as a former patient who continues to serve Prospero under the influence of chemical sedation and psychological manipulation. Desperate to free himself from this control, Ariel seeks out the conspiratorial aid of Miranda, who willingly fills her father's syringes with saline. Free of chemical control, Ariel is able to feign obedience long enough to murder Prospero by stabbing, only moments before Caliban's own conspiracy was about to accomplish the same.

The model of "harmony" that is often supposed to underlie humanist interpretations of the play, supported by the supposition that Shakespeare intentionally eliminated radical content from the drama (Schmidgall 40), appears to be enforced by its "happy" ending: the reconciliation of enemies, the betrothal of two attractive young people, the release of Ariel, and the repentance of Caliban, all provide a generic frame through which the rest of the drama is apparently interpreted (Bickley and Stevens 305). As a result, the threats of physical violence that are dotted throughout the drama are conventionally muted in interpretation and performance, secured by the knowledge that all will ultimately be well. This interpretive tendency is corroborated by the Globe production of 2013, where main narrative interest turns on Prospero's paternalistic matching of Ferdinand with Miranda, who is herself played as an improbably even-tempered and mature teenager, and whose only conflict throughout appears to be the comical embarrassment she feels at her father's attempts to caution the lovers against pre-marital sex. In this context, the scenes concerning the threats arising from various factions in the drama are muted: in early-modern contexts, the comic elements of Caliban, Trinculo and Stephano scenes in 2.2 and 3.2 might have functioned to signify a particular milieu, whose "disharmonious" elements could pose a credible threat against the courtly order. In the Globe, as with many modern productions, the comic elements serve only to render their

conspiracy comically ineffectual. By changing the ending of the play, the MSC, liberates the action from bourgeois niceties, and allows the currents of violence and trauma that run through the play to overflow until they dominate the performance.

The repurposing of *The Tempest* as a psychological tragedy has the effect of revealing the radical elements that are already present in the play itself, in spite of its apparent courtly pedigree. For example, the production recognises and emphasises the subversive elements of Ariel that are so often suppressed in interpretation. Ariel is conventionally performed with a child-like aspect in modern productions: The Globe is complicit in this tradition, for although the Ariel of the 2013 production is performed by an adult male, he is presented as somewhat feeble-minded, a choice that inhibits the possibilities of his political agency. The MSC production presents Ariel as outwardly obedient but dangerously unstable: the character is costumed in a Boy Scout's uniform that appears to be several sizes too small, a choice that hints at a history of childhood sexual abuse as a part of the character's psychological makeup. The cut of the uniform also suggests a state of arrested development, and the general childishness of the otherwise adult figure is represented as the result of a long-term imprisonment under Prospero, stunting personal growth or maturation. The eruption of violence that occurs in the altered final scene of the play is thereby rendered plausible by emphasising these histories of abuse in the narrative. The MSC *Tempest*, by examining the psychological impulses that drive the play's narrative, consequently enacts a critique of the model of social harmony the play is often supposed to represent. The changes in characterisation are not a deliberate reappropriation of the play's "correct" meaning, but rather represent an effort to find a fuller expression of dialectics that are otherwise buried by the play's happy ending.
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4.3.1 Music in the MSC *Tempest*

The interpolated lines in the first and fifth acts of the MSC *Tempest* may be regarded as poor approximations of Shakespearean language at best: if Shakespearean verse is considered to be "essentially" harmonious, then the violence rendered to it by an untrained writer attempting to approximate its effects should result in a radical disharmony, a "tempest" in the sphere of practical sound. As Shlansky admits:

> … student productions tend to be, … even conceptually, … these, like, chaotic kind of things, … we just had a lot of issues crop up … my sound designer, who said that he'd be able to do some music if it came down to it, dropped out completely … (Appendix A, 150)

I can confirm that the auditory experience of the performance was clamorous, aggressive and alienating, and that an "atonal" quality was consistent throughout. In a similar outcome, the

production appeared to treat the use of stage music as a minor priority: the musical program is notable mainly for its failures, where only a small number of the play's musical episodes were given musical settings, and where these are mainly devised and performed amateurishly by the actors themselves. However, the relatively untrained status of the performers does not result in a methodological failure in the production, but rather emerges as a source of its radical energy. The violence done to Shakespeare's language by the student practitioner is commensurate with the radicalism identified by Brecht, where it may be championed as a challenge against the expectations of modern "bourgeois" theatre cultures. The atonality of the production may certainly displace a modern audience's expectations of decorum in Shakespearean performance, and not necessarily in a way that reflects well on the capacities of the director/performers. But it may not be possible to produce the type of a radical theatre experience proposed by Brecht through efficacious or "professional" applications of theatre methodology; in such contexts, the contradictory material of Shakespearean drama is inevitably subordinated to a design that places all its elements in a deliberate and harmonious order. In this process, the "contradictions" of the narrative are "smoothed over" to accomplish the type of textual consistency that Foucault (1988) identifies as the dominant practice of modern literary practice (204). Instead, the work of earnest but inexperienced practitioners may produce this radical tension through the effect of its own failures, even as they attempt to resolve contradictions in the text.

A more compelling point of conjunction in the MSC production is the way it produces a typology between the narrative of *The Tempest* and its modes of contemporary performance. In general criticism, it is often argued that the play's action analogises the strategies and practices of the theatre, in which context Prospero represents the figure of director and "stage manager" of the action (Bickley and Steven 308); in this respect, the extent to which Prospero is identified as successfully controlling the discourses of the play may be extended to the director's control over the production. Radical approaches to Shakespeare may attempt to subvert this coherence and uncover the dialectic that Brecht recognises in the plays (Heinemann 224); however, this process must subvert the degree of control to which the director of a production must conventionally aspire. Shlansky admits that the reach of the production ultimately exceeded his grasp: the result, if not an out and out failure, fell far from his aims, and he was not entirely comfortable acknowledging it as being of his own design.

> I took all these things I had considered and I brought them to the cast, and we kind of devised on it because I just wasn't sure what I wanted to do anymore, I just got into this mode where I can barely write … (154)

> The rehearsal room for me … I try not to be an authoritarian figure … I try to give everybody an equal voice … sometimes it absolutely kills me. (155)

As the director of *Tempest*, Shlansky unconsciously adopts the role of Prospero, and his interpretation of the play may be read as reflecting his subsequent management of it, with the character's "death" symbolising the outcome of his attempt at directorial control.

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4.4 Chapter conclusion

In Shakespearean drama, music enacts a social critique that draws from, but also questions, medieval notions of "harmony" as the rule of order in the universe. This philosophical engagement is a starting point for understanding the radical dialectics at the heart of the plays, for the questioning of universal harmony corresponds, through the typology of Boethius, to cultural materialism's critiques of early-modern society. These factors are a necessary starting point for understanding the significance of musical episodes in the plays: in Shakespearean drama, music is always a material practice, and any use of music therefore points to the social conditions in the narrative that have produced it. The radical dialectics of Shakespearean drama allows that the plays may affirm the desirability of an orderly and "harmonious" social hierarchy, but it also frequently depicts the destruction of this hierarchy. Such contradictions may find their expression in performance through the manner in which the musical episodes are managed: if the musical episodes are orderly and are performed in an idiom that supports the dramatic text, then the production may be regarded as seeking in Shakespeare an affirmation of the harmonic order. If, on the other hand, the music has a disturbing effect in the drama, where its management apparently conflicts with the dramatic discourse, then it affirms the radical element in the drama and pushes it to the fore. As these analyses reflect, the MSC production, even if its musical performances are outwardly unsuccessful, fulfils the radical outcomes that a focus on music in Shakespeare makes possible. The model of universal harmony that Tillyard sees affirmed in Shakespeare is present in the material conditions of culture generally, as well as in the orderly management of theatre performances under the leadership of a "director". It is only when a director's control is limited, for example by a lack of resources, a lack of training, or a lack of managerial confidence that the dialectics of cultural texts is able to emerge as an active force.

In *The Tempest*, the figure of Ariel embodies the manner in which the dialectic is produced, for although the cultural text may serve the interests of a patron within a secure hierarchy, it may also undermine the stability of that hierarchy. It is no accident that Ariel's primary function in producing cultural discourse is centred on music, which in its medieval formulation articulates a conflict between harmony and disharmony, becomes the antitype for all these cultural discourses, encompassing within its philosophical framework the elements of culture that affirm or challenge

social cohesion. Such an understanding of music may not instantly occur to a theatre practitioner who has not studied modernist modes of music criticism, and who may view music as an aesthetically and ideologically stable practice to be placed in service of the dramatic discourse; as I hope the analysis of this chapter demonstrates, such acceptance of music has suppressed its dialectical function in the theatre, if not in culture more generally. This shortfall can only be addressed in a critical context by turning attention to the modernist discipline of "absolute" music, which considers the function of music in its own terms, that is, separate from its capacity to enhance or support other types of cultural texts. In the following chapter, I examine modernist approaches to music in closer detail to gauge how they work within the critical framework I have offered in relation to Shakespeare. This involves connecting modernist theory with the Boethian model of harmony, demonstrating that post-Marxist approaches to music are compatible with these pre-modern philosophical approaches. In the light of these modernist approaches, I reconsider the two productions outlined in this chapter, and demonstrate that a conscientious application of music theory is an essential element of the study of music in Shakespeare.

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5. Performance case studies: modernist musicology and the interpretation of Shakespeare

5.1 Introduction: a music-centred approach to Shakespeare

The recognition of the Boethian typology in Shakespeare and music studies has been limited by a general failure to link its application to the "dialectical" nature of the plays. Musical analyses of *The Tempest*, for example, are often written in support of the premise that the play conforms fully to the values and practices of courtly culture, where the numbers performed by Ariel are taken as reflective of social order, while those of Stephano, Caliban and Trinculo reflect a corresponding disorder. I identify Long's (1961) analysis as typical of this approach, and observe that the same premise is reflected in later analyses by Schmidgall (1981), Lindley (2006), Minear (2012), etc. The consequent assumption that the musical contents of Shakespeare's plays reflect an unproblematic acceptance of an early-modern mindset on the sanctity of the social order is problematic in part because it overlooks the material conditions of musical practice as they are depicted in the plays. The basis of these analyses is the acceptance of music as a stable set of practices that are thereby incorporated into culture; as a consequence, they overlook the possibility that music itself is an ideologically contested practice at both a formal and practical level. By accounting for such a possibility, the ideological tensions of music are shown to directly impact on its status in a typology that sees its abstract and formal structures as connected to social processes that are themselves contested. In this respect, a recognition of the historical tensions of musical practice may offer a much stronger sense of how music in Shakespeare's plays is an integral part of their dialectics.

A rethinking of critical approaches to the use of music in Shakespeare begins by recognising that the Elizabethan world-picture proposed by Tillyard is indebted to the Boethian typology, and that the materialist response to Tillyard should therefore consider the music in the plays as a primary and vital object of focus. To pursue this further, I propose that harmony in its abstract and mathematical form (*instrumentalis*) functions as the "antitype" that is reflected in the "type" of social and political tensions in culture (*humana*). However, the Boethian typology does not easily reflect modern thinking on the questions it raises, since the particularities of its types have been subject to multiple paradigm revisions in the centuries since it was first recorded. Since the abstract and mathematical premises of the *instrumentalis* are here offered as the antitype, my aim in this chapter is to adapt the critical concerns of the typology to the "modernist" harmonies of the late-twentieth century. I argue that the ordered and stable "modes" of Boethius, which assert their authority from the mathematical proportions of the monochord, are revised in modernism through the "democratic" principles of atonalism, and through the more chaotic principles of indeterminacy. I argue that these shifts in harmony are characteristic of the contested social spaces of

Shakespearean drama. Following this idea, I further argue that the dominant practices of modern theatre are produced through the residual impact of hierarchical harmonies, and propose that these can be radically rethought through application of more progressive harmonic models.

Lyotard (2009) argues that the modernist shift in music concludes a multi-century period during which the study of music centred on testing the parameters of "harmony" in the realm of produced sound ("Music" 38). The church "modes" of medieval composition, which were loosely based on Pythagorean music theory (Hollander 208–9), gave way in the early-modern period to the use of "tonality", in which musical composition was processed through minor and major "keys" (Hyer). Schoenberg (1975) observes that tonality, which dominated musical practice until the early part of the twentieth century, was not just a principle of harmonic consonance, but rather a principle for the organisation of musical ideas into rational discourse, including temporal units of phrases, cadences, themes and movements (258). The subsequent transition from the tonal to the atonal may be interpreted as a historical renegotiation of the *instrumentalis*, where the rules of permissible harmony are submitted for redesign. This transition is also an ideological one, as is identified by Adorno, who accepted the claim that tonal music is the province of reactionary-bourgeois taste (Buck-Morss 5; Ross 356–7). However, in the shift towards modernism in the 1920s, these ideological issues in music are suppressed to allow for the retrieval of music as a fully autonomous form, therefore free of any ideological signification (Schoenberg 125, Stravinsky 102–3).[21] When the formal possibilities of structured atonality appear to exhaust themselves in the post-war period (Cardew 2004, 47), the progressive element in music returns more decisively to the socially-oriented contexts of the *humana*.

I focus on this shift through analysis of the works and writings of British composer Cornelius Cardew, who was driven by a Marxist conception of social and cultural conditions of music production (2004, 5). Cardew's compositions initially pursue the modernist revisions of *instrumentalis*, but eventually redirect their energies to the *humana*, in which Western musical practice is identified with the residual legacies of "imperialist" culture (2004, 11). Cardew's critical musicology, therefore, retrieves the Boethian typology of the *instrumentalis* and *humana* into modern contexts, thereby offering a "type" for Boethius in modern cultural practice. I propose that Cardew's methodologies provide a viable template for the radical analysis of Shakespeare. Such analyses critique the conventional subordination of music to the drama in performance practice, and propose that the performance of the Shakespearean drama may be approached through a framework of radical "harmony"; in this respect, the performance of Shakespeare is aligned, not

[21] The modernist pursuit of "autonomy" in music retrieves the Romanticist philosophy of German music critic Eduard Hanslick, who argued that meaning in music is "self-consistent" and "formal", rather than "associational" (Bucknell 33, Albright 54).

with theatrical tradition, but with musical tradition, thus confirming the antitype status of harmony as a central aesthetic and ideological element in Shakespeare.

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5.2 Modernist musicology and the Boethian typology

Twentieth century composer Arnold Schoenberg is perhaps best known as the architect of the atonal styles of "modern" music. Although Schoenberg's early *fin-de-siecle* compositions aped the grand style of late-romanticism, by the 1910s he shifted his focus to the broader cultural movement of German "expressionism" (Taruskin 309), a movement that saw innovations in theatrical, literary and visual arts, as well as music (Richard, "Introduction" 9–10). In this decade, Schoenberg and his followers experimented with "atonal" compositions, which extended the chromatic style pioneered by Wagner in the nineteenth century into an extended rejection of the conventions of harmonic writing (Schoenberg 103). Schoenberg argues that tonality in music is not merely an issue of musical pitch, but rather is an organisational principle in music that dictates terms of coherence, including motive, structure and pattern, and proposes that these structures in music have been the result of the expectations of tonality (103). He maintains that, in a properly atonal idiom, these props to stability in musical form are avoided, thus giving music an extended creative autonomy (Adorno 1999, 68). In the context of expressionism, the "emancipated dissonance" of Schoenberg's atonal music reflected the movement's reaction against the norms of bourgeois taste in various artistic fields (Ross 357).

Schoenberg contributed an essay, titled "The Relationship to the Text", to the *Blaue Reiter* Almanac of 1912, a key critical manifesto of expressionism (Lankheit 42). The essay situates the move away from tonality within the context of the subordination of music to textual forms in opera and *lieder* traditions. Schoenberg argues that nineteenth-century traditions of these genres devalue the autonomy of musical expression, and that the use of music in relation to a poetic or dramatic text should not be defined by its "mimetic" function, that is, the extent to which it supports or reflects ideas more clearly expressed in words (141–2). He argues instead that music possesses unique means of expression, and that composers may pursue these means to their own autonomous ends (145). In practice, Schoenberg was not an "absolutist" in the strictest sense of the word – his immersion in expressionism saw him engage with both verbal and visual arts, and he frequently integrated literary works into his compositions – but nonetheless, his convictions about the autonomy of music were the fundamental point upon which the subsequent practices of modernism were founded (Ross 358).

In the 1920s, Schoenberg further developed atonality through the conception of a new compositional technique, known variously as "twelve-tone", "dodecaphonic" or "serial" composition (207–8, Adorno 1977, 61–2), which abandoned the intermediary ideals of expressionism and instead asserted musical practice as a fully autonomous discipline (Schoenberg 208). The twelve-tone technique uses the full range of tones in the chromatic scale, arranging them in equal and democratic proportions. The method was enthusiastically adopted by several composers over the next decades, and it eventually became the cornerstone of compositional technique in the twentieth century (Ross 357, Salzman 116–24). Such developments had been anticipated and approved by Adorno, who expressed the view that maintaining a distance between music and the norms of bourgeois taste was the only way to guarantee the natural creative instincts of the artist (Adorno 1977, 61–2, Ross 357). By producing such an uncompromising musical idiom, Schoenberg asserts a direction for musical innovation that allows it to evade bourgeois taste, and thus allows it to resist appropriation into mainstream culture as a tool of other media forms. Through their redesign of "permissible" harmony, Schoenberg's atonal reforms attempt a major paradigm shift in the *instrumentalis*; however, their assertions of autonomy in music should also be understood in relation to the debates of the relationship between music and text, in which they are analogised in corresponding shifts in the *humana*.

The modernist advances of the *instrumentalis*, which are prompted in part by an awareness of the cultural function of music, form their critique of social hierarchies through a stubborn resistance to appropriation to other forms, such as theatre. The production of music and theatre respectively, are managed through social hierarchies that stubbornly resist integration. Just as Brecht was comfortable subordinating music to text in his theatre work, so too do the modernists permit the complete subordination of text to music in their compositions. In both contexts, the pursuit of political autonomy inevitably perpetuates a social hierarchy in which the director/composer is sovereign. In Shakespeare, the traditional assumption that the purpose of music is to provide a range of effects to support textual meaning relies on this accepted hierarchy in the *humana*, where musical labour is subject to the will of a theatre director; this context echoes the parameters of the "called-for" song identified by Auden (1962), where the musician is not an autonomous agent but "a thing that makes music" (512). However, this subordinate relationship also relies on the acceptance of certain ideals of "harmony" in music, where the suitability of a composition depends on how its "instrumental" effects support conventional associations of affect. In this respect, any range of "progressive" harmonic styles may be used in a Shakespeare performance if they are felt to evoke appropriate emotions for the listener, but if the hierarchical relationship between the music and the drama remains unquestioned, the music continues to be "harmonically" conservative.

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5.3 Cornelius Cardew and the Scratch Orchestra

The generation of composers that followed Schoenberg, which included such figures as Pierre Boulez and Karlheinz Stockhausen, found new ways to extend Schoenberg's twelve-tone harmonic principles into other areas of musical expression (Ross 361–2; 393 405), growing ever more arcane and specialised (see Foucault 1985, 6, Potter). Yet, as any new generation must take steps to distance itself from the innovations of those that precede it, some composers in the post-war period began to grow increasingly uncomfortable with the cloistered elitism that music had adopted (see Cardew 2004, 82, Ross 357, Potter). Critiques of these practices may be found in the work of late-modernist composers whose placement at the end of a long period of experimentation found them questioning anew the fundamentals of music. Perhaps the most well-known of these is the American composer John Cage, who countered the serial micro-management of Boulez and Stockhausen by introducing the principles of chance and indeterminacy into the musical process. Cage's works often give performers vague or random instructions, allowing the musical process to emerge, not from the composer's will, but from chance or the random choices of the musician (Cage 7). Cage's most well-known work, *4'33"* (1952), takes indeterminacy to a further extreme by instructing the performing musician to take no action at all for the duration of the performance. Critical interpretation of this composition has varied, but Salzman (1974) offers a neat summary of the contrasting ways the work may be "heard": on one hand, Salzman hypothesises that the "silence" of the musician is, in fact, the final stage of the sophistication of non-tonal harmony that had been pursued since Wagner, where the development of ever-more progressive harmonic languages finally breaches the line between the heard and the unheard (153).

Salzman also offers a more common reading where the composition acts to "frame the natural sounds of life", that it traps "for a moment, the experience of the haphazard 'real' world" (153); in this latter process, then, the pursuit of atonality does not result in perfect harmonic silence, but rather in the chaotic, avant-garde sounds of the "real" world that exist outside of the musical process. These differing interpretations of *4'33"* illustrate the degree to which Cage's ideas bridge the *instrumentalis* focus in modernism with a socially-focused *humana*: on one hand, the composition may be taken as representing the phenomenological end-point of three or more centuries of musical development; on the other, it may represent the rejection of the phenomenological centrality of the composed work altogether, via the sudden exposure of the social world in which the musical work takes place. The emergence of indeterminacy consequently lays the

groundwork for further innovations in which the social and material conditions of music become the primary focus.

British composer Cornelius Cardew is aligned to Cage's general influence, but as Nyman (1973) observes, Cardew steps beyond Cage's concern with the phenomenology of musical sound, and instead drives its focus into the social conditions of musical practice (34, Nyman 1999, 138). Problematically, however, Cardew's extreme grasp of Marxist ideology (see Cardew 2004, 6–7) led him to the conclusion that the musical avant-garde to which he substantially contributed was itself ideologically compromised (2004, 102), and he ultimately concluded that he could not reconcile the dialectical contradictions in his own practice (Ross 461). He argued that the "autonomous" avant-garde of music, despite its claims to radicalism, was actually populated by a bourgeois elite, and that its innovations could only be meaningful to an idle, materially-comfortable intellectual class (2004, 102). Parsons (2006), although a disciple of Cardew's, criticises Cardew's rejection of the avant-garde, claiming that he overlooks the possibility that progressive art is not merely an incorporated element of dominant cultural conditions, but may be understood as an attempt by conscientious practitioners to resist and change these conditions (xv). Nonetheless, Cardew's legacy, whether it should be regarded as one of success or failure, positions him as a figure who consistently applied avant-garde practice to the critique of the place that music holds in social and material discourses.

As an example of Cardew's practice, "Paragraph 7" of *The Great Learning* sets a verbal text from Confucius for an unspecified number of performers: each performer is simply instructed to read the text aloud by pronouncing each syllable for a full breath at whatever pitch they choose (Parsons 1994, 9). The resulting musical experience is substantially progressive, and the composition may therefore be taken as a significant contribution to the modernist development of harmonic language; indeed, the indeterminate nature of the work means that, given a large enough body of performers, the performance creates a kind of "total" harmony, possibly akin to Cage's silence, wherein the sound is so saturated with all possible pitches that distinction between harmony and discord becomes meaningless (see Ross 461). However, despite its contribution to the *instrumentalis*, it is in the realm of the *humana* that the impact of the composition is more progressive, as it enacts a democratic process of music-making that challenges the traditional hierarchies of musical performance, and provides the direction for Cardew's subsequent experiments in the *musica humana*.

According to Cardew, the earlier modernist composers did not properly challenge, but merely extended, the social practice of orchestral and symphonic music in the previous centuries, since they rely on a hierarchy built out of highly-specialised performers (2004, 102). Indeed, the more complex the rethinking of harmony that occurs in a modernist composition, the more highly-trained the performers need to be to play it. Cardew's compositions directly critique the social

structure of concert music performance, in which the elite performer is the central focus of the hierarchy (Nyman 1973, 34). Applying this to orchestral forms, Christopher Hobbs argues that the conventional hierarchy places the conductor at the top of the social hierarchy, the trained musicians as subordinate, but still within the privileged space of the concert stage, and the untrained audience as the passive recipients of the discourse (Nyman 1999, 138). Approached from the perspective of cultural materialism, the traditional orchestra appears to replicate the feudal hierarchy that is at the heart of Tillyard's Elizabethan world picture, and Cardew's reaction against this cultural norm thereby retrieves many of the questions that are raised by the social and mathematical typology of Boethius. The significant discovery of *The Great Learning* in this regard is not its new harmonic language, but rather the fact that the production of this harmony does not require the participation of trained music performers, and thereby breaches the division between the "trained" musician and the passive "untrained" listener.

As Cardew's avant-garde works developed, this priority would take on a greater focus, culminating in the establishment of the Scratch Orchestra (SO), a communal ensemble of open membership whose music making did not rely on distinctly authored "works", but rather on a constitution that outlined rules for performance. As the author of the Scratch Orchestra "draft constitution", Cardew sets the ideological direction of the ensemble, emphasising a shift away from music as a specialised and hierarchical practice, and towards modes of performance that are open, inclusive and democratic, thereby producing in the *humana* an analogue of the democratic harmonies pursued by the modernists. Although the Scratch Orchestra had some success in its first years, touring working class communities of Britain, it quickly gave way to factional infighting among its members and consequently disbanded (Parsons 1994, 40). Beyond this point, Cardew's own work began to move away from the avant-garde, and embraced a more explicitly communist ideology that found him directing his compositional efforts into structurally-conventional political music (Ross 461).

Whether the work of the SO ultimately succeeded in its aims, its critique of the structure of the traditional orchestra offers a pertinent critique of music and its ideological functions. Moreover, its focus on the social processes of music means that the constitution also provides a basis for considering music as cultural antitype, since it retrieves a Boethian typology of music in which harmony is understood as the principle for order in which both art and society find their shape and balance. Although the SO ensemble itself disbanded, its draft constitution survives, where it may be recognised as a performable work that extends the premise of indeterminate composition beyond the idea of the singular work, as Cage had done, and more towards a democratic process that can support varied activities. One of the key innovations of the constitution in this regard is the instruction that the activities of the orchestra do not need to be understood in the context of sound

phenomena (1968, 617). This detail means that it is possible to apply the constitution as a basis for conceiving and executing other performance media, including that of theatre and drama. Conceived in this way, the SO constitution may be used as a template for devising and performing theatre works, but it may also be used as a mechanism for pursuing material critiques of the process by which existing performances are enacted.

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5.4 "A Scratch Orchestra: draft constitution" and the performance of Shakespeare

 "A Scratch Orchestra: draft constitution" was written by Cornelius Cardew, and was published in the *Musical Times* in 1968. It outlines the rules for musical performance for a putative ensemble organised on democratic principles, allowing for a range of collaborative or improvisational activities. The purpose of the constitution's rules is to guide music practices that circumvent the conventional hierarchies of orchestral performance, in which trained performers operate under the management of a central "director" figure for the passive consumption of an audience. In this respect, the Scratch Orchestra constitution is identified as a key document in establishing the shift of the modernist concern with the formal parameters of the *instrumentalis*, to their fuller application in the *musica humana*. In this section, I propose that the constitution's rules may be applied to the conception and performance of Shakespeare's plays; such an application supports the radical dialectics of Shakespearean drama by preventing their appropriation by a directorial procedure that imposes a hierarchy over the process. My reading of the SO constitution identifies the specific elements that point to its status as a performable and replicable work that may be applied in a number of performance contexts, including Shakespeare. Moreover, I demonstrate that the aims of the constitution are sufficiently oriented to the principle of indeterminacy that its application to Shakespeare is not merely a "reappropriation" of its intended function, but is rather a credible and legitimate application of the principles the document espouses.

A close reading of the constitution gives the impression of its being an unfinished or hastily-assembled document. Its purpose appears to be suspended between the mundane function of outlining regulations for the running of a historically-situated ensemble on one hand, and outlining instructions for a radical musical composition and performance on the other. For example, some parts of the document support the idea of the SO as a fixed historical entity, comparable to, say, Brecht's Berliner, or the RSC: an appendix claims that "at the time of writing *the* orchestra has 60 members" (618, emphasis mine); likewise, the many rules the constitution outlines, related to such matters as management procedures, voting, and so on, seem to be focused on the practical matters of running the existing ensemble in a democratic way. In contrast, the title of the constitution is "*A*

Scratch Orchestra" and its first line reads "*Definition*: *A* Scratch Orchestra is large number of enthusiasts pooling their resources …" (617, emphasis mine). In these instances, the constitution proposes projects or activities that may be undertaken at any time or place, by any participants, regardless of their relationship to Cardew or his circle. Given this dual emphasis, the participatory codes of practice outlined in the constitution should be considered advisable, but not essential, in the context of what activities it proposes more generally.

The critical focus of the constitution is not only on music-making practices that resist the hierarchical structures of orchestral tradition, but also on seeking a satisfactorily flexible definition of what may be regarded as "music". The constitution states in a proviso:

> The word music and its derivatives are here not understood to refer exclusively to sound and related phenomena (hearing, etc). What they do refer to is flexible and depends entirely on the members of the Scratch Orchestra. (617)

This might seem like an afterthought for a "musical" ensemble that was known, in its brief history, primarily for its production of "sound and related phenomena" (Pisaro); nonetheless, this proviso clearly reflects the ongoing critiques of musical practice that occur in late modernism, such as we find in Cage's *Variations*, which is similarly inclusive in what it allows under the category of "music" (Miller 60). This liberal approach to music as extending beyond "sound" phenomena retrieves the Boethian notion that "harmony" is a mathematical rather than acoustic principle, and whose formulae are legitimised within modes of social organisation. Regardless of whether the historical activities of the SO fully explore the idea of "non-sonic" music in its performances, a grasp of this relationship between the *humana* and the *instrumentalis* mandates that the constitution's "rules for performance" should be applicable to other forms of cultural text.

If this is considered in relation to drama, it reveals the extent to which theatre production may be understood through musical values. As a phenomenon conventionally applied in "sound", music identifies the variables of pitch, tempo and articulation; theatre performance, which is partially manifested as sound phenomena, should thereby recognise these variables as integral to its own codes of performance. As a point of comparison, Cardew's "Paragraph 7" may be interpreted as a work that narrows the gap between the distinctly musical and distinctly dramatic: it is, in effect, a choral work, as it does not require the use of any instruments other than the human voice. A distinction between the "intervallar" and "continuous" forms of discourse identified by Nicomachus is still in effect here, since it is not the aim of the performers to make the text "clear" as continuous discourse. However, the "scoring" of the work is not deterministic, in the sense that it does not dictate the precise pitch, tempo or articulation of each syllable, and instead leaves these choices to the discretion of the performer in a manner that is closer to forms of theatre performance. In contrast to the "indeterminacy" of the vocal music, the verbal text is deterministic in a manner

similar to that we find in a conventional dramatic text. In this regard, the performance of "Paragraph 7" may be interpreted as much as a theatrical as musical performance; moreover, it is a work that makes the distinction between the two less clear.

The claim that "music" may incorporate non-sound phenomena pushes this analogy with drama and theatre further. Music is always performed in a material context in which non-sound phenomena is also in operation: a concert performance may just as easily be recognisable by its visual elements as by its sonic elements, and a pianoforte recital, for example, might prove to be just as engaging visually as it intends sonically. In this context, the hierarchical structures of conventional orchestral music are just as present in the visual components of performance. For one, the hierarchical partitioning of the audience and musicians, with the conductor placed in a heightened position in the midst of the performers, is easily understood through its visual form; such an arrangement is evident in traditional theatrical performance, especially in the typical modes of performance of Shakespeare in the nineteenth century, where the great actor-director occupies a centre-stage position comparable to that of the orchestra conductor. In this respect, Mark Rylance's attempts to develop the Globe performance practice through a "communion" of audience and performer seem to pursue an ideological approach that is closer to the aims of Cardew than it is to Brecht, since it aims to displace the actor-director as the centralising figure in a social hierarchy. The application of the SO constitution to dramatic performance is therefore a natural and logical extension of its fundamental principles: the functioning social hierarchies of musical and dramatic performance are sufficiently similar that they can be read as reflections of the same hierarchies that are aligned with medieval harmony in Boethius.

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5.4.1 Shakespeare as "popular classic"

The SO constitution outlines five distinct "activities" that the ensemble may undertake in performance. These are: *scratch music*, *popular classics*, *improvisation rites*, *compositions* and *research project*. In this analysis, I limit my focus to the category of *popular classics*, as its principles may be plausibly applied to the performance of Shakespeare. *Popular classics* instructs that notational excerpts of "popular" (ostensibly orchestral) works of music may be presented to members of the ensemble for collective interpretation. The instructions recognise the "particle" as the primary unit of this type of performed material. The nature of a "particle" is flexible: it may refer to a score, a part within an ensemble score, a random page from a score, a critical analysis of a piece of music, etc. A member of the SO may present such a particle as material for performance; for example, a single, disconnected page from a piano piece may be offered. The member who has

presented the "particle" performs it in whatever manner they choose: they may play it conventionally on the piano or any other instrument; they may invert the page and play it that way; or they may invent their own rules for reading the score. According to instructions, the other members of the SO then attempt to play the same material from memory, or by copying the central member, or simply by improvising it to the best of their ability. The activity challenges the traditional hierarchy of concert music, since it does not allow a central performer to dictate to others how they should perform the piece – the member must accept what is offered by others and attempt to conform to it in his or her own way.

In respect to this specific activity, Cardew's challenge to social hierarchies in music is not simply restricted to critiquing the manner in which concerts are organised socially; it critiques the notion of the composer as an "ideal" figure whose will or intention must ultimately be served in the production of music. The SO's practice subverts the composer's intention and may therefore be analogised with the critiques of "authorship" that are outlined in the materialist approaches of Brecht and Williams: as both argue, there is something flawed in the supposition that the "intention" of an author, even if it is pursued through an understanding of their supposed politics, can be fixed with any reliability (Williams 1997, 196). Similarly, the principle of a historically "authentic" performance of a classic work remains problematic since its variables are sufficiently indeterminate that, as the Globe practitioners have demonstrated in the performance of Shakespeare, any number of contradictory performance choices may be defended in this way. Cardew (2004) ultimately regarded "indeterminacy" as only a partial solution to the problems of Western musical practice, and this is perhaps because it leaves the "music of the past" untouched. While modernism is able to produce new compositions to challenge tradition, it is still possible that the concert music industry may use relics of Europe's cultural imperialism to re-enact hierarchical structures in the name of bourgeois entertainment (14). The SO constitution therefore not only challenges the figure of the composer in modern contexts, but also the dominance of the classical repertory, by asserting that there is no longer a "proper" or "correct" way of reading a score. The authority of the composer's "intention" carries no weight in this context; rather, it is the individual performer, who may have no musical training whatsoever, who determines the correct mode of performance in their action.

In the context of drama, we may consider that the dialectical qualities of Shakespeare's plays are ill-served by performance methods that reproduce feudal hierarchies in the production process. An application of the SO constitution may therefore provide strategies to subvert this function in the theatre; we may go so far as to locate corresponding strategies in existing practices. For example, I can cite some recent youth and student theatre productions of Shakespeare that have utilised methods comparable to the SO "*popular classics*" activity. A 2015 Monash Shakespeare Company production of *Troilus and Cressida*, directed by Mark Wilson, uses similar strategies to

those of MSC *Tempest*, which I analyse in the preceding chapter. This production retains only the

barest echoes of Shakespeare's play, and instead develops its material through a collaborative

"devising" process that eliminates almost all elements of Shakespeare other than the title, the

character names, and a smattering of speeches. The resulting performance consists of free

interpretations of the play's scenario, performer-scripted dialogue, and the interpolation of a series

of disconnected character monologues that invoke a range of modern historical contexts. The

performance suggests a production process substantially similar to that of "*popular classics*" in the

SO constitution, whereby the Shakespearean text is treated as a "particle" and is subjected to an

interpretation process determined by individual preferences and instincts. Although the director of

the production is identifiable as an authoritative guiding figure, both the merited absence of

Shakespeare as authorial voice and the high degree of narrative incoherence testify to the challenge

to the conventional hierarchies of performance.

Another production, a 2016 adaptation of Shakespeare's *The Tempest* by the Western Edge

Youth Arts theatre company,[22] exemplifies this principle further. The production, which takes the

title *Caliban*, reimagines *The Tempest* as a parable of climate change: the altered narrative situates

the island of the play's setting to the South Pacific, where it is one of many islands that are

threatened by rising sea levels. This production rejects the narrative arc of the play and substitutes

its own: instead of retaining the "unity" of the island setting for the full play, the threatened island is

submerged early in the performance, forcing the exile of its inhabitants to Australia, where the rest

of the drama is played out in the pattern of a revenge tragedy. In this regard, the performance

demonstrates its independence from the Shakespearean "score", retaining only a tiny fraction of its

poetry, and allowing it to direct its focus to more immediate political matters. The presence of

Brechtian devices, such as onstage wardrobe changes and multi-function props, may alert the

audience to the sense of social responsibility that the production has in articulating a "complex

seeing" on the issues it addresses (Williams 1968, 286); as a consequence, the most powerful effect

of the performance is in its delivery of the political convictions of its youthful performers and their

attempts to use the theatre as a means of activating political consciousness. The "sanctity" of

Shakespearean drama is set low as a priority and what remains of the original play serves as a

platform to deliver these complex political engagements. Although the process seems more

coherent than the MSC *Troilus and Cressida*, and therefore speaks to a greater degree of directorial

control, it is possible to detect in *Caliban* a comparable methodology where the residual adherence

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[22] Western Edge Youth Arts, active from the mid-1990s, was incorporated as an independent, non-profit arts association in 2005 (2006, 2). Its charter claims that it aims to provide opportunities for "young people from economically disadvantaged, and culturally and linguistically diverse communities in Melbourne's inner and outer west and Geelong" to produce artworks, with a particular emphasis on theatre performances (2015, 2).

to an authorial "score" is rejected, and a collaborative and idealistic process of creation takes its place.

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5.4.2 Analysis of case study one

The preceding examples demonstrate the extent to which the conception, execution and reception of Shakespearean performance may be interpreted through the framework provided by the SO draft constitution. This process rethinks Shakespearean theatre through modes of "musical" performance, thereby allowing for the more extreme types of performance innovation pursued in musical modernism. In using the SO constitution as a template for devising, or interpreting, radical theatre performances, the constitution's modern rethinking of Boethian theory is made clear. As I have argued through this thesis, the Boethian model that Tillyard claims unifies all "Elizabethan" culture is identified by cultural materialism as being subject to dialectical tension, especially within Shakespeare's dramas. This tension is evident even in *The Tempest*, a play believed in many circles to be clearly aligned to courtly ideology (Schmidgall 40); my analysis of this play in Chapter Three argues that it enacts subversive conflicts within the artisanal and servant classes – since these conflicts may represent the historical and political position of William Shakespeare himself, the material cannot simply be dismissed as providing an antagonistic opposition to the courtly ideal, as argued by figures such as Long, but rather may reflect the conflicting and divided loyalties that inform the play's production. The dialectics of Shakespearean drama are recognised by Brecht as supporting a strain of radicalism in the plays, and these "modern" dialectics are analogous to the "atonality" pursued by modernist composers. In both cases, these qualities may be ill-served if they are supported by a form of cultural production that adheres to feudal hierarchies in its execution. If this radicalism in Shakespeare is to be accessed, it must come through radical advances in the *musica humana*, such as represented by Cardew's SO constitution.

The "popular classics" activity of the SO articulates a mode of cultural production in which an approved text is subject to a process of negotiation and redefinition that is equally characteristic of radical theatre performance. In a traditional concert performance, the will of the composer is enthroned through the score, and is enforced via the authority of the conductor through the cooperation of the disciplined orchestra. This applies a rigid modality to a text that assumes it to be stable in its meaning and clear in its intention: it is only by enforcing the "great chain" of authority in the orchestra, that the true meaning or intention of the work is properly able to manifest itself. The SO constitution challenges the supposition that the rigid hierarchy protects the "meaning" of the work in performance, and proposes that a more inclusive and "democratic" approach can produce an equally valid presentation of the work's meaning. If this process is applied to the performance of

Shakespeare, it may produce tensions and contradictions in the interpretation, and possibly in the performance itself, thereby better representing the plays' dialectical qualities.

When applied to Shakespeare, the SO "popular classics" activity may be thought of as a means of "retrieval", much as the post-Brechtian innovations of the early years of Shakespeare's Globe pursued retrievals of early-modern theatre practice. As Brecht argues, it is supposed that something vital and essential in Shakespeare has been lost and replaced by the conventional practices of bourgeois culture (Heinemann 204); while it is not assumed that "authentic" recreation of these elements is ever possible, an exploration of them can produce emergent alternatives to cultural homogeneity. The retrievals enacted by the Globe in its early practices offer only a partial reflection of the possibilities of radical retrieval offered by Brecht, articulated more fully in Cardew. For example, Mark Rylance's (2008) attempts to displace the hierarchy of the director in the early years of the Globe may be thought of in terms of the SO constitution: "…in my last years [at the RSC] I really came to feel that … it was about thinking of the audience as other actors" (107). However, as Rylance argues this point, his performance methods are focused the economy of emotions in Shakespeare (111), and the process he describes is one of a mutual emotional exchange between performer and audience. Contestation of political meaning is not a part of this process, and it appears to rely on a stable assumption of what the argument of a particular Shakespeare play is about. This priority of a surface inclusivity, based on the sharing of emotions, is enacted at the cost of political engagement, and it seems to reflect a Globe which risks reversing into the bourgeois sentiment of the nineteenth-century theatre that Brecht was at pains to obsolesce.

The Globe's 2013 *Tempest* more explicitly exemplifies this reversal into bourgeois convention by demonstrating that the preservation of production hierarchies, already evident in the 2000 production, results in conservative dramatic practice. In the latter production, the "communion" between audience and performer, for example, has been minimised; this is due in part, perhaps, to the requirements of the tie-in DVD release, the recording of which requires a tighter control of the performers and the exclusion of the audience from the *mise-en-scene*. An occasional breaking of the "fourth wall" is evident in the performance, but not beyond what might be acceptable in otherwise conventional stage work; ultimately, the hierarchical separation of audience and performer is subtly reasserted. Another innovation of the 2000 production, the blending of character types through the use of multi-role performers, has also been eliminated, with each major role being assigned to a distinguishable performer who is identified by their role throughout. Again, the need to create "standardised" performances of Shakespeare's plays that conform to a signature style, an important priority in creating a DVD series of performances, means that radical or exploratory elements in a production are suppressed. The use of music in the 2013 Globe *Tempest* further reflects the reestablishment of an orderly and disciplined production

hierarchy in the theatre's practice. The music is managed by a practitioner whose place in the authorial hierarchy of the production is unambiguous, and who thereby applies their craft within the constraints laid out by the material conditions of the theatre. Each musical cue in the play is dutifully set: the musical compositions blend "harmoniously" with the lyric texts of the songs.

Warbeck, who provided the music for the 2013 *Tempest* is a modern composer, and may therefore claim some familiarity with modernist practices; however, his standing as a composer of film and theatre music suggest a limited interest in the musical "autonomy" that is explored through the post-tonal traditions. Much like the scholars of the scholarly field, then, Warbeck's practice is not led by modernist methods that might unlock a radical function of music in Shakespeare. The faint tonal dissonances that are present in the Warbeck's score for *The Tempest* may not exactly reflect the accepted parameters of the *instrumentalis* accepted in the early-modern period, but they are certainly permissible in bourgeois contexts of modern theatre practice, since they do not conflict with audience expectations of stage music that supports a range of dramatic effects. It might be posited that extended forms of serial composition or indeterminacy typical of late-modernism could find their way into more adventurous productions of *The Tempest*: however, as long such practices are circumscribed by the subordination of music to dramatic effect, they would remain a conservative element. The late-modernist shift from the *instrumentalis* to the *humana* in music may not be easily assimilated into mainstream theatre practice, since, by its nature, it threatens the stable structures of performance. Cardew establishes a framework in which the principle of autonomy permits music to break free of its socially-sanctioned contexts, and point the way towards a generally democratic rethinking of the social order in cultural practice. If this applied in theatre, the result may be a chaotic conflict between the music and dramatic elements, where the liberation of the music produces extreme tensions by *disturbing* the design of the dramatic, rather than *supporting* it. Disapproval of such tension is only conceivable when the relationship between the musical and dramatic is assumed from the outset to be hierarchical; an approach that considers both as liberated forms in the *musica humana* will permit their complementary tensions.
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5.4.3 Analysis of case study two

Shakespeare's *The Tempest* may be read conservatively: such readings should be considered a part of the dialectical spectrum that is typical of Shakespearean drama more generally; moreover, we can safely assume that Shakespeare was, to a degree, obedient to his courtly patrons. The dramatic and musical conservatism of the 2013 Globe interpretation of *The Tempest* produces a type for this Shakespeare in an Ariel who is obedient to the command of the courtly patron. However, the play's songs nonetheless carry traces of conflict that support a reading of Ariel as a more subversive and

troublesome figure, and one who constitutes a potentially threatening force within the framework of culture. His first songs draw on subversive imagery (songs in 1.2 and 2.1), then blend their purpose with those of subversive cohorts (3.2), and finally use the context of courtly performance as the backdrop to a potential *coup d'état* (4.1). An approach to music in *The Tempest* that utilises modernist innovations in the *humana* may result in a portrayal of Ariel as a figure who uses musical expression to resist the authority of his master, and who thereby typologises a more "radical" Shakespeare who may be applied to challenge the hierarchies of modern cultural production. The application of modernist innovations may result in music being employed to undermine and destabilise the dramatic matter of the production; following the lead of Ariel's songs, such a performance may first oppose, then resist, and ultimately threaten the directorial vision of the drama. It may be possible to imagine a radical theatre performance where the musicians actively undermine the work of the director, for example by playing out of turn, playing badly, refusing to play at all, or by producing settings that are calculated to disrupt the careful efforts of the actors.

It is difficult to imagine such an approach to theatre music being permitted in a commercially viable enterprise like the Globe: the pressure of the box office would likely result in managerial interventions, where the musicians would either be asked to subordinate their will to the director, or else be replaced. In a commercialised culture, the chief motive for hierarchical obedience is to avoid loss of income; however, when culture lacks such economic structures, such as depicted in the play itself. As demonstrated by Rylance (2008) when he was at the RSC (111), the appropriate response to a sense of artistic enslavement in modern culture is to part amicably and seek more productive creative outlets elsewhere. Student theatre companies, on the other hand, by virtue of their subsidised status, are not subject to these economic conditions: as Hartley (2015) argues, this allows experimentation outside of a tightly-controlled system of monitoring (5), but it also means that there is a much higher risk of artistic failure, where the production may falter, or be cancelled altogether. For example, Shlansky reports:

> … the guy that played Prospero wanted to drop out … He was like "I'm leaving. Who can you find to replace me?" And everyone went [to me] "You could do it", and I was like "… no … if … he leaves … then this play is done." (Appendix A 148)

Similarly, the absence of payment in a student or amateur context means that artistic labour, including musical labour, is only contributed on a voluntary basis, and may therefore be withdrawn without notice. In this respect, the looser social structures of student theatre perhaps more closely resemble the precarious courtly culture represented in *The Tempest* than they do the contexts of commercial theatre.

As I argue in the previous chapter, the productions of student theatre are typically built on the attempts of earnest and inexperienced practitioners to achieve unified directorial interpretations of the plays. While there are some mechanisms of institutional support in place for the MSC, the stakes are sufficiently low that failure needn't be regarded as an outcome to be avoided at all costs; yet, while this may represent the view of the institution that subsidises the company, it may not reflect the feelings of student practitioners who have invested their creative and physical labour into the outcome. A realistic fear of failure may be a factor that distinguishes the conditions of amateur or low-profile productions from those of highly-commercialised companies, where financial imperatives mandate that a number of safeguards are kept in place. The insecurity of a student production provides an unstable foundation for the expected outcomes of the theatrical process, and therefore allows the contradictions and dialectics of Shakespeare to manifest themselves more explicitly in performance. These possibilities are anticipated by the principles outlined in the SO constitution as they may be applied to the performance of Shakespeare: the risk of artistic collapse destabilises the hierarchical system through which theatre works are conventionally produced, and provides a basis for exploring innovations in the *humana* and *instrumentalis* as an extension of the play's cultural dialectics.

Shlansky reports that he had initially engaged the participation of a student composer to serve as musical director for his 2014 MSC production *Tempest*. This collaborator initially expressed enthusiasm about participating in the project, and dutifully contributed a number of compositions for the songs of the play (Appendix A 149). However, without the incentive that payment would provide, the composer was not sufficiently compelled to attend rehearsals, to collaborate with the actors who would be performing the numbers, or even to undertake extended consultation with the director about the musical needs of the production. Shlansky, while still attempting to convey specifics about his musical vision of the play, found that the composer's contributions did not serve its needs, and they were abandoned in favour of actor-led musical contributions (149). In this process, the production's relationship with music enacts a dialectical tension that typologises the interpretation of the play: as the type for Prospero, the director is unable to compel his musical director/composer to enact his will. The failure to secure pacific obedience results in an idle and indolent Ariel who, like the modernist composers of the early-twentieth century, pursue autonomous creative projects, otherwise disdaining the opportunity to serve the broader culture. This is, of course, a fairly extreme Ariel, and one who is at odds with the image of an enthusiastic and industrious artisan found elsewhere in the interpretation of Shakespeare. As a type for Shakespeare, these conflicting Ariels reflect the contradictions that Brecht identifies as typical of Shakespeare's fixed historical position (Heinemann 233): Ariel is on one hand an artist who pursues

autonomous forms of creative expression; on the other, he is an obedient court artisan whose labour serves an important function in the establishment of dominant ideology.

These two Ariels do not cover the full range of dialectical possibilities, for there is also the "radical" Ariel, whose creative labour has the power to precipitate a "crisis of confidence" in his master's authority. This Ariel is neither the obedient servant of the court, nor the autonomous artist whose labour resists appropriation by political interests. Like Cornelius Cardew in his avant-garde period, this Ariel is motivated by an almost aggressive antipathy to the dominant power, and his efforts as an artist are primarily directed towards challenging its hegemony. Shlansky's reading of *The Tempest* provides a psychological analogue to this Ariel: an abused and manipulated figure, whose outward obedience towards the cultural process conceals a homicidal antipathy to those institutions that have come to depend on strategies of exploitation to preserve their dominance. This reading of Ariel, which emerges out of Shlansky's radical rewrite of the source text, typologises the failed musical program of his production, and thereby offers a fuller articulation of the dialectics that drive the play's dramaturgy. After Shlansky had severed his collaboration with the composer, he determined to develop the musical program of the play by collaborating with other cast and crew; however, in this process, he encountered a similar spirit of resistance in dealing with inexperienced performers who barely felt confident as actors, let alone as musicians.

The performer playing Stephano, for example, did not meet the director's expectations of musical competence, thus resulting in the minimisation of the songs of 2.2 and 3.2: "I knew that he could play guitar, and I thought he would be comfortable about playing his guitar onstage … he didn't bring the guitar at all" (151). "We had to completely rewrite his song three or four times, because his … vocal style just shaped and shifted through … the course of rehearsals" (150). Likewise, the performer playing Trinculo channels Ariel's resistance in her response to the director's musical ideas:

> … it took almost the entirety of the rehearsal process to get the girl playing Trinculo on board. She was really pulling against … and like, this is not an accusatory thing … she made things difficult, … not because she wanted to be difficult, but because I think she had a lot of concerns about what I was trying to do, and about how unclear I was about what I wanted. (152)

The performer playing Caliban was willing to take musical direction, but rather than devising a more typically musical setting, he simply presented the lines of the song as a rhythmic chant; this choice was generally supported by the director, who felt that it meshed nicely with the primitive persona he had proposed for the character (152). With only Ariel's songs remaining, a decision was made to retain the numbers from 1.2 and 2.1 as important to the dramatic action; therefore, settings of these two numbers were composed by Shlansky, and were sung solo by the performer playing Ariel,

who also improvised a melody on the recorder (150). The song from 5.1 was not needed in the radically altered ending of the piece, and indeed its omission would seem to be an appropriate musical choice for a song whose place in the narrative appears to typify the capitulation of the rebellious artisan.

The only other musical number in the play is the masque of act 4, for which the director assembled video clips of Iris, Juno and Ceres reading their lines from the masque and singing the lyrics. These film images were projected onto the rear wall of the stage and were accompanied by an electronic assemblage of recorded sounds provided by the director. As Shlansky reports, these videos were among the first materials he conceived for the performance, and they were partially produced by a student filmmaker of the director's acquaintance, who insisted on retaining a degree of creative control in the sound design of the performances (152); having been promised this control by Shlansky, the filmmaker's lack of experience resulted in a number of errors in recording and sound design that were a significant barrier to clarity, and which were never fully resolved for performance:

> it wasn't very good is the simple part of it; it was very hard to understand what people were saying and … she hadn't paid attention when she was recording some of the stuff, so there was some strange words on there … and it came out a bit weird and a bit incomprehensible. (153)

This unintended effect added to the avant-garde atonality to the performance, and it consequently reflects a further "Ariel" figure in the dialectical hierarchy of the play: neither indolent nor intentionally rebellious, this ostensibly obedient Ariel nonetheless lacks the competence to fulfil the master's commands. Such an Ariel is anticipated by the Scratch Orchestra constitution as posing a threat to the "harmony" of the *humana*, since a lack of training means that performance is less subject to hierarchical control, and may therefore undermine the process by which art is appropriated to enforce dominant ideology.

These attempts to develop a workable musical program for the MSC *Tempest* so resemble the spirit of an SO performance that they may be analysed as a basis for identifying the radicalism of the production as a whole. Taken as an enactment of the "*popular classics*" activity, the "particle" in question is the audio-visual assemblage that the director produced for the act 4 masque, including the experimental sound collage, as well as the video content. This adheres to the proviso of the SO constitution that "music" may incorporate non-sound phenomena; moreover, since the text of the particle uses the Shakespearean verse, it appropriately functions as a particle of a classic work. Although the various musical episodes of the play do not occur simultaneously as a concerted orchestral performance, they are nonetheless equally oriented to the classic work through the organisational structure of the production, which assigns each of them through their appropriate

performance roles. What brings this musical program closer to the principles of the SO constitution is the manner in which each performer seizes control of their own distinct contribution: initially led by a Prospero-figure who intends that their musical discourse should solely serve his vision of the project, the ensemble instead enacts strategies of resistance to secure their own idiomatic contributions, resulting in a "concerted" performance of a much more democratic nature. The electronic particle, provided by the director, is accompanied by the naïve singing and recorder playing of the Ariel songs, by the primitive but enthusiastic delivery of Caliban's song, by the mutating melodies of Stephano's songs, and by stubborn, critical silence provided by Trinculo. In the case of the latter, the democratic spirit of the SO constitution should certainly permit a performer to abstain or conscientiously object to performance on any number of grounds: they may contribute their own silence to the performance as a gesture of protest or resistance; or they may regard silence as a valid form of musical expression.

The cast's insistence on individual control over their musical contributions was a factor that increased the pressure on the director; rather than attempting to reassert his control through a show of force, the tight production schedule ultimately prompted him to capitulate to their demands (Appendix A 152). This gesture of compromise emblematises the democratic spirit of the SO constitution, and thereby places the performance within a model of artistic production that does not rely on an uncontested social hierarchy in drama. Although a conventional theatre production may permit cast contributions to a greater or lesser degree, the MSC production exemplifies an instance where the director is essentially coerced by the collective power of the ensemble. Without the threat of economic penalty, the cast and crew are empowered to push their own needs and agenda; the result may be a performance that lacks the coherence and competence of a recital by a classical orchestra, but it may be seen to fit the innovations of the modernist intervention into the *humana* and *instrumentalis*. As I have reported, the effect of the rewritten lines for the script of the MSC *Tempest* do not impress with any degree of "authentic" Shakespearean melodicism, nor does the director's creative rethinking of the narrative always produce a secure sense of clear dramatic action. Yet, it is the "atonal" nature of the production that may best illustrate the questioning of social hierarchies at the heart of its reading Shakespeare, and which activates its dialectic energy to produce a theatre experience with clear critical impact.
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5.5 Chapter conclusion

In this chapter, I have attempted to introduce a primarily "musicological" perspective to the study of music in Shakespeare; such a measure is warranted by the scholarly field's general assumption that

music functions in Shakespeare to support dramatic performance, thereby reflecting a failure to account for "autonomous" approaches to music pursued in modernism. Materialist criticism, while it has not noticeably addressed the use of music in Shakespeare, encourages us to consider the conditions out of which music is produced, and this allows us to recognise its radical function in the narratives of the plays. In this chapter, I demonstrate that a musical approach to Shakespeare that accounts for a full range of methodologies does not merely address the use of music to support the drama, but also broadens the scope of the field to account for a full range of issues related to the interpretation and performance of the plays.

Social conflicts in Shakespeare's plays are developed through an application of the Boethian typology of the *humana*, *instrumentalis* and *mundana*, with the first of these types serving as the primary focus. Shakespeare does not treat social and political action as if it is divorced from culture and art, but frequently depicts the cultural practices of different social milieus, in which context musical practice emerges as a major area of focus. There is ample scope, then, to view depictions of music in Shakespeare through a dialectical framework, where the conditions of artistic practice are able to reflect and measure disruptions in the *humana*. In the preceding chapters of the thesis, I demonstrate this through an analysis of the songs of *The Tempest*, in which the patronage system under which Ariel is employed emerges as a point of dialectical conflict in the narrative. However, there is some difficulty in demonstrating the applicability of the typology in modern contexts, since Shakespeare and music studies appears to accept the "world-picture" hypothesis of Tillyard, where the concordance of the *humana* and *instrumentalis* are based on the supposition that neither type is subject to historical revision; consequently, the equivalence for which it argues is dismissed as either poetic "myth" or obsolete science (Lindley 2006, 21. See also Hollander 194). Shakespeare and music studies has therefore been unable to locate the link between Boethius and materialist criticism, in which context music in Shakespeare emerges as an issue of pressing importance.

To address this, I argue that the Boethian typology retains its status as philosophy, since each of its three types is subject to historical processes of negotiation and redefinition; the hypothesis that the artistic, physical and social realms are typologically connected may therefore be explored in later periods of cultural production. Redefined paradigms of artistic practice may be aligned with "revolutions" in the scientific and social spheres, where the capacity to rethink one of these types is equally applicable to the other two. For example, I argue that by the time of German expressionism in the early-twentieth century, Marxist critiques of society and culture were being rigorously applied to codes of artistic practice; the notable example I offer is that of Adorno's (1973) championing of the modernist avant-garde in *Philosophy of Modern Music*. In a connected movement, Marxist approaches were also being applied to Shakespearean drama in the work of Brecht, and I argue that these cultural movements retrieve the Boethian typology, since they posit

that the political and artistic are interconnected; however, this retrieval did not reach a peak until later in the century, where ongoing critiques of musical practice produced a distinctly Marxist analysis of the social practices of music in the *humana*. The works of Cornelius Cardew attempt a rethinking of the *social* structures of cultural production as an extension of the program by which its *formal* structures had already been extended. In this respect, the social codes that regulate musical practice are shown not to be separable from society more generally, but are a clear extension of the *humana*.

I argue that the Marxist-influenced work of Cardew critiques music from a materialist perspective, and that his writings may therefore be applied to the materialist analysis of Shakespeare in performance. The starting point of this interpretive process is the constitution's recognition that bourgeois codes of musical performance are enforced through social hierarchies that perpetuate medieval structures. The Scratch Orchestra constitution counters this by promoting democratic procedures and rejecting specialised artistic codes that perpetuate class division by excluding proletarian contributions. This radicalising process may be applied to the performance of Shakespeare, the production of which often appears to replicate the hierarchical structures of music as they are critiqued in Cardew's practice. In contrasting the Globe and MSC productions, I illustrate that the divide between the commercial practitioners, who adhere to a strict code of social practice in performance, and the looser social codes that may be found in student or amateur productions, allows for a higher degree of radical potentiality in the latter context. I argue that radical elements in the performance of Shakespeare may be facilitated through the analysis of musical materials in a performance; therefore, a focus on musical practices in the production of Shakespeare, in which democratic inclusivity is a goal, may provide a basis for pursuing radicalism in the Shakespearean theatre.

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6. Thesis conclusion

In this thesis, I have addressed a range of research outcomes that contribute to critical knowledge in the Shakespeare and music field, as well making broader contributions to adjacent and related fields. I outline these outcomes below and discuss how they may be applied in future research contexts.

6.1 Literary analysis of musical episodes in Shakespeare

The primary research outcome of this thesis is its contribution to the analysis and interpretation of the musical episodes in Shakespearean drama. I argue that Tillyard's hypothesis of the "Elizabethan world-picture" has a hitherto unexplored relationship to the Boethian typology of harmony that was current in Shakespeare's time. I argue that this relationship connects the framework of materialist criticism to the analysis of musical episodes in Shakespeare, allowing for a deeper understanding of how these episodes function within the dialectical mode of dramas. I apply this approach to an analysis of Shakespeare's *The Tempest*, which I chose because it includes a high number of musical episodes, and has therefore been made the frequent subject of music-based analyses. My analysis interprets the musical episodes as a means of critiquing dominant interpretations of the play, and I offer my own interpretation of *The Tempest* as a play that dramatises the material tensions that occur in the production of cultural texts. In seeking future applications for this method of analysis, I argue that it may be applied to other works of Shakespeare, where it may offer new politically-focused interpretations of plays, allowing for more critically-informed readings of their social contexts.

Beyond this, the investigative method of the thesis may be applied more generally in the study of English literature, where episodes or descriptions of music may be analysed for the way they frame cultural and material critiques. It may be applied to the analysis of poetry predating the age of Shakespeare to provide insights into how music and poetry were interlinked in ancient and medieval traditions; such analysis may respond to the "poetic wisdom" proposed by Vico, and therefore trace the influence of the Boethian *instrumentalis* as a means of measuring cultural authority in these historical contexts. For example, readings of the Anglo-Saxon poem *Beowulf* may focus on the close reading of episodes that feature musical terminology and depict musical practices; from this basis, scholarship may use these as a basis to compare the culture of the pagan Danes depicted in the poem, with the practices of the Christian Anglo-Saxons who composed it. Boethius' *De consolatione philosiphiae* was a well-known text in Anglo-Saxon culture (Mitchell and Robinson 238); however, less is known about the influence of *De musica* in England,[23] and therefore

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[23] Bower (1989) notes that *De musica* and was a seminal text in the Carolingian court of the ninth century (xx).

an investigation of this nature could access a range of new insights into the musical culture of early-medieval England.

The same method of analysis could also be applied to later English literature. For example, analysis of the English novel may be pursued in a materialist framework through an understanding of Bakhtin's (1981) dialogism, which recognises the different, and often conflicting, speech genres that make up novelistic text. Novelistic descriptions or depictions of musical practice may then be interpreted through the various cultural discourses they represent, responding to the ways in which music is situated in contemporary contexts. The novels of Charles Dickens, for example, are populated with musical references, and moreover inspired several contemporary musical spin-offs (Cudworth 588). Lightwood's (1912) volume on Dickens and music lists many of these references and independent works, but much like the Shakespeare and music scholarship of the same period, it offers little more than an overview. Cudworth (1970) brings the listing up to date somewhat, but it remains clear that Dickens and music studies has been a considerably less robust proposition than its Shakespearean equivalent. Post-Bakhtinian literary scholarship may, therefore, dig into this unexplored vein of musical engagement with some enthusiasm, and thereby offer insight into a range of topic areas, including the musical cultures of Victorian England, the musical afterlives of Dickens' writing, and post-structuralist analyses of Dickens' style.

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6.2 Musical analysis of Shakespeare in performance

Since the so-called "Shakespearean revolution" of the mid-twentieth century (Bulman 1), theatre performances have been recognised as a body of legitimate critical interpretation, and therefore constitute viable objects of scholarly analysis. The later chapters of the thesis argue that musicological analyses drawn from modernism may be applied to the theatrical performance of Shakespeare, where the use of stage music provides a premise for critical readings of Shakespeare and theatre culture more generally. I have noted the viability of this approach in theatre practice, where the presence of inclusive musical practices supports radical approaches to theatre; in contrast, I have also noted that productions of Shakespeare that skip over musical questions are often conservative. The example of the Globe demonstrates that the presence of music is not itself enough to activate the radicalism of Shakespeare, and as I argue, these analyses must evaluate the management of musical performances through a critical lens that sees the subordination of musical labour as evidence of residual medieval-feudalism in the cultural process. Analyses of music in Shakespearean performances may reveal several cultural assumptions about theatrical production

that places modern theatre securely within the scope of what Brecht describes as the "culinary" culture of bourgeois consumption (McNeff 63).

At the same time, an understanding of these musical analyses may point the way towards the development of radical theatre methodologies: one possibility, drawn from the modernist pursuit of "autonomy" in music, proposes a non-hierarchical approach to theatre music, where the labour of musicians is not subordinated to the control of the director. This points to several possibilities: for example, it may foster more collaborative performance methods, where drama is devised through a balance of musical and dramatic priorities; or, it may also proceed in a more agonistic sense, via the development of theatre methodologies that intentionally exacerbate the difficulties involved in managing the integration of music and drama. A third possibility is that new theatre approaches may be developed directly through the application of the "Scratch Orchestra" constitution, in which context the Shakespeare text is treated as a musical composition, and may therefore be subject to avant-garde methods of musical interpretation. The thesis acknowledges that such methodologies are not generally compatible with commercial realities, but that they may be productive in populist or subsidised contexts, where experimentation may operate more freely. My analysis places the MSC *Tempest* within this critical framework: I argue the relative lack of experience of the director, cast and crew meant that the modest aim of developing a viable musical program for the production created an artistic conflict that typologised the dialectical qualities of the play in performance, and thereby resulted in a suitably radical theatre experience.

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6.3 Retrieval of the Boethian typology in cultural criticism

I note that several scholars in Shakespeare and music studies interpret the Boethian *instrumentalis* as encompassing the "practical" aspects of music, with the *mundana* and *humana* assigned to the "speculative" (Hollander 25; Lindley 2006, 19; Ortiz 79; Minear 22). I identify this interpretation as doubtful: ancient and medieval authorities in the discipline of Pythagorean music theory, such as Proclus (1970), identify the mathematical disciplines of harmony as belonging to the speculative, and therefore as distinct from the actual practice of music (20–2). Addressing this error in Shakespeare and music studies may go some way towards providing scholars in the field with a better understanding of how the Boethian typology operates in Shakespeare, and thereby allow them to make more critical sense of the musical content of the plays. Acoustic harmonies of practical music may offer only a fractional representation of what the *instrumentalis* encompasses; however, instances of practical music are also understood as acts of social signification, and this places them within the scope of the *humana*. This approach allows for the possibility that the Boethian typology

is not solely manifested in Shakespeare through the poetic images of the quadrivium, but that it is also present in the radical critiques of power that occur in the scenarios of the plays, which are themselves supported by episodes of musical performance.

Extending this idea, the application of the Boethian typology as a tool for cultural criticism may reflect a modern retrieval of the *De Institutione Musica*, recognising it as a text that holds critical relevance beyond of the specialised sphere of historical musicology, where it is mainly retained as a curiosity. If the mathematical premises of Pythagorean harmony are rethought as manifestations of Vico's "poetic wisdom", then the *instrumentalis* may be understood as exemplifying the processes of cultural knowledge by which the various premises of the human and natural sciences are developed and legitimated. As the thesis demonstrates, the historical paradigms that the early-moderns assign to each of the three types, the *humana* (feudal government), the *mundana* (Ptolemaic cosmology) and the *instrumentalis* (Pythagorean and medieval harmony), are all obsolesced by the seventeenth-century. However, these simultaneous paradigm shifts, rather than disproving the Boethian hypothesis wholesale, are instead taken as indicating the viability of the typology, in which context the historical revision of the types reflects a fundamental aspect of what connects them. In this respect, the typology stands as "philosophical principle" that withstands material changes in culture.

My application of Boethius in the thesis argues that harmony functions as the "antitype" of culture, wherein the mathematical norms of harmony are reflected in the premises of both the human and natural sciences, regardless of the specific epoch. The focus of the thesis is specifically on the impact of this harmony in the *humana* in the early-modern era, where cultural texts are employed to critique the viability of feudal hierarchies; space did not permit that these questions were also investigated in the context of the *mundana*. Future studies on the *De musica*, therefore, may explore the degree to which the typology is supported by modern texts that address the *mundana* as a sphere of knowledge, such as Kuhn's (1962) *The Structure of Scientific Revolutions* and Lyotard's (1984) treatise *The Postmodern Condition*. These texts examine the processes by which scientific knowledge is constructed in the human sphere, with a focus on the communicative and cultural strategies that are used to displace old paradigms and create new ones. These works identify the degree to which knowledge of the natural world relies on the command of rhetoric in the *humana* if they are to be widely accepted, and this goes some way to confirming the Vichian hypothesis that the hierarchy of the Boethian types begins with the abstract structures of the *instrumentalis*, which then produces the *humana*, and then in turn becomes the premise for authority over the *mundana*.

An investigation of this premise would find it equally applicable to the methods of cultural materialism; for example, Galileo's sixteenth-century investigations of Copernican hypotheses,

which heralded a major paradigm shift in the *mundana*, are dramatised by Brecht in the 1938 play *Life of Galileo*. The drama explores the dialectics of scientific discovery by identifying the contradictions of its protagonist's historical position: on one hand, Galileo is motivated to make the valuable contributions to the stores of human knowledge for which he is uniquely capable; on the other hand, he is also motivated by the material need to survive and prosper, which ultimately compels him to forsake the first motive. In this respect, Brecht's *Galileo* attracts the attention of Raymond Williams (1968), whose reading of the play recognises the presence of the radical dialectics found elsewhere in Brecht's writing (284). In this respect, Brecht's drama may be interpreted as recognising the rhetorical strategies by which the integration of isolated discoveries in nature are integrated into the *grand narratives* of the *mundana* through rhetorical strategies that are as much motivated by material needs of individual labourers as they are by the higher needs of "knowledge".

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Appendix A

In this interview, Marty Shlansky, a second year theatre and performance student at Monash University, discusses his production of *The Tempest*, which was performed in the Monash University Student Theatre on October 16–8 and 21–5, 2014. Names of collaborators have been omitted. *****

Tell me first of all, what the origin of the production was.

Sure. Honestly, it's starting to get a bit fuzzy. When it kinda came down to it, I … I mean I read *The Tempest* as part of my studies in the Centre for Theatre and performance at Monash. And I, um, I was interested in it, cause it was quite different to the other Shakespeare's I had read, which were more like *Romeo and Juliet*, and that – much more of the easygoing, fairly straightforward kind of school texts. And *The Tempest* was much more convoluted, which really kind of … it really just intrigued me: as simple as that. The characterisations also I found quite interesting, because you find so many extravagant characters, but I found some of *The Tempest* characters, particularly the buffoon characters (buffoon isn't the right word), Stephano and Trinculo were so, so much more down to earth. So I thought it was interesting to work from, and then in a class activity we had too few people to play a scene in this performed reading, and I kinda started playing around with this idea that Prospero was, I mean he is a kind of manipulator anyway, but it was much more of a psychological manipulator than a magical one.

Was the class exercise a reading of The Tempest?

Yeah, just a scene, not even a full scene, it was just a part of … it was part of the … I think it was act four, scene… I can't remember which, but was the scene with the … just before the masque. And part of the masque, so when you had the lovers watching Prospero, and him giving his little benediction on them, and Juno, Ceres, Iris. And we were playing with this idea of, yeah, and the manipulation started to really, like it was just real people, rather than this kind of magical concept, and that people were actually, like, damaged kind of psyches. So that kind of interested me, cause I had essentially I had put it to the table, as "Ok, I have a kind of interesting idea" and I just wanted to keep playing with that, and the Shakespeare company was taking submissions.

The Monash Shakespeare Company?

The Monash Shakespeare Company, they … I'd actually had a talk with the student secretary of the Monash University Student Theatre about putting on a show at MUST, and she said "Shakespeare gets first dibs" essentially. She told me it would be in bad faith not approach them first to at least give them the option. It just kind of went from there: we had some meetings and stuff.

Did you consider doing it through CFP (sic), 'cause I know CFP does Shakespeare stuff?

No, because they don't really offer an outlet for … I mean, I'm a theatre student, I tried to get into the performing arts course, but I didn't have the score and my audition wasn't particularly flattering, and I was pretty unsure of myself, and that's what really threw them when I spoke to them afterwards, was that they weren't sure I wanted to stick with theatre, and then they cancelled the

course. Even then, the productions they do are usually from outside directors and so on. Even the devising projects are based on what someone else wants to do. They have a thing called radical readings at the moment, where they take readings from skilled playwrights, but in terms of the university itself, the outlet for actual students to produce work of their own creation is quite limited, and I would say that within the centre itself, it's not really there, and students who make work either do it here at the student theatre, or else some people get involved with, MAPA – Monash Academy of Performing Arts, but again opportunities there are quite, it's quite, it's almost (secretive?)

Do you feel that you are almost forced to do Shakespeare, because, as you say Shakespeare gets preferential treatment, presumably because audiences will come to see Shakespeare, where they might not go and see an original work…?

That wasn't a consideration, and as things went my audiences with the Shakespeare company were moderate, they weren't overwhelming, and it was never, for me it wasn't really … I really just wanted people to see my work, in the sense that I wanted to get that feedback … I wanted people to talk about it and to get some feedback on whether I'm making work that people are engaging with, or are interested in, or are interested in seeing more of, or less of even. I'd love to know. But the difference between the two companies wasn't that big in that regard. What I was, what it came down to in that regard, was, because I had pitched other ideas, and *The Tempest* one was probably the most ready to become a show, and I think from that end I had never … I had written a few very small pieces, but I had never directed a proper production, so it was probably the most reassuring from the viewpoint of people who make the decisions. So MUST's [name omitted] artistic director, also on the Shakespeare committee at the time … it was the show that was most ready to go, and in that capacity, Shakespeare company was the most … best candidate to put it on, simply because Shakespeare, the only time a Shakespeare production, a Shakespeare-esque production that has gone on at MUST in my time here was *Rosencrantz and Guildenstern*, and that was simply because there was another Tom Stoppard on at the same time. That's the only time that Shakespeare has been done by MUST, as opposed to the Monash Shakespeare Company, at Monash. They use the same space, but the Shakespeare Company do just rent the space from the student theatre.

And you did your production through MSC?

The only other consideration was that Shakespeare Company productions tend to have bigger budgets. So I was like, um, I mean I had ambitious ideas and I wanted to use more resources. And we were considering not putting it on here, but putting it on at the Abbotsford Convent, or something like that, so like the ability to … do you want to focus more on the music kind of side of things?

Give me more of a sense of like, how, you know, how the … was it your first production you've directed?

Yeah.

And so you were fairly new to that as well?

Yeah, definitely.

Was performing an option for you? Performing in the play?

For me, I wanted to focus on the direction, and I thought performing it would simply … I mean at the base level, I wouldn't have enough time to consider direction. And particularly it was not a finished text until very late. I mean I did a lot of my edits early, I did a lot of my edits and I did a lot of my writing. I mean the final scene for instance, was probably finished a week before we went into tech,

and if I'd been performing as well, it would have ripped me to shreds. As it was, the guy that played Prospero wanted to drop out, like, I don't mean he was like: "I feel like leaving". He was like "I'm leaving. Who can you find to replace me?" And everyone went "You could do it", and I was like "I … no … if … that's it … if, like, he leaves, just because of the nature of the production, then this play is done." As it was, he had a lot of trouble with the character.

So it was an artistic issue he was having?

Well, no. He had … I never realised this until very late in the production because he didn't flag it, but he had memory issues and stuff, so he had trouble memorising his lines, and I mean in production, on the first night, and I think the second night, he just sat there like, for over thirty seconds without any lines. We were all sitting there "Oh God, oh God, he's corpsing" He was just sitting there like …

How many nights did it run for?

Good question. I think ten, twelve? Somewhere around that. It went for two weeks.

Obviously he got over those jitters.

Well it wasn't jitters, it was actually memory issues, so I ended up cutting some of his lines, like particularly the long scene of 2.1 [*sic*] where Prospero's doing all that exposition, I just cut it down. I kept it as truncated as possible so he could find the through line, cause luckily his Miranda was really good at picking up a point for him to go from, so it was just about making things easier for him.

When you commenced the production, what kind of resources were you given?

Hmmm. Probably a lot more promises than actual, than ended up bearing fruit. The production officer when I started my application was very good [name omitted] he went off to NIDA as a design student, and unfortunately that was it – he went off to NIDA, so he had to be replaced, and the production officer who took over was pretty good, but it was definitely different resources because of that, 'cause she just had different experiences. She's a good friend of mine still, but I found it was a lot harder to go "Hey, I need this" because I wasn't sure what she'd do. (For example) a dramaturge, that was a thing from early on – a dramaturge, and there was a guy attached who was a thesis student doing Shakespeare – an honours student in Shakespeare, and he could just not deliver the goods. It wasn't about good or bad, it was simply not there. So they'd attached this dramaturge really early on to the show, and he never did a single bit of work, simply because he was so busy, between other productions and his thesis was a big deal, so he … I mean it was a bad estimate of the time commitment.

What does a dramaturge do?

For me what I needed was more, kind of … I mean a dramaturge in the sense that I wanted was someone who could be giving me feedback on the text, or giving me interesting kind of, especially the critical side of text analysis and looking at previous performances and so on, kind of giving me a bit of direction essentially for the writer-director. A dramaturge in the much broader sense is someone who is a functional, analytical, kind of, outside eye. That's kind of generally the role.

Is that a common thing in productions?

Fifty-fifty. I'd say some people work extensively with dramaturges; some work as their own dramaturge. I'm a big fan of it for Shakespeare, because I think it's very helpful to have someone who has a much stronger, kind of, textual view of performance. I did not and there was no point

where I thought I was God. There were times where I doubted I was a good candidate for the role of writer/director. It would have been helpful I think to have had someone go "here are some interesting places to look." Partly with the Shakespeare and partly with the wider concepts that I took with, you know, the setting of roughly the 1960s, looking into psychology, psychoanalytics, and all that, would have been good 'cause again the same guy had a background in that.

Did you ever consider having someone come in at any point as the music director of the production?

Yeah, so I did have a music director attached. A very busy guy; very talented. And we worked before on a couple of productions. We had a lot of chats, well, a few in-depth discussions about our ideas about music, but what I found primarily was again it was a thing of time. He didn't have a lot of time to really sit there with the text, and he said "I can't sit here and read the play. I need you to give me the lyrics and that's it. And give me a bit of context about what's going on, and what emotions you want to do, and stuff" And what I was hoping more from a musical director was someone who would get that from the text and take it in their own direction, and we'd kind of work from there. And that relationship didn't end up working very well. He gave me some, like, samples, and they were wonderfully made pieces that [would have worked well] in someone's production of *The Tempest*, but they weren't part of my production, part of the idea that I had going, and it was sort of this thing of miscommunication and a misunderstanding of roles. And we nipped it in the bud, and we came out of it. You know, it's not about me not breaking a few eggs to make an omelette, but I am crucially aware that I am at university, making student theatre, and that I don't need to bash people's skulls in. I'd prefer to keep good working relationships rather than let my ego kind of take over. We just this kind of thing at the same time … I was like… "I don't want to drag you through this, make you feel disrespected, or anything like that. If you can give me some support in terms of giving the kind of music that the cast and myself come up with into something a bit more formalised." That was all.

So did you end up not using him?

All he did was give us some feedback on the songs we'd devised.

What was his background?

He was a music/performing arts double. He works quite extensively as a composer. And he is an instrumentalist as well – particularly, I think, on brass.

He is an undergraduate also?

Yes. He's still in his degree.
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I think I had very strong ideas about what I wanted to do, which tempered as soon as I started putting people in the room. As soon as I put people in the room, I was like, "my ideas about the music need to shift a lot" and because of [composer's name omitted] time commitments he wasn't able to come in the room and get people to go through the music.

Why did you feel your approach to the music needed to change?

Partly because the tone of what we were doing was different to what I thought the tone would feel like, as in an emotional kind of resonance. And I thought that corresponded to a change in the music, as well as my ideas about character and stuff. So Ariel became far more of a, almost a child, child-like, as we really started to perform it. He had this really lovely kind of … I don't know how to

describe it, kind of like sea shanties, and stuff like that, and Stephano had … Stephano's song, the drunken kind of … when he washes upon the beach, I really wanted a shanty, and he came up with a lovely one, and then, at like, I had seen the guy that played Stephano in a cabaret, and I thought, Oh, I thought he'd been off singing the night that I saw it, and he played a lot of instruments and stuff, and what I kind of found was that he wasn't going to be able to play the music and sing it, and that completely shifted what I was going to do with the music. And what ended up happening was, we had to completely rewrite his song three or four times, because his voice just kind of, his vocal style just shaped and shifted through our, through the course of rehearsals. And 'cause I honestly don't have a strong … I had a teacher describe it as a musicality, but not musical, necessarily, in that I have this kind of background where I am familiar with music, but not necessarily with musical theory.

You conceived the music from the beginning as being centrally important to the production?

Yes, I think it always had a significant role. Unfortunately as we were kind of going, as we were going through the rehearsal process, things became, it was very … I mean student productions tend to be, you always hear about, even conceptually, they are just these, like, chaotic kind of things, and we just had a lot of issues crop up, and it meant that I couldn't devote time, and my sound designer, who said that he'd be able to do some music if it came down to it, dropped out completely … [indistinct] … music became important to me but less important to everyone, I guess. And it became hard to devote the time to it, 'cause we were struggling to get the text and stuff down.

Were you working with fellow students?

Yeah. Everyone was a student.

From CTP?

No. Not all of them. [Miranda actress name omitted] is in Arts/Graphic Design, and the guy who played Ferdinand was a business student. Some of them were CTP.

Was there a sense that any of them had musical abilities?

Yeah, I mean Prospero has been doing cabaret for ten years, in Melbourne, in Adelaide. Three of them had just come out of doing cabaret show, *The Velveteen Rabbit*, which was a student theatre production. And what I knew from that, because I knew the director, and I knew, I mean I saw a lot of their process, and I knew that that meant that they had the ability to sing at least as well as, even if not actually instrument ability, the ability to, that kind of musicality. They understood music even if they didn't know musical theory. There was an intuitive kind of, I mean for that show, they all had to be quite good singers, so I had kind of expected that, and I think what I really lacked was an appreciation of how difficult it is to bring music to life, for performance. 'Cause I'm, like, used to music for, like, you know, a band, or something like that, but not for theatrical production.

Were Ariel's songs improvised by the performer?

They were my arrangements, essentially. I wrote the melodies. That was kind of the sticking point where the musical director decided, the musical director and I were just kind of differing, we just realised we were on different wavelengths, and that … yeah I just wanted something simple, this kind of campy, like I imagined like a Scout on a camp quality (Ariel was played in a Scout's uniform), and he had this quite nice arrangement that went for four-and-a-half five minutes or something. And he hadn't seen it in the room or anything, and it was just, it's not this show.

Would that have involved offstage accompaniment?

Yeah – I wanted guitar, but potentially percussion as well. I think in performance, we did get the chorus of "bow-wow" and that, like the spirits, but I had wanted them to do a little a cappella thing, like with humming, like, I don't know what to call it, but a choral thing. But it didn't really work out. The man who played Stephano had, like, I knew that he could play guitar, and I thought he would be comfortable about playing his guitar onstage, because I'd seen him do it …

So what ended up being in the production?

Just the *a cappella* singing; he didn't bring the guitar at all. Which was acceptable. It was … "needs must when the devil drives" is a bit of my mentality, and I just didn't want to push people beyond, I knew that there was already enough struggles to kind of get the characters, to get the text, to get performing, that I didn't want to chuck on more demands, particularly he was a person who um, when he really felt stress, and while I wanted him to have a really musical role, I knew that the demands of just performing, his mental health throughout that show really took a hit, not throughout the production part of it. It was pretty taxing on everyone.

So the two songs at the beginning of that scene were a cappella also?

Yeah, and again, I'd … I was hoping for an accordion type of thin, to give it the sea shanty kind of thing. And then we just hit this huge vocal, the vocal side of it we could not get down because he just kept wanting to put it in a different register and stuff like that. And I guess, like, in my heart of hearts, I just have to accept that he's not a good singer. He's not a good singer and I was under the impression that he was. In his audition he sang pretty ok. Yeah, but he's not a great vocalist to be honest. Even though he'd done this cabaret before, and he'd been playing music for years, musically he is a genius, but vocally not a singer. The first few times we went through it, it didn't really work, and he seemed really stressed out, and I was like "We'll come back to that", and then, I suddenly realised, it's just not working. And then to get the other side of it, working in instrumentation, it was just too much.

Was he improvising his melody?

No he was working off something we had built. I came up with that melody, as well, and then him and I kind of worked a framework out of that and he did some workshopping as well with [composer's name omitted], just to get him into a kind of comfortable zone for it, in terms of what he could do.

Would you say that the musical aspect of it was one of the most intimidating aspects of the play for the performers?

Yeah, I think so. I think because, we just had this very … what I gave them was not a very concrete definition of what the world of the play was, or what we were trying to achieve, and then to add in music, which is quite, the way that we were initially trying to work it in was so, it was so, like out of place, you know that musical theatre kind of thing where people break into song, no one does that. And I was trying to scale that back. And I mean within the kind of greater kind of conceptual framework of what the production was trying to be, it wasn't out of place for these people to be singing, but it started to get a bit stranger once they had a full orchestra. Because I was happy for it to be like, people's conscience, kind of, playing on them, for it to kind of bear out that way.

How did you handle the Caliban song?

The 2012 film version, starring Helen Mirren, the way that they approached that, as soon as I saw it, I was, actually, similar to what I had in mind. I wanted a disharmonious, discordant, very rough kind of feel to it, with this feeling that this is music from someone who has no background in what we consider to be beautiful music, but who would still want to create some. And then, it just, it didn't happen; it was barely a cappella: it was more like spoken word, and I'm not really sure why. I mean, I think the compounding issues in terms of the lack of ability, either in terms of music director or sound designer, I think having to do it myself, made it quite like, it was like "I can't. I can't sit there and make everything myself". And [Caliban actor's name omitted] is like very strong with, I'd say he's very strong with the Shakespeare, he's a very talented reader, but it was hard for him to find a rhythm and stuff in it for performance. I think again, I don't think he's a bad singer, but I think he's not a comfortable singer, but then he was working on a musical at the same time.

Did he end up doing more of a chanting type thing?

Yeah. Also, we had some chats about it and from what I remember he kind of, from what I remember, we talked about building this kind of bestial nature, and about almost diverting completely from music to kind of fit more with … cause he built this amazing character. I was pretty happy with my interpretation of Caliban, and he blew me out of the water with some of the insights he had and stuff.

Did he change the direction of the ending with his portrayal of Caliban?

I think yes and I think no. He probably stole some of the thunder. He probably took some of my ideas about what Caliban would feel like in that in that ending, and he probably took them in a direction I wasn't expecting. I had a very brutal, very blunt kind of Caliban, but I was still trying to give him this kind of dignity and stuff. And I found [Caliban actor's name omitted] was really interesting … I was fascinated by how much he stripped away that kind of dignified side of things, but also he kind of pulled back on the whole, like, savagery. He really just made it this person, which was like, wasn't like what I had, and I think the end result was a bit more interesting than a 'monster'.

The other song in the play is a "round" sung by Stephano, Trinculo and Caliban (3.2). Did you use that in the performance?

We used the moment, and I again had some ideas about the harmony and stuff, and it was a big kind of hodgepodge of people's ... Again I had the issues with Stephano's vocals, and then it took almost the entirety of the rehearsal process to get the girl playing Trinculo on board. She was really pulling against … and like, this is not an accusatory thing, like saying that she made things difficult, it was more that she made things difficult. But also she made things difficult, but not because she wanted to be difficult, but because I think she had a lot of concerns about what I was trying to do, and about how unclear I was about what I wanted. So it was hard to get them all into a little unit, and then to train them up in a song. We did have the flute. Ariel played like a wooden flute in that scene. I wanted to bring it in for other things, but we just had time concerns. We only ended up getting about five and a half weeks of rehearsal, and given that people have work hours and university, it was just not … I'd wanted ten to twelve weeks, and I just had a lot of issues doing that, because the Shakespeare company have a thing about making is accessible to second semester students, and that was good, because that was how I got some of them, like [Gonzalo actress name omitted] who played Gonzalo/Alonso. And also because of issues with my production manager, and to a degree my stage manager, in terms of their ability to kind of get a rehearsal schedule prepared in time. Particularly the music is what I wanted more time to work on.

The other piece of music in the play is the masque. I thought what you'd done with that was very interesting.

Was this the video projections?

Yeah. Where did that come from?

It came partly from … not, it came entirely from my interest in how people use … how could we really kind of ground that part, of what in the text is one of the most sensational and illusory parts, into this idea about a kind of realistic world, and one where people are still … I mean, Prospero's purpose with the masque, for me, in the original *Tempest*, is very much to bewilder these two young lovers, and really kind of use all his art to really kind of change people's perceptions. And I got really interested in "well what means of magic do we have in the real world?" And at the time … I mean it's the sixties, and film's been around quite a while, TV not so much. And even then the idea of a home movie was still not that common, and so I still thought the "screen magic" essentially. And the idea that I was playing with was that in the background he had kidnapped these people and was trying to force them to perform this little masque, 'cause he's playing this long game where he knows he's going to need this later. And, it kind of got hard, because I did the sound design for the whole show, and initially the person who did the film demanded that she do the sound design, and I'd gone "Okay, if you need to". And she'd gone "Yeah, I'll do it." And then, like, it wasn't very good is the simple part of it; it was very hard to understand what people were saying and she had not, she'd mucked up, she hadn't paid attention when she was recording some of the stuff, so there was some strange words on there, like "wonton" (like the noodle), things like that, and it came out a bit weird and a bit incomprehensible. So I had to kind of in the middle, we were already on before I was getting the rounds polished up, all of the sound, and I was trying to work in my music, and unfortunately I just couldn't get it done in time, really. I think the last night was the only time where I had the music and sound altogether as one unit that I really wanted, and the ops ended up stuffing it up. So, best laid plans.

So, it was two separate films being projected backscreen, and each film was a single figure speaking and singing?

Some was spoken and some was singing, and the idea was to kind of … it was showing these people that were like in this very traumatic kind of situation and they were cracking, that was what I was kind of trying to do. And they had these little power plays going on and stuff like that. What I had wanted, I don't know if it worked in the end, I think it really may not have, the idea that Ceres and, I think Iris, were conspiring to kill of Juno, and I think that the masque scene was too tight, time-wise, to really kind of dig into that.

What was the text being spoken/sung?

We took the text almost verbatim from the play, and I made some edits. I just wanted to get this weird, kind of … It was one of the first … when I did my first meeting of "hey I want to submit this show" we talked through that wanting it to be kind of "glitch" and jarring and mentally kind of rotten, but I still wanted it to be comprehensible.

You say there was music playing through it as well?

There was music playing through it. The words, in terms of the singing, again it was this thing where the video designer wanted to do all the mixing and stuff and just didn't really mix in the music properly.

And what was the music?

I was actually taking "For Your Love" by the Yardbirds, for the sung bit by Ceres. She's singing the text in Shakespeare to the tune of a contemporary song, from the period I was interested in. Throughout the entire masque, there is kind of like, I took these samples of what people conceptualised what Roman music sounded like, and I essentially just made it into a sound texture. Throughout the show I use sound texturing pretty heavily. The idea is that you essentially just stretch out noise, so that it loses … music tends to lose its musicality and it becomes more like a … you feel it more than you hear it. What I found really interesting about doing that is that the music became like this really strong … there was like a chorus behind everything they were saying, like a kind of Greek chorus. There are two other time where I think it is important that I used sound texturing – one being Caliban, his entrance, his first appearance on stage, at least in the Shakespeare text. I used a bullroarer, it's like an aerofoil on a rope; a lot of cultures use it as an instrument, it's much more of a cultural thing than a civilised thing, I just stretched it out and added these whip sounds. The other one was during Ariel's harpy sequence (3.3) I took the sound of a storm and the sound of a woman crying – it became much more musical when I stretched it out. It thought [the bullroarer] was quite interesting because it gave a sense of the world beyond, 'cause it's almost like traffic, white noise, seas-side, almost.

What did you do for the storm at the beginning?

The storm was quite a challenge for me design-wise, because I've done a lot of sound work, but not a lot of programming, and what I programmed was just this really large storm. I built it so that every time there was something happening in the text, there was some element coming in or coming out, and being added or being changed to this soundscape of a storm. And the idea was that I was trying to go from his very, the storm was a very dreamy kind of thing in the pre-show. The storm was almost not present in the pre-show, what was really present was this sound like a hospital or a sanatorium, and the storm was this really distant concept; when Prospero came out and did his little bit, I took that bit from the book of Jonah, and I rewrote as verse, and when Prospero comes out and does that, there was a shift, I think you get more of a sense of the storm. This idea of being in this sanatorium, and a soon as he walked offstage and the boatswain woke up, the storm kicked in. It started to build and build and build and then subsided. I have wanted to build it with a prologue and epilogue. I really wanted to use the story of Jonah and others to build a kind of intertextual sense. To me it could have been a bit clearer to that audience what was happening.

How did you come to change the ending of the play from a comedy to a tragedy?

I've been poring through my notes trying to work it out; I don't know. I can't remember the point where I went "it's a bloodbath. Stuff it, it's a bloodbath" It was this kind of approach, of what really makes sense for what I want to talk about and what I wanted to establish, and I went "this big resolution just doesn't work in this world of really broken people. And, I sat on it for a long time. I think I wrote it in about two hours, the first draft of that. But I remember I had a lot of things I wanted to look at, not to put them into the ending. I took all these things I had considered and I brought them to the cast, and we kind of devised on it because I just wasn't sure what I wanted to do anymore , I just got into this mode where I can barely write anymore. I mean, I can write as long as I know what the sequence of events is, but in terms of that kind of creative control, I was, like, "I need to talk to these people." To get to some kind of consensus on what makes sense. I think my goal at the end of the day was to subvert was to subvert everyone's expectations about what Shakespeare, what Shakespearean experience is, I guess.

Are there any particular theatre methodologies you bring to your work?

It's really interesting because the person who I'd read and was most influenced by, but who I probably implemented the least was Grotowski. And someone I did a workshop with for a few weeks

with here, Tim Miller, who had studied Grotowski for a long time, and when we had met, I had only just heard about Grotowski the night before. We studied him for my CTP course, and I ended up reading a lot of Poor Theatre. Grotowski is interested in the stripping away of the unnecessary elements of theatre, and when he's talking about poor he's talking about asceticism. It's just a kind of dress-up minimalism in my opinion, but the other part of his approach is that theatre and performance have this kind of spiritual role, the actor becomes like this spiritual entity, whose supposed to be martyred. It's very strange to me because I'm very much not a spiritual person at all, but it was an interesting idea to me and I tried to work this through a lot of my actors, but it's hard, it's really hard to go to the cast and say "OK, guys, I want to talk to you about spiritual poverty in the modern world, and what that means for this student production of Shakespeare." I tried to imbue them with some of the ideas and it fit into the world we'd built because we'd tried to go for the barest, not the barest, but a fairly bare kind of stark representation. I never wanted to pretend to people that there were like not at some core central truth in the theatre. They were always in a theatre. It might seem like they're in a warehouse, but it is always a theatre. That had a big influence on how I approached it, but maybe not on how I directed it.

And the other one of course would probably be Brecht. I've read some of the play's he's penned and I've read some of his commentaries, but I've not really not really invested too much in his theories of how to make a theatre … although the great take home message for me was later in his life, people might not believe this, but I think theatre should entertain. I mean theatre must entertain otherwise it's just boring, and that was … I wanted to be entertaining, I wanted audiences to be terrified but smile.

I used to be quite interested in agitprop. In terms of performance and stuff, I don't know, because I hate the kind of punk youth kind of thing, it's coming back. And people think that if you get on stage and shout at people … that doesn't interest me, but I think the visual aspects of agitprop still interest me. Tim Miller, who I mentioned before, queer performance in general, like he's a queer performance artist, so queer theatre is a vast resource, and it's still a socially relevant one and it was particularly important to this because I was interested in these alternative cultural identities. That has more to do with how we approach a text than how it is performed. I think it plays a part in how I receive information and how I deal it out.

I have never directly engaged with Marxist or socialist theory, but I am very much about a social theatre. The rehearsal room for me … I try not to be an authoritarian figure. And I try to give everybody an equal voice, and sometimes it absolutely kills me. The idea of social hierarchies was present in the way we had the stage set up. I was clear from the beginning that the stage needed to have different levels, and that people would stand on those levels and express their positions of power, and influence each other through them.
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