That's All One

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A History of Theatre Music, Based on the Epilogue Song in William Shakespeare's *Twelfth Night*

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1. Introduction

In his introduction to *Twelfth Night, or What You Will*[1] editor Keir Elam opens with a comparison of the play to cats and grounds his opinion on the fact of both cats and plays having several lives.[2] The idea is easy to follow since every play undergoes different episodes from the process of being written down, then read and modified to be finally put on stage in performance and perceived by an audience. *Twelfth Night* is not different in this respect. It is nevertheless necessary to add one further part to the various lives and afterlives Keir Elam mentions. This is the musicality of the play, which is a whole life for itself. The present dissertation focuses on that life and on the immense amount to which it participates in creating, together with all other lives of the play, the rich and dazzling world of *Twelfth Night*.

The words of the play have been alive on stages all over the world for more than 400 years. This is not only due to the gripping stories they tell but much more due to the manner these stories are told. Shakespeare's words have a musical quality in themselves, which makes them easy to remember and pleasant to listen to.

> 'The ear is the sure clue to him', Shaw repeatedly stated. 'Only a musician can understand the play of feeling which is the real rarity in his early plays. In a deaf nation these plays would have died long ago [...] In short, it is the score and not the libretto that keeps the work alive and fresh; and this is why only musical critics should be allowed to meddle with Shakespeare.[3]

This statement by George Bernard Shaw holds a certain truth. Shakespeare's words have a musical quality that directs them immediately to the audience's hearts. The floating rhythm of his words is perceived subconsciously, which makes it easy to follow. According to Shaw, Shakespeare's text does not need any extra music, because it is music in itself. The true music in Shakespeare comes from his words, making all other music an addition. How the additional music for the theatre is designed and changed through time is the focus of the present study.

As music is a "convenient form of dramatic shorthand"[4], it is an integral part of any Shakespearean play. It serves as a change from dialogue alone, brings in moments of thought and happiness, and simply entertains. Thus, in any production of a Shakespearean play, the question is not if but how and what kind of music is used. Is it only used to entertain the audience? Or is it only valid inside the play and thus not directed at the audience at all? Does it serve any dramatic function? Should the audience be aware of it or only subconsciously consume the sounds? Where does the music lead the play? What role does it play in the

[1] In the following the play's title is abbreviated to *Twelfth Night*.
[2] Cf. Keir Elam, 1.
[3] George Bernard Shaw in: Charles Haywood, 420.
[4] Michael Hattaway, 61.

general context and in the development of action? These and more questions have to be answered before staging a production.

In Shakespeare's plays, music and songs can be used for different purposes. In the histories, music shows a highly informative character. It is used for alarms and for the introduction of military or royal announcements. The songs are rarely used to speed up the action of a scene. Yet, as it is in *Henry IV Part I*, they can be used in scenes of amusement and drinking or in domestic scenes, when women's singing has a soothing effect on men.[5] In Shakespeare's tragedies, the emotional function of music is emphasised. Ophelia's songs in *Hamlet* mirror her way towards madness and conjure up sympathy for her.[6] Lear's fool tries to express in music what cannot reach Lear in words alone.[7] In the late romances, music shows a similar effect. In *The Winter's Tale* it creates atmosphere and signifies the supernatural. Hermione wakes from so-called death by the help of music. The scene is accompanied by music which emphasises the wonder and unreality of the process of waking from death but presents it in a believable way.[8] Shakespeare's comedies combine music's different functions and present songs as a prominent part of the plays.

Together with *The Tempest, Twelfth Night* is Shakespeare's most musical play.[9] It features seven songs, among which typologically love songs, drinking songs, and songs "of good life"[10] can be distinguished. With this number, *Twelfth Night* uses more songs than any other Shakespearean play.[11] It is therefore chosen as an example for musical analysis of a song in Shakespeare's plays. The play moves rapidly through all imaginable human emotions. Simple happiness changes to an overload of emotions, sad melancholy moves towards anger, deception, broken dreams, and bliss. It is, "in very serious ways, a play about parties and what they do to people"[12]. People exchange feelings, plan intrigues, and keep looking for the love of their lives. *Twelfth Night*'s basic topics are named in the play's first line. It is about music, food and drink, and love, making it one of the most human plays by Shakespeare. To get the emotions across to the audience, it has to capture their attention right from the beginning, which is most often achieved by music. *Twelfth Night* begins and ends with music and in doing so forms a perfect picture frame structure. The protagonists are constantly surrounded by music and song. They have the opportunity to express themselves or to follow their

[5] Cf. *Henry IV, Part I,* III, 1.
[6] Cf. *Hamlet,* IV, 5.
[7] Cf. *King Lear,* I, 4.
[8] Cf. *The Winter's Tale*, V, 3.
[9] Cf. David Lindley, *Shakespeare and Music,* 199.
[10] *Twelfth Night*, II, 3, 34-35.
[11] Cf. Keir Elam, 385.
[12] John Hollander, 153.

thoughts while listening to the music which is played for them. Among the seven songs of the play, the epilogue song holds a special position. It can be described as a song with a refrain, being about people and life, directed at no one explicitly, and replacing the otherwise spoken epilogue.[13] The song presents the link between the world of the play and the world of the audience by ending the play and releasing the audience into their own realities.

The link from the play's world to the audience's world becomes immediately obvious on the textual level. Feste appears to be ending the play with a simple and timeless song, springing from the play and closing the action. Towards the end of the song its universal appeal becomes obvious, when it is understood that his words are not only applicable to the play's world but also directly appeal to the audience and to their everyday lives. It remains to be seen if this connection on the textual level can also be observed in music. The idea of the song directly appealing to the audience suggests a strategy of composition which is able to affect people. While the other songs in the play are more clearly integrated into the play's larger context, the epilogue is somewhat separated from the stage action. Thus, compositions for the epilogue song do not only have to serve the purpose of the scenes and can therefore take more freedom in their musical form. They can be explicitly designed to fit the audience's taste instead of fitting the musical context of the production only. The epilogue song is one of the very rare occasions in which music is presented for everyone in the theatre, characters and audience alike, clearly with a strong emphasis on itself as music, instead of serving any other dramatic function first and being music as a side effect. The song forms the closing section of the play, which sticks in the audience's minds and helps them to form their final judgement of the whole production. In doing so, the epilogue song becomes the most important song, linking the world of the play to the world of the audience. Although the epilogue is clearly said to be sung, no clear information is given on what the music is supposed to look and sound like. Every new production gets the chance of presenting new music, according to personal taste and to what is stylistically perceived as working for a song.

Due to the epilogue's special position of linking two worlds, it is taken as the basis of the present study. Different examples of compositions for the song are being analysed with a focus on the change of compositional structures of theatre music from Shakespeare's time to contemporary theatre. The study presents a history of theatre music based on *Twelfth Night*'s epilogue song. The title's claim of "That's all one"[14], an exclamation put forward by Feste in the song, refers to every composition for the play going back to one original version of the song. Although the very first original composition for a song may be lost, traces of it can be

[13] Cf. Irene Naef, 350, 353, 356, 361.
[14] *Twelfth Night*, V, 1, 400.

found in later songs. Some of its features live on and can still be found on contemporary stages while other features are forgotten.

The study is based on the compositions of the Royal Shakespeare Company's[15] productions. From the earliest records of the Royal Shakespeare Company in 1881 to 2014, there have been approximately between 38 and 57 productions of the play, tours excluded.[16] Unfortunately, musical material from the productions is not always completely archived. In some of the production folders the music to the epilogue song is missing, which is the result of theatre practice. Nevertheless, it is the most relevant song for the analysis of theatre music with a direct link to the audience and to the world outside the theatre. Therefore, the surviving music is used as the basis of study. One of the earliest known settings of the song was made by Joseph Vernon in 1763, which is supposed to be using an Elizabethan tune.[17] Traces of this song can be found in the compositions up to 2012. Thus, Vernon has found a form of musical expression in the seventeenth century which at least in parts is still meaningful and understandable today. Which musical parameters are powerful enough to survive through time is the focus of the present study. For 20 of the RSC's productions in the time from 1901 to 2012, the music is archived and available, which makes these 20 productions the subject of study.

Surviving music from Shakespeare's time brings a sense of the mystery of the past to the present. It can be read and performed again and again and thereby brings to the surface ideas of a long lost life: "If knowledge of court-life enables us to interpret the songs, the songs surely will help us to interpret that life. For they are living history – documents that can almost be made to live and breathe again"[18]. This holds true for the original compositions of a play. Knowledge about what was played and heard in the first performance of a play is an invaluable resource, showing how music was generally played and perceived in that time. Unfortunately, many original compositions for Shakespeare's plays are lost or can only be reconstructed with great effort.[19] Regardless of the music, Shakespeare's plays have been performed ever since the sixteenth and seventeenth centuries. At all times has music been used on stage that had a connection to the musical world outside the theatre. Although there have been changes in the text of the plays, these changes can be regarded as rather minor, with striking changes from the Restoration period excluded, in comparison to the changes that can be found in the music composed for the plays. What people liked to sing and hear on the

[15] In the following the abbreviation RSC is used for the name of the Royal Shakespeare Company.
[16] Cf. Shakespeare Birthplace Trust, "Performance Database".
[17] Cf. Keir Elam, 388.
[18] Cf. John Stevens, *Music and Poetry in the Early Tudor Court,* 23.
[19] Cf. David Lindley, *Shakespeare and Music,* 5 or Peter Seng, 129 or Ross Duffin, 15.

streets had been put on the stage. Thus, the true zeitgeist of popular music is found in the theatre. The songs that can stand on stage will also stand in the world outside the playhouse, making theatre an indicator of working pop music structures.

Once these structures are analysed, a model can be created, describing the ideal theatre song. Music presents the world of the play and gives life and a human side to the action on stage. In contemporary theatre, music should not be regarded as a by-product. A contemporary audience is familiar with the custom of using music to underline action. Not unlike opera, theatre depends on the satisfaction of the audience's demand for music. To satisfy this demand, contemporary theatre composers need to know which musical structures work on stage. If there was no music in a play, the audience could only follow the spoken text on the auditory level. And Shakespearean text, no matter how well it is presented, is far away from the contemporary audience's speech conventions. They need music as a bridge from one world to the other. As Shaw summarises: "There is, flatly, no future now for any drama without music except the drama of thought"[20]. Theatre needs music.

In Shakespeare's time, the theatre was a place of action and entertainment. It was "the largest, airiest, loudest, subtlest sound-making device fabricated by the culture of early modern England"[21]. It made use of all imaginable forms of music and sound. As language, music is constantly subject to change. Its sounds change, its structures change, and even the meaning of its sounds and structures changes. This movement can be observed in music composed for the theatre, which mirrors contemporary song writing conventions. When analysing the characteristics that survive through time, constantly reappearing elements can be found. In the present study, theatre music is examined in the context of popular music and its structures. As Bruce R. Smith explains, dancing in plays has "real-life counterparts"[22] and clearly the same holds true for music in plays. Music in theatre is strongly influenced by the musical surrounding of a time. Which parameters of the songs stay constant and which show change is the question the present study is about to answer.

The study begins with an introduction to the current state of research in the field of music in Shakespeare's theatre. Thorough research is conducted in the field of music and musical theory in early modern England, which is presented in the following chapter. This background information serves to put the play and its epilogue song in the context of the musical conventions and ideas of the time of its creation. Only against this background is it possible to fully understand music's original meanings and functions. The study then moves

[20] In: W. H. Auden, 178.
[21] Bruce R. Smith, 207-208.
[22] Ibid., 157.

on to presenting an overview of musical theory through time. It begins with exploring the meaning of music in early modern England as well as music theories and writing conventions from the context. These chapters present the starting point of the study, the time of creation of Shakespeare's play. Music conventions of Shakespeare's time are contrasted with contemporary music conventions and the use of music in contemporary theatre is contrasted with its use in early modern theatre. A shift from the early modern perspective of music representing divine order or functioning as a signal to music conjuring up emotions and guiding the audience's feelings through a play can be observed. In describing this shift, the theoretical background for the two worlds of the starting point and the ending point of the study is established.

Against this background, the analysis of the musical sources is presented. The observation of music in Shakespeare's plays shows a strong relation of theatre music to popular music. Hints and allusions to popular ballads or the frequent use of lines known from songs of the time show that Shakespeare's audience would have been familiar with the music played on stage. The audience were invited to become actively involved in the play by singing along. This starting point of stage music in Shakespeare's time being popular music of the time leads to analysing the compositions in the general course of popular music. An introduction to *Twelfth Night*'s epilogue song "When that I was" precedes the analysis of all surviving compositions by the Royal Shakespeare Company from 1901 to 2012. The song's origin is examined as well as its general function in the play. The single compositions are analysed in chapters of their own.

They are examined with regard to their time of creation, composer, number of verses, instrumentation, key, time, the tempo they are supposed to have been played in, voice range, the melodic movement, rhythmic motives, most striking elements, and harmonic progression. In addition, the relation of the compositions to the earliest known setting of the song is examined. Among these parameters the composition's harmonic progression is considered the most important element as it forms the basis of every song. A melody always fits a certain harmonic context and its full development, including rhythmic motives and instrumentation, can be followed back to the harmonic roots of a composition. Harmonic relations are therefore at the heart of every composition. Even if a song is not written in a certain key, its being an atonal composition is its most striking characteristic. Comparing the harmonic development of the songs to each other makes it possible to find a model of composition which can be used by future theatre composers.

Based on the results of the analysis, the change of compositional structures through time is observed and presented in a summarising chapter. The compositions are placed in the context of the time of their creation and the relation between theatre music and music from outside the theatre becomes clear. In a concluding chapter the results of the study are presented and their meaning for the music of the future theatre is defined.

The need for a study such as the one at hand is most prominently defined by David Lindley in his work *Shakespeare and Music*:

> This is a real and significant gap in current criticism – music, although a vital part of theatrical experience, is all too often left to one side in the increasing number of valuable treatments of the plays' stage history. In order for such a study to be written, a good deal of primary research will need to be done amongst the archives of theatre companies – and the material will not necessarily be easy to find, since music is often the least well-preserved of all the traces of past productions. This, however, seems to me one of the most challenging and important areas for future research.[23]

Together with the words of a play spoken on the stage, music brings a play to life. Plays may be enjoyable if read silently for oneself. But with the exception of the closet drama, they have never been designed to live a quiet existence on a page. They have been designed to take on real-life forms, confronting an audience with real-life characters, even if they are supposed to exist far away from reality. Theatre is a place far from reality, presenting alternative worlds, far-away problems with solutions that become applicable in people's real lives. It is perceived with all senses. It is seen, heard, felt, smelt, and thus forms a sensual experience which is incomparable to all other forms of art. On the acoustic level, it is not only words that are taken in. The audience is also confronted with sounds and music, the impact of which is huge. Music is an important part of a play's history and like a play's words it has helped to lead a play where it is in a certain time. A history of theatre music, beginning with what a play might have sounded like in its first night of performance and moving on through various productions, eventually pointing towards a direction of its future appearance, is necessary to find ways of designing the theatre of the future. It helps to develop an understanding of the play's cultural background, where it comes from and thus where it might lead to. The present study traces compositions for one theatre song from its earliest version to its most recent. It presents a line of development which arguably represents the development and change of theatre song compositions in general. The study focuses on the primary sources of the Royal Shakespeare Company in Stratford-upon-Avon, in order to bring some light into the scary and confusing labyrinths of theatre archives, otherwise most usually left in the dark.

[23] David Lindley, *Shakespeare and Music,* vi-vii.

2. Current state of research

Scholarly research in the field of Shakespeare's plays has been conducted ever since their time of existence. An increased interest in Shakespeare and music, however, only appears in the first half of the twentieth century. At the end of the same century it declines again, which leads to a short but highly fertile period of research in the field of Shakespeare and music. William Chappell's *Popular Music of the Olden Time* (1855) or Edmund H. Fellowes' *The English School of Lutenist Song Writers* (1920-1959) give examples of popular compositions combined with general information on the use of music around 1600 but they do not focus on Shakespeare's songs alone. Songs from Shakespeare's plays are collected in Edward Naylor's *Shakespeare Music (Music of the Period)* (1913) or in Tom Kines' *Songs from Shakespeare's Plays and Popular Songs of Shakespeare's Time* (1964).

In *The Vocal Songs in the Plays of Shakespeare* (1967) Peter J. Seng gives a critical analysis of the songs and compares different editions, notes to the text, information on the musical background, possible sources, and dramatic functions of the songs in the plays. He covers a time period from 1747 to 1949 and reveals a clear change of understanding of the songs. He demonstrates basic problems of the songs' meanings in the course of the plays and addresses questions of authorship and connections between certain songs and plays. Although Seng does not give much musical information and no actual music examples, he nevertheless names the existing musical sources wherever possible. This makes his work a brilliant starting point in the search of music in Shakespeare's plays.

During the first half of the twentieth century, scholars focus on general works on music from Shakespeare's time. Among them is A. H. Moncur-Sime, who, in 1917, gives a short introduction to music in Shakespeare's time, followed by an overview of the scenes in Shakespeare's plays in which music appears in his work *Shakespeare: His Music and Song*. All musical scenes are given in the context of each play. Thus, instead of creating detailed explanations, Moncur-Sime rather constructs a list of scenes. There is no analysis included but only the list given, inviting the reader to find the scene in the play and to think about it for themselves. In the appendix, examples of popular songs from Shakespeare's time are presented, which give an impression of the compositions which were used in the plays.

In 1946, Edward J. Dent gives an introduction to music in Shakespeare's time in his article "Shakespeare and Music". He begins with the musical world before the Renaissance and describes the changes that lead to music's role during that time period. Beginning with vocal music, Dent continues with describing the musical instruments which were used in Shakespeare's time. Yet, his observations are fairly general. Special attention is paid to the

use of music in theatre. Dent writes about the difference between the boys' and the men's companies and their musical customs. He sees the choirboys as an important influence on the development of theatre music. While all these explanations remain on a general introductory level, Dent also points to the relation of Shakespeare's songs to popular music. His idea of connectedness is a basic idea underlying the present dissertation, for he states: "It is obvious that the popular theatre always makes use of popular tunes, and equally obvious that the tune is likely to become popular if it is heard in the theatre"[24].

Elaborating on music's role in society and its influence on people, Bruce Pattison gives an overview of music and its meaning in the English Renaissance in his work *Music and Poetry of the English Renaissance*, first published in 1948. His analysis goes much deeper. He describes the importance of music for the people at home and for character development. He also focuses on the meaning of music teaching and music making at home, on musical education in school, and on singing in service, in school, and at work.[25] The general outcome is that in Renaissance England everybody was singing: "People of all classes sang readily to amuse themselves and sweeten their labours"[26]. Besides people who make music to enjoy themselves or to ease their work, professional musicians played for dancing and at festivities for entertainment. They often worked in town waits and played at official occasions.[27] After this description of music's general role in society, Pattison gives detailed explanations of musical forms. He focuses on the madrigal and the air as most important popular forms of song.[28]

John Manifold also takes a general approach to music in theatre in his article "Theatre Music in the Sixteenth and Seventeenth Centuries" from the same year. With the help of different plays by different writers he distinguishes between music's naturalistic and emotive functions. Additionally, he presents the category of mental associations of music, giving extra information to the audience or intensifying atmospheres.[29] With this differentiation, he begins analysing music in theatre on the basis of several parameters which include its general dramaturgic function besides certain characteristics of groups of instruments. Thus, he explains the need to distinguish between the use of strings, brass, or woodwind instruments on stage; a tradition that is still in use today. Manifold also states that although popular tunes would have been used on stage, many original compositions were created for the plays which

[24] Edward J. Dent, 158.
[25] Cf. Bruce Pattison, 3-13.
[26] Ibid., 13.
[27] Cf. Ibid., 13-16.
[28] For detailed descriptions of the madrigal see Bruce Pattison, 89-112. For detailed descriptions of the air see Bruce Pattison, 113-140. See also chapter 3.1.2 "Music and popular song in early modern England".
[29] Cf. John Manifold, "Theatre Music in the Sixteenth and Seventeenth Centuries", 366.

could later on become famous. Most importantly, with regard to popular tunes, he says that "there is a possibility that some of these tunes originated as incidental music to plays and passed into popular currency from their theatrical success"[30]. Theatre's influence on the audience was undoubtedly high and there clearly existed a reciprocal relation between them. People brought music from their everyday lives to the theatre but the theatre also brought music to them.

In his work *The Music in English Drama*, published in 1956, Manifold also examines the use of different instruments in plays. He sees music as a part of theatre which is equally important as text, gesture, or stage design and appeals to theatre producers, who are looking for the right music for their plays. He opens his work with an overview of the musical and instrumental conventions in Shakespeare's time and then moves on to describing contemporary performances and the way they deal with music. Thus, it becomes clear that music plays by no means only a minor role in a play.

In the late twentieth century, then, the focus shifts from the analysis of music's general role in Shakespeare's time to the examination of its actual appearance. Charles Cudworth, for example, focuses on settings of Shakespeare's songs from 1660 to 1690. He gives an overview of composers at the time, who compose settings for Shakespeare's songs, and describes styles that are most prominently used. His overview stretches from the Restoration period to the eighteenth and nineteenth centuries before it reaches the twentieth century.[31] According to Cudworth, the first truly influential settings of Shakespeare's songs were written by composer Thomas Arne, who published them in 1741. His settings "have become classics of Shakespearean song"[32]. Thus, the first fixed formulas for Shakespearean songs have probably been developed as early as in 1741. Further compositions which Cudworth mentions are Joseph Vernon's works from 1772, in which a setting of *Twelfth Night*'s epilogue song is included.[33] Among the late eighteenth-century composers, Thomas Linley the younger is supposed to have been the most appreciated composer of Shakespeare's songs.[34] During the nineteenth century, in the works of the youngest family member, William Linley, the influence of Arne's compositions can still be seen.[35] This again stresses the idea of fixed musical formulas developing. Early Romantic composers on the continent like Carl Maria von Weber, Franz Schubert, and Hector Berlioz took Shakespeare's works as inspiration for their

[30] John Manifold, "Theatre Music in the Sixteenth and Seventeenth Centuries", 390.
[31] Cf. Charles Cudworth, 51-87.
[32] Ibid., 60.
[33] Cf. Ibid., 67-68.
[34] Cf. Ibid., 69.
[35] Cf. Ibid., 74.

music. Roger Quilter occupied Arne's place as the most notable Shakespearean songwriter in the twentieth century and is only surpassed by Ralph Vaughan Williams as "the greatest of all modern English composers of Shakespeare music"[36]. The interesting thing about Shakespearean compositions through time is that "now as always, when composers set Shakespeare's lyrics, the results are usually tuneful and often memorable"[37]. Although the idea of formulas is never explicitly stated by Charles Cudworth, its results are clearly described in his observations. At the end of his work, Cudworth gives a catalogue of compositions which presents the most vital works of music in the Western world. But Cudworth's list remains an overview of different composers and styles, including only published works and thereby excluding many compositions made explicitly for the stage. In doing so, Cudworth gives an informative overview but neglects the actual home of the songs, which is the theatre. Consequently, it is compositions in theatre that should be looked at whenever writing about Shakespeare's music in plays.

In 1954, Gustave Reese publishes a work on music in the Renaissance and includes information about France, the Low Countries, Italy, Spain, Portugal, Germany, Hungary, Bohemia, Poland, the Adriatic coastal areas of the southern Slavs, and England. He thereby enables comparison of music in several European countries. He gives a general overview of musical styles and genres and their composers, who were most prominent in England from 1450 to 1635.[38] Of special importance for him are the madrigal, the air, music for lute, and music for keyboard by the composers Thomas Morley, Thomas Weelkes, John Wilbye, John Dowland, and Thomas Campion. With the help of striking examples, Reese describes musical conventions of the composers and explains the use of keys, formal structures, general musical forms, and harmonic structures. It becomes clear that harmonic complexity was by no means needed to compose interesting and highly appreciated music, as it is shown in William Byrd's work *The Bells*. Parts of this composition consist of a change between two or three chords only, which strongly resembles contemporary popular music in contrast to art music. Yet, according to Gustave Reese, "this harmonic paucity is completely counterbalanced by the imaginative varied figuration, the effect of change-ringing being skilfully conveyed"[39]. In his work, the importance of melody and its powers of controlling a work is emphasised. A similar musical work is Martin Peerson's *Fall of the Leafe*, which is almost completely written with D minor accompaniment and nevertheless regarded as "lovely"[40]. It shows that there is more

[36] Cf. Charles Cudworth, 84-85.
[37] Ibid., 87.
[38] Cf. Gustave Reese, 763-883.
[39] Ibid., 867.
[40] Ibid., 867.

to good music than complex harmonies. The analysis of different musical forms is continued by John H. Long. In 1955, he analyses the use of songs in theatre and their general meaning in the Shakespearean society. He distinguishes between four prominent forms of songs in the theatre, namely the "folk song", "street song", "ayres", and "madrigals"[41]. From his analysis follows that the choice of form for a song shows the musical taste of a certain time.

Leslie Hotson also widens the field of Shakespearean research. In *The First Night of Twelfth Night* Hotson describes the circumstances of the play's first performance. Its first night is supposed to have taken place at the Palace of Whitehall on January 6 1600/1. January 6 is the twelfth night after Christmas and so the date of the first performance fits the play's title.[42] In contrast to the stage in the theatres, the stage at Whitehall was open to all sides and thus created a completely different experience of the play.[43] Hotson explains that "Shakespeare's stage must have been a perfect place, both for dramatic poetry and for the player. An intimate centre of the enfolding audience's life, as the warm heart lives, focus of the body"[44].

Nan Cooke Carpenter also studies music in Shakespeare's plays and gives a short overview of the state of research in that field in 1976. He names the valuable works by Edward Naylor from 1913, Frederick W. Sternfeld from 1963, Peter Seng from 1967 and John H. Long from 1955 as most important in the field. He states that ever since their work, the study of Shakespeare and music has not developed much further. Carpenter wishes for a comprehensive work covering Shakespeare's musical imagery but does not start writing in this field himself. He rather writes about Shakespeare's background and where he could have acquired the musical skills that become visible in his works. Carpenter also compares symphonic works that have been written to Shakespeare's plays and then focuses on the use of music for erotic purposes in his works. His concluding words should always be kept in mind when working on music in Shakespeare: "We shall perhaps never get at the ultimate *mystère*, but our continuing explorations, with music as touchstone, will inevitably lead us closer to the essence of Shakespeare"[45]. This makes worth the while.

Also in 1976, Irene Naef's study *Die Lieder in Shakespeares Komödien* presents the songs' content, meaning, and functions in Shakespeare's comedies. Naef gives an overview of the songs and analyses their development and diversity in the plays. In the study, a differentiation is made between forms of song, forms of singing, forms of performance, and

[41] Cf. John H. Long, 1.
[42] Cf. Leslie Hotson, 11-19.
[43] Cf. Ibid., 65-77.
[44] Ibid., 77.
[45] Nan Cooke Carpenter, 255.

types of song. The message of a song, its function, and the song as stylistic means are explained further.[46] Naef thus creates distinct categories which enable an easy understanding of the songs in the plays. While the text of the songs is given and examined in relation to each play's context, no musical sources are presented. Thus, the songs' actual appearance is neglected.

At the end of the twentieth and the beginning of the twenty-first century, a scholarly interest in the relationship between Shakespeare and popular culture comes to life. Douglas Lanier and Stephen M. Buhler examine the meaning of Shakespeare and the ways of updating his works for a contemporary audience. What they do not do is look at this relationship from the opposite point of view. In analysing Shakespeare and popular culture, not only popularised forms of Shakespeare should be considered but the ways in which popular culture is already included in Shakespeare's original works. This innate popularity is at least equally important as the works being updated and reanimated 400 years after their creation. Although Stephen M. Buhler opens his work with a description of how Shakespeare is included in contemporary popular culture, he also states that "popular music is already a formidable presence within Shakespearean texts, not simply an overlay upon the plays, a lens through which to view them, or a bridge between them and later audiences"[47]. This makes clear the significance of popular music in Shakespeare's plays from the late sixteenth century to the twenty-first century. Buhler argues further that "one of the many sources of Shakespeare's own inspiration and dramatic impact [is] popular music itself"[48].

Although there are many works on modern Shakespeare, there is not much that really connects the playwright and his works to music. Neither *Contemporary Critical Approaches*, edited by Harry R. Garvin in 1980, nor the International Shakespeare Association, having published papers on *Shakespeare and the Twentieth Century* after the world congress in Los Angeles in 1996, nor contributors to Hugh Grady's work *Shakespeare and Modernity* from 2000 have considered it worthy to analyse the subject of Shakespeare and music at all. This lack of academic research in the field of music in Shakespeare is surprising, especially when the works' titles use terms like 'modernity', 'twentieth century', or 'popular'. There seems to be a clear distinction and a clear hierarchy in scholarly literature as to what is worth being treated in the context of contemporary theatre. This may simply be due to the fact of literary scholars not necessarily being music scholars and that therefore no high interest in the topic arises. But the number of students' works in the field of Shakespeare and music shows

[46] Cf. Irene Naef, 347-364.
[47] Stephen M. Buhler, 158.
[48] Ibid., 172.

differently. They generally regret not being able to find any scholarly literature at all. At least by the twenty-first century, a need for works on music in Shakespeare has developed. The traditional works are still valuable resources, but contemporary theatre students rightly miss contemporary treatments of the topic. It remains a difficult task to find recent works covering both Shakespeare and music. Comparatively little attention to music in the plays has been paid by even the most recent theatre critics. Although some basic information on the general mood of the music or on the predominantly used instruments can be found, this is mostly presented in a few words only.[49]

Peter Holland's account of *English Shakespeares* does not particularly mention the use of music in any of the productions. In *Shakespeare and Modern Theatre* from 2001, edited by Michael Bristol and Kathleen McLuskie together with Christopher Holmes, many modern-day problems of staging Shakespeare are treated. It is about general stage aesthetics, women's performances, or concepts of performativity, and yet music is completely omitted. In the introduction it says: "What the various modes of theatrical modernism all share is a questing after modes of visual and auditory play that would allow theatre to regain its lived immediacy as popular art"[50]. Unfortunately, the quest after modes of auditory play has then been neglected. In the same year, Steven Adler publishes a work on the RSC's way of making theatre, called *Rough Magic*. This work is entirely dedicated to describing in detail how the RSC plans and produces plays and Adler gives information on almost every step of production. There are chapters on the scenic and costume designs, lighting design, voice coaching, stage managing, actors' casting and so on. The only thing that is missing is a chapter on music. Like so many others, Adler simply does not mention it.

The same holds true for Maria Jones' work *Shakespeare's Culture in Modern Performance* from 2003. Although she includes a musical chapter on Ophelia, this only consists of descriptions of the stage action in different productions. Actual music is not spoken of at all. The general focus of the work lies on words and stage properties. A year before, in 2002, Robert Shaughnessy writes *The Shakespeare Effect* but also does not pay any attention to music in his history of twentieth-century performance. He takes into account the effect of psychoanalysis, nationality, and gender, but leaves out music or sound altogether. Still in 2009, in Stephen Purcell's work *Popular Shakespeare*, this focus on the visual and verbal qualities of the plays has not been broadened. He writes about concepts of space, metatextual meanings, and parodic appropriations, but still music does not play any part at all.

[49] Cf. Claire Steele or Michael Billington or Kevin Quarmby.
[50] Michael Bristol/Kathleen McLuskie, 19.

In contrast, Suzanne Lord writes *Music from the Age of Shakespeare* in order to make Shakespeare's world accessible for a modern audience in 2003. She opens with an introduction to the circumstances of life during Elizabeth's reign and differentiates between the social classes of the nobility, the middle class, and the lower class. Each of these classes shows their own way of making and consuming music which she describes in detail. A comprehensive overview of the system of Elizabethan musical notation, musical instruments, religious, and secular music makes her insight into Shakespeare's musical world complete. In a small chapter on music in theatre, the abundance of music in English theatre becomes obvious.[51] In *Die Macht der Lieder. Kulturwissenschaftliche Studien zur Performativität weltlicher Vokalmusik der Tudorzeit* (2005) Susanne Rupp also focuses on music's different forms and gives an overview of different genres of songs in Tudor England. She explains music and songs as a part of social and cultural practice but without explicit analysis of theatre music.

In 2004, Ross Duffin writes the book he was himself always looking for in his studies. He presents the complete text of the songs appearing or being alluded to in Shakespeare's plays together with the music they were sung to. He presents the tunes that were most probably sung and heard by Shakespeare's audience as true to the original as possible. To every song Duffin gives the text, the music, and an explanation about where the musical source comes from. Yet, he clearly states that the music he presents is "simply *one version* of a melody that may exist in different and equally valid readings"[52]. As Duffin makes clear, the reason why actual music has been neglected in the research of Shakespeare and music may lie in the fact that there is either no music, or many different versions of the same song available.

Val Brodie tries to find a way through the different compositions and has been doing a lot of work on music for Shakespeare's plays ever since she graduated. Her Master's thesis *Music in the Performance of Shakespeare* from 2005 is the only recent work truly focussing on music in performances of Shakespeare's plays. Her focus is on the use of Curtain Music in Benson's company, the company being the predecessor of the RSC. Although her main aim is writing about the use of music, she also gives actual music examples and musicological explanations. She describes performances of *The Tempest* and *A Midsummer Night's Dream* together with the music used in it. She explains what was done on stage and what kind of music supported that action. It is shown that between 1886 and 1916 much pre-existing music was used in the theatre. Henry Purcell's or Joseph Haydn's music was frequently used, as well as German lieder to open the play. This constitutes a sharp contrast to the use of genuinely

[51] Cf. Suzanne Lord, 40-42.
[52] Ross Duffin, 36.

new compositions, which is now in custom. For *A Midsummer Night's Dream* naturally Felix Mendelssohn's music plays a big role. It is so well known that it never appears in other plays. Val Brodie's thesis is useful in order to see how music in theatre can be worked with. But since her focus is on incidental music, her study is not really helpful when working with the songs of the plays. Nevertheless, the true meaning of working with the original stage documents of the RSC, or in her case the Benson Company, becomes obvious. In many cases this music is the only existing record of any sound device of a particular performance. It is thus at least equally important as the text of a play, since the text can never reveal so much of a production's atmosphere as the music is able to do. The music of a performance provides evidence of production details such as when and how dances or interludes appeared and, simply enough, what they sounded like. Otherwise, this information would be lost.

C. M. J. Kendall White also tackles the field of music performance in Shakespeare's plays in 2010 in his Master's thesis *'Give Me Some Music' – Music in Performance in Twelfth Night and Measure for Measure at Shakespeare's Globe*. He is aware of the fact that "although much has been written on filmed Shakespeare and on Shakespeare's use of music in his work, there is a limited amount of material on the performance of that music"[53]. This makes the study of music actually performed such an important topic.

Kim Baston's PhD dissertation on *Scoring Performance: The Function of Music in Contemporary Theatre and Circus* from 2008 focuses on the actual use of music in theatre and gives great insight into its functions. It is a comprehensive overview of the role of music on stage with only a slight disadvantage: Baston almost exclusively uses film terminology when describing music in theatre; a custom not always fitting the context of theatre. Although it may appear useful in some cases to see the relation of the use of music in film and in theatre, it cannot be seen as generally playing the same role. Thus again, her study does not satisfactorily cover the subject; especially because neither direct music examples nor some musical analysis are given.

The works of Thomas A. DuBois and Volkmar Kramarz look at the topic from a contemporary point of view. Thomas A. DuBois describes structural repetitions in the text of the songs.[54] He finds textual formulas that enable an easy understanding of the situation because they point at situations known to the audience from other works or from real life. Unfortunately, DuBois neglects the musical side of the songs in which also certain formulas can be found. Volkmar Kramarz focuses on this aspect of songs in his works *Die Pop Formeln* and *Warum Hits Hits werden*. He explains the typical structures of popular music

[53] C. M. J. Kendall White, 12.
[54] Cf. Thomas A. DuBois, 146.

which make a song easily understandable and memorable. Although Kramarz does not explicitly focus on songs in theatre, his theory can also be applied to theatre songs. Therefore, both studies form the basis of the present project because only the combination of music and text makes the songs complete.

Adam Hansen also looks at Shakespeare and music from a contemporary perspective in his work *Shakespeare and Popular Music* from 2010. He analyses the impact that Shakespeare's plays have on compositions of popular music, especially with regard to jazz, punk, and hip-hop music. His research is full of detail but nevertheless one-sided. Naturally, Shakespeare's plays have an influence on modern popular music but popular music also influences how people nowadays produce and perceive Shakespeare. In *Shakespeares after Shakespeare*, edited by Richard Burt in 2007, the same approach can be observed. He includes a chapter on "Pop Music" but then only lists popular songs which refer to the plays in some way. He neglects the use of popular songs in the theatre and does not create a list of performances referring to certain songs. Detailed record of all songs of popular music referring to *Twelfth Night* can be found on two pages but no information is given on the use of popular music in theatre.[55]

Recent studies such as Julie Sanders's *Shakespeare and Music: Afterlives and Borrowing*, Sarah Hatchuel's *Shakespeare, From Stage to Screen*, or Herbert R. Coursen's *Shakespeare Translated: Derivatives on Film and TV* focus on further research of Shakespeare and media. They analyse the transfer of the plays from the original medium of theatre to other media such as opera, ballet, or film. The analysis of the transfer through media shows different possibilities of producing the plays but is not explicitly directed at the performance of the songs.

The preceding survey on scholarly literature covering the field of music in theatre shows that there is still a long way to go for a comprehensive understanding of not only music's role in theatre but also its actual appearance. Although research has been conducted on music's use on stage, there is not much written about the actual music itself. Music has been treated by musicologists for compositions outside the theatre, but the combination of both spaces has been neglected. This is what the present study focuses on. Not only will the use of music in theatre be analysed, but there will also be a close analysis of which music exactly was used and how this music has changed over time.

[55] Cf. Richard Burt, 399-400.

3. Musical background

One of the most striking differences between Shakespeare's theatre and contemporary theatre is music. Shakespeare's plays are full of music and they are designed to be performed with live musicians. In featuring live singing and musical interludes, Shakespearean theatre differs from many contemporary forms of theatre which make use of pre-recorded music only.

> Given the comparative paucity of suitable musical sources it would be easy for productions always to draw on the same resources, so that 'original practices' productions could begin to sound all the same to a modern audience. This, of course, would not be a problem for Shakespeare's groundling, who would welcome hearing his favourite tunes on the stage. That familiarity is not there for us, and I feel that if a production is to be located in its own particular world the composer has to offer more than might have been historically sufficient.[56]

In order for contemporary productions of Shakespeare's plays not to sound all the same, music for the plays can be newly designed for every production and it can take on various different forms. If theatre composers wanted to rely on truly original music of Shakespeare's time only, they would soon come to the limits of the repertoire. Instead of presenting unchanged traditional music, they try to bring the old music into new times. Every composer reflects on the degree to which they will stick to traditional forms of composition and to which they will include new ideas or contemporary trends in music. Since music is a powerful means of production design and songs can capture human passions and mirror the state of the world, it tells a lot about people's thoughts and ideas. From Shakespeare's theatre to the contemporary stage, songs have been a constant part of the plays, but they have been presented in ever-changing forms.

3.1 Music in early modern England

Ever since the invention of electricity and the internal combustion engine has it been a challenge for people to imagine what life in early modern England would have sounded like.[57] The soundscape of cities in early modern England was dominated by people talking and shouting in the streets, carriages driving, horses, pigs or chickens running around, being followed or not by their owners, the sounds of trade and open-air markets; it was, in short, a completely different soundscape than the one usually surrounding modern European cities.[58] Soundmarks like church bells dominated the acoustic picture and were among the loudest sounds to be heard, only surpassed by brass music played both indoors and outdoors.[59] Brass music was ranked second only to cannon fire as the loudest sound of the time.[60] There were

[56] Claire van Kampen/Keith McGowan/William Lyons, 188.
[57] Cf. Bruce R. Smith, 49.
[58] Cf. Ibid., 56-75.
[59] Cf. Ibid., 53.
[60] Cf. Ibid., 92.

tunes, hummed and played throughout, which were constantly influenced and changed by other tunes. In a time where melodies were generally preserved and transmitted orally, a tune was never a fixed thing but always slightly interspersed with variation.[61]

3.1.1 The musical world of early modern England

In Shakespeare's time, the style of composing and the singing of popular songs were well developed. Since the thirteenth century, compositional structures became less strict and the writing of polyphonic music gained importance. Thus, imperfect concords like the third and the sixth were increasingly used and lead to a higher variability of the songs' sounds.[62] During the mid-fifteenth century, highly decorative and ornate styles were used. Compositions for choral music appeared, which showed elaborate counterpoint in up to eight parts. By the sixteenth century, imitative elements in the melodic line and differentiated rhythms were added to these characteristics, while the basic style remained unchanged.[63]

The predecessor of English early modern songs can be found in European songs between 1300 and 1530. Naturally, a song bears regional characteristics but "many of its forms and melodic patterns belonged to Europe as a whole"[64]. This clearly expresses music's development according to certain rules. In the whole of Europe a common musical ground can be found, which slowly changes through time.[65] Unfortunately, there are only few compositions that have survived. Most of them can be found in manuscripts of the sixteenth century.[66] Many songs, especially if they are not written in several parts, are accompanied by lute, which is one of the most popular instruments of the time.[67] But neither was unaccompanied singing unusual, as many scenes in theatre plays suggest.[68] The "golden years of English lute music were from 1580 to 1620"[69], and thus exactly in the time of Shakespeare's theatrical presence. The notion that "from the earliest times music was an essential feature of the English theatre"[70] becomes obvious with regard to the songs in Shakespeare's plays. Many tunes of the sixteenth and seventeenth centuries only survive in manuscript form. While only some of these contain lute tablature, the majority show unfigured bass accompaniment. The accompaniment is usually set for bass viol, upon which

[61] Cf. Ian Spink, 4.
[62] Cf. Dom Anselm Hughes/Gerald Abraham, 109.
[63] Cf. Ibid., 303-304.
[64] Ibid., 350.
[65] For further information and musical examples see Dom Anselm Hughes/Gerald Abraham, 349-352.
[66] Cf. Gerald Abraham, 194-195.
[67] Cf. Ibid., 701-702.
[68] Cf. Ibid., 819.
[69] Ibid., 704.
[70] Ibid., 817.

harmonies would have to be improvised on instruments such as the lute, theorbo, or harpsichord.[71] The songs are present in people's everyday lives and therefore were not needed to be written down completely at the time. Consequently, there is no exact way of reproducing these tunes today.

People had a different understanding of the concept of music than they have today. W. H. Auden summarises James Hutton's musical theory in four rules. These rules make clear that music, during the sixteenth and seventeenth centuries, was thought to bear heavenly characteristics which become visible for humans in certain proportions. According to the rules, people try to imitate the heavenly order by making music. Music is therefore supposed to have great powers to calm the savage or to relieve sorrow. In addition to people's good music, they believed in a bad and manipulative form of music, which is able to corrupt and to weaken the character. This music is associated with the devil in contrast to the heavenly or godly music with its positive effects.[72] Music is not just considered a form of art but a basic social fact. People compose, perform, and listen to music, which thereby becomes a natural part of human life.[73]

Music, especially singing, as a loud and prominent part of early modern life is today almost completely lost under the sounds of traffic and electricity. People in early modern England sang whenever they wanted to and wherever they were. Edward W. Naylor goes as far as to say: "If ever a country deserved to be called 'musical', that country was England, in the sixteenth and seventeenth centuries"[74]. The ubiquity of music is mirrored in the use of music in theatres. Consequently, a changing aural perception of the world coincides with a change in the hearing of theatre. H. B. Lathrop explains that "[t]he abundance of music in Shakespeare's and other Elizabethan plays is nothing individual, but was the most natural thing in the world, when England was still vocal and merry"[75]. The use of song on stage in his opinion is closely linked to people's reality, where singing is simply an ordinary thing to do. Thus, in theatre, "when the hero is sad, he sings; when hopeful, he sings; when he has nothing to do, he sings; when he is going to do something, he sings; and when he has done something, he sings"[76]. This most perfectly mirrors the predominant importance of songs in early modern theatre. These songs serve different functions like softening the mood of the play, conjuring

[71] Cf. David Greer, 165.
[72] Cf. W. H. Auden, 501.
[73] Cf. Ibid., 502.
[74] Edward W. Naylor, *Shakespeare and Music,* 18-19.
[75] H. B. Lathrop, 1.
[76] Ibid., 4.

up romance or intensifying a play's effect on the audience.[77] The important thing is that music is, no matter to what purpose, constantly present.

This fact is at least partly explained by the concepts of 'the music of the spheres' and 'harmony of heaven', which govern the European world view in Shakespeare's time. John Hollander gives an overview of these concepts and presents "certain beliefs about music rather than music itself"[78] in his work *The Untuning of the Sky*. Ever since the Middle Ages have natural and social sciences such as cosmology or metaphysics, as well as psychology, ethics, and politics been of importance in explaining the nature of music.[79] Hollander opens his chapter on heavenly harmony with Thomas Morley's distinction of music's parts as speculative and practical music:

> Speculative is that kind of music which, by mathematical helps, seeketh the causes, properties and natures of sounds, by themselves and compared with others, proceeding no further, but content with the only contemplation of the art. Practical is that which teacheth all that may be known in songs, either for the understanding of other men's, or making of one's own [...].[80]

In the field of musical theory, changes in the meaning of words complicate unambiguous interpretation through time. This begins with the basic term 'harmony' which has not always been used with the same intention. It derives from Greek 'harmoniai', referring to scales or melodic schemata which are nowadays usually called 'melody' instead of 'harmony'. Harmony today is understood as a form of vertical polyphony, consisting of notes which form consonant chords when played at one time. This understanding is the result of a change in meaning. It is contrasted with a horizontal line of sounds, which is nowadays called melody, but originates in the notion of harmony.[81] Hollander recommends the reading of musical theories of Aristoxenes, Aristides, Quintilianus, Plutarch, Ptolemey, Plato, and Aristotle to fully understand the terms used in musical theory. As equally important he sees the Pythagorean notion of music's proportions. Pythagorean perfect consonances with their positive effects on the hearer have gained importance in Western musical theory.[82] In Pythagorean theory, the idea of cosmic harmony and the music of the spheres is rooted, which is mirrored in the harmony of the human psyche and body.[83]

This myth of the music of the spheres has become a central image in Western musical culture.[84] In Plato's *Republic*, Book X, the myth is mentioned in relation to the story of Er. It

[77] H. B. Lathrop, 5.
[78] John Hollander, vii.
[79] Cf. Ibid., viii.
[80] In: Ibid., 20.
[81] Cf. Ibid., 26-27.
[82] Cf. Ibid., 28.
[83] Cf. Ibid., 28.
[84] Cf. Ibid., 28-29.

explains that, in heaven, eight whorls are pierced together by a spindle which turns on the knees of Necessity. By a constant movement of the spindle the whorls keep turning. The music of the spheres is then described as being the product of a siren, standing on every circle, singing one note each. The sirens' eight notes together form a symphony. Necessity's three daughters sing to the sirens' sounds in three different voices.[85] The sounding of the eight notes is not meant to take place at the same time, as symphonic harmony nowadays would suggest, but rather to be organised in an intervallic order. Thus, the original meaning of the term 'harmony' with its slight resemblance to today's 'melody' becomes clear. The fact that people are unable to hear the music of the spheres is explained by the fact that they are used to the sounds from birth and that they therefore do not realise their presence.

Aristotle doubts that the music of the spheres is created by the movement of celestial objects. He believes that heavenly objects are constantly moving but that they are moving without making any noise. According to him, people are not used to the sounds from their birth because the moving elements do not produce any sound at all.[86] Macrobius, in contrast, believes in the movement of celestial spheres causing sound. He considers music to have great powers over the human soul. Although people are not able to hear the music of the spheres, their bodies are able to feel it. If the body resonates from the music of the spheres, it is in harmony with the universe and shows the good state of the soul and that both body and psyche are in good health. "For the soul carries with it into the body a memory of the music which it knew in the sky, and is so captivated by its charm that there is no breast so cruel or savage as not to be gripped by the spell of such an appeal."[87] With the music of the spheres captured inside, people can try to imitate these sounds in their music, which is practical music, i.e. musica instrumentalis.[88] Regardless of its diverse and strongly varying explanations, the music of the spheres was constantly present as an understanding of the world. People were familiar with the notion of heavenly sounds.

The structure of musical compositions forms the link between the music on earth and the music of the spheres. Not all forms of compositions show heavenly harmony to the same degree. This is explained by the Greek theory of the musical scales' different characters. These scales, such as the dorian, lydian, phrygian, mixolydian and so on, have all different effects on the hearer. In his *Republic*, Plato gives detailed information on the scales' characters and explains why only some of them should be allowed in his city.[89] Special care

[85] Platon, Book X, 616c-617d.
[86] Cf. Aristoteles, Book II, 117-119.
[87] Macrobius, Book II, 195.
[88] Cf. John Hollander, 30-31.
[89] Cf. Platon, Book III.

has to be taken in working with these musical scales today. The names of the Greek scales have been transferred to the modes of Gregorian chant in a confusing manner. The result is that completely different musical sequences bear the same name today.[90] Greek theory also shows that music was highly important in education. This is emphasised in Plato's *Republic* and in Book VIII of Aristotle's *Politics.* Aristotle describes music as "possessing the differing functions of education, intellectual enjoyment and general amusement, and finally, purification (*katharsis*)"[91]. This last of the functions is of special importance in theatre music.

At the end of the sixteenth century, the myth about heavenly harmony and the music of the spheres began to lose its unquestioned credibility.[92] The identification of music with rhetoric gained importance during the early seventeenth century.[93] Thus, music's ability to move the passions became more important than its former existence as a microcosmic copy of universal harmony.[94] William Shakespeare's works present a rich basis for analysing musical conventions at that time. He uses an elaborate technical vocabulary, especially when referring to practical music, which, together with the musical images he employs, gives an impression of music's meaning at the time.[95]

Music's ubiquity in sixteenth- and seventeenth-century England is also observed by Christopher Marsh, who sees England as an especially musical country.[96] Music, being an integral part of people's lives in early modern England, is perceived as having immense powers both over the people producing and listening to it. Before about 1560, church music held the highest rank of musical forms. At the end of the sixteenth century, this, however, changed and more and diverse musical genres developed.[97] People were confronted by these different sorts of music and were affected by them to different degrees. Marsh gives a summary of these effects. He does not focus too much on different musical forms, but on the effects alone that music can have on people. He differentiates between five groups of adjectives describing them.[98] The first of these is characterised by the term 'recreation' and focuses on music serving to recreate the mind and to help people relax from their trying days. Similar to the first, the second group describes "music's power to calm the mind"[99] and focuses on music's ability to harmonise, mend or comfort. In contrast to music's soothing

[90] Cf. John Hollander, 38.
[91] Ibid., 36.
[92] Cf. Ibid., 145.
[93] Cf. Ibid., 195.
[94] Cf. Ibid., 159.
[95] Cf. Ibid., 148.
[96] Cf. Christopher Marsh, 1-10.
[97] Cf. Roger Bray, 498.
[98] For detailed descriptions of the five groups of music's functions see Christopher Marsh, 53-56.
[99] Christopher Marsh, 53.

functions, the third group describes music's ability to raise the spirits by reviving, animating or refreshing. Most importantly, music's ability to create happiness is mentioned, as the proverb 'No mirth without music' implies.[100] These first three groups deal with music's function to influence people's spirits by way of calming them down or making them happy. In the fourth group, Marsh describes music's ability of carrying emotion and transporting feelings from one place to another and thus distracting people from uneasy thoughts. The last group of adjectives serves to describe music's sexual or spiritual powers and focuses on music's irresistible, enchanting or ravishing effects. All of these musical functions are used on stage in the music composed for the plays.

Moving away from music's particular functions, its general status and the part music played in people's lives is part of a full understanding of music in theatre. Such an overview of the musical world of early modern England is given by Roger Bray and Jonathan P. Wainwright. Bray's work about music in England from 1485 to 1600 helps to understand early modern England's musical world. He bases his findings especially on *The Oxford History of English Music* and *The Blackwell History of Music in Britain*. He observes that from the early Tudor period from 1485 onwards, a typical form of Englishness in music has strongly been developing. In contrast, continental influence on English music especially from France, Italy and Spain has increased during the proceeding sixteenth century.[101] Bray considers typical English features in music such as

> fuller texture, larger choral compass (from the lowest bass note to the highest treble note), ornateness, massive sturdiness, exploration of contrasting scoring and sonorities, and esoteric construction; and most important, towards the middle of the sixteenth century we find English traits; especially rhythms, that are the result of a growing familiarity with setting the English language, especially its use in the earliest Anglican music.[102]

Chords sounded fuller with their sixths and thirds and gave their characteristic sounds to many compositions for the liturgy. Church music still remained the most prominent musical form and was clearly separated from secular music which combined under its name everything that was not composed to liturgical purpose. Thus, secular music covers everything from music with English text on a sacred theme for domestic use, political songs or love songs. Different genres of music existed and were centred on Henry VIII's musical court in the early Tudor period.[103] The most dominant among these genres was the carol with its characteristic use of refrain and the contrapuntal part-song.[104] A change in composition

[100] For more information on the proverb see Christopher Marsh, 54.
[101] Cf. Roger Bray, 487.
[102] Ibid., 487-488.
[103] Cf. Ibid., 495.
[104] Cf. Ibid., 495. For further information on these musical genres see Roger Bray, 495.

structures could be found as the result of using English words instead of Latin text in church music.[105]

After the Reformation period, English characteristics were still visible in music with its prolongation of phrases, avoidance of cadenza, extreme height, surface decoration, love of contrasts, etc.[106] They found their way from liturgical compositions into many other genres. Musicians did not necessarily depend on the church anymore but could find work outside it.[107] Although church and court still remained the musicians' most important patrons, dedicating compositions to other noblemen was a way of earning some extra money. In many cases, the compositions were dedicated to them for need of money, but truly intended for the performers due to their ability to understand and really approve of the music.[108] This was the time in which Shakespeare wrote plays like *Richard III*, *Romeo and Juliet*, or *Twelfth Night*, all coming to life at the end of Elizabeth's reign. Many more of his greatest works such as *King Lear* or *The Winter's Tale* were created later during the reign of James I.[109]

Whether in theatre, at court or for domestic music-making, the most common form was that of consort music. Consorts include a group of viols or become known as broken consorts when consisting of a group of mixed instruments like viols and flutes.[110] Compositions for viol consort are of conservative nature, which can be seen in their contrapuntal style. It goes back to the work "In nomine Domini" in John Taverner's mass *Gloria tibi Trinitas*.[111] This contrapuntal style of composition is also prominently featured in important instrumental works of the time: the fantasias, wherein thematic variety is highly important.[112] Fantasias stay alive in compositions for solo organ. Another prominent solo instrument was the lute. Compositions for lute were created mostly in the form of dance music like galliards, pavanes or almains, though they were not necessarily intended for actual dancing.[113]

[105] Cf. Roger Bray, 497.
[106] Cf. Ibid., 498.
[107] Cf. Ibid., 498.
[108] Cf. Ibid., 500.
[109] For a detailed overview of the time of creation of Shakespeare's plays see Ina Schabert.
[110] Cf. Roger Bray, 506.
[111] Cf. Jonathan P. Wainwright, 510.
[112] Cf. Ibid., 511.
[113] Cf. Ibid., 518.

The general musical view of the world in Shakespeare's time can most adequately be expressed with his famous passage from *The Merchant of Venice*:

Lor. How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears – soft stillness and the night
Become the touches of sweet harmony:
Sit Jessica, – look how the floor of heaven
Is thick inlaid with patens of bright gold,
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it:

Enter musicians

Come ho! and wake Diana with a hymn,
With sweetest touches pierce your mistress' ear,
And draw her home with music. [*Music*]
Jes. I am never merry when I hear sweet music.
Lor. The reason is your spirits are attentive:
For do but note a wild and wanton herd
Or race of youthful and unhandled colts
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood, –
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze,
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones, and floods,
Since naught so stockish, hard, and full of rage,
But music for the time doth change his nature, –
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted: – mark the music.[114]

This passage makes clear the general belief that music's harmony is rooted in a cosmic harmony, a "golden, silent, and inaccessible"[115] music. It also hints at the assumption of music's powers being able to affect people's character. Both these ideas dominate the view of the world in Shakespeare's time.[116] Two fundamental concepts become obvious in the first part of the passage. The first is that of the universe being essentially harmonious due to

[114] *The Merchant of Venice*, V, 1, 54-88.
[115] John Hollander, 153.
[116] Cf. David Lindley, *Shakespeare and Music,* 14.

mathematical proportions, which can be related to musical harmonies. The second concept goes back to Plato's *Republic* and describes the universe turning on a spindle while sirens are singing eight different notes, soon becoming a reference to the music of the spheres.[117]

As the idea of musical proportions equalling mathematical proportions makes clear, music was seen as closely related to mathematics. Theoretical and practical music were two separate fields of the same subject ever since Boethius' work about music's three parts. He distinguishes between musica mundana, musica humana, and musica instrumentalis.[118] In the first of these three, the music of the universe is included with its mathematical proportions of heavenly harmony. The second part describes harmonies which resonate inside humans and explains that people are a smaller image of the harmonies of the spheres. Man is seen as a microcosm, a world of its own, in relation to the universe as the macrocosm. Only the third part actually refers to music played on instruments and produced by people. The basic idea is that music actually resides in the universe, inside humans, or inside the instruments.[119] Throughout the sixteenth century, all important theorists reach back to Boethius' ideas for a starting point.[120] Boethius also stresses music's power over the human mind and that it increases morality in men.[121]

In plays, music or even hints at musical themes can serve different functions: "It is often impossible to be certain when Shakespeare or his fellow poets and dramatists are invoking musical analogy as decorative image, when they expect an audience to treat such references as myth, or when they are to be accepted as a statement of fact."[122] Shakespeare uses many of these references in his works.[123] One of the references to the music of the spheres can be found in *Twelfth Night*:

> I bade you never speak again of him.
> But would you undertake another suit,
> I had rather hear you to solicit that
> Than music from the spheres.[124]

Here, Olivia prefers Viola's voice and presence to the music of the spheres, which has to be seen as a great compliment. *Twelfth Night* is full of musical references that cannot be compared to any of Shakespeare's works written before: "Free of even the scraps of traditional musical ideology that had been put to use in the plays preceding it, *Twelfth Night*

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[117] Cf. David Lindley, *Shakespeare and Music,* 15-17.
[118] Cf. Oliver Strunk, 84-85.
[119] Cf. Ibid., 85.
[120] Cf. Rosamond McGuinness, 406-407.
[121] Cf. Oliver Strunk, 79-84.
[122] David Lindley, *Shakespeare and Music,* 21.
[123] See for example *Hamlet*, II, 2, 295-312; *King Lear*, III, 1, 10; *Twelfth Night*, I, 3, 135-137.
[124] *Twelfth Night*, III, 1, 105-108.

represents a high point in one phase of Shakespeare's musical dramaturgy"[125]. The play distinguishes itself from musical references in earlier plays but never from the "scraps of traditional musical ideology" of the time, which are an obvious part of the play.

As in the first part of Lorenzo's speech, Plato's work is also seen in the second part where he mentions the effects that music has on humans and the powers that are attributed to it. This thought also becomes clear in the story of Orpheus and Eurydice, in which Orpheus with his lyre is able to tame all evil of the underworld on his way to bring Eurydice back to life. The fact that music has an impact on people's behaviour is generally accepted but nevertheless difficult to explain. Plato holds the opinion that the combination of words, rhythm, and musical mode achieve an emotional effect and he therefore considers not all musical modes acceptable. As early as in 1604, this idea is believed to be true but it has been slightly modified. Thomas Wright writes that music possesses powers to influence people's passions. He especially mentions music's ability of calming or animating people, of causing mirth and delight, and even of bringing people closer to the spirit of God.[126] He says that nothing in the world can show people the pleasures of paradise better than music can due to its ability of directly passing into men's minds, lifting up their hearts, and bringing the sound of the harmonies of the spheres into their souls.[127] "Take away muſicke from marriages, and halfe the mirth is mard"[128], emphasises music's power of making people happy. The difference Wright makes becomes apparent in stating that music can only have an effect on people who have already been trained in understanding it in a particular way. Music's effects thus depend on people's cultural and educational background and not only on its nature alone. This becomes clear in the following passage:

> ſo in muſicke, diuers cõſorts ſtirre vp in the heart, diuers ſorts of ioyes, and diuers ſorts of ſadneſſe or paine: the which as men are affected, may be diuerſly applyed: Let a good and a godly man heare muſicke, and he will lift up his heart to heauen: let a bad man heare the ſame, and hee will conuert it to luſt [...] True it is, that one kinde of muſicke may be more apt to one paſſion then another [...] Wherefore the naturall diſpoſition of a man, his cuſtome or exerciſe, his vertue or vice, for moſt part at theſe ſounds diuerſificate paſſions: for I cannot imagine, that if a man neuer had heard a Trumpet or a Drum in his life, that he would at the firſt hearing bee moued to warres.[129]

The passage shows the importance of cultural conditioning. People who grow up in a similar cultural context tend to respond in similar ways to the same kind of music. With "we all hear the same notes and, because we share cultural conditioning, we also tend to experience

[125] John Hollander, 161.
[126] Cf. Thomas Wright, 159-162.
[127] Cf. Ibid., 164-165.
[128] Ibid., 163.
[129] Ibid., 171.

comparable (though never identical) reactions"[130], Christopher Marsh also emphasises the importance of conditioning in the perception of music. A piece of music can never be heard completely free of intuitive judgements. Composers keep this thought in mind when writing songs to trigger a certain effect in the listeners. How a song is perceived is influenced by people's musical knowledge, consciously or not. Gretchen Ludke Finney stresses the impact of music's supposedly underlying harmonic structures. Although the actual songs may change, there are features in music that are constant: "underlying the changeable qualities in music there is something unchanging and immutable".[131] Or, as she quotes William Martyn: "The harmony doth still remaine"[132], which describes a prominent musical theory in the early seventeenth century. Leonard Bernstein even goes as far as to say that people are able to register tonality almost from birth. He holds the opinion that humans are by nature formed to understand certain harmonic structures and that conditioning is only training of an innate quality.[133]

Certain musical characteristics can be observed to be reappearing through time. Musical structures may change but they need to retain some of the characteristics that people have become accustomed to in order to be still understood. That stories, poetry, and even songs show certain recurring formulas is described by Peter Burke[134]. However, he analyses works of art with regard to their text only and unfortunately does not include musical structures. The same holds true for Thomas A. DuBois' study.[135] And yet it is necessary to look at the music itself. It is a clear indicator of recurring structures in an even more direct way than words are.

Closely related to music and seen as almost equally powerful in early modern England was the concept of dancing. David Lindley emphasises its importance and stresses that it is able, like music, to affect people.[136] Movement of the body can also be practised with regard to supreme harmonies. Dancing can thus have an effect on people's characters and on them being harmonious or not.[137] But in spite of all positive powers attributed to music and dancing, there were many voices that spoke against active musicianship and dancing. In contrast to the hard world of wars or the task of earning money to make a living, only at court people could enjoy the ease of musical entertainment. There, far from the real hardships of life, people followed an easier way of life. At the time, this led to the general assumption of

[130] Christopher Marsh, 57.
[131] Gretchen Ludke Finney, x.
[132] Ibid., x.
[133] Cf. Leonard Bernstein, esp. 367 and 400.
[134] Cf. Peter Burke, 136-146.
[135] Cf. Thomas A. DuBois, S. 146.
[136] Cf. David Lindley, *Shakespeare and Music,* 38-42.
[137] Cf. Ibid., 41.

men at court becoming soft, weak, and simply womanish.[138] Reasons for that were thought to lie in men's close contact to courtly music and music's relation to feminine beauty and attractiveness. In his affront against musicians, Philip Stubbes cannot imagine anything more "bawdie", "unclean", and "incontinent" than them.[139] He goes as far as to say that music does not only ruin men's characters but that it also corrupts the hearts of women:

> Wherefore, if you wold haue your ſonne ſofte, womanniſh, vncleane, ſmoth mouthed, affected to bawdrie, ſcurrilitie, filthie rimes, and vnſemely talking; brifly, if you wold haue him, as it weare, tranſnatured into a woman, or worſe, and inclined to all kind of whordome and abhomination, ſet him to dauncing ſchool, and to learn muſickle, and then ſhall you not faile of your purpoſe. And if you would haue your daughter whooriſh, bawdie, and vncleane, and a filthy ſpeaker, and ſuch like, bring her vp in muſick and dauncing, and, my life for youres, you haue wun the goale.[140]

This is the opposite opinion of those who praised music's powers to make a better world. For no matter which of the two reasons, music in theatre remained a prominent part and developed an impact that can still be felt today.

In the sixteenth and seventeenth centuries as well as at all other times, forms of better-known in contrast to less popular forms of music have existed. These forms are nowadays characterised as popular music. Yet the term 'popular' in relation to art in general cannot be used unambiguously. "It can be used to mean 'made *by* the people' – that is, popular in origin – or 'made *for* the people' – that is, adapted to their tastes, popular in aim. Or it can be simply a synonym for 'well-known' or 'well-liked'"[141]. With these definitions in mind a distinction between popular music and folk music is made. "Above all else, folk-song has qualities of music and poetry which seem quite unaffected by changing fashions in the two arts. It has, in short, timelessness"[142]. That is what makes the difference from popular songs, which always change through time. These changes are sometimes made to already existing songs, leading to differently updated versions of the same song. Especially in Shakespeare's time, these popular songs have been taught and remembered by oral transmission and have only been written down in parts. Interestingly, this still holds true for the spreading of modern popular songs, which become known and famous by people singing and listening to them without a real need of them being printed[143]. The basic idea about songs is that they require at the very least "words and an author who wrote them; music and a composer who made it; and a relationship between them"[144]. This idea is still valid today.

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[138] Cf. David Lindley, *Shakespeare and Music,* 46-48.
[139] Phillip Stubbes, 171.
[140] Ibid., 171.
[141] John Stevens, *Music and Poetry in the Early Tudor Court*, 41.
[142] Ibid., 41.
[143] Cf. Ibid., 43.
[144] Ibid., 233.

The claim of the present thesis is that song in theatre is closely connected to popular song outside the theatre. Since a definition of popular music is rather difficult to achieve, the idea that "only that music will be recognized as popular which has a direct appeal and is composed in a relatively simple style"[145] will suffice, although simplicity, naturally, is a changeable concept. Popular songs in early modern England were not composed by following the same rules as today. In the beginning, during the fourteenth century, poems were sung to either newly composed music or to previously existing melodies.[146] "The basic metre of popular song, as of folk-ballad, is

abab aaab
4343, while the carol stanza normally runs 4444."[147] These songs were often sung with fa-burden, created not by written composition but by hearing alone.[148] Light and high voices were most enjoyed in solos, which led to the appearance of many sopranos and countertenors on stage.[149] The songs were usually sung with instrumental accompaniment even if it was not precisely stated. The most usual instrument for accompaniment was the lute.[150] The general interest of the songs was in their melody; the song was thus perceived as a horizontal development of sound. It could be listened to horizontally and was analysed in terms of melody's, and an accompanying melody's, interplay instead of the vertical development of harmonic progression.[151] The notion of the melody being more important than harmony or counterpoint is underlined by the fact that "if courtiers wrote, in any sense, 'for music', they are more likely to have written poems to popular tunes than for complicated settings in parts"[152]. Songs were frequently used in theatre but unfortunately often lost. In many instances they were not printed with the dialogue but could only be inferred from hints in the text or by a short stage direction like *song* or *sings*.[153] In spite of them being not as elaborately archived as the text of the plays, the songs should not be neglected. The fact of them not needing to be written down to be understood makes obvious their omnipresence in people's lives.

The songs in the plays are an important link between the world of the theatre and that of people's reality. "Pop music could be defined as the music we listen to without meaning to;

[145] Dom Anselm Hughes/Gerald Abraham, 108.
[146] Cf. John Stevens, *Music and Poetry in the Early Tudor Court*, 44.
[147] Ibid., 47.
[148] Cf. Ibid., 53.
[149] Cf. Alfred Harbage, 9.
[150] Cf. Ibid., 11.
[151] Cf. John Stevens, *Music and Poetry in the Early Tudor Court*, 100.
[152] Ibid., 111. For a more detailed description of the custom of singing poems to popular tunes see John Stevens, *Music and Poetry in the Early Tudor Court*, 127-132.
[153] Cf. Michael Hattaway, 62.

the songs we know without knowing how we know them"[154]. This is the curious thing about pop music. It renders a feeling of familiarity even if the song itself is truly unknown. This consciously created feeling of familiarity can be used in theatre. Pop music, being popular music, is used to directly pierce through to the audience's hearts. Its underlying structure is subconsciously understood and thus the desired effect can be achieved. The same holds true for the use of songs in Shakespeare's plays. They seem to come with pleasant sound, created effortlessly, presenting casual interjections capable of expressing just the right thing at the right time.[155]

3.1.2 Music and popular song in early modern England

In Shakespeare's time, singing could generally be considered the most important activity to pass the time. The part-song was at the heart of Elizabethan secular vocal music. Most important among the part-songs were catches, i.e. rounds.[156] At all times have there been different coexisting forms of music, some more and some less popular. In the sixteenth and seventeenth centuries, within the genre of song, the madrigal, the air, the lute song, and the ballad were the most important forms of popular secular music.[157] Various compositions for solo voice or voice and viol consort were composed to be either sung or played on instruments.

Each of these most prominent musical forms bears its own characteristics. The most important form of secular vocal music is the madrigal.[158] At its heart is the combination of expressive text and expressive music without the need for instrumental accompaniment.[159] A line of text corresponds to a line of musical phrasing, so that the listener can follow text and music together.[160] The musical character can be described by: "The music is generally lively and as light as a souffle [sic]"[161]. The madrigal is characterised by its contrapuntal texture and homophonic declamation.[162] Thomas Morley, one of the greatest English madrigal writers, mostly uses three-voice texture, which presents a contrast to the five or six voices of Italian madrigals. The use of only three instead of five or six voices strongly limits harmonic possibilities but at the same time creates a clearly structured style. Elaborate rhythm and

[154] Simon Frith, 104.
[155] Cf. Alfred Harbage, 8.
[156] Cf. Suzanne Lord, 155.
[157] Cf. Suzanne Lord or Bruce Pattison or David Greer.
[158] Cf. Suzanne Lord, 167.
[159] Cf. Ibid., 167.
[160] Cf. Ibid., 176.
[161] Ibid., 169.
[162] Cf. David Greer, 140.

variations of the song's tempo serve as surprising effects.[163] In the madrigal, music is considered more important than lyrics. Thus, Morley often uses one single stanza in an AABCC form, "with short, balanced phrases punctuated by clear-cut cadences; the texture, a mixture of homophony and light imitation"[164]. Morley himself considers the madrigal the best form of music after the music for the church because "[a]s for the music it is, next unto the Motet, the most artificial and, to men of understanding, most delightful"[165]. About writing madrigals he states that:

> you must in your music be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staid, otherwhile effeminate; you may maintain points and revert them, use Triplas, and show the very uttermost of your variety, and the more variety you show the better shall you please.[166]

He names Alfonso Ferrabosco, Luca Marenzio, Horatio Vecchi, Stephano Venturi, Ruggiero Giovanelli, and John Croce as model composers.[167] This makes clear that Morley still values highly structured music more than simple tunes like the canzonet. In his view, the canzonet, "wherein little art can be showed, being made in strains, the beginning of which is some point lightly touched and every strain repeated except the middle"[168], is nothing but a bad imitation of the madrigal.

The madrigal appears in England at the end of the sixteenth century. With its more vivid, dramatic, and personal poetry, it requires new ways of musical expression that differ from the rather detached and impersonal music of the church.[169] Although the musical structure remains largely homophonic with only few imitative and polyphonic passages, the lines of text become more varied, which leads to a vivid overall structure.[170] The description of madrigals as 'apt for voice or viols' makes clear the dominance of music over words. The compositions can be sung or played on instruments without losing their musical interest.[171] Nevertheless, texts for madrigals were most carefully selected.[172] "The madrigal was the first music to apply itself consistently and whole-heartedly to the illustration of the text. [...] The madrigal forged from the traditional resources of music a language of emotional expression"[173]. It could thus free itself from the mathematical structures of medieval music and change to a form of human expression, which gave music a much more intimate and

[163] Cf. David Greer, 140-141.
[164] Ibid., 142.
[165] Thomas Morley, 294.
[166] Ibid., 294.
[167] Cf. Ibid., 294.
[168] Ibid., 295.
[169] Cf. Bruce Pattison, 89.
[170] Cf. Ibid., 93.
[171] Cf. Ibid., 99.
[172] Cf. Ibid., 100.
[173] Ibid., 101.

honest character. The canzonet resembles the madrigal in style but can rather be described as a light form of madrigal.[174] Another part-song closely related to the madrigal is the Neapolitan, which can hardly be differentiated from the canzonet.[175] Since the madrigal always shows artificial character and is the worldly equivalent of highly elaborate church song, it is not of especially high importance in theatre.

On the stage, other forms of worldly music reign. Due to solo singers' demand for music by which they can display their talent, the musical form of the air developed. Under the name of airs Morley classifies the ballet and the fa-las which present music that can be used for dancing.[176] The air combines a vocal and an instrumental part and enables an intimate and personal performance.[177] The air as a musical form for lute develops in the early seventeenth century and gains more and more importance.[178] While the madrigal is rarely referred to in plays, the air is mentioned more frequently.[179] The air as a form of accompanied song is characterised by elaborate compositional structures, mostly contrapuntal, with a good and memorable tune, which makes it so popular.[180] The description that "the essence of the air is the tune"[181] characterises the compositions in which the instrumental accompaniment is clearly subsidiary to the solo voice. Thus, with regard to the air as a melody, it can be said that "the song melody [...] *is* the music"[182], while instrumental accompaniment is just a beautiful but clearly subordinate addition. Many of the popular songs heard on the streets of sixteenth-and-seventeenth-century England follow the melodies of airs.[183] Statements like "[i]t is difficult sometimes to draw a rigid line between the air and other popular songs"[184] describe the air's general popularity. A form of song as light as an air but generally not valued as such was the villanelle. Villanelles are country songs which presented fun and were therefore often regarded as nonsense music.[185] According to Morley, villanelles are only made to have music for a text and often musical errors are found in these compositions.[186] The only musical form which he values even less is the common drinking song. Morley finds it

[174] Cf. Suzanne Lord, 158.
[175] Cf. Ibid., 161.
[176] Cf. Thomas Morley, 295.
[177] Cf. Suzanne Lord, 159.
[178] Cf. Jonathan P. Wainwright, 522.
[179] Cf. Bruce Pattison, 116.
[180] Cf. Ibid., 113.
[181] Ibid., 113.
[182] Ibid., 114.
[183] Cf. Ibid., 116.
[184] Ibid., 116.
[185] Cf. Suzanne Lord, 161.
[186] Cf. Thomas Morley, 295.

completely worthless and says “I rather think that music to have been devised by or for the Germans”[187].

Another prominent musical form, which also stresses its musical rather than verbal qualities, is the lute song. It is John Dowland who makes this genre famous.[188] Dowland sees the human voice and the lute as the best of all musical combinations, which is why he writes his collection of songs.[189] These songs can either be performed by one solo singer and lute accompaniment or as partsongs with or without the lute. To enable an easy reading of the voices, each part of the song is printed facing different directions on the paper. All performers can then easily read their part when sitting around a table.[190] The musical construction of the lute songs is relatively simple and consists of balanced phrases. Each of them bears one line of verse and is separated from the following phrase by a cadenza. Frequently, the music consists of two separate sections of unequal length. The second of these sections is repeated, often involving imitation, repetition or phrase extension.[191]

A different influence on the development of the English song during the seventeenth century is the Italian monody, characterised by a declamatory rather than purely melodic vocal line and a chordal style of accompaniment over a supporting bass line without contrapuntal relation to the melody.[192] Somehow connected to the monodious style of song is the light air. This is a short form of song, emphasising words instead of music and avoiding the use of counterpoint. The light air is characterised by repetitive rhythmic structures and simple harmonised tunes. Moreover, musical sections are repeated with different words. These airs are considered to have analogies with popular music.[193] William Chappell finds the air even further subdivided into four classes. In the first class he includes smooth and flowing airs, while the second class contains compositions of frank and manly spirit. The third class of airs is characterised by its long ballads. The fourth class contains rounds, hornpipes, and jigs. The popular form of the stage jig and happy songs, which are known from Sir Toby in *Twelfth Night*, belong to that class.[194]

Next to the air, one of the most common forms of song is the ballad. In contrast to the highly valued air, the ballad is much despised. It is derived from storytelling and delivers information by song. Often, the verse is sung to already existing tunes, which thereby become

[187] Thomas Morley, 295.
[188] Cf. David Greer, 154.
[189] Cf. John Dowland, 1.
[190] Cf. David Greer, 155.
[191] Cf. Ibid., 155.
[192] Cf. Ibid., 157.
[193] Cf. Ibid., 162.
[194] Cf. William Chappell, Vol. II, 791.

more and more popular. One tune can even serve as the basis for several ballads. A similarity to the air is that the ballad's tune is at its heart.[195] Yet, the artistic value of the ballad is nothing compared to the air and thus regarded by some as a lower form of music.[196] Sometimes it is not even considered a musical form at all.[197] When using the terms strictly, the ballad can be clearly distinguished from the song, "for the ballad was a tale of events, set to music, while the song dealt with emotions only"[198]. Yet, ballads are sung in high numbers and even make their way into theatre. Shakespeare's Autolycus is an example of a ballad singer.[199] Christopher Marsh names several recent scholars, who contribute to the analysis of ballads in musical terms as well as in verbal ones. He finds that the success of some of the ballads is to a large degree explained by their tune.[200] He hints at some musical forms being more successful than others and at the fact of certain musical formulas having a more powerful impact on people than others. "Of course, the words were of fundamental importance, but melodies were capable of reinforcing, altering and destabilising textual messages in a compelling manner."[201] This clearly demonstrates the melody's importance in a ballad.

Together with the melody, the mood of a ballad is highly significant. It is a challenge to reconstruct the exact tempo today. A connection, however, linked to the general tempo of language, can only be guessed. In the early modern period, the transition from modal music, "in which tunes are organised around any one of several scale patterns"[202] to tonal music, "in which most melodies conform to one of only two scales, major and minor"[203] can be seen. This change has an effect on both the sound and the mood of well-known melodies and leads to many different forms of the same tune existing[204]. Harmony as a stable concept of composition is only beginning to develop. This leads to a variety of musical forms existing next to each other. For theatre music, the most important influences of form lie in the previously explained forms of the madrigal, the air, the lute song, and the ballad. Harmonic influences can be found in the rising of the diatonic system at the time.

[195] Cf. Bruce Pattison, 163.
[196] Cf. Ibid., 160.
[197] Cf. Christopher Marsh, 233.
[198] Louis C. Elson, 229-230.
[199] Cf. *The Winter's Tale* and Christopher Marsh, 240.
[200] Cf. Christopher Marsh, 288.
[201] Cf. Ibid., 289.
[202] Ibid., 291.
[203] Ibid., 291.
[204] Cf. Ibid., 291.

3.1.3 Musical theory in early modern England

No exact starting point for analysing the music and the corresponding theory of Shakespeare's time can be given since music cannot be viewed as being a product of its time alone. It rather forms the result of an ongoing process of musical development ever since at least the Middle Ages. Three manuscripts preserve much of what is nowadays considered the most important music of the time preceding Shakespearean music, namely the early Tudor music of the fourteenth and fifteenth centuries. These are *The Fayrfax Manuscript,* the so-called *Henry VIII's Manuscript,* and *Ritson's Manuscript* and they illustrate most of the surviving music of the time.[205] *Ritson's Manuscript* stands at the end of the tradition of the medieval carol, which was originally a "popular song with a strong didactic flavour [...] retain[ing] its basic form of alternating burden and verse, its qualities of vigour and directness and its traditional subjects"[206]. The problem with all medieval music sources is that written music did not necessarily represent what a musical piece had actually sounded like. Assertions like "[a] song was what musicians could make of it when they needed it"[207] capture the idea of music not having been preserved in a precise shape. Improvisations were made as it pleased the performer and a song's melody was rather an idea than a fixed thought: "the very essence of composition was to decorate one melody with another"[208]. The freedom of musical interpretation with regards to the instrumental part could also be applied to the process of fitting words to the music. What is written down is never exactly what was truly intended.[209] Musical legibility in the Middle Ages was not as widely spread as that of words, which lead to many songs only being orally transmitted and thus always including minor changes. Only trained musicians could provide settings, i.e. music which is set in different parts, while anyone was able to remember and produce a simple popular tune.[210]

As it is with music, there is no exact starting point for analysing musical theory in Shakespeare's time due to the simple fact that today's understanding of the term 'musical theory' is completely different from that around 1600. What is nowadays considered theory, meaning works about music, has formerly been labelled 'music'. 'Theoretical music' covered works about the physics and metaphysics of music, which comes close to today's 'acoustics'.[211] The important fact is that the strong differentiation of "contemplating"

[205] For more information concerning the manuscripts see John Stevens, *Music and Poetry in the Early Tudor Court*, 1-24.
[206] Cf. John Stevens, *Music and Poetry in the Early Tudor Court*, 9.
[207] Cf. Ibid., 21.
[208] Cf. Ibid., 21.
[209] Cf. Ibid., 22.
[210] Cf. Ibid., 31.
[211] Cf. Karol Berger, 304.

(*theoria*) and "acting" (*praxis*) as it was developed by Aristotle, still existed but that the meaning of the terms differed from today's understanding.[212] Without regard to these terms and their shift of meaning through time several distinguishable forms of musical theory, then called practice, can be found.

When looking at the time period from 1520 – 1640, immense changes in musical practice become obvious. By 1600, artistically ambitious, complex music mostly composed for the mass or in form of motets was substituted by the Italian madrigal and later on opera. Besides, musicians were able to travel from England to the continent and to pick up new musical practices there.[213] Around 1600, two major musical styles had developed, the former being the 'first practice', i.e. 'prima pratica' and the latter being the 'second practice', i.e. 'seconda pratica', which differed primarily in their use of dissonances and coloraturas.[214] Furthermore, the emphasis of the compositions shifted. Words suddenly gained more importance. They were not only a side product of songs anymore. Instead, their actual meaning was of value.[215] Utterances like "[i]n the Middle Ages words were fitted to music; but now music is to be fitted to words"[216] make that clear. This change of emphasis from music to words goes along with a change in musical composition. A simple melody in simple rhythm is used not to distract from the words of a song.[217]

> The previous relationship has been turned up-side-down: the former mistress (music) has become the servant, the servant (words) now reigns supreme. To put it another way, medieval music was dominated by Number; now, because of The Word, music is to be dominated by Word.[218]

Thus, the status of harmony changed: "On the one hand, harmony was understood to be the essence of music, autonomous and not subservient to anything else; on the other, it was subordinated to something more important, the expression of the passions of the singing character, passions whose nature and object was made clear through the text."[219] These were completely opposing points of view. The dominance of words over music becomes obvious later in the Elizabethan theory and practice of lutenist composers.[220]

The concept of expressing passions suddenly dominated over the concept of harmony. This shift in musical practice goes back to a shift in the world view of the time. Research in the natural sciences during the sixteenth century slowly replaces the predominant image of

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[212] Cf. Karol Berger, 304.
[213] Cf. Ibid., 305.
[214] Cf. Ibid., 306-307.
[215] Cf. John Stevens, *Music and Poetry in the Early Tudor Court*, 77.
[216] Ibid., 79.
[217] Cf. Ibid., 84.
[218] Ibid., 92.
[219] Karol Berger, 307.
[220] Cf. John Stevens, *Music and Poetry in the Early Tudor Court*, 92.

cosmic harmony and the harmony of the spheres. People begin questioning the traditional view of the world in which everything depends on harmony. At the same time, Ptolemy's tuning with all consonances being just becomes more and more attractive to composers of polyphonic harmony. It strongly challenges the Pythagorean tuning, in which only perfect consonances are just. With the traditional idea of music representing cosmic harmony beginning to decease, a new interest in ancient musical style gains importance in which harmony is clearly subordinate to words. Slowly, music's function shifts from representing pure harmony to being a serious means of expressing dramatic speech.[221] Just as the position and meaning of harmony changes, the way of creating that harmony changes, too. Especially compositions for the church are structured by the tradition of eight different forms of church modes. These modes are slowly reduced to two, which still exist today, being the major and the minor scale.[222]

In sixteenth-century England, three most important musical forms can be distinguished, each showing their own characteristics. These three forms are music for the church, secular vocal music, and instrumental music. Among the instrumental music and besides consort music, the keyboard plays an important role both in church and for dance music outside the liturgical context.[223] At the end of the sixteenth and the beginning of the seventeenth century, consort music gains more and more importance as the most prominent form of instrumental and vocal music. At the same time, music for solo instruments increases. The field of secular music also expands and creates forms like the aforementioned madrigal, the air, and other forms of song. The use of voices or instruments was not universally fixed but appeared in all possible combinations:

> In the sixteenth century, with the exception of lute and keyboard music, which had notational systems and distinct instrumental styles of their own, vocal polyphony was the ideal model for all music; and while *a capella* singing was only one of many styles of performance, and instruments were freely used to double and to substitute for vocal parts, the instruments were by and large forced to take vocal roles.[224]

Thomas Morley was one of the most important musical theorists of the time. In his work *A Plain and Easy Introduction to Practical Music* he gives detailed explanations of musical conventions. His work is divided into three parts, the first part explaining the teaching of singing and giving general information on music such as its keys, rhythm, or musical writing conventions.[225] The second part explains the treating of the descant and begins with musical

[221] Cf. Karol Berger, 315-316.
[222] Cf. Ibid., 320.
[223] For detailed descriptions of different musical forms see Roger Bray, 488-508.
[224] John Hollander, 183.
[225] Cf. Thomas Morley, 9-99.

theory.[226] Here Morley explains harmony, concords, and discords and gives rules for the progression of musical voices including intervals that should be used or omitted. He concludes with explanations of rhythm[227] and the rules of counterpoint and how it is used in song.[228] Morley's third part describes the treatment of compositions or setting of songs and more elaborate musical theory.[229] It is written in dialogue form and thus enables the reader to imagine a teacher giving lessons to their student. In the part about strategies of composition, Morley describes the progression of melody and the use of counterpoint in detail. Morley emphasises rules of continuation and of the relationship between different musical voices in the treatment of single notes. He states clear rules and gives examples of how to avoid mistakes.[230]

Morley is aware of music's aesthetic value besides its pure mathematical art. He values music's pleasant sound even more than its well-structuredness in saying: "in your music seek to please the ear as much as show cunning, although it be greater cunning both to please the ear and express the point than to maintain the point alone with offence to the ear"[231]. Music is not a rational skill alone but an aesthetic art that needs to have a positive effect on the listener in pleasing the ear. As it is today, Morley defines the aim of every good musician as "to show cunning with delightfulness and pleasure"[232]. In contrast to modern popular songs, Morley uses strict rules for the development of each voice which stand in mutual dependence on each other. Similar to today, cadenzas are used to indicate a phrase's and a song's end.[233] Imperfect closes and perfect closes can also be distinguished, which divide a song's lines into two parts.[234] This is still a custom in contemporary popular music. With regard to harmony, similarities can be found among contemporary and sixteenth-century songwriting conventions. Although Morley generally warns against changing the key of a song, he accepts short excursions into the dominant key and back to the tonic even though in the sixteenth century music still shows features of modes instead of being securely based on the contemporary tonal system.[235] The movement between tonic and dominant keys is also common in contemporary harmonic development. Morley observes that the general harmony of the music is supposed to mirror a song's matter: a sad verse should not be set to a jolly tune

[226] Cf. Thomas Morley, 139-203.
[227] Cf. Ibid., 168-172.
[228] Cf. Ibid., 188-203.
[229] Cf. Ibid., 209-299.
[230] For detailed information on Morley's treatment of vocal lines see Thomas Morley, 209-299.
[231] Ibid., 217.
[232] Ibid., 220.
[233] Cf. Ibid., 222-223.
[234] Cf. Ibid., 228.
[235] Cf. Ibid., 249.

and vice versa.[236] Music and verse are seen as working together instead of independently of each other.

After explaining compositional rules, Morley gives a lesson about the most important musical forms of his time. He begins with the motet for church music, which "requires most art and moveth and causeth most strange effects in the hearer, being aptly framed for the ditty and well expressed by the singer"[237]. He even reckons it the "chiefest [music] both for art and utility"[238]. After describing grave music like the motet, Morley moves towards the explanation of light music and starts with the madrigal. In his lesson, he also includes instrumental music. Among this, he values the fantasy as the "most principal and chiefest kind of music which is made without a ditty"[239]. The fantasy consists of a musical idea that is twisted around like a piece of theme and variation.[240] Morley also describes several forms of dances like the pavan, galliard, alman, branle, voltes, courantes, and country dances in detail.[241] All these diverse forms of music have diverse effects on people. In Morley's opinion, people are drawn to different degrees to different forms of music. A good composer does not necessarily make a good singer but he states that there is some musical form for everyone.[242] The reason for Morley's account being described in such detail is that his work gives a comprehensive overview of the musical forms present at his time. It makes clear that during the sixteenth and seventeenth centuries, as it is today, there was not one form of popular music but there were many.

In addition to Morley, another important theorist from the sixteenth and seventeenth centuries is Henry Peacham, best known for his work *The Compleat Gentleman*. He perceives music as a gift from heaven and like Boethius holds the opinion that music has positive powers over man's mind and spirits and that it thus contributes to their good health.[243] He even states that music ennobles the character and therefore confirms it being "a skill worthy the knowledge and exercise of the greatest prince"[244]. Only musical skill makes a gentleman complete: "I desire no more in you than to sing your part sure and at the first sight, withal to play the same upon your viol, or the exercise of the lute privately to yourself"[245]. Peacham also recommends certain composers, namely John Dowland, Thomas Morley, Alphonso

[236] Cf. Thomas Morley, 290.
[237] Ibid., 292.
[238] Ibid., 293.
[239] Ibid., 296.
[240] Cf. Ibid., 296.
[241] Cf. Ibid., 296-297.
[242] Cf. Ibid., 297.
[243] Cf. Oliver Strunk, 332.
[244] Ibid., 333.
[245] Ibid., 334.

Ferrabosco, John Wilbye, Thomas Weelkes, Michael East, Thomas Bateson, and Richard Deering, to name mainly the English ones.[246] In his eyes, music is a "principal means of glorifying our merciful Creator, it heightens our devotion, it gives delight and ease to our travails, and amity, allayeth fierceness and anger, and lastly, is the best physic for many melancholy diseases"[247]. Thus, again, the relation between music and the human psyche becomes obvious. Still today this relation is of importance when considering a composition's effect on the listener.

With regard to actual compositional structures certain characteristics can be observed. William Chappell finds formulaic closes of songs although he strictly avoids generalising his findings. He states that

> a bass voice will drop a fifth, and it will be one way on one instrument and another on another. Certain tunes finish on the second of the key, – others on the fourth; but it is really because they are *un*finished, – intended to be repeated. Some end on the third and fifth, from fancy, or from having a monosyllable at the end, like 'Sir', in *The Baffled Knight* [...]. I do not now think that any rules are to be given which will not be open to many exceptions.[248]

Consciously or not, he begins analysing music according to common formulas and finds, in 1855, that there are certain obvious similarities in songs.[249] These structures may derive from classical cadenzas at the end of compositions. And where there are formulas at the end of songs there most certainly are some at the beginning or in the middle as well. Chappell knows a good tune by its ability to serve for good harmonisation. He only values harmonised songs and sees simple melodies as worthless if not accompanied by harmony: "The great test of whether a tune is good or bad is, will it admit of a good base?"[250] This clearly stresses the importance of harmonisation and implies the use of certain formulas in order to try and find an underlying base that fits the melody. It is, of course, not necessarily unambiguous what a good harmonisation sounds like but Chappell's idea of judging a song by its harmony makes clear that there are both generally accepted ways of presenting a tune and inacceptable ones. It is upon the composer to choose right from wrong, or rather conventional from unconventional, or formulaic from non-formulaic, which most plainly mirrors the accepted and rejected.

Written musical notation has passed through a long series of development and change. Beginning with signs and neumes over text passages indicating relative instead of absolute pitch height and without exact time relations between the single notes, the system has become

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[246] Cf. Oliver Strunk, 336-337.
[247] Ibid., 337.
[248] William Chappell, Vol. II, 793.
[249] Cf. Ibid., 793.
[250] Ibid., 797.

more and more elaborate until it became what it is today. In the Renaissance, the musical system resembles the contemporary system in many ways but also shows some remaining features from medieval times. By Shakespeare's time, a system of five lines has developed, in which notes, either black or white, are drawn, which resemble contemporary ways of music notation. But when taking a closer look at Shakespearean music, differences to the contemporary system can be found. Clef signs and time signatures are different and there are hardly any bar lines. The notes show a square form instead of small rounds as it is common today, but their length and way of writing corresponds to the contemporary form.[251]

One of the most striking differences is that Elizabethans thought music in hexachords instead of the contemporary notion of eight notes in a scale. The now internationally recognised system of c – d – e – f – g – a – b – c or doh – re – mi – fa – sol – la – si – doh was preceded by a system of only doh – re – mi – fa – sol – la. When one hexachord was played to its end another hexachord continued the line. Thus, "Elizabethan music sounds to our ears as though they are using major and minor scales, even though their actual system of thinking about scales was quite different"[252]. They built half-steps and whole-steps out of a hexachord system instead of the contemporary eight-note scale.

Another important difference is the clef sign written at the beginning of a musical composition. Bass and treble clef correspond to modern-day bass and treble clefs which indicate f and g in the staff. The clef for the middle range does not look as familiar although it corresponds to the contemporary clef for viola or sometimes trombone music. The clef does not have a fixed mark within the staff but always indicates where the c is to be read on the staff. This clef today requires some thinking before singing or playing the music but it was extremely useful to write music in the middle range without the need for extra lines.[253] Time signatures at the beginning of a composition resemble contemporary time signatures written upside down. Instead of the 4/4 notation or the 𝐂, a 𝐂/3 could be found, indicating that the crotchets get the beat and that there are three of them to make a bar complete.[254] Without the facility of bar lines, this mostly means an indication of rhythmic division.

[251] For a more detailed explanation of musical notation in Shakespeare's time see Suzanne Lord, 63-71.
[252] Suzanne Lord, 66.
[253] For more information on clef signs in Shakespeare's time see Suzanne Lord, 67-68.
[254] Cf. Suzanne Lord, 68.

3.2 Music today

Approximately 400 years later, the understanding of music in general as well as its writing conventions and the creation of musical theories has changed. Just as it was in Elizabethan England, today music constitutes a prominent part of society. Although the open singing in the streets has largely been replaced by the use of portable music devices of the individual, it is still present and exists in various different forms. Furthermore, music has gained importance and a meaning in education, serves social functions, and is a unique cultural artefact.[255] Just as Caliban's isle is "full of noises"[256], the world today is filled with sounds, which according to John Cage are musical throughout.[257] The idea of silence having the same musical meaning as sound presents music differently from its former well-structured appearance.[258] Hence, music can take on diverse forms which all serve different purposes.

3.2.1 Contemporary musical diversity

"Contemporary music is never a complete entity, a thing in itself, which can be measured and assessed at any one moment in time."[259] In the twenty-first century, different varieties of music exist. This renders a clear definition of the term and concept almost impossible. Commentaries like „Musik ist Kommunikation. Musik ist ein Teil der Natur des Menschen. Musik ist sozialer Kitt. Musik ist Ritual. Musik ist ein Reiz für unser Gefühlsleben. Musik ist kulturelle Heimat. Musik ist Spiel. Musik ist Wirkstoff. Musik ist Ware"[260] develop, but rather serve as a description of music's functions instead of presenting an objective explanation of the concept in form of a precise definition. *The New Grove Dictionary of Music and Musicians* therefore directly faces the problem of defining music and circumvents it altogether by saying: "**Music.** The principal subject of the publication at hand, whose readers will almost certainly have strong ideas of the denotative and connotative meanings of the word"[261]. The author then introduces some of music's meanings and describes the word's etymology, its cultural meaning, and meaning in scholarship but stays relatively vague. In a world, which, with regard to music, is "a pastiche of diversity"[262], the author does not commit to a single

[255] Cf. Michael L. Mark, xv.
[256] *The Tempest*, III, 2, 136.
[257] Cf. Richard Kostelanetz, 63.
[258] Cf. Ibid., 58.
[259] Francis Routh, 3.
[260] Christian Lehmann, 215.
[261] Stanley Sadie, 425.
[262] Ibid., 436.

and unquestionably limiting position. The most precise description can be found in the paragraph on music in contemporary Western culture, where it says:

> In Western culture, generally, the word 'music' or its cognates denote or suggest a unitary concept, in the sense that all 'music' is to an equal degree music, and the term 'music' applies equally to art, popular, folk and other strata or genres. In the Western conception, however, not all music is equally valuable, and the shape of the concept tends to depend on the observer's social group.[263]

Regardless of any certain genre, music is considered a good thing, and "it is good people who are associated with music"[264]. The music encyclopaedia *Die Musik in Geschichte und Gegenwart* is also far from presenting a definition of what music means today: "Eine Enzyklopädie, die über 40 Stichwörter bietet, in denen die Begriffe Musik oder *musica* enthalten sind, […] kann sich einer als allgemein gültig gesetzten Definition des Phänomens nur enthalten"[265]. Apparently, music today is an individual concept which is impossible to grasp in one single definition.

Among the different varieties of music, diverse forms of popular music have developed, which clearly set themselves apart from classical music.[266] The two large categories of music, i.e. classical and popular music, are described as speaking two different languages which are closely related to each other.[267] The one cannot be fully explained without the other, since always "highbrow and lowbrow lived in the same world; quite often they were the same person"[268]. Only gradually a distinction between classical and popular music styles developed.[269] A differentiation between classical music on the one hand and popular music on the other hand is not very precise, since both genres cover a wide range of smaller subgenres and different musical forms. The commercialisation of music led to different popular genres competing for the greatest financial success while classical music acquired certain overtones of culture and uplift.[270] In the twentieth century, a plurality of music develops, which leads to the simultaneous existence of pop, rock, R&B, rap, alternative, punk, hiphop, techno and various combinations thereof on the side of popular music. A similar process can be observed with classical music, which can be further subdivided into avant-garde, jazz, experimental and new music.[271] The description of postmodern music "locat[ing] meaning and even structure in

[263] Stanley Sadie, 428.
[264] Ibid., 428.
[265] Ludwig Finscher, 1195.
[266] Cf. Hellmut Federhofer, 7.
[267] Cf. Peter van der Merwe, 1-2.
[268] Ibid., 3.
[269] Cf. Ibid., 18.
[270] Cf. Ibid., 19.
[271] Cf. David Brackett, 223. For a detailed overview of contemporary popular music forms see David Brackett, 207-231 or Tara Brabazon, 125-189.

listeners, more than in scores, performances, or composers"[272] can be applied to contemporary popular music as well. Music becomes a strong factor in the creation of group identity. People do not only listen to their favourite kind of music but they also dress, talk, and walk accordingly. There is not one form of music for everyone but different groups of interest with different aesthetic values. Most often these groups emphasise their differences instead of interacting with each other.[273]

While classical music tends to be written down in music scores, popular music takes more freedom of appearance. Thus, on the structural level, differences can be found: "A notated composition is like a blueprint. It is an unaltering prescription for a performance; and even if this prescription leaves some latitude to the performer, it does not change in itself. In unnotated music variations will usually be made in a repeated tune"[274]. As their writing conventions differ, so do the general forms of classical and popular music. Classical music tends to develop further away from traditional harmonic schemes. Its form becomes increasingly less followable and increasingly more organised, while the form of popular music "is generally eminently followable until it acquires artistic pretensions"[275]. Classical music gradually moves away from traditional tonal structures. It can be described by a "process of evolution that had been going on for a thousand years; first the single melodic line, then melodic lines in parallel, then harmony, and finally melody and harmony at odds with each other but united in a more complex synthesis"[276]. In contrast, popular music is still securely based in the major-minor system.[277] It is an echo of older classical music's structures.[278] Because "it is far easier to learn new matrices than to forget those we know already"[279], popular music is at the first hearing more convincing and followable than many of the contemporary classical music compositions.

During the twentieth century, the dominance of classical music as the most important musical form has declined. Serial and aleatoric music from the classical avant-garde have not reached a wide audience and live an existence far-off the fame and glory of popular music.[280] "Der Jubel, der im 19. Jahrhundert den als Genies verehrten Meistern galt, schallt heute Sporthelden, Superstars, Liedermachern, Popmusikern und Rockgruppen entgegen."[281]

[272] Jonathan D. Kramer, 17.
[273] Cf. Hellmut Federhofer, 256.
[274] Peter van der Merwe, 93.
[275] Ibid., 109.
[276] Ibid., 289.
[277] Cf. Ibid., 101.
[278] Cf. Ibid., 243.
[279] Ibid., 106.
[280] Cf. Hellmut Federhofer, 160.
[281] Ibid., 179.

Popular music takes on the predominant musical role in society and among the popular genres pop music presents the most famous category. It aims at reaching the people and is created for a large audience with the aim of being commercially successful.[282] The most striking difference between contemporary pop music and contemporary classical music is their success and people's attitude towards them, which has generally changed in the twentieth century. Contemporary music is characterised by:

> 1. Verlust einer einheitlichen Tonsprache; 2. Ausbildung eines der Tradition entstammenden Repertoires von Meisterwerken des 17. bis 19. Jahrhunderts als Inbegriff von Größe in der Musik; 3. gesellschaftliche Bedeutungslosigkeit der sogenannten „Neuen Musik"; 4. Verfall der orientierungslos gewordenen Musiktheorie und Kompositionslehre; 5. Siegeszug der Popularmusik, die vom Musical bis zur Warenhaus-, Disko- und Rockmusik reicht.[283]

In the twenty-first century, everybody can find the right music for themselves.[284] Contemporary classical music has been driven into a niche. Its former popularity is only visible in the characteristics which are taken over by contemporary popular music forms. Contemporary pop music is based on traditional structures and clearly shows harmonic developments which spring from classical music.[285] As the importance of the classical art song in people's everyday lives declines, popular song takes over its functions. While in the opera houses the classical repertoire lives on largely unchanged, theatres can adjust to the taste of time and make use of pop music structures to reach their audience.

3.2.2 Contemporary theory of popular music

In the beginning of the twenty-first century, a renewed interest in the process of writing pop songs evolves. It manifests itself in various publications of tips and rules for future songwriters. These books bear titles such as *Six Steps to Songwriting Success*, *The Songwriting Sourcebook: How to Turn Chords into Great Songs*, or *Shortcuts to Hit Songwriting*. As these titles make clear, songwriting is seen as a creative art closely linked not only to creative inspiration, which would not possibly be captured in a book. Instead, it is linked to rules and conventions that can be learned and then used like a craft. Nevertheless, these rules and conventions cannot be used as strict instructions but serve as guidelines, which are always exposed to change. Songwriters try to capture the public's needs in music and

[282] Cf. Peter Wicke/Kai-Erik und Wieland Ziegenrücker, 387.
[283] Hellmut Federhofer, 268.
[284] Cf. Ibid., 269.
[285] Cf. Ibid., 275.

serve their demands. These demands are never static: "Public attitudes are always in a state of change, though, and a songwriter must always be aware of those changes"[286].

As early as in 1941, Theodor W. Adorno observes the formulaic structure of popular songs.[287] He describes the typical thirty-two-bar chorus, melodic range, song-types and harmonic progression as going back to certain pre-structured formulas. As Adorno puts it: "The composition hears for the listener"[288] because it is "pre-digested"[289]; following a given formula. With standardised structures standard reactions are triggered, which guarantee pop music's success.[290] Thus, contemporary songwriting aims at a song's structure which is easily understood by the listener. A regular and predictable form of the song is considered advantageous.[291] This holds true for all popular songs with the intention of successfully reaching a large audience. The question of how to reach an audience is also of relevance in theatre, although John Braheny contrasts theatre song with commercial popular song. He stresses the song's belonging to a certain mood and character and its fitting to this character's emotions.[292] What he does not state is that the song acts as a link between character, play, and audience and therefore also connects to the audience. For that reason the song bears structures which can be immediately understood by the audience.

Contemporary popular music can be described by use of certain parameters. One criterion for the average hit radio song is that it is approximately three minutes long.[293] These three minutes have to be structured in a way that a listener can easily understand its form without being bored. The first part of the three-minute-form constitutes the introduction. It is supposed to capture the listener's attention and should therefore not proceed too long without any change. Generally, ten seconds can be assumed the right time for an introduction to a slow song while twenty seconds or even more can work for a quick dancing tune. Fast melodies can have longer introductions because once they capture the listener's attention by grabbing their body the listeners will keep listening. Naturally, the introduction of a song is supposed to be musically interesting. This means that it is easily recognisable and includes various components. It is constantly moving forward and leading up to the actual song.[294] When bringing together a song's separate components, all parts need to fit together. This advice especially concerns music and text: "Abstract lyrics that might spark a pop or rock

[286] John Braheny, 29.
[287] Cf. Theodor W. Adorno, *On popular music.*
[288] Ibid., 22.
[289] Ibid., 22.
[290] Ibid., 21.
[291] Cf. John Braheny, 37.
[292] Cf. Ibid., 37.
[293] Cf. Ibid., 40.
[294] Cf. Ibid., 41.

piece would turn off a country audience"[295]. Put more simply and with regard not to subject matter but to music: "If the lyric has an 'up', positive message, it would generally be unwise to use a melody in a minor key. Minor chords are used better in songs of pain, longing, despair, loss, and sadness"[296]. Not only music and textual message have to fit each other to enhance their understanding but so do all of a song's components such as verse, chorus, bridge, and pre-chorus. These elements can at least in contemporary popular music be taken for granted.[297]

What makes the difference between a successful song and an unsuccessful song can in parts be found in its form, i.e. in the arrangement of its separate parts and how they relate to each other. People's unconscious desire for symmetry in songs can be satisfied by using repetitive structures in rhyme and melody. This leads to strict formulas, developed in the 1950s and early 1960s, which allow three to four chord progressions only per song. Thus, chordal forms like tonic – tonic parallel – subdominant – dominant, as in the progression of C-Am-F-G developed. Alternatively, the twelve-bar blues format gains popularity in serving as the basis for rock'n'roll and using the tonic – subdominant – tonic – dominant 7 – subdominant – tonic scheme, such as E-A-E-B7-A-E.[298] Formulas like these help the listener to immediately grasp the song's structure and to understand it without much effort. It can generally be assumed that the simpler the structure, the easier it is understood. Although listeners subconsciously appreciate a simple structure, they will not enjoy getting bored by a too strong transparency of a song. There needs to be found a "balance between *predictability* and *surprise*, repetition and new information, all within a commercially acceptable time limit"[299]. The simple rule for that is: "The general objective is to have enough repetition without inducing boredom"[300]. In fact, this is the songwriter's true challenge. In order to describe the various possibilities of structuring a song's elements, John Braheny develops the following table which sums up the most popular forms of songs based on the components of verse and chorus:

[295] John Braheny, 46.
[296] Ibid., 72.
[297] For detailed explanations of the use of verse, chorus, bridge, and pre-chorus see John Braheny, 78-82.
[298] Cf. Ibid., 77.
[299] Ibid., 83.
[300] Ibid., 93.

#1	#2	#3	#4	#5
A Verse	A Verse	A Chorus	A Verse	A Verse
B Chorus	B Chorus	B Verse	A Verse	B Pre-chorus
A Verse	A Verse	A Chorus	B Chorus	C Chorus
B Chorus	B Chorus	B Verse	A Verse	A Verse
A Verse	C Bridge	A Chorus	B Chorus	B Pre-chorus
B Chorus	B Chorus		B Chorus	C Chorus

Figure 1. Varieties of most popular verse/chorus forms of songs.[301]

As this table makes clear, there are certain elements, namely verse and chorus, which have to appear in a song and certain other elements that serve to make a song more varied and surprising. Since verse and chorus build the basis of the songs, they have to be melodically different from each other in order not to evoke boredom by being repeated several times.[302] John Braheny describes seven parameters that make a repetitive song more exciting. These are to change the groove, change chords, change time, change melody, change lyric density, change the lyric meter, and change the rhyme scheme.[303] Each of these measures breaks with a predictable structure and brings new ideas into a song. To capture the listener's attention and to present a fragment which stays in the listener's mind, a hook is used. This is "the strongest line of the lyric sung on top of the strongest line of melody"[304]. The hook is the line that is most prominently remembered. It is the line people sing without realising it. Therefore, it is necessary for a song to have a good working hook which immediately captures the listener's attention. This hook is supposed to appear early in a song because it motivates listeners to keep listening. Reaching the hook within a song's first twenty-five seconds is considered most successful.[305] To get to that point quickly, a too long introduction would be confusing for a listener who expects to hear a memorable element and is then confronted with a long and repetitive introduction which does not immediately lead anywhere.

[301] John Braheny, 85.
[302] Cf. Ibid., 98. For more information on verse and chorus structures see also Molly-Ann Leikin, 3-6.
[303] Cf. Ibid., 95-96.
[304] Molly-Ann Leikin, 6.
[305] Cf. Ibid., 14.

With regard to the actual music of a song and its melody, contemporary theorists seem to be certain of at least some rules that lead to success. These rules are based on the principle of repetition and surprise as it was explained above. The techniques of "repetition, variation, contrast, and development"[306] are used. To make a repetitive structure more interesting, musical variation is applied. In this concept, the slightest variation usually makes the biggest difference. Thus, short melodic ideas can sound fresh and varied. Using the technique of contrast implies not to vary the given melodic idea but to contrast it with another idea which is completely different from the first. The listener's attention is caught by surprising them with novelty. Development in melodic lines is the most important technique. It is most prominently used, regardless of an otherwise repetitive, variational, or contrastive structure. Due to melodic development the song's melody leads somewhere. It does not stand on its own without going anywhere, risking to be perceived as boring. Instead, it aims at a certain point in the song. This point might be the first chorus as a first climax which takes the listeners' attention and leads them through the song. Interestingly, John Braheny does not explain but take for granted an eight-bar structure for a successful song: "Once you are able to write an effective *eight-bar* song section, the biggest challenge is then expanding it into a completed song"[307] [Emphasis added]. Nowhere does he say why eight bars are needed. Throughout his chapter on composing melodic lines, he works with this concept without explaining it. Within these eight bars, the concepts of variation and contrast are applied.

It is said that "[t]he function of the melody is to reach out and grab us in an unguarded, primitive, totally emotional state and hold our attention long enough for the more civilized and intellectual lyric to hold and give us some words to sing"[308]. In spite of the slightly ignorant idea of considering lyric civilised and music supposedly not, the notion of capturing listeners' attention by using music is right. The lyrics only play a secondary role, since they reach the listener not as immediately as the music. The music of a melody is therefore catchy but similar to the other parts of the song not too long. Twenty-five seconds can be considered the average time for a verse melody.[309] Although the strategy of repetition may be a useful guideline, it does not work completely on its own. The basic concept of constructing successful melodies is to keep the audience surprised. A too predictable melody may be easily understandable but at the same time boring and risks losing the listener's attention. The phrase "You need *magic* in your melodies"[310] captures that idea. And this magic consists of

[306] John Braheny, 103.
[307] Ibid., 106.
[308] Molly-Ann Leikin, 15.
[309] Cf. Ibid., 15.
[310] Ibid., 15.

variation, change, and surprise. One way of creating surprise in melodies is to increase tension by going melodically up in the chorus.[311] Going up can be achieved by either small steps or bigger jumps. One of the most effective jumps is the major third upwards to achieve a shift in the melody.[312]

With regard to the actual chords or chord progression of songs, John Braheny does not truly stick to definite rules. He states the importance not only of the key a song is written in but also of the separate tones of the scales that are used. Examples are the major or minor 7 scale, the major or minor 6 scale, the pentatonic, or the blues scheme; each expressing different characteristics of the music.[313] Throughout a song's key, the order of the chords is important: "The true art of harmonization is more than knowing which chords to choose; it is often the order in which they progress through the song and how they relate to its melodic shape and emotion that determine their effectiveness"[314]. Thus, chord progression, i.e. formulas, seems to be a most important feature of a song. For these progressions, Braheny differentiates between diatonically or chromatically built chords.[315] The use of only one chord from outside the scale's context can be a means of creating surprise and breaking with an otherwise regular and predictable pattern. Such chords can be the major 2 in a major scale or a major 5 in a minor scale.

Similar to the regular structures of harmonic progression of the songs, there can also be observed regularities in length. Molly-Ann Leikin takes thirty-two bars as the average length of a song and divides these bars into smaller parts containing verse, chorus, and bridge.[316] Moreover, underlying the melodic line and the harmony of a song is a steady beat, the rhythm. This can be captured by beats per minute (BPM), which usually reach from 60 BPM for a slow ballad, over 90 BPM for mid-tempo songs, 120 BPM up-tempo dance music to 150 BPM for hyper drive songs. In contemporary popular music, the rhythm is most commonly subdivided in a 4/4 pulse.[317] This pulse is constantly running through a song and can be freshened up by using syncopation or irregularities from dotted notes.

Volkmar Kramarz emphasises that every time has its own musical hits and favourites but that there nevertheless can be found characteristics which are inherent in every pop song.[318] He also describes the combination of familiar structures and surprising and

[311] Cf. Molly-Ann Leikin, 16.
[312] Cf. Ibid., 16.
[313] Cf. John Braheny 108-111.
[314] Ibid., 114.
[315] Cf. Ibid., 114-115.
[316] Cf. Molly-Ann Leikin, 14.
[317] Cf. John Braheny, 118-119.
[318] Cf. Volkmar Kramarz, *Warum Hits Hits werden*, 7.

innovative elements as the conflicting desire of pop music listeners: "Denn offenkundig wollen die Hörer der Popmusik zwar einerseits mit immer neuen, frisch erstellten Produkten beliefert werden, gleichzeitig sind sie aber nicht unbedingt bereit, beliebig musikalischen Innovation [sic] zu folgen und jedes musikalische Experiment zu akzeptieren"[319]. Therefore, songwriters balance between familiarity and surprise: "Offenkundig bewegt sich der Macher eines neuen Stückes konstant zwischen den Polen Innovation auf der einen Seite und drohender Langeweile auf der anderen."[320]

According to Kramarz, the large form of a pop song is stable. The first part of a song which he mentions is the introduction, abbreviated to intro.[321] The introduction is mostly instrumental and introduces the song's key, tempo, and atmosphere. The verse follows, in which the story of the song is told.[322] While melody, rhythm, and harmony are repeated in different verses, the text changes. The verse leads to the chorus which is not to be confused with a refrain. Kramarz uses Jack Perricone's differentiation between the refrain as presenting a song's general idea and its title or a similar line of text which is repeated in each verse. He counts the refrain to the verse and contrasts it with the chorus, which is an independent repetitive part of music and text and shows the central idea of the whole song.[323] Following that definition, the phrases "with hey, ho, the wind and the rain"[324] and "for the rain it raineth every day"[325] in *Twelfth Night*'s epilogue song rather form a refrain instead of a chorus because they clearly belong to the verses. Yet, composers can form the verses around these phrases and thereby create a chorus with them which stands between the single verses. Although Kramarz gives the differentiation between refrain and chorus, he states that the two terms are often used interchangeably in works on pop music and that there is no fixed rule to follow.[326] A chorus can be preceded by a pre-chorus, which builds up tension and leads to its resolution in the chorus. As another important part of a pop song Kramarz names the bridge. Only in the bridge can a change from the previously established schemes appear. The bridge serves as a contrastive part to the other parts and brings in change in a familiar structure.[327] The typical pop song ends with an outro, which is the counterpart to the introduction. It can be identical with the introduction but can also form a different part, bringing the song's musical

[319] Volkmar Kramarz, *Warum Hits Hits werden*, 7.
[320] Ibid., 133.
[321] Cf. Ibid., 72.
[322] Cf. Ibid., 73.
[323] Cf. Ibid., 73-74.
[324] *Twelfth Night*, V, 1, 383; V, 1, 387; V, 1, 391; V, 1, 395; V, 1, 399.
[325] *Twelfth Night*, V, 1, 385; V, 1, 389; V, 1, 393; V, 1, 397; V, 1, 401.
[326] Cf. Volkmar Kramarz, *Warum Hits Hits werden*, 73.
[327] Cf. Ibid., 74.

idea to an end.[328] The general form of the song and the use of the single parts can vary. A song does not necessarily have to make use of all previously explained parts, but these parts are the basic components of pop songs.

In addition to these structural sections, different qualities of the song's melodies can be found. According to the development of the voice pitch, a melody can be described as showing a rising or a falling movement, being arched or arched in the opposite direction, or showing a linear development.[329] These abstract forms often occur in combinations. Thus, a song can show a rising melody with an arched chorus; creating variation of melodic development in a song.

In the music of The Beatles, certain recurring musical structures can be found. Just like Volkmar Kramarz, Molly-Ann Leikin and John Braheny, the author Dominic Pedler states that next to the formulaic harmonisation a successful pop song needs essential parts such as verse, chorus, and bridge. To these parts an intro, pre-chorus, or a coda can be added.[330] Pedler analyses The Beatles' songs on the basis of their structure and categorises them by different formulas. He discovers harmonic movements such as I – IV – V, V – I, I – vi – I – vi, or the classic turnaround of I – vi – IV – V. For his study Pedler uses Schenker's theory and writes of harmonic steps I – VII rather than performing a functional analysis in which these steps serve different roles such as the tonic, the subdominant, or the dominant.[331] Schenker breaks down the formulas to the basic ingredients of the V. According to him, the presence of V – I is intrinsic to every piece of 'good' music.[332] Pedler clearly shows in his work that pop songs are always built on formulas, even though they may be shaped differently. He says that "while, ultimately, the full beauty of music is down to an intangible element that can never quite be captured, there is nevertheless a way in which we can discover why a song 'works'"[333]. The explanation can be found in the formulas and in their degree of variation, which makes the songs interesting. Pedler generally states that "good songs build to a climax, a moment of truth when music and lyrics combine to reach a peak of emotional intensity with which the listener can instinctively identify"[334]. In his view, it is the moment of identification between the listener and the song which makes a song successful or not. The listener should not have to think about it but needs to instinctively understand what the song is

[328] For an overview of the general form of pop songs and detailed explanations of introduction, verse, chorus, bridge, pre-chorus, and outro see Volkmar Kramarz, *Warum Hits Hits werden*, 72-76.
[329] Cf. Ibid., 108.
[330] Cf. Dominic Pedler, 730.
[331] For more information and a full analysis of The Beatles' songs see Dominic Pedler.
[332] Cf. Ibid., 8. For an introduction to the basics of Schenker, see Richard Middleton, *Studying Popular Music,* 193.
[333] Dominic Pedler, xviii.
[334] Ibid., 1.

about. This moment can be found in many of The Beatles' songs. The Beatles were well aware of the skill of working with musical formulas. Not only did they create many successful songs but their song "She loves you" "is still the benchmark for what the stereotypical chart hit *should* be"[335]. In the following figure different musical formulas are presented as they are used by Paul McCartney and John Lennon, who are the main inventors of The Beatles' popular songs.

Paul McCartney		**John Lennon**	
Less conventional		More conventional	
Less 'pop': darker		More 'pop': brighter	
Less functional		More functional	
♭VII-I	'For No One'	V-I	'I Should Have Known Better'
IV7-V7-I7	'I'm Down'	ii-V-I	'And Your Bird Can Sing'
I-vi-IV-V	'I've Just Seen A Face'	I-vi-ii-V	'This Boy'
8-♭7-6-5	'Magical Mystery Tour'	8-7-6-5	'Real Love'
Flattened 3rds and 7ths	'Can't Buy Me Love' (verse)	Melodic 3rd and 7th leading note	'If I Fell'
I-iv-I	'That Means A Lot'	I-IV-I	'The Ballad Of John And Yoko'
ii-iv-I	'I'll Follow The Sun'	IV-iv-I	'In My Life'
i-♭VI-i	'Eleanor Rigby'	I-vi-I	'Run For Your Life'
I-♭III-IV-I	'Sgt. Pepper'	I-iii-ii-V	'Girl'
I-II-♭III-IV	'The End'	I-ii-iii-IV	'Sexy Sadie'
I7-II7	'Sgt. Pepper'	I-ii	'Don't Let Me Down'
II-♭II-i	'Things We Said Today'	ii-♭II-I	'Sexy Sadie'
I-III7	'You Never Give Me Your Money '	I-iii	'A Day In the Life'
I-i (verse/chorus)	'The Fool On The Hill'	i-I (intro/verse)	'Real Love'
I-i (mid verse)	'Penny Lane'	i-I (mid-verse)	'I'll Be Back'
Triple Plagal	'Step Inside Love' (chorus)	Double Plagal	'Dear Prudence'
I-IV-♭VII-♭III	'Lovely Rita'	II-V-I-VI	'Hello Little Girl'
Final IV-♭V	'Good Day Sunshine'	Final V-I (with '7-8')	'In My Life'

Figure 2. Musical formulas as used in different songs of The Beatles.[336]

The table shows various possibilities of harmonic progression in songs. Some of the structures are more often used than others. Some combinations sound more familiar than others and are more appreciated by listeners. Finding the right chord to go with a melodic line is the main task of harmonising a song, since harmonisation is no clearly fixed thing. One melody can

[335] Dominic Pedler, 687.
[336] Ibid., 657.

always be harmonised by different chords, which leads to different overall effects. Even a note can be harmonised in different ways by using different chords from the parental diatonic scale of a song. Thus, the note B in E major can appear in the chords at step I, ii, iii, IV, V, vi, and vii, and every chord leads in different harmonic directions.[337] The following table makes clear the options of harmonising B in E major:

Formula	I	ii	iii	IV	V	vi	vii
Chord	E	F♯m^7	G♯m^7	A	B	C♯m^7	D♯m$^{7\flat5}$
B note is:	5th	4th	♭3rd	2nd	Root	7th	♯5th

Figure 3. Options of harmonising the note B in an E major song.[338]

Not all of these chords would sound familiar in an E major song. Chords need to appear in the right context to be rightly understood. For that reason, musical formulas have developed, which put every chord in the right place in a song and thereby prevent the song from sounding unfamiliar. For the general structure of a song, John Sloboda gives 10 rules that are supposed to be able to trigger the 'tingle' factor which makes a song successful. These rules are:

1. Harmony descending through a circle of fifths to the tonic
2. Melodic appoggiaturas
3. Melodic or harmonic sequences
4. Enharmonic change
5. Harmonic or melodic acceleration to a cadence
6. Delay of the final cadence
7. New or unprepared harmony
8. Sudden dynamic or textural change
9. Repeated syncopation
10. Prominent event earlier than prepared for[339]

Sloboda sees a principle underlying all these categories:

> Because tonal music is governed by common rules and conventions, we learn from early childhood onwards to expect certain musical events to follow one another [...] And we know, from general psychological research, that the more unexpected an event, the stronger the emotion we will feel in connection with it. Composers play on our expectations by doing the unexpected, or by doing the expected earlier or later than we expect, thus creating local rises and falls in tension, suspense, resolution and relaxation.[340]

Again, the importance of conditioning in the understanding of music becomes obvious. Research shows that emotional reactions to music are shared experiences and most strongly connected to tonal music, regardless of its genre.[341] These semiautomatic reactions to music such as getting emotionally involved in a musical piece are the results of growing up in a

[337] For more information on harmonisation strategies of The Beatles see Dominic Pedler, 720-722.
[338] Ibid., 722.
[339] Cf. John Sloboda, 33. See also Dominic Pedler, 740-741 for detailed explanations of these rules.
[340] John Sloboda, 32.
[341] Cf. Ibid., 32.

certain musical culture and being confronted from birth or even earlier with certain musical forms.[342]

3.3 The use of music in theatre

Going back to the beginning of the seventeenth century, theatre music had established the status of a genre in its own right.[343] In Shakespeare's theatre, "there might be no props, no spot, no drop, but there was music"[344]. Music is one of the ever-present components of Shakespeare's theatre, which are found on stage in various forms. From the plays' first performance to today, the appearance of the music varies according to the creatives' ideas and the dominant musical taste of a time. As every time has musical hits of its own, theatre music also changes in relation to the corresponding musical characteristics.

3.3.1 The use of music in contemporary theatre

As Rost, Schwarz, and Simon make clear in their article, there are many ways in which auditory perception can be used in contemporary theatre. This does not only refer to the use of music and voice in a play. In their examples, auditory signals are used to keep the audience awake during performances. They are to actively listen to certain sounds which were designed to trigger actions such as leaving the seat and moving to another place of the performance space. The audience is also invited to take in the sounds they make themselves. This strategy provokes the perception of sound from inside the play on the one hand, and from inside the theatre space on the other. These examples are part of experimental theatre in Germany[345] and have not been used in the RSC's performances of *Twelfth Night*, which are analysed in this study. Nevertheless, it can be observed from these examples that the auditory involvement of the audience has become more and more important over the years and that people in the audience are becoming more and more aware of a play's auditory dimension.

When staging a Shakespearean play, the director and their production team have to make a choice concerning the time setting of the production. When choosing to set the play in the early seventeenth century, thus pursuing a historically informed staging, concepts of costume design are relatively clear. In contrast to that, ideas about the music featured in the production vary immensely. For a twenty-first-century audience, music played on instruments

[342] Cf. John Sloboda, 33.
[343] Cf. Jonathan P. Wainwright, 510-526.
[344] Philip Gordon, 433.
[345] Cf. Katharina Rost/Stephanie Schwarz/Rainer Simon.

from Shakespeare's time may sound bewildering if not irritating. Unfamiliar sounds are most likely to restrain music's functions of narrative support or the direction of sympathy in the audience. Therefore, the music is often changed and updated to be understood by the contemporary production's audience. There has to be found the right music for the right audience and the right time. The same holds true for acting the play. The director works with actors on the way in which the play should be presented on stage. In the play, Hamlet advises his players:

> Speak the speech, I pray you, as I pronounced
> it to you, trippingly on the tongue; but if you mouth it
> as many of your players do, I had as lief the town-crier
> spoke my lines. Nor do not saw the air too much with
> your hand, thus, but use all gently; for in the very
> torrent, tempest, and, as I may say, whirlwind of
> your passion, you must acquire and beget a
> temperance that may give it smoothness [...]
> Be not too tame neither, but let your own
> discretion be your tutor. Suit the action to the word,
> the word to the action, with this special observance,
> that you o'erstep not the modesty of nature. For
> anything so o'erdone is from the purpose of playing,
> whose end, both at the first and now, was and is to
> hold as 'twere, the mirror up to nature [...][346]

Although this may seem simple, difficulties may arise when it comes to bringing a play to life today. A mirror can only show what is already there. Therefore, holding it up to nature implies that there is at least a bit of Shakespeare in a contemporary surrounding today. John Barton describes the basic problems an actor has to face when coming to play a Shakespearean play. These problems are similar to the composer's problems. Both of them need to find the essence of the play's words and try to represent it in a natural and appropriate way.[347] Instead of only presenting the words which are written down, the actor needs to look behind the words to find a situation's true meaning. Ian McKellen puts it thus: "Make a connection between the mouth and the brain and then with the heart"[348]. Only then can the meaning of a passage, in contrast to the words alone, be presented.

This can also be adapted to music. Any music would be able to represent a song but the music in the play also has to fit the situation. The intention of a scene has to be captured and then put into that kind of music which best puts forward this certain sense. Therefore, the music has to be carefully selected. Simply playing an old song does not necessarily work to express the intention of a scene. But when the same old song is presented in a new manner, it

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[346] *Hamlet*, III, 2, 1-23.
[347] See John Barton, 6-24 for detailed explanations of actors proceeding to the text of a Shakespearean play. He explains that it is all about finding the intention of a speech instead of only speaking the words.
[348] Ibid., 12.

might work out. Only when the music is presented naturally can the audience believe what is shown on stage and only then can a performance be successful. Naturally presenting a Shakespearean play means combining the Elizabethan tradition with modern performance practice. Regardless of a play's age, its words and underlying message have to be understood in every time. Therefore, the RSC's claim for the language is to "be alive and exciting in the theatre"[349] to make the play work.

In 1976, Stanley Wells describes the importance of sound effects in theatre and especially in *Twelfth Night* in his lecture on John Barton's production of *Twelfth Night* from 1969-1972. In that production, bird song and church bells are enormously important in creating a believable world of a scene. The recording of the sound of waves on a sea shore was included throughout the production; powerfully evocating Illyria's sea-side location.[350] The idea of presenting the sounds of the sea on stage is only possible on a modern stage. If the sound is used subtly it can provide the audience with extra information in addition to an otherwise traditional soundscape throughout the rest of the play. In the production, Feste uses a simple lute accompaniment for his songs and therefore does not confront the audience with too many sound effects. In scenes of high activity, strong sound effects are used to serve as a means of powerful presentation, while calm scenes can be presented with only one singer on the stage; thus holding the play in musical balance. Sound effects serve as an addition to actual music and help bringing a play's meaning across to the audience.

In 1964, Peter Hall explains that today Shakespeare's works have to be changed in order to be still accessible for an audience:

> If we could see a Globe production, with Burbage at his best, I am perfectly sure we should not understand it. Its meaning would not be communicated. The art of the theatre is essentially ephemeral, relying on a synthesis of the writers', actors', and audiences' responses. Now, only the texts of Shakespeare's plays remain, and although they are evidence of man's highest genius, it is often difficult for them to yield their meaning because the dialogue between the author and his original audience has long been silenced. We are people of the 1960's, not Elizabethans. All we can do, by diligent scholarship and hard work, is to try to express Shakespeare's intentions in terms that modern audiences can understand.[351]

This is not an exact explanation of what kind of acting or what kind of music would work today, but it makes clear that for every performance of a Shakespearean play, the production team need to consider the ways of presenting Shakespearean intention in a contemporary production.

In contemporary theatre, music directors make use of the audience's familiarity with diegetic and non-diegetic music as it is used in film. Thus, music is not only played when it is

[349] John Barton, Foreword by Trevor Nunn, 2.
[350] Cf. Stanley Wells, 49.
[351] Peter Hall, 41.

explicitly asked for in a play's text. It can also appear outside of the action in order to emphasise the emotional content of a scene. Today, less music is chosen from extant sources than was the custom in Shakespeare's time. At least by the 1850s, the composition of original music for a production and the custom of employing well-known professional musicians of the day were established.[352] The use of music especially composed for a production brings the advantage of linking the scenes together well and of having a greater degree of control over the soundscape and the general emotional development of a play.[353] "This shift in practice means that the composer can create aurally the 'vision' the director wishes to see realised on the stage, and support it with a musical emotional backdrop"[354]. The contemporary custom of underscoring, i.e. the use of music to support the spoken word, is also a theatrical custom which was influenced by the use of music in film. As a result, audiences are familiar with hearing supporting music in the background of a dialogue. An additional difference to the use of music in Shakespeare's theatre is that although live music is still customary today, pre-recorded music can also appear in the theatre and fade in and out at will in order to serve a scene's needs. Usually, this music is directed at the audience and their subconscious evoking a certain atmosphere. Since non-diegetic music is used for shaping the play while clearly remaining outside the action, none of the characters are supposed to react or comment on that music.[355] The songs inherent in a play are an exception. Being diegetic music, they are part of the action and perceived by characters and audience alike.

At the beginning of the twentieth century, the standard orchestra for theatre looked like this: "4 first violins, 3 second violins, 2 violas, 2 violoncellos, 2 double bases, 2 flutes, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, 1 trombone, or harp and celesta (one player), 1 percussion"[356]. Although this constellation can hardly be found in contemporary theatre anymore, it illustrates music's role in theatre at the time. It also shows that the ideal combination of theatre musicians consists of a time's most popular instruments. In Shakespeare's time, these were the viols, hautboys, trumpets and drums. At the beginning of the twentieth century, in contrast, it was the usual cast of a small symphonic orchestra. Accordingly, the ideal theatre band today consists of strings, brass, and woodwind instruments in addition to guitar, bass, drums and perhaps other electronically supported instruments. This can also be observed in the RSC, where according to the RSC music department in addition to many freelance musicians a number of resident musicians are

[352] Cf. Norman O'Neill, 322.
[353] Cf. C. M. J. Kendall White, 13.
[354] Ibid., 13.
[355] Ibid., 18.
[356] Norman O'Neill, 328.

employed. In 2014, among these are one trumpeter, one trombonist, one flutist, two percussionists, and one guitarist. The two music directors support this ensemble on the piano. This mirrors contemporary theatre practice. Drums and trumpet have always been essential for Shakespearean plays and they can be used in several ways. The trombone is used as an addition to the brass sound of the trumpet. The flute, as a woodwind instrument, builds a contrastive part to the brass instruments. The guitar, being a versatile instrument for traditional as well as for modern music, plays a highly important, if not the most important, part in a (theatre) band. String instruments are often needed, but their demand changes in every production, which makes it unnecessary for a company to keep them permanently. At the heart of this observation lies the fact of theatres employing musicians for live music. Only this can make a production complete. Live music has a much more emotional effect on the audience than recorded music. In addition, it has the advantage of being able to spontaneously vary in length and thus to cope with sudden changes in the course of the play.

Ronald Mitchell makes a straight-forward attempt of describing music's usefulness in theatre. He holds the opinion that it should never surpass the actual play and therefore has to be kept in the background. Only then can the audience stay focused on the words and the action of a play. Yet, he is aware of the fact that music is well able to control and cajole emotions and that it should be used for that purpose in theatre.[357] His explanation of successful theatre music is: "Perhaps the secret of the successful use of music in a play lies in an understanding of the potency of the silences"[358]. In this thought he shares Bernstein's opinion, who also gives most musical importance to the silences. In their view, when it is used sparingly, music can gain great impact. Kim Baston also shares this idea and builds her theory of music in theatre on Ronald Mitchell's and Patrice Pavis' works. While Pavis differentiates between two roles of music in theatre, namely 'stage music' with a structural function, producing action, and 'cinematic music' to create atmosphere[359], Baston summarises the use of music in theatre by four processes: "cinematic music, music as structure, music as intervention, music for engagement"[360]. The two categories, music as intervention and music for engagement, directly engage with the audience and are thus highly important in theatre.

Another way of describing the use of music in theatre is Erika Fischer-Lichte's. She generally differentiates between music and sounds. Since sounds can directly refer to a certain event such as a thunderstorm or traffic, they are much more explicit in their expression than

[357] Cf. Ronald Mitchell, 246.
[358] Ibid., 246.
[359] Cf. Kim Baston, 26.
[360] Ibid., 57. For detailed explanations of these functions see Kim Baston, Chapter 2.

music is. Fischer-Lichte divides sounds into three categories. The first includes natural sounds, referring to natural events like the examples previously stated. The second comprises sounds of machinery and the third contains sounds which occur as a result of another action. Examples are the sound of a door slamming or a glass breaking.[361] If used this way, sounds in contemporary theatre can be "employed to describe a situation or action"[362]. Music, in contrast to sounds, is less direct in its meaning. Although it can also be used to present the sound of a thunderstorm, there are always more possible interpretations of music than there are of sounds. At least four meanings of music in theatre can be distinguished. Needless to say, all of these can only function on the basis of common cultural codes of the audience. The first category describes music's meanings in relation to space and movement. The second refers to meanings related to objects and actions in space. The third category includes meanings in relation to character, mood, and emotion, while the fourth category is about meanings related to ideas.[363]

In the use of music, a difference can be made between the music played by a play's character, and the music played by an orchestra or theatre band. The orchestra's music more often serves emotional functions and is not part of the actual action. In contrast, the music played by a character usually is part of the action. In addition to its emotional function, music can serve to characterise the location of a play. Typically Indian music or Spanish guitar songs, for example, clearly evoke particular places. Geoffrey Hyland pursues this strategy in his production in South Africa in 2006. He wanted the music in his show to take on different international characteristics with a prominent touch of South Africanness. The composer of the music then had to combine these elements in a fitting score for the play.[364] Just as music can describe the place of a production, it can describe the time of the setting by deliberately sounding traditional or contemporary.[365] Fischer-Lichte holds the opinion that "music can in principle be employed in all genres and forms of theatre as a theatrical sign"[366]. About music's precise characteristics nothing is said. Nor does Fischer-Lichte write anything about the actual forms of music which can appear in theatre to work as theatrical signs. Her statement loses a bit of its power, though, for she does not refer to actual music but leaves open the choice of sound.

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[361] Cf. Erika Fischer-Lichte, 117.
[362] Ibid., 118.
[363] Cf. Ibid., 122-123.
[364] Cf. Robert Jeffery, 13.
[365] Cf. Erika Fischer-Lichte, 125.
[366] Ibid., 127.

For 400 years, audiences have been accustomed to hearing music in Shakespeare's plays. Of special importance is the jig at the end, which only makes the plays complete.[367] Today, to satisfy the audience's need for music without confronting them with unfamiliar sounds, it is not unusual to use contemporary music in otherwise historically designed productions. Music is perceived as a somewhat independent element of a theatrical production and therefore stands in contrast to the other constituents such as language, scenery or costume. The use of traditional music in contemporary designed productions is still a rather rare phenomenon and seemingly less successful than the use of contemporary music in historically designed productions.[368] A compromise needs to be found between the past and the present, the traditional and the contemporary way of theatre making, for the following reason:

> For none of us can step beyond time. It can't be drained out of our experience. As a result, the critic's own 'situatedness' does not – cannot – contaminate the past. In effect, it constitutes the only means by which it's possible to see the past and perhaps comprehend it. And since we can only see the past through the eyes of the present, few serious historians would deny that the one has a major influence on their account of the other. Of course we should read Shakespeare historically. But given that history results from a never-ending dialogue between past and present, how can we decide whose historical circumstances will have priority in that process, Shakespeare's, or our own?[369]

This question, fortunately, cannot be answered unambiguously. What is clear is that the past can today only be understood from a contemporary perspective. This does not make it less authentic. It brings the past to life through the eyes of the present and thereby brings it closer to the people. Thus, "the primary context can only be the present; that is the lens through which the past is seen and comes into focus"[370]. The text itself is otherwise not meaningful. Music has always several meanings of which each is only created "out of the multiple and complex associations of particular musical styles and modes of performance with wider cultural context"[371]. Any meaning of a traditional piece of music is in contemporary theatre more difficult to grasp than a meaning of a contemporary composition. When producing an authentic Shakespearean play, the question is to what 'authentic' actually refers, since 'authentic' Shakespearean custom is not necessarily 'authentic' for the present-day audience. This becomes clear especially well with regard to music. The performance of contemporary music is always more authentic than that of traditional compositions, because the performance itself is filtered through the lens of the contemporary presence. This is why contemporary

[367] Cf. Claire van Kampen, 87.
[368] Cf. David Lindley, "Music, Authenticity and Audience", 90.
[369] Terence Hawkes, 3.
[370] David Lindley, "Music, Authenticity and Audience", 94.
[371] Ibid., 94.

musical compositions work so well in otherwise historically designed productions. It also explains why for contemporary Shakespearean theatre often new music is composed.

In Shakespeare's own time, music for the theatre was selected differently. Instead of a new score for a production, instrumental music was often taken from repertory and the songs were often sung to already existing tunes.[372] This practice does not work anymore in contemporary theatre. Using a familiar melody with unknown words would disconcert the audience instead of encouraging them to sing along.[373] Using a traditional Shakespearean song on stage would neither work today. It cannot conjure up the same amount of feeling as it did in its own time when well-known tunes created a feeling of common ground.[374] By "the ground for that common culture is not chronological knowledge but *feeling*", and feeling being conjured up by music, the highly important role of music in theatre becomes obvious. Without going further into the question of authenticity it can be said that traditional music is nowadays perceived and heard differently than it was in Shakespeare's time. A truly authentic staging is thus impossible to create because "to be truly 'authentic', we would have to recreate an entire 1590s culture, including audience, acting company and musical band, and somehow contrive this to 'speak' for our own twenty-first-century society, to feel 'modern' and 'topical', as Shakespeare's work certainly did in his own period"[375]. But this is impossible to achieve. Nevertheless, the effect originally achieved by using well-known tunes can be created today by using new compositions which build a form of common musical ground for contemporary audiences. In doing so, a production can be authentic without using traditional material because the way of its design and how it is made up is authentic in its own time. Only when adding some part of contemporary culture to historically designed productions can the emotional and even physical response of the audience be achieved which was achieved in Shakespeare's own time.[376]

With regard to music, Shakespeare can be very specific. This can be seen in the description of what certain scenes should have sounded like. The only difficulty is that he "is directing what the sound should be but not the actual music"[377]. This explains the need for composers who are able to capture the mood of the scene and put this mood in actual music. An example of bringing the original mood of a scene into its new context through the use of music is the RSC's production of *Two Gentlemen of Verona* from 2014. Personal experience

[372] Cf. David Lindley, "Music, Authenticity and Audience", 96.
[373] Cf. Ibid., 97.
[374] Cf. Ibid., 97.
[375] Claire van Kampen/Keith McGowan/William Lyons, 183.
[376] Cf. Ibid., 186.
[377] Ibid., 192.

of the play shows that the performance opens with a pre-show of 1920s street café music played by a band consisting of a trumpet, a saxophone, percussion, a violin, a cello, a guitar, a double bass, and keyboard. The audience is immediately brought into the world of the play, being Italy in the middle of the twentieth century. Although later on this impression is supported through the use of costumes and props, it first comes up because of the music alone. After the scene change, music's power succeeds in creating a different world in Milan, which is then characterised by 1980s style party music and lighting. The contrast between modern, even crazy Milan and blindly, happy-in-love Verona could not be sharper. Turio's wooing of Sylvia is presented in a pop- turning into rock song on stage; thus resembling 1980s boy band love songs. Without the help of the costumes, the music succeeds in creating two wonderfully different worlds. By music's power, and immediately recalling real experiences or film scenes supplied by that kind of music, the audience is directly drawn into the show. A connection is made that unconsciously secures the audience's understanding. Live music is used to make this connection, which is clearly an essential part of the production and able to get to the audience's hearts immediately.

In the RSC's 2014 production of Thomas Dekker's and Thomas Middleton's *The Roaring Girl*, music also serves to lead through the play. The music is contemporary party music and it achieves to transfer the time of the play into the present-day time of the audience. Rebellious rock music is the perfect mirror of rebellious main character Moll. The play consists of several smaller plots, which are all combined through the use of Moll's leitmotiv music. At all times, when the play's action seems to slow down, scenes of music are included to fasten up the speed of the action. The production is a musical entertainment, strongly appealing to the audience's musical reality. The music serves to keep the audience focussed and creates an impression of fun on the stage. If nothing else, music in contemporary theatre can at least serve as entertainment.

And yet, while all other components of a play seem to be increasingly coordinated, music is still left outside. Costumes and stage design are planned according to the play's text but when it comes to music, producers are often less careful.[378] Finding the right music for the right play may seem to be a high wire act. The right music for one production might not necessarily work in another production because music, like language, is an organic thing, which is constantly changing. It is "growing in a certain way under certain conditions, and carrying the stamp of its time, its country, and its social origin"[379]. At least two forms of music, which are always different from each other, can fit a production. These forms are

[378] Cf. John Manifold, *The Music in English Drama*, 156.
[379] Ibid., 157.

either contemporary music of the play's own time or contemporary music of the play's current production. Thus, "at a performance in 1950 of a play written in 1600, music written in 1850 is out of place"[380]. It is as easy as this: "The music to a play should be contemporary with the language of the play, or else contemporary with the performance that is being given"[381]. Only then can the music either be understood by accepting a whole, long-gone world, or by subconsciously understanding one's own musical language of the day. This thought fits David Lindley's idea which was presented above. Music from a time neither fitting the text's nor the audience's reality makes the world of the play incomplete, confusing, or even impossible to grasp.

On such rare occasions when actual contemporary music to a play is available, contemporary producers face new problems. Traditional performance practices as well as the change of tuning and style of instruments that has taken place since 1600 need to be considered. The lute presents a special problem. It is one of the most important instruments for accompaniment of the songs in Shakespeare's plays. Nowadays, it can be a dummy which is synchronised to music off-stage or be replaced by a German lute-guitar. The advantage of the German guitar is that it can appear on stage as an authentic instrument. Otherwise, pizzicato violins can imitate the sound of a lute. Violins today generally replace viols and are played with traditional bowing and fingering techniques. Another stringed instrument, the cittern, can be substituted by the mandolin. With regard to brass instruments there is more room for choice. Generally, trumpets with longer tubes appear more authentic. When organs are used on stage, modern mixtures and tremulants are mostly avoided in order not to lose their credibility.[382] Since the silver-work on many modern instruments makes them look less convincing on stage, their appearance needs to be changed when preparing the instruments for the stage.

For the performance of the songs in Shakespeare's plays, mostly only the text is known today. If the producer chooses a traditional presentation of the music, they can make a choice between cutting the unknown songs, finding an Elizabethan tune that fits the words, or substituting it by a different, better known, song from the same period.[383] As a general rule, John Manifold knows that the producer of a play which uses Elizabethan music today needs to be aware of Elizabethan musical traditions of the madrigals, the lutenist songs, the catch

[380] John Manifold, *The Music in English Drama*, 157.
[381] Ibid., 157.
[382] Cf. Ibid., 158-160.
[383] Cf. Ibid., 163.

books, and the street ballads. Only then can they fully apprehend their task and find authentic instead of embarrassingly unfitting music for their play.[384]

When creating music for a Shakespearean play, music directors and composers balance "early modern music scholarship, modern tastes, altered theatrical practices and the text they must accompany"[385]. Every production deals with these parameters differently. Naturally, changes are made when bringing Shakespearean material on a twenty-first century stage. But regardless of "how misguided our *Urtext* performances will appear in fifty years' time, or how foolish our tastes in realism and directness will appear in the field of Shakespearean presentation is of little importance. We perform for ourselves as Kean and Garrick did for their time"[386]. It is a certain zeitgeist that influences what is done on stage and this can always be subject to change.

Whether or not the following direction to the use of music in theatre by Ronald Mitchell is useful, it is in any case worth considering: "A play has to be good enough to beat the music you attach to it. If the play isn't good enough, omit the music. If the play is thoroughly bad, put in all the music you can so that those who expected to see a play may get a concert instead and so feel that they had their money's worth. Or better still, don't do the play at all"[387]. Theatre music composer Guy Woolfeden gives a more serious advice on how to write music for a play: "Lyrics are the key material – they're the only musical material that has survived. Half the job is working out how to make them work, and making the incidental music fit around the songs"[388]. Thus, he recommends first to go back to what is still there from the original time of creation, and then to get this material transformed into the new contemporary surrounding. This will, then, not present a break, but a subtle transformation of one age into another.

3.3.2 The concept of music in England's early modern theatre

In addition to music being played and heard in the streets and performed in private households in early modern England, it also plays an important part in theatres. The tradition of music in theatre is influenced by the medieval custom of using music in drama as a symbol of either God and heaven or of supernatural elements in general.[389] This custom leads to music appearing in plays in the first place. Due to the strong emphasis on moralising, it is rather

[384] Cf. John Manifold, *The Music in English Drama*, 164.
[385] C. M. J. Kendall White, 21.
[386] Brian Priestman, 141.
[387] Ronald Mitchell, 246.
[388] Shakespeare Birthplace Trust, "Writing Music for Shakespeare's Plays".
[389] Cf. Mary Chan, 9.

used as a character personifying sin or danger instead of only entertaining the audience. This tradition changes in Shakespeare's time. Nevertheless, a strong popular flavour of music in plays is obvious from early Tudor plays onwards.[390] At least three dramatic traditions have influenced the development of music in early modern theatre.[391] The oldest of these is the court masque with its bright costumes and music for dancing.[392] During court masques, dancing was the most important event but vocal music or speech also had their part.[393] The masque provided opportunity for composers to write heroic declamatory music, showing simple diatonic harmony.[394] Another strong influence on theatre music is the choirboy theatre, best known for its high amount of not only decorative but also dramatic singing.[395] The third influence, which most recognisably appears in Shakespeare's plays, is the adult theatre. In contrast to the rather musical choirboy plays, the adult theatres limit their use of music mostly to flourishes or tuckets and alarums.[396] Yet, many adult theatre companies employ actor-musicians to present music within the plays and especially to perform the jig afterwards.[397]

Music in theatre can be examined with regard to the employment of musicians, their place both local and according to their status in the theatre, the various sorts of instruments required, and what sort of music was used in which situations.[398] When in 1576, the first public theatre opens in London, trumpets signal the beginning of the plays and have kept doing so for a long time ever since. Together with various sorts of drums, trumpets hold the most important musical position in a theatre.[399] Fiddles and flutes then make the collection of standard theatre instruments complete.[400] Due to the companies of actors owning various sorts of instruments, many actors learn how to play them. They are also trained in singing, which makes it unnecessary for the companies to employ extra musicians for the plays. Consequently, companies can have the songs performed by their own actors.[401] When Henslowe in 1598 describes the Admiral's Men's inventory he lists "a treble vial, a basse vial, a bandore, a sytteren, j sack-bute, iij tymbrells, iij trumpets and a drum"[402] as instruments.

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[390] Cf. John Stevens, *Music and Poetry in the Early Tudor Court*, 252-259.
[391] For detailed explanations of the three dramatic traditions see Peter Holman, 282- 305.
[392] Cf. Peter Holman, 285-286. For a description of the importance of the masque for the development of music in theatre also see Gustave Reese, 881-883.
[393] Cf. Jonathan P. Wainwright, 525.
[394] Cf. David Greer, 163.
[395] Cf. Peter Holman, 292.
[396] Cf. Ibid., 295.
[397] Cf. Ibid., 296.
[398] Cf. Mary Chan, 10.
[399] Cf. Christopher Marsh, 131.
[400] Cf. Andrew Gurr, 97.
[401] Cf. Christopher Marsh, 131.
[402] In: Bruce R. Smith, 218-219.

The addition of recorders or flutes makes the broken consort complete.[403] In these ensembles, blown and stringed instruments each serve different functions. Bowed and blown instruments carry the tune, while plucked and tapped instruments express rhythm.[404] The increasing use of stage music brings with it the longing for highly professional standards of performance. Thus, companies who have the money to do so, hire musicians to play the music and use it as a symbol of wealth. Actors are able to concentrate on acting alone again. By 1609, the King's Men paid their own band of instrumentalists.[405] At least for the songs, they employed their own resident composers. Well-known examples are Robert Johnson, John Wilson, and William Lawes.[406] These men write songs for specialised actor-singers and thereby substitute the custom of using popular tunes on stage for new compositions.[407] Robert Johnson, being one of the most important theatre composers of the time, favours Ferrabosco's declamatory musical style with elaborate ornamentation and uses it to a large degree in his songs.[408] That "he alone seems to have been able to summon up in song the feelings of pathos and crude excitement that the parent plays express in such abundance"[409] describes the predominant position of his theatre compositions. Nevertheless, it is not likely that many acting companies had a band of musicians of their own. If so, these bands use different instruments and a differing number of players. A common constitution of a theatre band is the following:

i. A quintet of viols or of violins, one or more of the players being capable of playing lute or harp or cittern as well; plus or minus a lutenist or two among the actors of the company.
ii. Three or four players for trumpets, drums, horns or sackbuts.
iii. Five woodwind players, all 'three-handed', for hautboys, cornetts or recorders; plus or minus a pipe and-tabor player (the clown) among the actors.
iv. Organ *ad lib.*
v. Singers, possibly carried on the acting strength.[410]

In the late sixteenth century, the city waits or royal musicians often serve musical functions in the plays.[411] In the use of music, a difference can be made between private and public theatres. The houses differ in form and thus necessarily in the way the plays are performed.[412] Not all houses stay in close contact with each other, which leads to different developments in the inner structure of the theatres. The exception are the Globe and the Blackfriars theatres. The public Globe is connected to the private Blackfriars and thus keeps up with the changes

[403] Cf. Bruce R. Smith, 219.
[404] Cf. Ibid., 219.
[405] Cf. Christopher Marsh, 132.
[406] Cf. Ian Spink, 13.
[407] Cf. Peter Holman, 296.
[408] Cf. Ibid., 297-298.
[409] Ibid., 298.
[410] John Manifold, *The Music in English Drama*, 8.
[411] Cf. Mary Chan, 32.
[412] Cf. Andrew Gurr, 112.

which are introduced there.[413] One change is the place of the musicians in theatre. When using music on stage there has to be a place for the musicians, either visible or not, depending on how illusionary the scene is designed. The Blackfriars, like many private theatres, had a music room above the stage. Musicians could stay there when they were needed during the performance and either hide behind a curtain or stand fully visible in front of the audience.[414] This custom was not very widely spread in the public playhouses before 1604, when the use of music was not yet as elaborately developed as in the private houses.[415] Only little evidence exists of the public houses using the space above the stage as a music room.[416]

Although music from the continent also presented new ideas and had an influence on English composers, this is not found in theatre compositions. Stage music in English theatre was different from stage music on the continent, where Italian opera was rising at the time.[417] England creates its own form of dramatic music that differs from the all-sung opera, which was fully acclaimed in England only in the eighteenth century.[418] In Shakespeare's time, stage music in England is part of the all-spoken drama. Music is used as interval music, for dancing, sound effects, or for the accompaniment of songs.[419] These songs vary from being popular tunes to completely new compositions in the early seventeenth century. In Shakespeare's theatre, music does not stand in the centre of attention. What is heard in a play can be described as being a "simple, diatonic melody, often modal in flavour; melody of no great emotional depth, commanding a few simple moods between plaintiveness and gaiety. It must never distort the words; its main accents must correspond with theirs, its phrases with theirs; and words must only be repeated if they are in the nature of a refrain"[420]. But with the rise of the now contemporary tonal system, music's importance increases and its function as a side role changes to a leading part.

A custom especially well established in public theatres is that of ending a play with a musical performance, called a jig.[421] These jigs can be sung and played by one or by several players[422] and often include passages of dancing.[423] "Like formal epilogues, jigs are designed to set hands clapping and throats to shouting"[424]. This effect can either be achieved by using

[413] Cf. Andrew Gurr, 113.
[414] Cf. Mary Chan, 34.
[415] Cf. Ibid., 34.
[416] Cf. Edmund K. Chambers, Vol. II, 542.
[417] Cf. Jonathan P. Wainwright, 524.
[418] Cf. Ibid., 524.
[419] Cf. Ibid., 525.
[420] W. Wright Roberts, 487.
[421] Cf. Mary Chan, 30.
[422] Cf. Bruce R. Smith, 158.
[423] Cf. Andrew Gurr, 113.
[424] Bruce R. Smith, 160.

simple tunes, which at the beginning of the jig's popularity are sometimes even taken from well-known ballads, or later by the creation of elaborate compositions.[425] Often, popular songs of the time are sung and accompanied by a stringed instrument such as the lute or fiddle.[426] Jigs can frequently be seen as comments on topical matters, political, religious, or personal matters, and thus build a link between the world inside the theatre and the world outside it.[427] With the jig, music makes complete the circle of sound that began with three trumpet blasts. In *Twelfth Night*, the epilogue song "fill[s] the auricular field one last time before the audience deconjures the circle with the clapping of their hands"[428]. At the end of *The Tempest*, the audience is asked to leave the world of the play and return to their reality by appreciating the play's and the players' efforts. In doing so, they "acknowledge the interdependence of art and reality"[429]. This interdependence becomes especially obvious in the music of the plays.

Characters constantly refer to popular songs and ballads from outside the theatre. Even small hints or allusions are universally recognised references to the popular culture surrounding the people.[430] These hints cannot always be reconstructed because today's understanding of the popular culture and the omnipresence of certain cultural universals have changed. Today, different hints serve as links between the world on the stage and that outside the theatre, but again these elements can be found in music. A play's jig connects the world of the play to that of the audience. This connection works especially well when well-known popular tunes suddenly appear on stage. In showing popular elements on stage, the audience is immediately drawn to the action and can hardly resist the jig's power.[431] Stephen M. Buhler writes that jigs and other songs in plays follow traditional formulas but he does not explain these formulas any further.[432] A common characteristic is that the clown or fool of the play sings it, usually "to his own accompaniment upon pipe or tabor"[433] but this accompaniment can also take on different forms.

Just like the songs, instrumental music can serve different purposes. W. H. Auden observes that Shakespeare uses instrumental music either in socially appropriate situations such as weddings or funerals in which the audience expects to hear music from their everyday

[425] Cf. Mary Chan, 31.
[426] Cf. Suzanne Lord, 42.
[427] Cf. Andrew Gurr, 113.
[428] Bruce R. Smith, 282.
[429] Mary Chan, 331.
[430] Cf. Stephen M. Buhler, 158-159.
[431] Cf. Ibid., 161.
[432] Cf. Ibid., 163.
[433] Louis C. Elson, 319.

experience, or as a signifier of supernatural or magical elements.[434] Thus, music always follows a certain diegetic purpose. This is also observed in the songs in Shakespeare's plays. They can be further categorised in the called-for and the impromptu song with different dramatic purposes each.[435] The called-for song is "sung by one character at the request of another who wishes to hear music, so that action and speech are halted until the song is over"[436]. The song has therefore to be performed by someone who is actually capable of singing well in order to please the audience's ears. For the called-for song, the situation of its occurrence is highly important. It can only take place in a scene where the characters have an obvious reason for their wish for music and the leisure to listen to it. Otherwise, the song would just become an irrelevant interlude which should be avoided.[437] The songs in Shakespeare's plays apparently are not simply interludes or decorative flourishes. This becomes clear in Tucker Brooke's edition of the songs wherein he stresses their dramatic and practical purposes.[438] The simplest of these purposes is the covering up of exits or entrances or as it is with *Twelfth Night*'s epilogue song: the making of a "happy and memorable *finis*"[439].

In contrast to the called-for song, there is the impromptu. "The impromptu singer stops speaking and breaks into song, not because anyone has asked him to sing or is listening, but to relieve his feelings in a way that speech cannot do or to help him in some action"[440]. The impromptu gives information about the singer. It mirrors true feelings instead of feelings expressed in a piece of art. Therefore, the impromptu is not sung by a professional singer but by a normal person who breaks into song without thinking about it. A good voice should not distract the audience from the dramatic moment in which the impromptu occurs. This moment is not a performance in which other characters listen to the singer, but a surprising and explicitly not called-for moment of inner revelation of a character through singing.[441] Feste's songs in *Twelfth Night* are considered called-for songs because he usually has someone listening to his songs and asking him to perform. Robert Armin, Feste's original actor, was known for his beautiful voice,[442] which is another proof of him being set as a singer of beautiful called-for songs instead of broken impromptu songs.

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[434] Cf. W. H. Auden, 507.
[435] Cf. Ibid., 511.
[436] Ibid., 511.
[437] For a detailed explanation of the called-for song see W. H. Auden, 511-522.
[438] Cf. Tucker Brooke, xvi.
[439] Ibid., xvii.
[440] W. H. Auden, 522.
[441] For detailed explanation of the impromptu see W. H. Auden, 522-527.
[442] Cf. Keir Elam, 134.

A differentiation can also be made between folk music and art music, as is observed by Frederick W. Sternfeld. He comes close to the differentiation between impromptu and called-for songs given above.[443] His main point lies in the difference between spontaneous song in contrast to studied and professional performance.[444] Sternfeld also generally differentiates between four categories of music used in Shakespeare's plays. Actions like banquets or calls for the battle functionally require music, which he collects in the first category called 'stage music'[445]. The term 'magic music'[446], for him, covers the second category of music, including music with special powers such as making someone falling in love or waking from death. The third category is 'character music'[447], obviously serving to characterise someone and revealing their inner being. The fourth category, 'atmospheric music', shows a change of key within the play, as it changes from suspicion to trust or from hate to love.[448] This category is most often used to intensify a scene's effect on the audience who can more easily grasp a scene's meaning by music's intensifying powers.[449]

Another possibility of differentiating between music's functions in Shakespeare's plays is by using the categories of mimetic and non-mimetic, as it is done by Ross Duffin. He describes mimetic music as contributing to the story in forms of sad settings for sad songs or dance music for dances. In contrast to that, non-mimetic music is the music that opens and closes the play but that does not necessarily contribute to the action.[450] Duffin states that once a song has been used in a play, it can be reused in any later production without becoming boring. This is achieved by the help of slight variation: "Song settings could change whenever a play was revived, so that the music would not sound old-fashioned"[451]. This describes the strategy of using old songs in a new way. Once a song has developed a certain status in a play, it can be reused and slightly modified to fit a new context.

As well as diverse forms of music exist in Shakespeare's plays, diverse opinions about music can be found in his time. On the one hand, the traditional medieval concept of music being an image of divine order and of the harmony of the spheres is apparent. On the other hand, a new view of music comes into being during the Renaissance, which emphasises music

[443] Cf. Frederick W. Sternfeld, „Shakespeare and Music", 163-164.
[444] Cf. Ibid., 163-164.
[445] Cf. Ibid., 158.
[446] Cf. Ibid., 158.
[447] Cf. Ibid., 159.
[448] Cf. Ibid., 161.
[449] For more detailed explanations of the four categories see Frederick W. Sternfeld, „Shakespeare and Music", 158-161.
[450] Cf. Ross Duffin, 11-12.
[451] Ibid., 13.

as a means of expressing emotions and communicating feelings.[452] In short: "The one is God-centred, symbolic, sacramental; the other is man-centred, symptomatic, expressive"[453]. Both views can be used on stage for creating general atmosphere as well as to show the inner psychology of the characters.

Although especially the songs in plays seem not to follow strict rules of appearance, there are certain places in which music is simply expected to occur. A typical Shakespearean play can be described by the following musical structure:

> First sounding.
> Second sounding.
> Introduction, if any.
> Third sounding.
> Prologue, if any.
> Music for entrance.
> Act I.
> Music for the act, plus or minus dumb show or dance.
> Act II.
> Music for the act, as above.
> Act III.
> Music for the act, etc.
> Act IV.
> Music for the act, etc.
> Act V.
> Concluding song, dance, flourish or other music.
> Epilogue, if any.
> Jig, or afterpiece, if any.[454]

Naturally, the plays do not use music exactly according to this scheme but it is a useful structure of orientation for the general use of music. Once more, it emphasises music's omnipresence in theatre in Shakespeare's time, where several forms of music and song occur. Especially in the children's plays, music serves to satisfy the audience which was supposed of "wanting to hear the latest and most fashionable music but wanting at the same time primarily to be entertained"[455]. This again makes clear that theatres feature contemporary music, according to the latest fashions, but at the same time stay conservative and stick to traditional elements in order to enable the audience an easy understanding of the music. By using well-known tunes, the audience is included in the performance. In the adult plays, the songs show a close relation to the action of the play, instead of only being an entertaining act in form of an interlude as it is found in the children's plays.[456] Many of the songs are solo songs with lute or viol accompaniment and can therefore be seen as belonging to the tradition of the English

[452] Cf. John Stevens, „Shakespeare and the Music of the Elizabethan Stage", 48.
[453] Ibid., 48.
[454] John Manifold, *The Music in English Drama*, 22.
[455] Mary Chan, 30.
[456] Cf. Ibid., 33-34.

lute-song.[457] In theatre, both popular song and art song are used in various forms. Statements like "Shakespeare's songs are airs, canons, catches, part songs, and songs with burdens or refrains"[458] show the musical versatility of his plays. Shakespeare uses songs with a special purpose and with a particularly intended effect in a certain scene. Edward J. Dent puts it to an extreme when writing:

> Shakespeare is concerned only with the effect of music on those who listen to it. His listeners are not his audience alone, but in all cases the characters on the stage as well. We may include among the listeners even those who sing, for they sing (as many people habitually do, unless they are professional musicians) for the pleasure of singing. It is an attitude of reception, not of creation.[459]

The idea of music only serving an effect leaves room for discussion. But it is less ambiguous that music affects all people around, including the characters on stage, who would perhaps act differently if they had not been confronted with a certain song before. The important thing is that music is seen as the link between the audience and the characters, i.e. between the two worlds of reality and theatre. Peter Thomson doubts Dent's idea of music as a chance of creating emotional effects and rather sees it as a big risk of theatre productions: "The effect on an audience of so considerable a reliance on music is incalculable although it is the task of those who manage the performance – in the modern theatre, composer, director and designer – to calculate it"[460]. His fear of music being incalculable is to a large degree understandable but at the same time worth questioning. Instead of music being incalculable, it can also be seen as one of a play's few components, which can, under certain circumstances, always be counted on.

[457] Cf. Mary Chan, 38.
[458] Edward Hubler, lv.
[459] Edward J. Dent, 161.
[460] Peter Thomson, 212.

4. Methodology

As John Manifold rightly observes, "the art of theatre is a compound"[461]. Not all of its components are equally well preserved and transmitted through time, which leads to many plays from Shakespeare's time now only existing in the form of their text, i.e. their words, with all other elements like costumes, gestures, stage directions, and music being lost. Unfortunately, music for a play does not generally belong to the well-preserved parts. Therefore, nowadays hardly any original music to a Shakespearean play can be found. The present dissertation focuses on the musical material of the Royal Shakespeare Company exclusively, which is stored in the archive of the Shakespeare Birthplace Trust in Stratford-upon-Avon. The RSC serves as a representative theatrical institution, being "the most expert, skilled and distinctive troupe performing the plays of Shakespeare in the world"[462], as Trevor Nunn puts it. Their musical collections from 1901 to 2012 form the basis of the study and enable a diachronic observation of musical conventions.

The production database of the RSC shows the years in which *Twelfth Night* has been staged. Unfortunately, it does not show if or what kind of production material is preserved in the archive. Therefore, the folders of every production listed in the database have been searched for music material. This material has then been analysed. Problems occurred during the analysis when discovering that parts of a composition were illegible or missing. For many compositions the archive only holds a piano reduction instead of a full score, which gives a completely different picture of the music. Harmonically dense compositions are especially difficult to interpret only on the basis of the piano reduction because the sounds of different instruments would have presented different colours on the stage and cannot be reproduced with a piano alone. To solve problems like these, the composers of the songs were contacted and asked to share their intentions in writing the music. Thus, personal contact and exchange via telephone and email makes complete the analysis of the songs by Guy Woolfenden, Gary Yershon, Nigel Hess, and Adem Ilhan. With the composers' explanations, their work can be seen in a different light and the whole production, as it is described by them, can be taken as a point of reference for the music.

The present dissertation centres on the change in harmonic development and musical conventions in compositions for *Twelfth Night*'s epilogue song from 1901 to 2012. Based on the previously established background of popular music from early modern and contemporary England, the RSC's compositions are analysed with regard to their form and harmonic

[461] John Manifold, *The Music in English Drama*, vii.
[462] David Addenbrooke, 183.

progression. In the RSC's archive, the programmes to each production are stored. As an introduction to each production the programmes are examined with special regard to the available information on music. The amount of musical information strongly varies from 1901 to 2012, showing a general change in the value that was attributed to music. It becomes clear in the programmes that music's importance in the play changed from a small part to a leading role. In addition to the production programmes, the production notes and prompt books are analysed in terms of musical information included. After a short introduction to each production, the actual analysis of the composition follows with a focus on harmonic development. The general form of the songs is explained and the interplay of voice and instrumental accompaniment is analysed.

Since harmonic progression is seen as the basis of each song, it is analysed in great detail. Contemporary songwriting theories explain pop music in the context of major and minor tonality and the corresponding major and minor chords. These chords can take on different forms. They can appear as diminished or augmented chords or in combination with additional notes like the seventh or the sixth, which bring in new colours.[463] The following table shows that major chords are essential to successful pop songs. Minor chords can be used in addition. In contrast, chords in an unusual form or with additional notes occur less frequently.

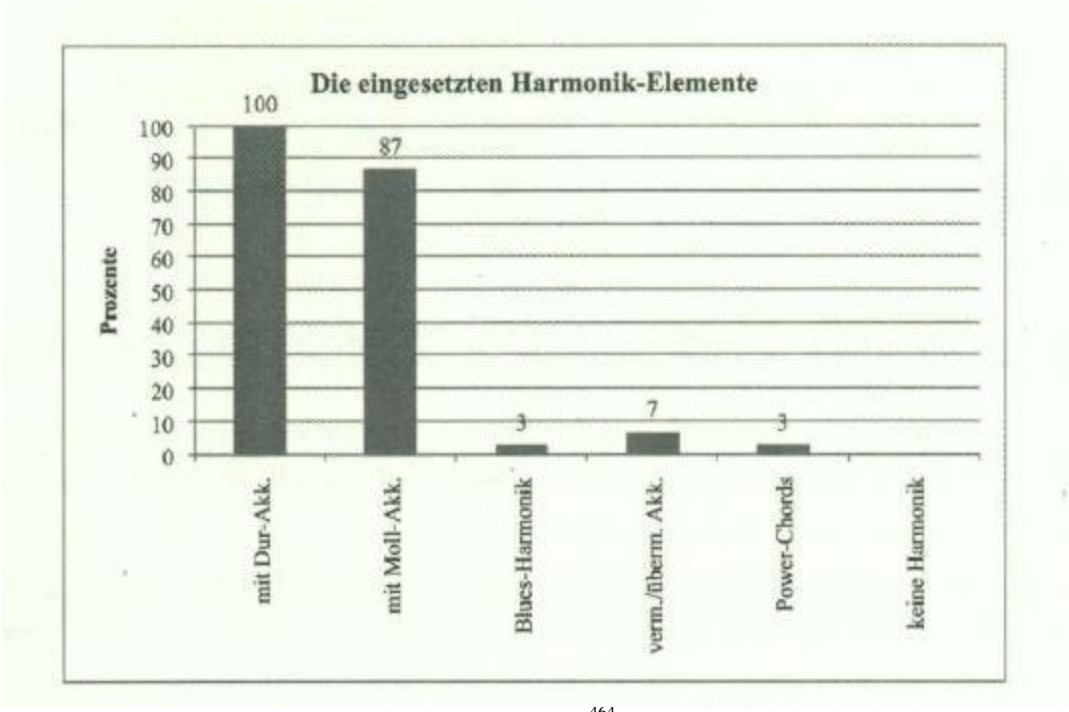

Figure 4. Occurrence and form of chords in pop songs.[464]

[463] Cf. Volkmar Kramarz, *Warum Hits Hits werden*, 85-87.
[464] Ibid., 192.

For the purpose of analysis, Hugo Riemann's functional theory is used in the present study, which is a comprehensive theory of tonal music.[465] The theory presents a hierarchical model of music organisation, which is based on a tonal centre to which all other notes are subordinate. All other harmonies functionally relate to the tonic. A sound is not only perceived on its own but in relation to the preceding and following sound and the function, which it fulfils in the larger context of the tonal centre. A scale in C major is divided into the following steps:

C	D	E	F	G	A	B	C
I	II	III	IV	V	VI	VII	VIII = I

The corresponding triads can be marked as being major or minor chords with capital numbers indicating major chords and lowercase numbers indicating minor chords:

I	ii	iii	IV	V	vi	vii	VIII = I

Riemann's theory is based on Jean-Philippe Rameau's theory in which the steps in a scale are not only numbered but named differently.[466] The use of the steps as a reference to the single chords in a scale, as well as the indication of major and minor chords in either capital or lowercase numbers, springs from Gottfried Weber.[467] Rameau's idea is that every step fulfils a different function and should therefore bear a different name. Riemann elaborates on Rameau's theory and defines functional terms for every step in a scale except for the VII in a major and the II in a minor scale. He creates the following scheme for a major scale:[468]

C	D	E	F	G	A	B	C
T	Sp	Dp	S	D	Tp	VII	T

The scheme for a minor scale is the following:

A	B	C	D	E	F	G	A
t	II	tP	s	d	tG	dP	t

Here, capital letters indicate major chords, lowercase letters indicate minor chords. Riemann defines the VII in a major scale as a "Leittonwechselklang der Tonika"[469] but this functional categorisation is not completely clear in all instances of occurrence. Therefore, the VII in a major and the II in a minor scale are described by their step in the scale instead of a more precise function. In contrast to functional theory in which the chords are always seen in a

[465] See Hugo Riemann, *Handbuch der Harmonielehre*.
[466] See Jean-Philippe Rameau, *Nouveau système de musique théorique.*
[467] See Gottfried Weber, *Versuch einer geordneten Theorie der Tonsetzkunst.*
[468] For further explanations of the musical functions see Hugo Riemann, 19-20. The abbreviations signify: T = major tonic, Sp = minor subdominant parallel, Dp = minor dominant parallel, S = major subdominant, D = major dominant, Tp = minor tonic parallel, t = minor tonic, tP = major tonic parallel, s = minor subdominant, d = minor dominant, tG = major tonic counterpart, dP = major dominant parallel.
[469] Hugo Riemann, 20.

functional relation to each other, the use of numbered steps describes interval movements without any obvious dependence on a certain function. In the present thesis, both forms of music description are used to complement each other.

Riemann's theory was not intended for analysis only but it mostly served as a theory of composition.[470] He aimed at finding a generally applicable theory which could help to change pure hearing to understanding.[471] In 1914, Riemann writes: "Es gibt nur dreierlei Bedeutung (Funktion): Tonika, Subdominante oder Dominante"[472]. All other chords are analysed in relation to these main functions in a scale. According to Helga de la Motte-Haber, a universal theory of music will always be impossible. She holds the opinion that his theory is only applicable to classical and romantic music. While the music lives on through ever-changing times, she says that his theory needs to be constantly reformed and updated.[473] In order to present harmonic relations in music, Riemann's theory is still most valuable today. His theory of phrasing and that of harmony are his most important achievements. Among these, the theory of harmony is used in the present thesis. The basis of Riemann's theory is the idea of auxiliary functions besides the main functions, the idea of a transitional dominant, and the development of analysing music in functional terms. His ideas have been developed further by his student Hermann Grabner, who also applied Riemann's theory to folk music and who developed the theory's now contemporary writing conventions.[474]

By detailed analysis of the sources, a model will be developed which presents the structures of contemporary theatre songs. As Helga de la Motte-Haber explains, it is difficult to develop generalising theories from a detailed analysis of a certain piece of music.[475] While the analysis presents a composition as a singular work of art, emphasising its singularity, theory aims at generalisation. The present thesis accepts this difference and makes use of the potential of analysis, which observes factors of singularity in music for developing a generally applicable theory of musical structures thereof. The analysis of the songs strongly focuses on harmonic progression in the music, which makes Riemann's theory the most useful for analysis. The present study does not aim at developing a universal guide to composition but a theory of harmony in theatre music. Therefore, the songs are not analysed and explained down to their microscopic components but rather with the aim of outlining their general form. Twenty compositions are chosen, which help to picture the music of the future instead of only

[470] Cf. Helga de la Motte-Haber, *Musikalische Logik*, 203.
[471] Cf. Ibid., 212.
[472] In: Ibid., 207.
[473] Cf. Ibid., 222.
[474] See Hermann Grabner, *Allgemeine Musiklehre*.
[475] Cf. Helga de la Motte-Haber, *Einleitung*, 28.

explaining the music of the past. Additionally, the songs' harmonic structures are analysed in close relation to melody and rhythm. These parameters of the songs are, however, not observed as carefully as the harmonic progression.

The compositional structure of pop songs is also analysed by Volkmar Kramarz. In his study, he makes use of musical formulas which can occur in pop music. He explains: "Wenn mit *Pop-Formel* eine vier-, acht- oder auch zwölftaktige Harmonieabfolge bezeichnet wird, die in der Regel dabei drei oder vier unterschiedliche Akkorde vorstellt, findet sich dies in der aktuellen Popmusik sehr häufig."[476] In 1941, Adorno describes a similar observation and tells popular music to show standardised structures. In his opinion, standardisation is "the fundamental characteristic of popular music"[477]. He states that the "whole structure of popular music is standardized, even where the attempt is made to circumvent standardization"[478]. On the level of a song's general form, the voice range, and the harmonic progression, formulas can be discovered, which frequently appear in pop songs. A frequently used harmonic progression is that of falling fifths, in which harmonic movement progresses in fifths.[479] A song moving from C to F to B ♭to E ♭to A ♭etc. is an example. The typical structure of blues music, showing twelve bars, is another frequently used structure. Kramarz also explains the turnaround as a prominent harmonic form of pop music. In functional terms, the formula follows a movement of T-Tp-S-D.[480] Another formula is the four chord formula, which proceeds T-D-Tp-S.[481] Furthermore, the slightly more complex Pachelbel formula can be found, which follows the bass line in Pachelbel's famous canon. In addition to the chords known from the turnaround or the four chord formula, the parallel functions are used to bring in different colours.[482] The rap formula begins a song on the tonic parallel, a minor chord. It proceeds Tp-D-S-D and shows a strong contrast to the previously explained formulas which are opening with a major chord.[483] Similar to the rap formula, the minor pop formula also opens with the Tp but includes the tonic in a progression of Tp-S-T-D; clearly showing the tonal centre of the song.[484] In addition, Kramarz mentions the La Folia formula, which is more complex than the other formulas and counts eight bars. It shows a progression of t-D-t-dP-T-D-S-dP and moves from the minor key to its major counterpart via the link between the

[476] Volkmar Kramarz, *Warum Hits Hits werden*, 195.
[477] Theodor W. Adorno, 17.
[478] Ibid., 18.
[479] Cf. Volkmar Kramarz, *Warum Hits Hits werden*, 88.
[480] Cf. Ibid., 90-91.
[481] Cf. Ibid., 92-93.
[482] Cf. Ibid., 95.
[483] Cf. Ibid., 97.
[484] Cf. Ibid., 97.

minor key's dominant parallel, which can be interpreted as the dominant of the major key.[485] Kramarz also names formulas of the blues scheme, minor blues scheme, blues parts, double subdominant, a bourdon bass, and the major cadenza, which also form typical but less frequently used structures of pop songs.[486] In the present study, occurrences of double subdominants or double dominants are considered an exception to the regular structures. In every song analysed by Kramarz, a relation to at least one formula can be found. At least in some parts the songs show a full formula or a clearly recognisable variation of one, which makes clear pop music's general tendency towards formalised structures.[487]

Interestingly, most of the formulas show the same four functions which vary in order. The beginning of a song on the minor Tp conjures up a completely different atmosphere than the major sound of the tonic and dominant. Thus, the same chords create different moods according to their place in the harmonic progression. All formulas show a strong bias towards the basic chords of the major cadenza form.[488] These formulas are frequently used in pop music but can always show some variation. Composers play with the familiarity of the structures and include small changes as surprises for their listeners. Whether these prominent pop music structures appear in the theatre songs will be analysed in the following chapter.

After the analysis of the single compositions, the compositional structures are compared diachronically. The change in harmonic progression from 1901 to 2012 is observed and analysed as well as that in all other parameters of the songs. Compositional structures of theatre music are closely linked to compositional structures of popular music. Besides many changes, musical continuities can be observed, which stay unchanged through time and which apparently form the basis of theatre music compositions. The analysis of compositional structures is followed by putting the compositions in the context of the time of their creation. In the twentieth century, a differentiation is made between classical music and pop music. While at the beginning of the century, classical music was the most important and most popular form of music in existence, its dominance declined with the rise of different musical genres. Pop music is taken as the example of the most dominant form of popular music and representative of the early modern popular song. Jazz music and rock'n'roll, rock music, electronic music, and minimal music, as well as all other forms of contemporary music are not considered in the study, even though their influence on music written in the twentieth century is undeniably great. The analysis of 111 years of musical compositions for Shakespeare's

[485] Cf. Volkmar Kramarz, *Warum Hits Hits werden*, 98.
[486] Cf. Ibid., 100.
[487] Cf. Ibid., 204.
[488] Cf. Ibid., 99.

Twelfth Night shows the relation between theatre music, classical music, and pop music. Thus, a working structure of contemporary theatre songs can be inferred from the analysis of 111 years of theatre music.

5. Compositional development of *Twelfth Night*'s epilogue song

As Frederick W. Sternfeld notes, "of the 100 or so songs, snatches, or quotations of songs scattered through the thirty-six plays in the First Folio, for more than half we have neither certain knowledge of, nor even a historically acceptable hypothesis for, the tune actually used by the King's Men in a first performance"[489]. This is an unfortunate fact. Nevertheless, there are sources which come close to an original version of a song. Regardless of them being truly original or not, "it is less important to know what was played than what was intended"[490]. A song's intention lives through the years in constantly changing forms. In the case of *Twelfth Night*'s epilogue song, the original version of the song might be lost. But there are still versions that have survived and that give an insight into what was actually performed on stage.

5.1 The song "When that I was"

The epilogue song in William Shakespeare's *Twelfth Night*, sung by Feste, plays an important part in creating a believable world of the play. Being its final part, it sticks in the audience's minds and influences their perception of the whole play. When deciding on the presentation of the song, directors face questions such as how can Feste remain alone on the stage in the end? To whom is he directing his song? Is he using an instrument for accompaniment or is he singing all on his own? Paul Edmondson describes the most important questions about the staging of *Twelfth Night* in his work *The Shakespeare Handbooks: Twelfth Night*. He also emphasises the epilogue's function of linking the world of the play to the world of the audience. It makes the play complete by finishing with music what had begun with music. Edmondson puts the play's emotional effect in words when he states: "Our hearts might have broken, and now be differently restored"[491]. The audience has suffered with the characters and is only freed again by music; and more precisely, by music that touches them.

The song's final lines emphasise its function as the play's epilogue. In contrast to the other songs in the play which mostly originate in a scene's "momentary dramatic situation"[492], the epilogue song also expresses the actor's, not only the character's, wish to close the play.[493] Feste, being a careful observer and slightly distant from the play's action, is able to mediate between the characters and the audience. He helps to bring "diese Welt und

[489] Frederick W. Sternfeld/Christopher R. Wilson, „Music in Shakespeare's Work", 423.
[490] Ibid., 423.
[491] Paul Edmondson, 166.
[492] Irene Naef, 8.
[493] Cf. Ibid., 205.

ihre Menschen wieder ins Gleichgewicht"[494]. His song combines characteristics of the popular and the art song. The regularity of rhythm together with the use of a possibly familiar tune clearly shows popular features while its staging as art song for a solo singer marks it differently. In all of Feste's songs, the close relation between the world of the stage and that of the audience becomes clear and is especially apparent in the epilogue song. The "double function of music as affecting characters and audience alike"[495] forms the link between the two worlds and manages at the end of *Twelfth Night* to lead out of the play and into reality. When a song in a play is seen "(i) as part of the Imitation which constitutes a play; and (ii) as part of the Communication which the audience receives"[496], it has to appear in a musical language that both fits the play and is known by the audience. John Stevens therefore rightly states that Shakespeare "only used the musical resources which were guaranteed to be theatrically effective"[497]. There were no experiments with music and sound but a reliance on working strategies. For that purpose, Shakespeare adapted already existing music in his plays besides using new compositions. It is extremely difficult to distinguish between the purpose of these songs, being either theatrical or for concert.[498] Although there are only few sources to popular songs used in Shakespeare's theatre, most of them can be found in the collections of Thomas Ravenscroft's *Pamelia, Deuteromelia,* and *Melismata* from 1609-1611.[499]

Scholars have been disagreeing on the subject of the original music of *Twelfth Night*'s epilogue song. The earliest known setting of "When that I was" is created by Joseph Vernon in 1763. He composes the music and sings the song for tenor solo at the performance of *Twelfth Night* at Drury Lane.[500] The composition is published in *The new Songs in the Pantomime of the Witches, the Celebrated Epilogue in the Comedy of Twelfth Night, a Song in the Two Gentlemen of Verona and two Favorite Ballads sung by Mr. Vernon at Vaux Hall* in 1772. Most probably it is an arrangement of a traditional tune that goes back to Elizabethan times.[501] Interestingly, this description of Vernon's arrangement of a well-known tune being the most original song of *Twelfth Night*'s epilogue does not refer to one single composition. The most clearly indicated and most trustworthily labelled one is kept in the British Library in London. It is the following:

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[494] Irene Naef, 205.
[495] John Stevens, „Shakespeare and the Music of the Elizabethan Stage", 4.
[496] Ibid., 14.
[497] Ibid., 28.
[498] Cf. Charles Cudworth, 51.
[499] Cf. John Stevens, „Shakespeare and the Music of the Elizabethan Stage", 29.
[500] Cf. Tucker Brooke, 139.
[501] Cf. Keir Elam, 388.

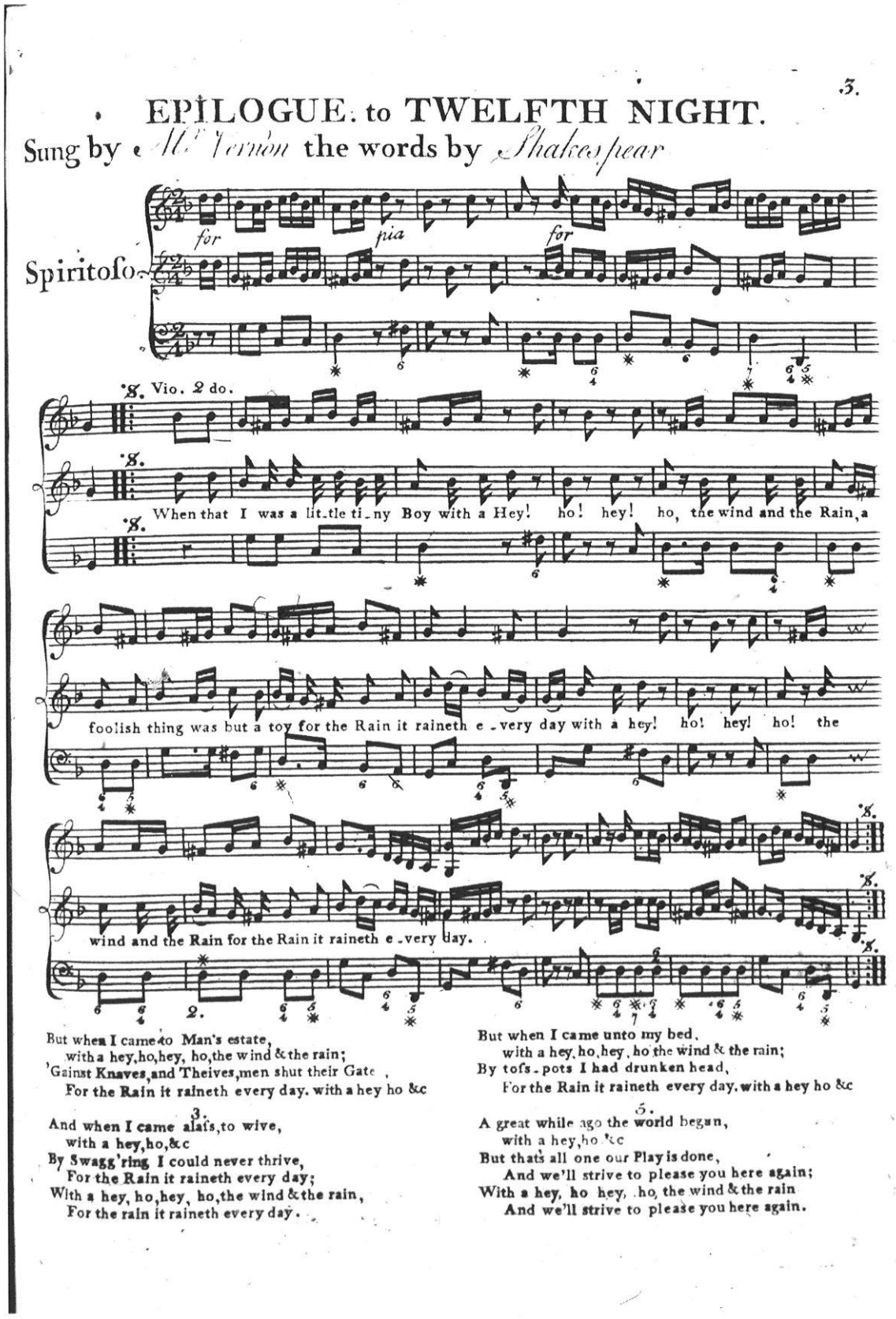
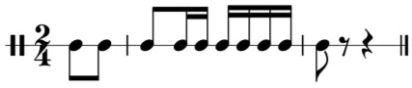


Figure 5. Vernon's original setting of the song as it is kept in the British Library in London.[502]

[502] Joseph Vernon, 3.

Most characteristic of the song is the opening pattern of the verse:



In some variation, this rhythmic scheme will be reappearing in all compositions not only of the time, but also up into the twenty-first century. The song takes some liberty with regard to the text. It leaves out small words in order to create a different rhythm and it repeats the phrase "hey ho", which again serves musical rather than textual functions. The song is in G minor and uses simple harmonic accompaniment throughout.

Another so-called original version of that same song is in E minor and is published in Keir Elam's edition of *Twelfth Night.* It is the one that first appears in Frederick W. Sternfeld's *Music in Shakespearean Tragedy* from 1963. This version keeps the opening rhythm of the song as presented by the British Library, but includes changes in the melody of the song:

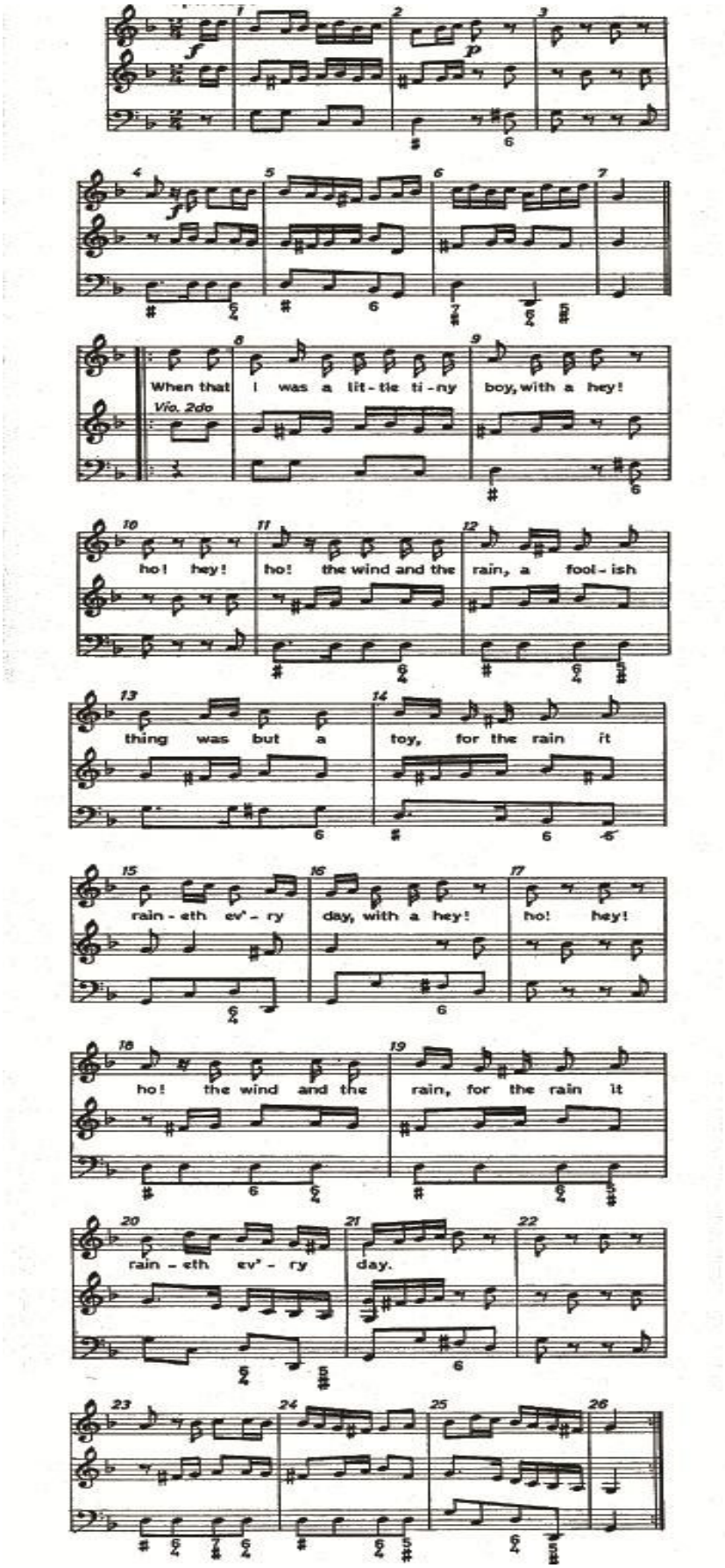


Figure 6. Joseph Vernon's setting of "When that I was" as published by Frederick W. Sternfeld.[503]

[503] Cf. Frederick W. Sternfeld, *Music in Shakespearean Tragedy*, 189-191.

Yet another version of "the traditional music, by a composer whose identity may be guessed at but not known, is reprinted by Elson and Long"[504]. Louis C. Elson is convinced that the traditional tune of the song exists, and presents it in his work, together with Chappell's note that the composition is the work of a person named Fielding.[505]

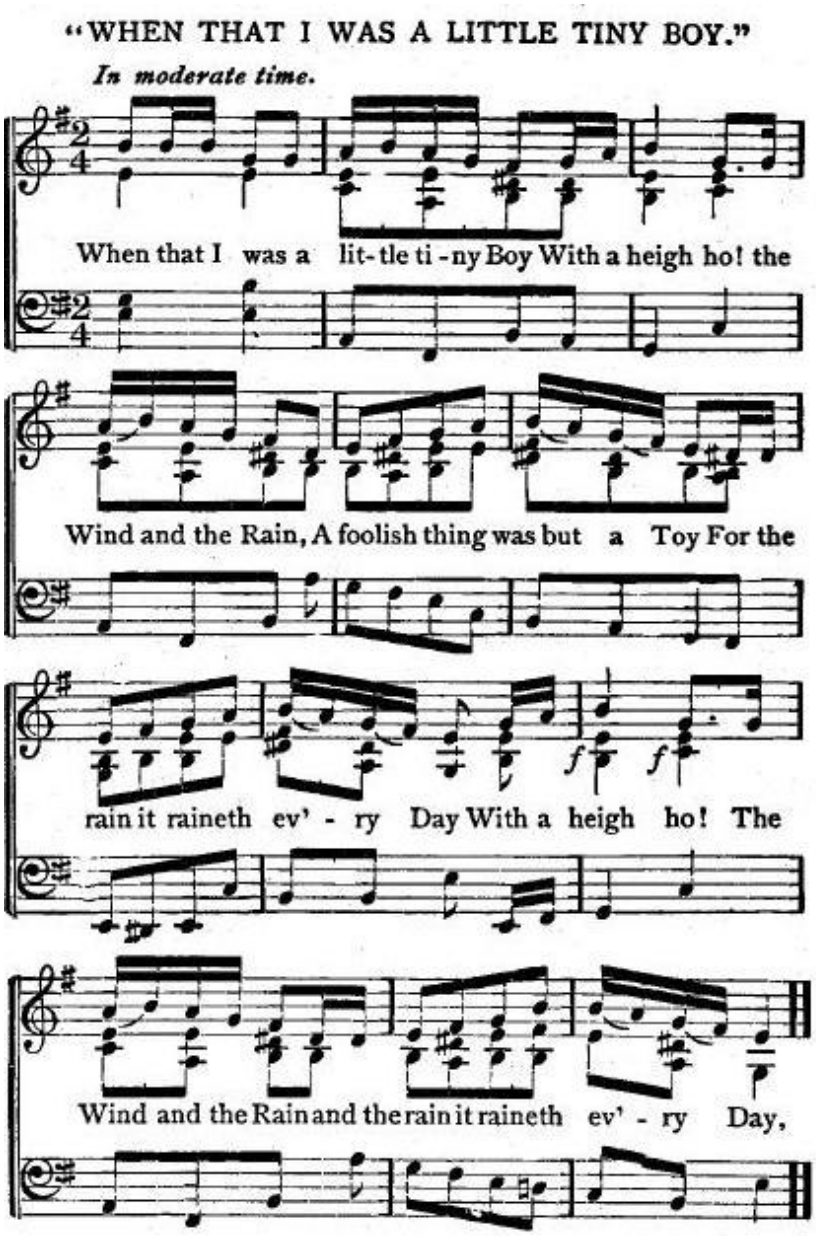


Figure 7. Fielding's version of the song "When that I was".[506]

Chappell himself gives the same tune with slightly different harmonisation and without naming a composer:

[504] Edward Hubler, 236.
[505] Cf. Louis C. Elson, 321.
[506] Ibid., 321-322.

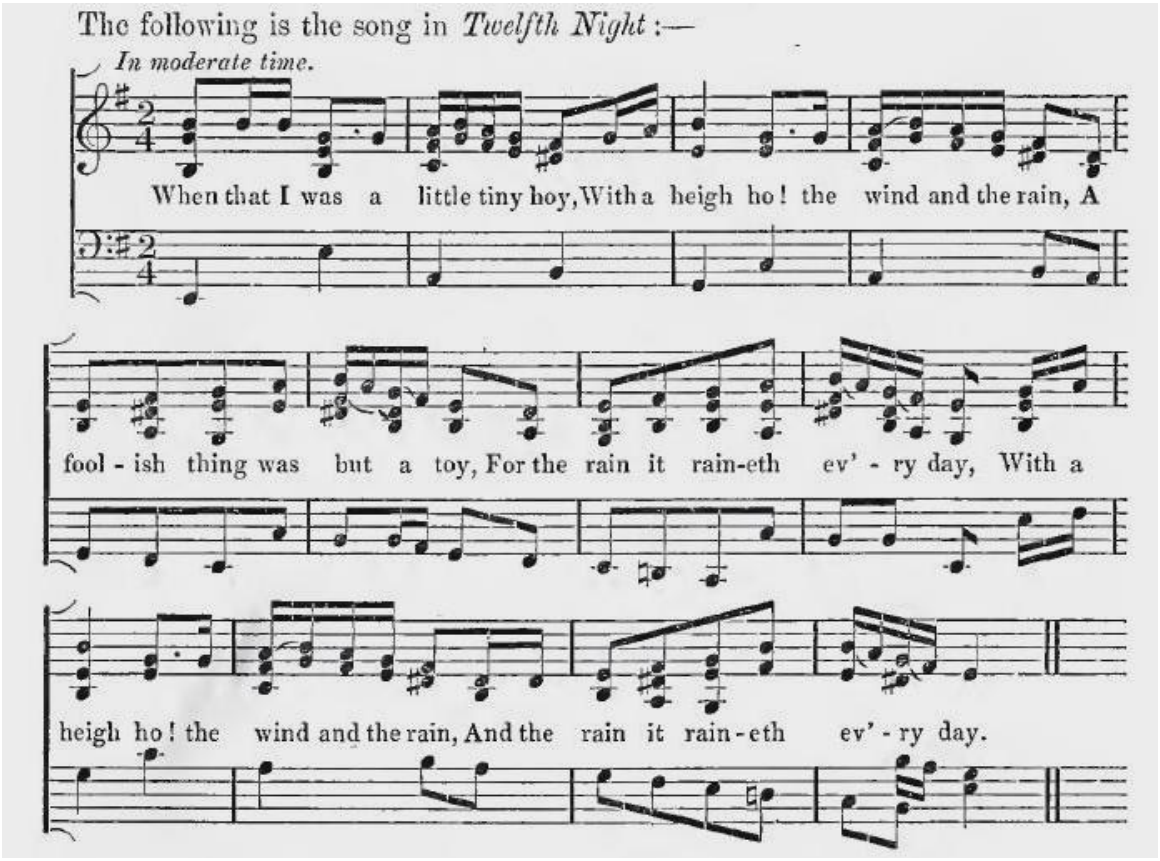


Figure 8. The traditional tune according to William Chappell.[507]

Chappell is convinced that theatrical tradition justifies the song still being sung that way.[508] Both versions clearly go back to the British Library's version but both show changes in the rhythm of the song.

Ross Duffin differentiates between a theatrical tradition and the actual tradition of the song. He mentions a traditional theatrical tune from the late eighteenth century but does not clearly state a composer. It can be assumed that he is referring to Vernon's tune, since this tune clearly bears a tradition in theatre. But Duffin also discovers a contemporary tune that can be linked to the song. This tune is the one of "Tom Tinker", surviving in John Playford's *English Dancing Master* from 1651 which goes as follows:

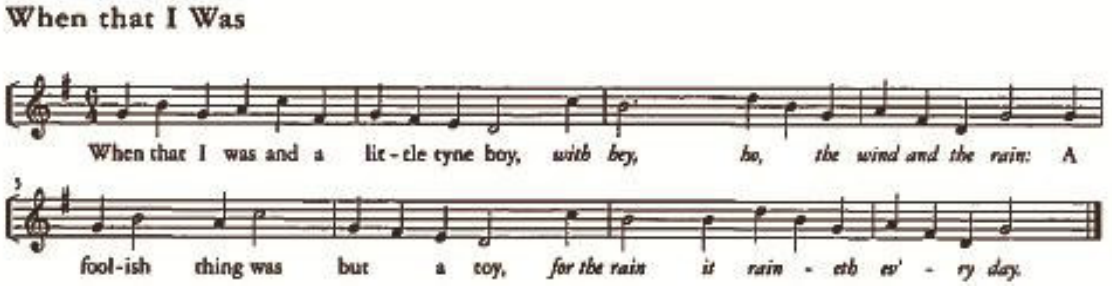


Figure 9. The tune of "Tom Tinker", linked to the song "When that I was" by Ross Duffin.[509]

[507] Cf. William Chappell, Vol. I, 225.
[508] Cf. Ibid., Vol. I, 225.
[509] Cf. Ross Duffin, 449.

Yet, in most cases when a traditional tune is mentioned in the context of this song, it is some variation of Vernon's tune. Tom Kines also publishes a version of the traditional song of "When that I was". For his study, Kines uses only those traditional settings which are believed to be reliable sources by scholars and thus provides an excellent starting point for the study of the song "When that I was". Many Elizabethan compositions show modal harmonies and mixtures of major and minor, which Kines explains in his editions.[510] This enables the modern reader of the music to follow the harmonies and to easily understand harmonic progression. Although his edition is in fact easy to understand, it cannot be truly original. His "slightly modified"[511] version in Em consists of the tonic, the subdominant, and the dominant chord in the accompaniment; no other harmonic function is used. This can hardly be true in the original composition. It is therefore necessary to have a look at different, older and long known musical compositions for the same song. Kines' simple version of the song underlines the point that theatre music has to be clearly structured and usually does not show complicated harmonies in order to be able to directly affect the audience. Naturally, his arrangement shows traces of his time. Whether consciously or not, Kines arranges his version of the song clearly in what becomes to be known as popular musical conventions of the twentieth century. In addition to that version, the Shakespeare Institute of Birmingham University in Stratford-upon-Avon also houses a copy of yet another truly traditional setting of the song:

[510] Cf. Tom Kines, 8.
[511] Ibid., 8.

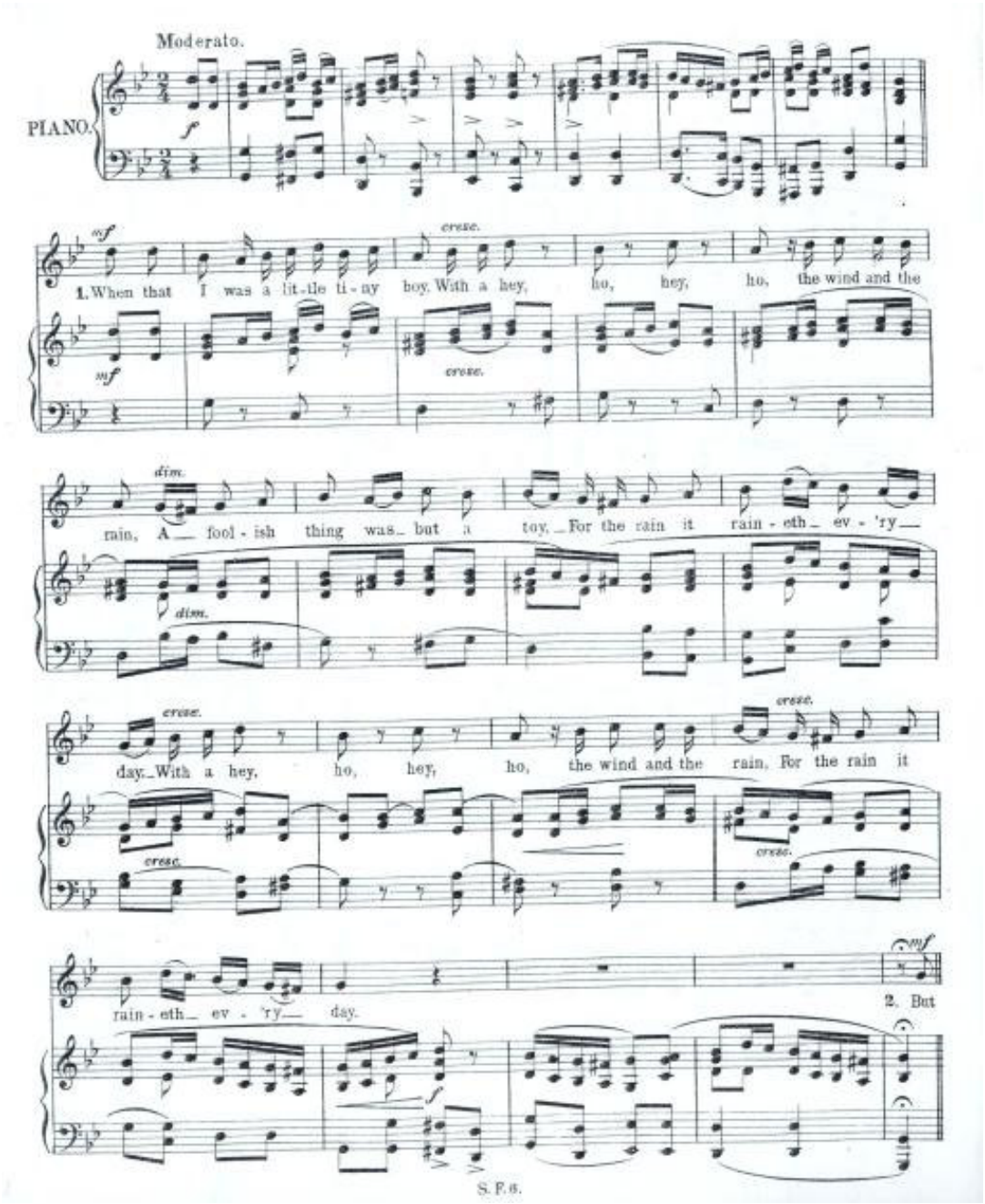
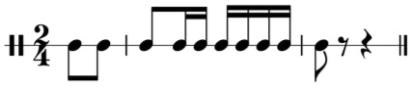


Figure 10. The epilogue song in the version housed by the Shakespeare Institute.[512]

Again, the arrangement bears striking similarities to Vernon's version from the British Library. Its text, omitting the syllable "and" and its melodic progression are the same. Yet, it is longer than the British Library's version because all verses of the song are newly presented and differently arranged in music. The collection of songs for *Twelfth Night*, including this version, unfortunately names neither composer nor arranger of the song. This again shows that the creator of the most important traditional version of the song is not known. Unfortunately, the collection of music does neither give the name of a general editor, nor the date of publication. Thus, the origin of the setting remains unknown.

[512] Anonymous, "The Vocal Music to Shakespeare's Plays", 14-17.

The general observation is made, though, that there is one traditional version, probably that by Joseph Vernon, which might be the one kept in the British Library, on which all other traditional arrangements ground. Its most striking element is the rhythmic opening pattern:  Both rhythm and melody are easily recognisable and keep appearing in all other versions. Usually the melody of the song is taken as the basis of almost all the traditional versions published under that name. Yet, there have been striking changes. In the British Library's version of Vernon's song, the stress of the song's opening lines clearly is on the "I" and the "boy" in "When that I was a little tiny boy". In contrast to that, the other traditional versions also claiming Vernon's name, stress "When", "was", and "boy". This is the result of a simple change of a quaver into two semiquavers at the beginning of the melody and the included syllable of "and". The general melodic progression remains the same but the relation to the text is different. This again may be a result of a change in the vocal lines. While the British Library's text says "When that I was a little tiny boy", the other versions keep closer to Shakespeare's text in saying "When that I was and a little tiny boy" by including an additional syllable. What all this makes clear is that only one small change of words and therefore rhythm can change the whole composition. Most interestingly, all versions, regardless of which text or rhythm they contain, claim to be the original setting of Joseph Vernon. This raises the question of how original an original tune really is. Since there are no older sources of the song available, one has to cope with the Vernon settings existing and accept that there will probably never be an answer to the question of the real and truly original setting of the song. The closest way to get one would probably be to generate a mixture of all existing traditional versions and see if the result makes sense, but this is at least as unlikely as accidentally finding the ultimately real Vernon song hidden in the attic.

There are several later settings like Robert Schumann's, Jean Sibelius', or Roger Quilter's, which clearly tend towards art songs and differ from the examples at hand. According to Frederick W. Sternfeld, it "would be naïve to expect in the theatre music of the length and complexity of a Dowland Fantasia, a Bach Fugue, a Beethoven Quartet"[513], but nevertheless theatre compositions show both strikingly different and strikingly similar structures. The song "When that I was" forms the end of *Twelfth Night.* It closes the play and "enforces our awareness of its underlying truth and sadness"[514]. It thus, as mentioned before, leads the audience back from the play's world into their own reality. Over the past three

[513] Frederick W. Sternfeld, „Shakespeare and Music", 166.
[514] Edward Hubler, 234.

centuries, scholars have been arguing about the origin of the song and its text.[515] Some of them do not see a connection between song and play[516], some follow a line of research, trying to find long lost music for the song, and some even doubt Shakespeare's authorship of the words. Alfred Harbage shamelessly states that "the words are nonsensical"[517] but his opinion is clearly doubtful.[518] At the very least the song is a "moral and musical reminder that the wassailing of the Twelfth Night saturnalia had better not be followed as a way of life"[519]. In spite of all authorship debates, Tucker Brooke quite convincingly states that "they [the songs] are [...] together with the whole imaginative universe in which they had their being, emphatically *his* work, and his work only – Shakespeare's"[520]. Unfortunately, the same cannot be said with similar certainty about the song's music. The important thing here is that "though it [the song] may look traditional, we have no evidence [it] existed before the play"[521]. For that reason the song is seen as originally Shakespearean in words. Although it was perhaps originally sung to a traditional tune, this is not known for certain. The problem with following hints to music in Shakespeare's plays is that they do not necessarily lead somewhere. "The New York Public Library has a card file listing over 200 references to songs in Shakespeare's plays – unfortunately, many are lost to us. Either the texts have not survived or the tune is not known or both are missing"[522]. Since musical accompaniment obviously changes through time, it is not of interest to find the ultimate origin of the music, but it is sufficient to begin with what is believed to be the earliest version of the song in existence.

Feste's song "returns the audience to quotidian reality; but it also extends the peculiarly musical enchantment of the play"[523]. It slowly leads away from the play's action and back towards people's lives. It does so on the soft wings of music on the stage, while at the same time belonging to the world outside the theatre. "The act of singing [...] was in itself a means not only of expressing feeling but of literally projecting it"[524]. This makes clear the jig's power to decide whether an audience leaves the theatre in a good or in a bad mood. Gretchen Ludke Finney also states Mersenne's report about sound carrying "the ideas and affection of the singer to the depths of the spirits of the listener"[525]. This again underlines the idea of

[515] For a detailed discussion of the song see Peter Seng, 123-130.
[516] Cf. Louis C. Elson, 320 or Philip Gordon, 438.
[517] Alfred Harbage, 70.
[518] See for example Leslie Hotson, 167-172 for an interpretation of the epilogue's text and that it well fits the sense of the play.
[519] Leslie Hotson, 170.
[520] Tucker Brooke, xxxi-xxxii.
[521] Stuart Gillespie, 182. For more information see Ross Duffin, 449.
[522] Tom Kines, 7.
[523] Erin Minear, 139.
[524] Gretchen Ludke Finney, 92.
[525] Ibid., 92.

sound being able to manipulate people's feelings. Without talking about actual musical harmony, John Russell Brown describes the play of *Twelfth Night* as taking a turn from a major to minor key as it moves from general lightness to deeper and more serious feelings. He states that "Feste's professional, disinterested view brings us to a contemplation of the whole course of man, and of the need for a generous, guiltless, and free acceptance of all things."[526] And he does so in his song. In spite of all musical discrepancies concerning the song, it is without question that *Twelfth Night*'s epilogue represents "a timeless comment on the essential human situation"[527] and keeps its timelessness by using words with a deep meaning that comes to life by using the musical language of a certain time.

5.2 Analysis of the musical sources

The focus of the present study is on the RSC's versions of the epilogue song which have actually been used in their productions. Joseph Vernon's version is taken as the traditional song at the basis of all following compositions but it is taken in all of its existing forms. Since no true and only original version has yet been found, an artistic company has all freedom it needs to have in composing their own true music for the play. The RSC has been producing performances of *Twelfth Night* at least from 1901 to 2012 to which music can be found in their archive. These compositions have in common the RSC's artistic demands. They have been created for the same company, with sometimes the same people in charge, and thus become not only representative of theatre compositions in general, but also comparable to each other. The findings of the comparison of the compositions show which musical elements have changed from 1901 to 2012 and which remain constant. Complete scores cannot be found for all productions. In some cases even the composer is unknown. Nevertheless, a general outline and especially the general attitude towards music in theatre in a certain time becomes obvious.

In the analysis, the harmonic progression of a composition is looked at by pursuing functional analysis. Afterwards, details of the composition are considered. This includes key, time, tempo, and dynamics as far as they can be reconstructed. The instruments of the song and the interplay between the single voices are also analysed. In addition, the song's phrasing, themes, motives, forms of imitation or repetition, and the distribution of musical parameters in all voices are analysed as well as the general movement of the melody and its corresponding melodic shape, rhythmic elements, and dominant intervals which are

[526] John Russell Brown, 182.
[527] John Stevens, "Shakespeare and the Music of the Elizabethan Stage", 33.

characteristic of a composition. This then gives a comprehensive overview of each composition which forms the basis of the comparison.

5.2.1 *Twelfth Night* 1901

Although there is music available in the RSC archive, there is no programme of the actual production of the 1901 *Twelfth Night*. It is also not mentioned in the online performance database archive which lists every production of the plays.[528] Yet, there is an entry for 1902 with a corresponding programme. This could either be incorrectly labelled or refer to a revision of the original production of 1901 to which all other material except for the music is lost. In this programme it says: "Programme of Music to be Performed under the Direction of Mr. George W. Collins (Professor of Guildhall School of Music)"[529]. He is not indicated as composer of the stage music but at least there is this hint at him being in charge of the music during the performance. A small note on top of the composition indicates that the music used for the epilogue is an arrangement of the traditional tune by Joseph Vernon. The following figure shows the beginning of the 1901 composition:

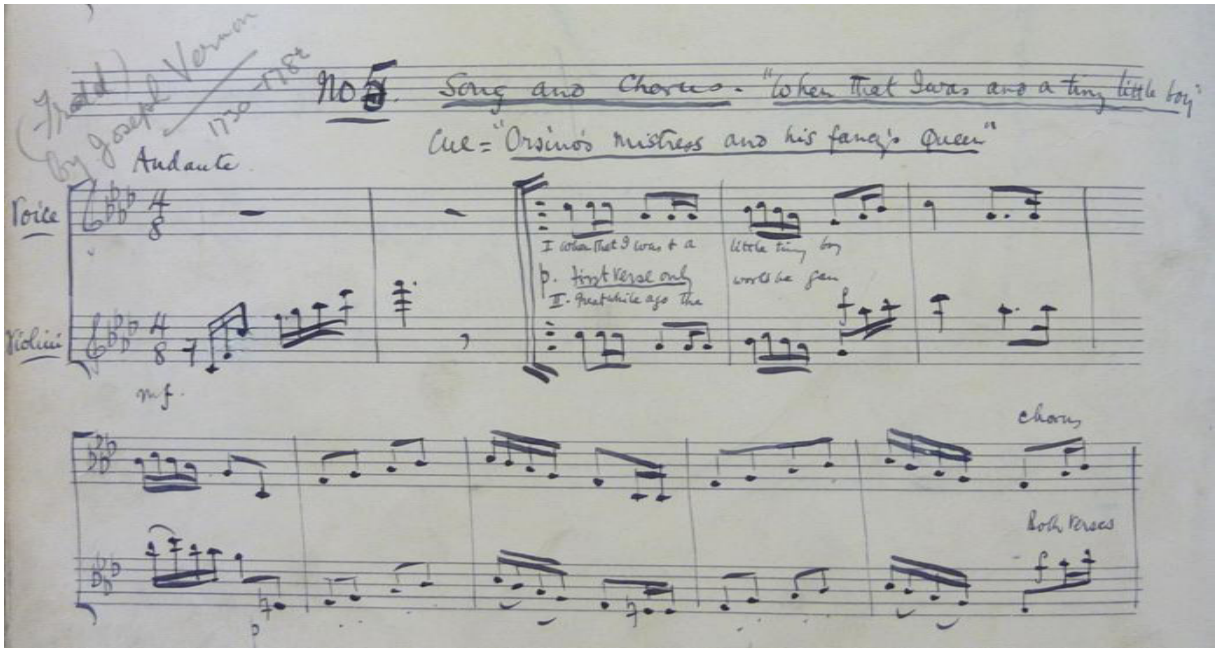


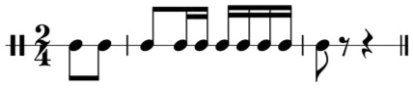
Figure 11. Opening of the 1901 epilogue song.[530]

The song is in F minor, generally in a soft *piano*, tempo *andante*, in four-eight time. The song is a simple composition consisting of a voice line and violin accompaniment without any other instruments indicated. The two voices are mostly played in unison, except for the third

[528] Cf. Shakespeare Birthplace Trust, "Performance Database".
[529] RSC, *Twelfth Night Production Programme,* 1902.
[530] Anonymous, "When That I Was and a Tiny Little Boy".

of C-E sounding together in bar 6, 8, 12, and 16, always on the last beat of the bar, being followed by F minor on the first beat in the following bar. Thus, the C-E combination forms the dominant chord without fifth to F minor and serves as an intensifier of the dominant-tonic movement in all instances of occurrence. The only harmonic movement that can safely be assumed to have taken place is the movement between dominant and tonic. Due to the two surviving voices being played in unison most of the time, harmonic progression could otherwise only be guessed at from today's perspective. The occurrence of the tonic parallel and the subdominant are well possible to have been used but it is not clearly stated anywhere. The D-t movement at the end is preceded by a scale moving stepwise down from B ♭ to F. The movement between tonic and dominant is characteristic of the song and the only apparent form of harmonic development.

This movement makes clear the generally simple structure of the song's harmonic progression. Its accompaniment is also very simple, being just portrayed by one group of instruments. This one accompanying voice is also simple in itself, since it mostly follows the voice and uses the third as the only interval breaking with the unison structure. Rhythmic patterns are simple and repetitive in structure. They go back to Joseph Vernon's movement:



Mostly, quavers and semiquavers are used in different combinations. Only at the end, when the music moves from B ♭to F, can demisemiquavers be found. The melody is characterised by an arched movement. It starts with C and then falls from C to A, which is followed by four semiquavers leading down to G. From there, the melody moves up to C again, where it begins with the movement of a second arch. A rising movement of quavers takes the place of the preceding quickly falling movement to which it then leads again. Another rise of quavers leads to another fall, which together form another arch. The arched structure is repeated once more until the song is brought to its end. A flowing melody is characteristic of the song, which rises and falls in turns. Striking interval jumps include a fifth from G to C or a fourth from F to C. The basic harmonic movement takes place between the tonic and the dominant.

The composition from 1901 presents Vernon's tune in an almost unchanged manner. Unfortunately, the surviving two voices do not clearly show full harmonic development, but it can be assumed to have been very simple. The song shows a straight-forward repetitive structure, not even trying to play with the existing form of the tune but presents it simple and classically as a version consciously sticking close to the original song.

5.2.2 *Twelfth Night* 1936

The programme of the 1936 production of *Twelfth Night* mentions the composer of the stage music for the first time. It states: "The Music composed and arranged by and the Orchestra under the direction of ANTHONY BERNARD"[531]. Although there is no extra information, the fact that the composer is listed by name makes clear that music was seen as an important part of the production.

The song is written in F# minor, in two-four time, and is played in an *allegretto* tempo, generally in a soft *piano* mood. As accompaniment to the sung voice there are voices for harmonium, violin I and II, viola, violoncello, and contrabass. With the exception of the harmonium, this forms a perfect string consort accompaniment. The music to the song is preserved in a complete score. Only three verses have been played in 1936. The opening of the song goes as follows:

[531] RSC, *Twelfth Night Production Programme,* 1936.

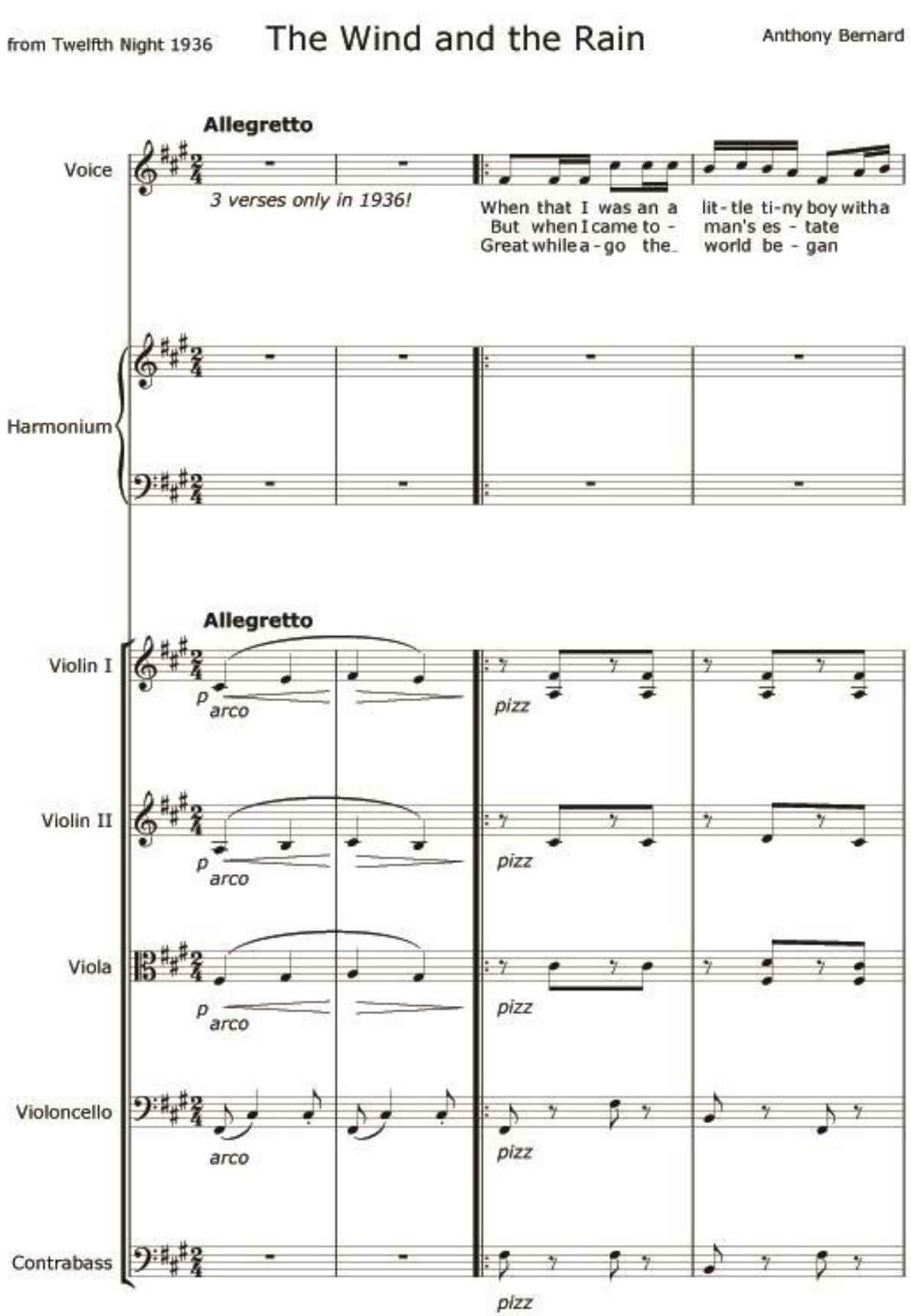


Figure 12. Opening of the 1936 composition.[532]

[532] Anthony Bernard, "The Wind and the Rain".

Two bars of instrumental introduction serve to establish the tonic F# minor by moving between F# and C#, i.e. the tonic and the dominant, back and forth in the string section. In relation to the text, the song can be structured in four-bar sections which are always played with an upbeat. Each of these sections can again be divided into two two-bar sections as smaller units. The song is an arrangement of Joseph Vernon's old tune. The first two bars clearly show the use of Vernon's rhythm. The melody is different but the rhythm is enough to recognise the tune. These two bars follow the harmonic progression of t-s-t, which gives a plagal touch to the music. A first climax is reached in bar three on the tonic parallel, moving to the dominant, subdominant, and tonic counterpart[533]. Without resolution on the tonic, the harmonic progression goes from dominant parallel to tonic counterpart, tonic parallel, and dominant, which serves as an upbeat to the next four-bar section. Only then is the tonic reached by a movement of d-s-d-D7, and the first verse is almost over. The last two bars of the first verse move away again from the clear main functions and move from t6 to d, to dP, d, tP, and tG towards the tonic, on which the refrain begins.

The refrain begins on the tonic, which shortly changes from minor to major with an additional 7, and then moves on to the dominant plus 7. After this short interlude of main functions, auxiliary functions reappear, leading the refrain through dP, tG, tP, d to a calmer end back in the main functions: s-s-t-D-t. A chromatic progression upwards from C# minor to F# minor and C# minor again leads from the first box to the repetition of the music for the second verse. The structure of the first verse is repeated two times. In the last verse the chromatic progression in the second box is replaced by a secure reaching of the tonic at the end of the song. The movement t-D-t is continued by t7-(s6)-t and ends there. The penultimate chord can be interpreted as a subdominant chord with additional 6 but in all voices it only consists of transitional notes. Since it also appears on an unstressed beat its harmonic weight is not felt too much. What is felt is that the tonic is finally and securely reached, being preceded by a major dominant, first appearing together with an additional 7 and then coming to a clear rest in the last bar. The additional notes and the transitional s6 delay the secure resting on the tonic, making its appearance finally the more satisfying.

What becomes obvious is the change of sections which use main functions only and those using auxiliary functions and leading away from the simple cadenza-like structure. These sections help to break with a regular use of harmonic progression and serve to make the song more interesting. Yet, the composition remains simple and straight-forward. While the

[533] The phrase of 'tonic counterpart' is derived from Riemann's German music theory in which he explains the VI in a minor scale as the Tonikagegenklang. To call the step a mediant would not come as close to its functional meaning as the term tonic counterpart does. Following the German convention, it is abbreviated to tG.

voice gives a feeling of freedom and spontaneity, the accompaniment stays rather static. There are no melodious passages and the rhythm stays the same all throughout the song. It is a repetitive pattern of a quaver and a quaver rest, played by pizzicato strings. The harmonium only comes in at the end, thus bringing in a new colour at the end of the song. The voice can take time and perform *ad libitum*, while the necessary harmonies are provided, in a very subtle way, by a soft instrumental accompaniment.

The arrangement sticks very close to Vernon's setting of the song. The melody shows only slight variation and the accompaniment can be described as being Vernon's, put in the context of a new time. The simple accompaniment is updated. It shows larger instrumentation but still stays in the background. It grounds the song in a recognisable key and clearly shows the use of cadenzas to create the impression of harmonic completion. Yet, the accompaniment stays subtle. Pizzicato strings present a soft sound, and the voice easily stays in the song's centre. The use of the harmonium to top off the previous string accompaniment at the end brings in a faint note of an early twentieth century big band, using brass for effects. Since this effect is only used at the end, it does not dominate over the whole song and only emphasises the impression of the old song having been put in a new context.

5.2.3 *Twelfth Night* 1943

As in 1936, in 1943 the conductor and composer of the production's incidental music is listed in the programme, namely Albert Cazabon.[534] The song is in G major and in two-four time. It begins and ends *mezzoforte* but mostly, during the verses, stays *piano*. The tempo of the song is not indicated. The surviving music is a piano score and there is no information given on any more accompanying instruments. In 1943, three verses of the song have been sung which all show the same form.

In the song, the interplay of dominant and tonic is most important. The end of a phrase is very regularly marked by the movement from dominant to tonic, bearing the character of authentic cadenzas. The song makes use of elaborate cadenzas, expanding the simple form of tonic-subdominant-dominant-tonic by the use of parallel functions. A small irregularity can be found in the dominant parallel, which often occurs as a major chord instead of its regular minor form. This change of gender can also be observed in the subdominant parallel which also appears in both major and minor forms. The song stays in a pleasant consonant mode

[534] Cf. RSC, *Twelfth Night Production Programme,* 1943.

throughout, and keeps a generally positive mood. Regular rhythm and a regular harmonic progression are characteristic of the composition.

The melody clearly shows an influence of Joseph Vernon's song in its rhythmic appearance. Again the combination long-short-short through the use of quaver and semiquavers is used, together with rising or falling groups of four semiquavers leading to the next stressed beat of a bar. Instead of presenting the whole tune, the composition shows Vernon's general melodic progression. Rhythmic similarity and melodic fragments clearly show the relation to the tune. It is presented in an updated version, showing variation from the traditional tune, but clearly stating its origin.

Four bars of instrumental introduction play with the relation of tonic and subdominant, opening the song in the mode of a plagal cadenza. In the last two bars of the introduction, it goes over to an elaborate authentic cadenza of T-S-D-D7-T. The four bars can be subdivided into two two-bar sections, the first of which begins with an upbeat. Bars one and two are rhythmically and melodically close to each other. Bar two repeats bar one with the exception of not ending on two quavers but on one crotchet but otherwise being similar to bar one. At least by the end of bar four the tonic of G major is established. The verse then starts with a T-D-Tp movement, going over to Sp-SP7-D-T, thus building an irregular cadenza, based on the regular scheme of T-S-D-T. The lines "with hey, ho, the wind and the rain" are musically accompanied by the interjection of different chords, being T-T-Sp-D, then followed by another D-T movement, introducing the next subsection of the verse. Again, a four-bar structure is found, emphasising the interplay of tonic and dominant. The section is closed by yet another cadenza movement, directly linking to the following section by ending on the dominant, while the tonic is reached only on the first beat in the following bar. This section reaches the dominant after four bars, being resolved to the tonic in the following bar. This links to the last section of the verse, consisting of three bars only and then leading to the repetition of the music for the second and third verse. When played for the last time, an instrumental closing section of only two bars is played. This consists of a scale through two octaves, played with crescendo in semiquavers from G to G and following the scheme of T-D-T, ending in a full G major chord.

Thus, every verse consists of three four-bar sections and one three-bar section. The first two four-bar sections show rhythmic similarities. They begin with two bars of a long note such as a crotchet plus another crotchet or a crotchet plus a quaver and a quaver rest. These long rhythms are followed by two bars of quaver – rest, quaver – rest, which forms a strong contrast to the softer movement of long notes before. This rhythmic development springs

from Vernon's version of the song. Towards the end of the verse, this rhythmic regularity changes into a non-repetitive structure, but still consists of the previously established rhythmic patterns. The interplay of quaver and quaver rest changes towards a rhythm of crotchet and quaver plus quaver rest, which slows down the composition.

Characteristic of this composition is its four-bar structure, which always forms an authentic cadenza at the end and always with one bar links the neighbouring sections together. The general form of the composition is simple. Three verses are played exactly the same without an interlude and are preceded and followed by a short instrumental passage. It stays in the same key throughout and uses regular harmonic progression which makes the song easy and pleasant to listen to. The following figure shows the beginning of the piano part, presenting the harmonic development of the song. In contrast to Vernon, more and different harmonic accompaniment is used. Although the song stays in a fixed key, it does not only use a regular progression of tonic-subdominant-dominant-tonic but includes parallel functions to make it less repetitive and more interesting. In doing so, it fits its time of creation in which too regular forms of harmonic development in compositions are generally questioned.

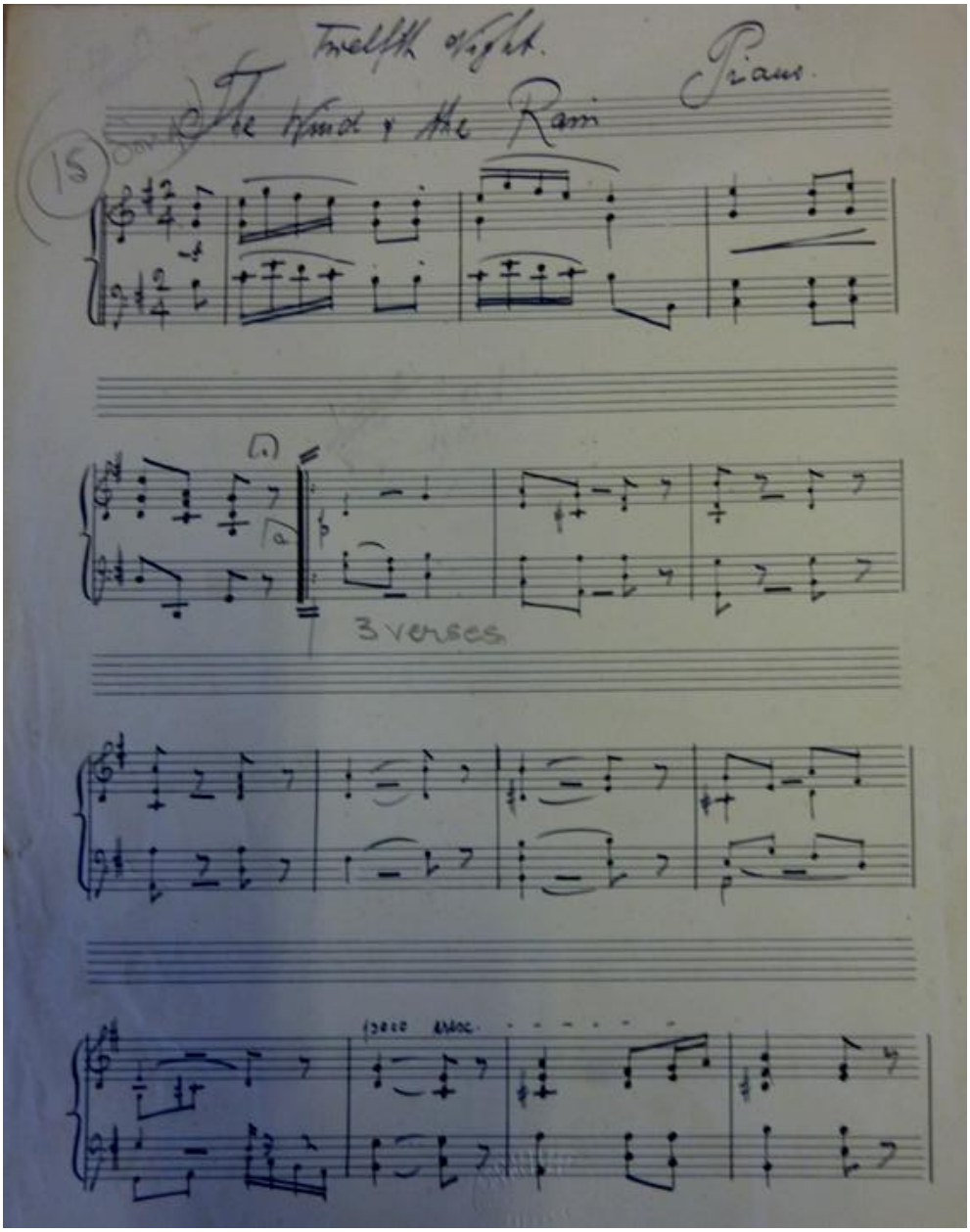
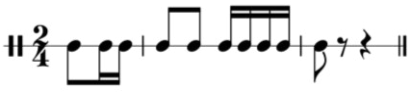


Figure 13. Opening of the epilogue by Albert Cazabon, 1943.[535]

5.2.4 *Twelfth Night* 1955

In 1955, the programme to the production is similar to the preceding ones with the one exception that the reference made to music in it is much more detailed. A difference is made between the music's composer, being Leslie Bridgewater, the music adviser, also being Leslie Bridgewater, the director of the theatre's orchestra, being Harold Ingram, and the leader of the theatre's orchestra, being Charles Bye.[536] The names of the responsible musicians are given but no information on the composer's intentions or details on the use of music can be found.

[535] Albert Cazabon, "The Wind and the Rain".
[536] RSC, *Twelfth Night Production Programme,* 1955.

According to the programme, Leslie Bridgewater was the composer of the production music. For some of the songs, as for "When that I was", Elizabethan music was used which was arranged, not originally composed, by Bridgewater. A note on the cover of the score indicates that the song "When that I was" is Elizabethan but gives no further information. The unmistakable rhythm of  together with the melody makes clear that Vernon's song is used, even though Vernon's second quaver is divided into two semiquavers and two semiquavers in the following bar are combined to one quaver. The song survives in a piano score in which the text is also included.

The arrangement is in E minor, written in two-four time, without indication of tempo or dynamics. In relation to the text, the song can be divided into three four-bar sections, which again can be subdivided into two two-bar sections each. The song opens in E minor, establishing the tonic in the first bar and moving on to a movement of subdominant+6 to dominant in the second bar. The tonic is reached in bar three again, then being followed by the tonic counterpart, another subdominant+6, a dominant changing to a dominant 7 and leading back to the tonic in bar five, in which the second half of the first verse begins. Bar five includes a progression of chords from the tonic E minor, over the dominant B7 without root, to the tonic again, and to the subdominant, then leading to the dominant in bar six which reaches the tonic after including an additional 7. With this regular chord progression, tension is built up and released and the song with its simple melody gets a pleasant tone. The last quaver in bar six serves as an upbeat to bar seven, in which the verse is brought to an end. The upbeat consists of a dominant parallel, leading to the tonic in the following bar.

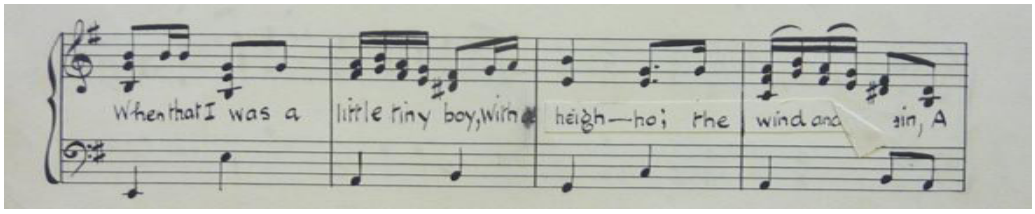


Figure 14. Opening of the song with regular harmonic progression.[537]

Bar seven and eight bring the verse to an end and play with the relation of tonic, subdominant, dominant, and tonic counterpart. They make use of the previously established functions but present them with a quicker change. The refrain from bar nine to twelve goes as follows: t-tG | s6-D-D7 | t-Ð7-t-d | tG-D6-D7-t. The penultimate bar consists of the same chord progression as bar five, leading to the end of the verse. This shows tension being built up always shortly before a section's end, intensifying the effect of reaching the tonic again

[537] Leslie Bridgewater, "When That I Was".

afterwards. The use of the dominant seventh chord without root brings in a special colour in the composition. Instead of the very regular progression, it leaves a slightly open sound. Due to the previous use of the full dominant chord and the chord's position between the tonic, it is clearly heard as a dominant chord, even though its root is missing. It creates passive audience participation because subconsciously they need to add the root to the chord they hear to make the sound complete.

At the end of the song, no indication is made whether the song was repeated, which leaves open the question of how many verses were sung and played in that production. It is characteristic of the song that it makes use of the same pattern of harmonic progression throughout, using mostly main functions in a regular progression. The additional sixth in the subdominant brings in an extra colour as well as the missing root in the dominant seventh chord does. These small irregularities prevent the otherwise simple structure from becoming boring. The frequent use of tonic counterparts brings a change of mood to the song and brightens up the melody. Throughout the song, the tonic is never lost. Dominant and dominant 7 chords clearly lead back to the tonic so that E minor is the clear harmonic centre throughout. In general, this creates the character of authentic cadenzas because the tonic is always reached via subdominant or tonic counterpart and some form of dominant chord. The simple melody is accompanied by simple harmonic progression, added by occasional small irregularities to make the song exciting. Voice and accompaniment form a satisfying union without any breaks in the structure. As it is in all compositions based on Joseph Vernon's song, the melodic line moves up and down, in both directions, making it interesting to listen to and easy to follow. The accompaniment of the simple melody is harmonically updated. It is clearly brought in a twentieth-century harmonic context and shows an elaborate cadenza-form, which makes use of additional notes that break with the otherwise too simple structure. The composition is easy to follow and, with the exception of the tonic counterpart which adds to the structure, a cadenza scheme is used throughout. In bar five and eleven a dominant seventh without root is used which creates an empty sound for a moment. Thus, small changes break with a regular structure, presenting Vernon's old tune in harmonically updated form.

5.2.5 *Twelfth Night* 1958

1958's programme is as detailed as the programme from 1955. It lists Raymond Leppard as composer, Leslie Bridgewater as music advisor, Harold Ingram as director of the theatre's

orchestra and Nicholas Roth as leader of that same orchestra.[538] The epilogue is composed for flute, oboe, clarinet in B ♭, horn in F, side drum, violin, viola, violoncello, and contrabass, in the end two trumpets and trombone, and Feste's voice. It is in B ♭ major in a tempo of 𝅗𝅥 = 72, and in three-two time throughout. The song is characterised by a simple melody, which is played in verses one to four. This melody is a variation on Joseph Vernon's tune, although it is hard to recognise at the beginning of the verse. The parts "with hey, ho, the wind and the rain" nevertheless clearly show the connection to Vernon's song. The song's last verse shows a different melody and together with different instrumentation it breaks with the previous structure and brings in something new.

The song begins *mezzopiano* and *dolce* with an instrumental prelude of flute, oboe, clarinet, horn and side drum for eight bars. In every bar, two different chords appear, forming the harmonic movement of Tp-S | D-Dp | S-Sp6 | Dp-T | Sp-D | T-Tp | SP6-D | Tp-S-Sp. It takes four bars until the tonic is reached for the first time. The opening of the song does not make immediately clear, in which key it is set. Once it is established it can clearly be followed. The functions which are used are regular functions in B ♭. An occasional additional sixth in Cm does not disguise the chord too much. The only slight irregularity can be found in the C major chord in bar seven, because the regular harmony in B ♭ major would be C minor. Yet, this does not form a break with the harmonic system. It moves on to the dominant and to the last bar of instrumental prelude. In bars five to seven, a falling sequence is found, moving one motive from E ♭ via D to C and to the prelude's end:

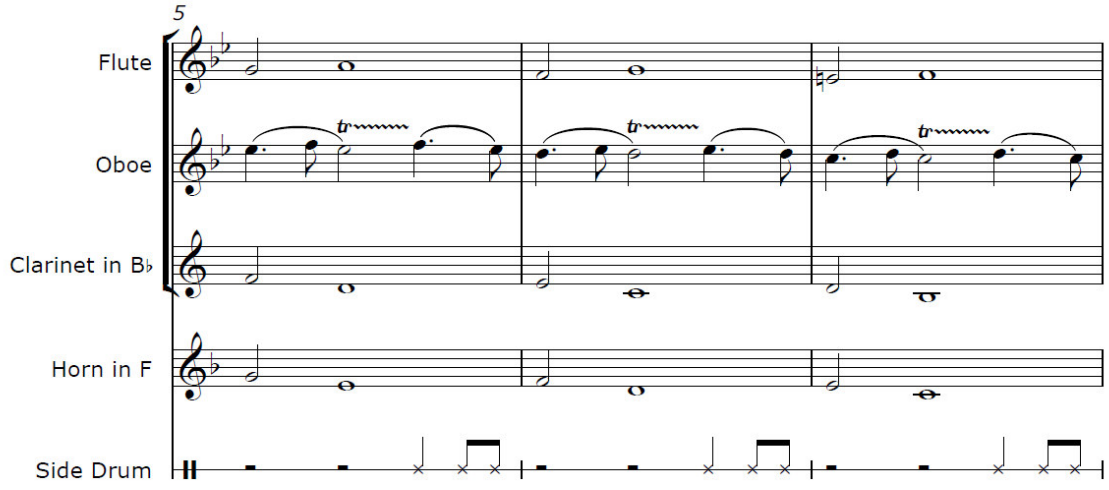


Figure 15. End of prelude in the 1958 epilogue.[539]

[538] Cf. RSC, *Twelfth Night Production Programme,* 1958.
[539] Raymond Leppard, "The Wind and the Rain".

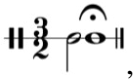
Beginning with minims and semibreves only, the rhythm gains more density and takes on a faster movement in a line of quavers in bar eight, which directly leads to the beginning of the verse.

The verse's melody is presented by Feste's voice alone. Wind instruments either give harmonic support in the form of long notes or play a delicate line, mostly in the oboe's or flute's voice, which does not stand in relation to the melody but gives additional movement to the song. String instruments play pizzicato throughout and stay always in the same rhythm. In crotchets, added by occasional quavers, they establish harmonic ground. Each of the verses one to four counts eight bars with an upbeat. The melody of the verse can according to its text be divided into four parts. The first part takes two bars and presents the first phrase of the text. It can be described as basically rising from F to G. F and G are played with crotchets. They are bound to one another by quavers, forming coloraturas in an arched progression, both rising and falling, between the notes. During this first part of the verse, harmonic progression moves through Dp-T | S-Tp+6-S+6+4 | Tp+6-Sp7. Thus, the use of harmonies in their pure form is rather rarely the case. The chords show additional notes, which make them sound less conventional.

The second part of the verse, "with hey, ho, the wind and the rain", is characterised by a rising and falling melody, mirroring the wind's versatility. It moves through D7 | Dp-D7-T-T+9-T-Tp | SP+4, thus taking one bar and one crotchet, with an upbeat. It is especially remarkable that regardless of the harmonic accompaniment's simplicity on the functional level, it is never presented in pure form. Additional sevenths, ninths, and fourths make the chords complete. The short third part of the verse moves through Sp7-Sp+6-Dp-Sp6 | T-Dp+6-S; again showing additional notes in the otherwise regular accompanying chords. In this part, the melody shows a rising movement but can be reduced to a development in crotchets from F to B ♭ and F and G again. In the fourth part of the verse, it gains pace again by presenting a line of quavers, falling downwards, and thus representing the falling rain at the beginning of the phrase. At the end, on "every day", the melody rises again, and rests on B ♭ to fit the tonic. Harmonic progression through this part is Dp6+7+9-Tp | Sp6-SP6-D-D7-D7+9-D7 | T. The only irregularity is again the use of a major subdominant parallel after the minor subdominant parallel, which leads to the dominant. This dominant is stressed by being played through most of the bar. It leads to the tonic at the end of the verse and thus emphasises the harmonic ground of B ♭. A small instrumental interlude of Sp-T-Sp | D-T leads to verse two.

Verses two to four follow the exact scheme of harmonic accompaniment as is introduced in verse one. Only in the woodwind instruments can be found some variation in the accompanying lines, yet never leaving the previously established structure, and always making use of previously introduced motives.

The song's last verse begins differently, with longer notes and a melody clearly rising upwards in steps. Minims and semibreves of the wind instruments build the harmonic ground, supported by the strings' pizzicato crotchets which alternate with crotchet rests. Thus, the song is slowed down and gives a feeling of rest at the beginning of verse five. Harmonic progression is much simpler than in the preceding verses. It goes S | D-T | S-Sp6; presenting a perfect cadenza at the beginning. The second part of the verse, which corresponds to the text, repeats this part from the previous verses and goes back to the previously introduced scheme, ending the phrase in C major. The vocal part of the song ends at this point. Interestingly, the final part of the verse's text has been cut. Together with Feste, the string instruments leave the song.

A fermata on the dominant parallel Dm is held *piano* by the wind instruments and forms the beginning of a sequence, leading to the verse's end. Four bars show the motive  , falling one tone in each bar. The harmonic development of T+4-S | D7-Dp | Tp-S | D-Dp is formed. On the last chord, Dm, trumpets set in *offstage lontano* with a *crescendo* to introduce four bars of instrumental closing section; then completely played *forte* but still *lontano*. The trumpets begin with four quavers, followed by four crotchets, basically being a broken Cm chord. When the trumpets have finished their quavers, flute and oboe take over that rhythm and hand it back to the trumpets when they have finished. Thus, the rhythm of quavers and crotchets passes between brass and woodwinds and is harmonically supported by horn and clarinet. The song comes to a heroic end via a line of quavers in the trumpets, moving over minims in all other voices and thus controlling the song's motion development until all voices combine in a semibreve of a *tenuto* B ♭in the last bar. The harmonic progression through this last section is simple. It proceeds Sp+4-Sp-Sp | Dp6-T-T | S-Sp-D7 | T, forming an augmented cadenza at the end.

In spite of the sound of the trumpets' strong presence, the instrumental closing section leads away from the song, and from the play. It is played *forte*, and the brilliant sound of the trumpets feels much closer than the other wind instruments did before, although it is all played *offstage lontano*. A distance is created which does not really seem to fit the song. The trumpets urge the audience to keep listening and to follow while at the same time the sound makes clear that the song is fading away, the play is at its end, and the audience has to leave

the world of the play and return to reality. Thus, the instruments take over Feste's last vocal part. In the original text, he would have sung about hoping to please the audience with the play and explaining that it is now over. This is symbolically done by the instruments which can still be heard while leaving the stage. They move on and leave the audience back on their own. Feste's hope of pleasing the audience is omitted.

The composition is characterised by Vernon's melody, being repeated in four verses, while the fifth verse presents something new. Harmonic progression also stays the same in the first four verses. In the fifth verse, only one part of the preceding verses is used. Thus, familiarity is created in the last verse, even though it shows a completely new colour. The movement in the wind instruments' accompaniment is stopped and replaced by long notes, supporting the harmonic progression. The constant pizzicato of the string instruments is broken by rests and thus also gives the impression of being slowed down. A *subito forte* at the beginning immediately makes clear that the last verse stands in contrast to the previous verses. When, after two bars of a new melodic development, the previously introduced fragment of "with hey, ho, the wind and the rain" appears, it can be assumed that the verse will continue regularly from there on. Surprisingly, it does not. Feste's voice just ends there, without giving the song's last words. Instead, after further slowing down via long notes played with fermatas which move on in one steady rhythm, another new sound comes in. Trumpets from offstage announce the end of the song. The rhythm moves faster, still in simple progression, but clearly leading away from what happened previously in the song. In the penultimate bar, they delay the arrival on the tonic with a playful movement in quavers through S, Sp, and D.

The end of the song relates to its beginning. The rhythm of a minim and a semibreve in one bar, presented homorhythmically by the wind instruments, is played in the opening section of the song. After a passage of trills, it moves to the arched but generally rising progression in quavers, moving between oboe and flute. These rhythmic fragments are found in the song's closing section; thus forming a picture frame structure. When the trumpets begin to move in quavers, they create a remembrance of the song's beginning. It clearly leads away from the song. In spite of the previous verses, it presents harmonic accompaniment almost without additional notes to the chords. In spite of its simple harmonic structure, being presented with the same accompaniment throughout, the song does not invite to sing along. Regardless of the accompaniment's use of regular functions, it is complex and mixed up with additional notes, which brings in small irregularities in the music. The development of the melody gives a slightly improvised impression, flowing freely over the harmonic ground and

being difficult to catch. At no point is there a clear presentation of the melody, showing it to be the heart of the song. It is rather one of the voices, nothing more and nothing less than all other voices are. The listener could equally well follow the woodwind instruments' lines, which in contrast to the voice stay present until the end. The composition can be regarded as an updated version of Anthony Bernard's 1936 update of Joseph Vernon's song. It also shows regular rhythm and pizzicato strings at the heart of the accompaniment. To this basic structure, the whole new sound of wind and brass instruments is added, making the arrangement complete and bringing in some characteristics of big band sound and tricky mid-twentieth-century instrumentation.

While the instrumental prelude clearly leads to the beginning of the verse, the instrumental closing section leads somewhere else, even if a connection to the song's beginning can be made. The song is a journey, from one point to another. Although it is repetitive, it never seems to get to its goal. It takes the audience with it, but always keeps up distance. The song's end is, rather than only the end of the song, the end of the play. The trumpets sound a general ending formula of a musical work or a theatre play. It breaks with the song's previous instrumentation. Although the trumpets refer back to previously presented motives, they bring in a new sound. They intensify the feeling of the song having come to an end by their presence only and by referring back to its beginning. This makes the song circular in some ways, but still stays open-ended, with the trumpets having brought in a new direction. In fact, the song has actually ended with Feste's last words, but only the instrumental closing section brings the play to its happy ending.

5.2.6 *Twelfth Night* 1966

The programme from 1966 is much more detailed than the preceding programmes. There is more information given on the play. One page shows a picture of two notes together with the lyrics of the song "Come away Death", which is used for decoration of the page.[540] Music was composed by Guy Woolfenden and played by the newly mentioned Royal Shakespeare Wind Band with nine musicians listed by name.[541]

The composition strongly emphasises that the song is a theatre song. It makes clear that it serves a dramatic function in the play instead of only pleasing an audience and plays with stage effects. The song generally shows a bittersweet mood. It is constantly playing with dissonance and consonance. Dissonances are resolved but keep reappearing, so that the

[540] Cf. RSC, *Twelfth Night Production Programme,* 1966.
[541] Cf. Ibid.

overall atmosphere never stays too comfortable. The song also changes between the modalities of major and minor, which brings in an Elizabethan sound quality. The composition is in A minor and, although it begins in four-four time, it is characterised by time changes in almost every bar. These changes give a feeling of rhythmic intangibility and unpredictability of the development. The strong beats never appear in a regular pattern, so that the song is rhythmically diverse and its melody is characterised by a fickle development. It is based on Vernon's melody in parts. Although rhythmic development is designed differently, the general melodic shape shows similarities. Due to the similarities being rather small the relation to Vernon only becomes obvious to an audience who knows Vernon's song. It is an art song of its own, faintly reminding of the old melody. The song is preserved in a piano reduction for all five verses for the accompaniment of the voice.

It begins with five bars of instrumental introduction, *vivace* and *forte*. Brass instruments would have played this march-like introduction, added by a small drum to top it off. A *marcato* opening of a Gsus2 chord in four semiquavers leads to two quavers in the same harmony and to one crotchet in Dm+4, before moving on with a repetition of these two chords in the rhythm of two quavers as an upbeat to the next bar. In the next bar, a melodic fragment appears, reaching the tonic Am via F7 and E7sus4+2, thus a movement of tG7 and D7sus4+2, which is a relatively untypical movement to the tonic. The *marcato* rhythm of four semiquavers moving to two quavers is repeated in the third bar and then shifts to a movement of quavers in the last two bars of the introduction. In the last two bars, a development from Am-Fsus2-Gsus2-A6/4/2-A7sus2 is perceived. In much simplified form this is a movement of t-tG-dP-t-t, which even in that simple form is an unusual scheme for developing a song's harmonic basis. The last bar of the introduction fades away with quavers alternating between G and E, thus between the seventh and the fifth of the Am chord, played with *decrescendo*. Although this movement is only written for the length of one bar, it can be assumed to have taken more time to fade out. It would have covered action on the stage, namely the exit of all characters except for Feste. The movement between E and G could thus continue as long as was required by the action on stage. The production's prompt book indicates that music sets in before the characters exit the stage and forms a transition from the last scene with the characters onstage to Feste's last appearance alone.[542] It is a pompous opening of the closing part of the play.

After this prelude and a change to two-four time, verse one begins, which also shows three bars of instrumental introduction. When the voice comes in after three bars, the time is

[542] Cf. RSC, *Twelfth Night Production Prompt Book,* 1966.

changed to five-eight time. The band opens with a quick passage of a broken Asus4 chord. With a crescendo via D# it leads to A7sus4, resulting in a chord consisting of A, D, E, G# in the piano reduction's left hand, played with a strong accent on the beginning of the chord and followed by a diminuendo through two bars. The augmented 7 of G# brings in a sharp note of dissonance into the song. On top of this constellation, the right hand moves in quavers back and forth from G to E. It is thus repeating the last bar of instrumental introduction and adding the usual seventh to the chord. The tension between G and G#, which is deliberately created, as the accent and a small note of a natural sign in the top voice makes clear, makes the chord sound strangely unfamiliar. It combines elements of A and E, tonic and dominant, and blends them to one ambiguous sound. It is hard to identify by hearing it for the first time, which gives a curious character to the opening of the verse.

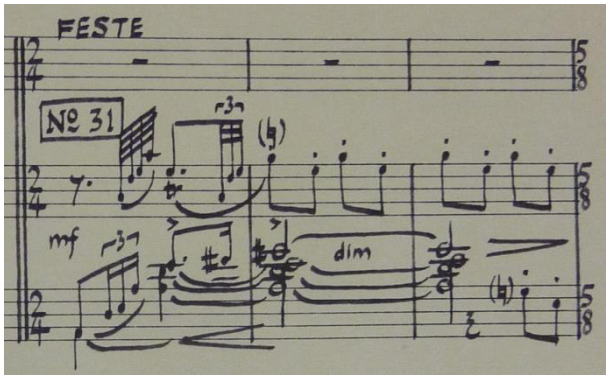


Figure 16. Opening bars of verse one.[543]

When read or played in the piano reduction, these three opening bars present a strongly dissonant sound. Yet, when presented by brass instruments on stage, the dissonance is not felt that strongly. Due to them well blending into each other, it appears like one sharp strike, immediately fading away and resting on the consonant notes. The diminuendo following the accent on G# leads to the dissonance fading away and giving room to the following consonant opening of the verse. These three bars accompany Feste's entrance as the hero at the end of the play. The music strongly expresses stage effect. Production pictures clearly show Feste to have been a funny, clownish man. He wears typically fool's clothes and takes a flute with him. His general expression is joking, his appearance playful and not too serious.[544] This Feste, who is visually not presented as a calm wise man, is accompanied by a pompous opening. He marches on stage and only when he is about to sing, this showing-off character of the music fades to a more serious mood.

When the voice comes in, the accompaniment is reduced to less complex structures. The first bar is characterised by a rising melody, starting in quavers from A, which is accompanied

[543] Guy Woolfenden, "When That I Was a Little Tiny Boy".
[544] Cf. RSC, *Twelfth Night Production Prompt Book,* 1966.

by an Am chord on the piano. It moves to the subdominant Dm in the next bar, in which the melody rises in semiquavers from D to G and then falls to E and C only to rise from there again in the next bar. This bar is in Am again, indicated by chord fragments and a move through a scale in semiquavers upwards, which relates to the melodic movement of jumping upwards from E to A two times. The passage ends in C, after a downward movement of the melody and the jump of an octave from G to G in the piano, which resolves into C and G in the next bar.

The following four bars rhythmically repeat the first four bars of the verse with only slight variation. The general melodic movement is similar, while the actual melody differs. Yet, a close connection to the beginning of the verse is made. Harmonically, the second part of the verse also differs from the first part. It moves from G to C, Em to G, C to D to C, and Am to G, before reaching the verse's end in Am. This movement can functionally be described as dP-tP | d-dP | tP-s-tP | t-dP | t. After the simpler form of t | s-D | t-dP | tP, using a full cadenza at the beginning, this scheme is more complex but still stays harmonically simple. Only simple functions are used, without additional or bewildering notes, so that the harmonic progression can easily be followed. In the third bar of the verse's second part, the words which are sung are a repetition of the words which were sung in the bar before. The phrase "for the rain" is thus repeated three times, perhaps indicating its general truth and regularity. Musically, this bar forms a sequence of two semiquavers and one quaver, with the semiquavers being the upbeat, and the following quavers rising from C to D and E, on which the text moves on. The last three bars of the verse are an exact repetition of the three opening bars, showing the extravagant A7sus4 chord. Thus, the tonic is reached at the end of the verse, but stays covered behind unfamiliar notes in the chord. Again the dissonance of G and G# is stressed and becomes the most characteristic element of the passage and the whole song. These three bars form the transition between verse one and verse two. Again, this passage is supposed to stand in close connection to the action on stage. Feste might have done something between the verses to break with a too harmonious sound and to bring in a feeling of surprise. The three bars appear as his leitmotiv whenever he is not singing.

The second verse is structured similar to the first. There are two melodic sections, each covering four bars. The melody used in both sections is the same which was used in verse one. Yet, the piano accompaniment differs from that in the first verse. There are rhythmic similarities which clearly show the relation between the verses but harmonically the progression is different. While in the first verse the progression is t | s-D | t-dP | t, in the

second it is t | dP-tP | t-dP | tP. Instead of ending on the tonic, the phrase ends on the tonic parallel which strongly urges towards further movement.

The second part of the verse begins on the subdominant instead of the dominant parallel which is used in the first verse. The subdominant moves to an augmented dominant parallel seventh, G7 with additional G#. At this point the dissonance between G and G# is heard for the length of one quaver, before the G in the melody and right hand part of the piano reduction changes to F, the seventh in the chord. It reaches the tonic and the dominant in the next bar, leading to the tonic parallel, subdominant, and tonic parallel in the next. Only in the fourth bar, the tonic is reached again, moving to the dominant parallel and resolving into the tonic in the next bar. This movement from s-dP#7 | t-D | tP-s-tP | t-dP | t clearly differs from the previous structure of dP-tP | d-dP | tP-s-tP | t-dP | t. Yet, the same melody fits the harmonic progression in both cases. Presented in a different harmonic context, the melody appears in a new light and different features are emphasised. The three transitional bars between verse two and verse three again are a repetition of the three bars of A7sus4 but for the first time show slight changes. The right hand of the piano reduction, representing high brass, does not move in quavers between G and E but in semiquavers, alternating between two octaves of G and E. This faster movement strongly leads on to the next verse.

The third verse again makes use of the familiar melody in the first four bars but uses yet another form of accompaniment. The verse is played *piano*, *dolce*, and *meno mosso*, which brings in a calmer mood immediately. In the first two bars the accompaniment stays in F. Instead of holding the chords only to create an accompanying harmony, the piano plays a parallel movement to the melody, thus emphasising its direction in the first two bars. In contrast to that, in the third bar the piano accompaniment is in thirds, moving in the contrary direction to the melody. While the melody jumps a fourth from E to A, the accompaniment falls down in steps. It follows the harmonic progression of tP-t-tG before reaching the dominant in the following bar. The tonic is also played in verses one and two in this bar but here it leads to the tonic parallel. The movement to the dominant is new in verse three. It gives a feeling of an imperfect close and strongly urges forward.

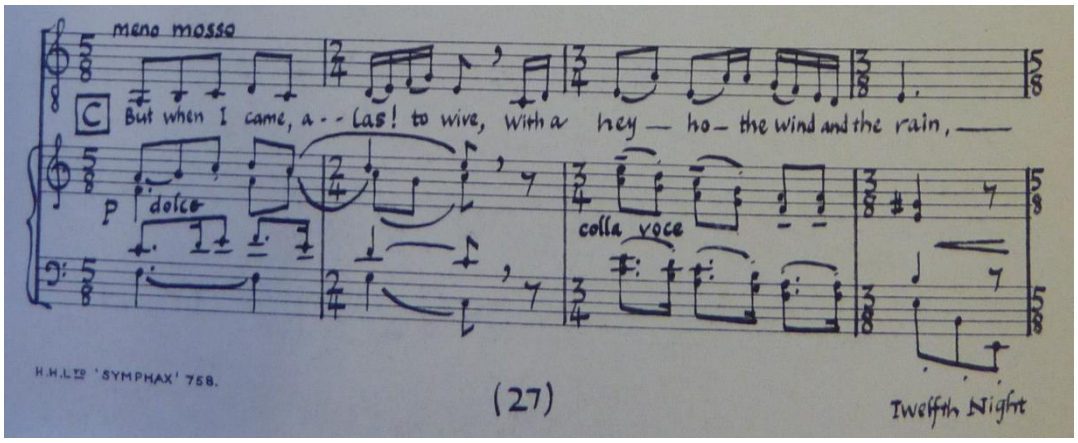


Figure 17. First part of verse three.[545]

The second part of the verse is played *a tempo*. It also shows the same melody that was used before. It is accompanied by chords in the piano, moving from G to C, passing to E via D, and then to G via F in the first two bars. Without the passing notes this is the same harmonic progression as in verse one. In contrast to that, the last two bars of the verse show a new accompaniment. There are two lines for accompaniment in the right hand and in the left hand. The upper line moves parallel to the melody but is played a third higher than the voice. It shows a general movement in upward direction. In contrast, the other line moves in semiquavers down in a scale, beginning on C and ending on E. The last four semiquavers move upwards from D to G. In doing so, a movement in contrary direction is created until the final crotchet of the bar is reached. This emphasises the urging forward of the verse, and that it is directed to a certain point. It finishes in Am, in three transitional bars between verse three and verse four. It closely resembles the transitional bars between the other verses but again shows minor variation. While the left hand is the same as in the other verses, the right hand moves in semiquavers. It does not alternate between two octaves of the same note but plays a broken chord of Em7 with an occasional fourth. Thus, the character of A is challenged by the dominance of Em notes in the right hand. The chords of tonic and dominant are combined, creating a completely new experience, leading to verse four.

Verse four can also be divided into two parts, both using the melody from the previous verses. It begins *poco meno mosso*. Harmonic progression through the first two bars is t-dP-tG | s-d. Thus, it strongly resembles verse one with only the additional chords of G and F in the first bar, and the minor dominant instead of the major dominant in the second bar being different to the previous scheme. The last two bars of the first part are played *poco rallentando* and show a different accompaniment. For the length of two crotchets semiquavers play in thirds around an Am chord, while the melody jumps back and forth between E and A.

[545] Guy Woolfenden, "When That I Was a Little Tiny Boy".

The last crotchet is accompanied by F in the rhythm of  . The first part of the verse ends on a mixed chord. It is a combination of C# and C#m, disguising the gender of the chord. Thus, the tP, which was reached in verse one and two at this point, is not heard as clearly as before.

The second part of the verse continues *a tempo primo* and *forte*. In the first two bars, the instrumental accompaniment moves in quavers, accompanying the melody's quavers. It begins with Gm, then moves to C with an additional augmented seventh and second, then to Dm+6, and leads to D7+2 on the first beat of the next bar, before reaching E on the second beat. This short movement brings in new colours to the song. The general movement of Gm-C-Dm | Em is played in verse one, while in verse four this scheme is extended by using additional notes. Additional sevenths and seconds bring a new character to the otherwise simple chords and refresh the familiar progression of melody and harmony. The last two bars of the verse show the familiar tune with slightly varied accompaniment. Semiquavers in the instrumental voices move down from F to D and then up for four semiquavers until they *poco rallentando* reach the verse's end in Am. The harmonic movement goes Am-Dm-G | Am-Am-G, thereby strongly resembling the accompaniment of the first verse.

The end of verse four is reached in *andante sostenuto*, *dolce*, in Am. Four bars of instrumental interlude follow until verse five begins with an upbeat. These four bars of instrumental interlude can be divided into two two-bar sections. The first two bars are dominated by dotted rhythms, played in octaves by low-pitched instruments, which stand in contrast to a triplet rhythm in the high-pitched instruments. The harmonic progression is Am as the tonic in the first bar which moves to a change between Dm and G in the second bar. Again, the movement of t-s-dP is stressed, which has been played at the end of verse four. The second two-bar section shows the harmonic progression of C-Dm | E, then turning to Am again. With a crescendo the melody moves in semiquavers in thirds through a rising movement, then rests on a trill on E, and falls back down to A and B and G#, to rest on the E major chord. The A in this context serves as suspended fourth before resolving into G# in E. This short interlude serves to change the mood of the song. It moves from the playful shift between major and minor and the constant appearance of Feste's slightly dissonant leitmotiv towards a calm end of the song in verse five.

The most characteristic element of verse five is the addition of a chorus to Feste's voice which renders a solemn touch to the song. The verse is written straight in two-four time, creating an element of rhythmic variation to the previously introduced melody. The verse makes use of an augmentation of the rhythm by doubling the length of each note. Thus, the

verse counts twice as many bars as the other verses. Nevertheless, it can be divided into two parts, each showing the familiar melody. Part one begins *molto legato*. Feste's and the chorus' voice move in contrary directions to each other. The band only occasionally supports Feste's tune and the chorus' lines. The harmonic progression through the first part of the last verse is t | s-tG | s | d-t | t | t | dP, before it reaches the tonic parallel on the word "rain" in the eights bar of the verse. This simple progression follows the scheme of verse one and thus forms a picture frame structure of the two verses. An instrumental interlude presents two sets of triplets in C, on which a *crescendo-decrescendo* movement takes place, which is followed by the beginning of the second part of the verse. This part continues the first part stylistically. Yet, the additional bar in verse one, repeating the phrase "for the rain" two times, is omitted in verse five. There is no textual repetition. The verse is sung right through to its end. Harmonically it goes dP-tP | tP-s | d-s | dP-tP | t | t | dP | t, thus also presenting the first verse's scheme.

The end of the song is formed by an instrumental closing section. In *pianissimo* it moves on with two triplets, leading in an upward direction in Am in the first bar after the end of the verse. In the following bar, two quavers of Dm are played, which develop into a triplet of G on one side, accompanied by two quavers on the other. The two last bars of the song are played *rallentando* and lead via tP and D with a suspended fourth to the tonic Am in the last bar. Four semiquavers, leading to a trill on a quaver, and then moving on to the next bar, form the rhythmic structure of the two bars before the last. A simple line is played by low brass instruments and rises from C to D and to E, which gives harmonic support to the thirds and trills in the high-pitched instruments. The last bar consists of a simple A, played with a fermata and *decrescendo*, to close the song. Thus, at the end, a simple cadenza of t-s-D-t is performed.

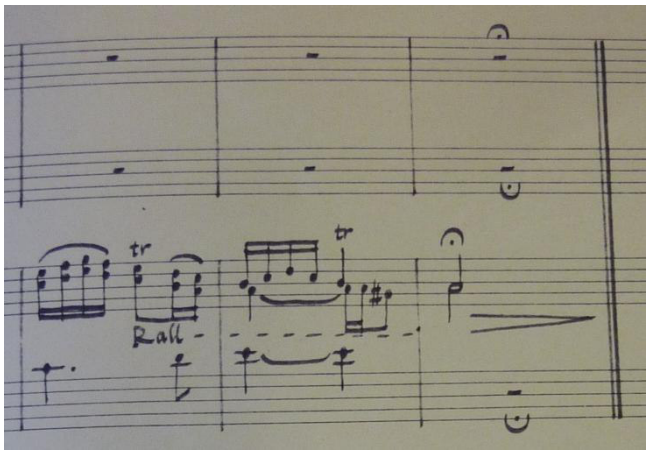


Figure 18. Closing section of the song.[546]

[546] Guy Woolfenden, "When That I Was a Little Tiny Boy".

The indication of *tenuto* signs on top of two quavers, followed by a triplet, together with the direction to play *rallentando*, shows the emphasis of vanishing into nothing at the end of the song. It is constantly slowed down but the resolution is held back until it finally resolves into one single A, which only makes the song complete. It is perhaps played when the lights go out, at the very end of the performance, to close in perfect harmony. Holding the effect of resolution back, intensifies its satisfying effect when it finally appears. The instrumental fade out and the soft closure at the very end mirror the opening of the play. The notion of music having "a dying fall"[547] is presented in the song fading away, dying to nothing. The song generally stands in close connection not only to the action on stage but also to the words of the text. Dissonant sounds, passing notes, and unexpected accents are found especially in relation to meaningful words. Thus, a stress on 'thieves' can be found as well as a dissonance on 'alas'. 'Swagg'ring' is accented as well as 'still had', relating to the word 'tosspots' before. The song presents in music what is happening in the text. Only in the last verse, when the chorus sets in, surprising accents are not found anymore, because the song's character has changed to a more solemn one.

Generally, the song does not use simple structures in the harmonic accompaniment. In all verses the same melody is used, which makes it easy to follow. Yet, this same melody is embedded in different harmonic contexts, which makes it more interesting to listen to and at the same time more difficult to put in context. Rhythmic variation, created by the change of time or by the use of contrasting structures like triplets and quavers at the same time, creates surprising elements in the familiar scheme. The melody seems to be able to appear in an infinite number of ways, always sounding simple, but never completely similar in every verse. Harmonic progression could be described as simple only if it was reduced to the basic form of the accompanying chords. With the exception of verse five, which uses plain accompaniment, additional notes are found in the chords, which disguise their original form and make it more difficult to follow. This is what is most characteristic of the song. Small changes in harmony together with rhythmic variation show one melody in a different way throughout and thus capture the listeners' attention right up to the last verse. The instrumental accompaniment forms a dialogue with the voice and also presents melodic fragments. Thus, the relation between voice and instrumental accompaniment is balanced. All voices are of equal importance and stand in close connection to each other. The three transitional bars with Feste's leitmotiv, which appear in all verses except in the fifth, are also characteristic of the song. Its harmonic intangibility captures the audiences' attention and breaks with the

[547] *Twelfth Night,* I, 1, 4.

otherwise simple structure. It is a signal of something new beginning in the song, accompanying the action which is going on on stage. It questions the harmonic basis and destroys illusion. Both harmonic basis and illusion have to be newly restored at the beginning of each verse.

5.2.7 *Twelfth Night* 1969 and 1971

In 1969, a production of *Twelfth Night* premiered, with music "arranged from traditional sources by Michael Tubbs"[548]. In the production, traditional Elizabethan music was used which was arranged in a new way. In the case of the epilogue, the old tune by Joseph Vernon was used. The production from 1969 has had a revival in 1971 with most of the cast being unchanged. Judi Dench played Viola both times. The music that was used in 1971 was the same as in 1969, arranged by Michael Tubbs.[549] Except for the actors' names the two programmes look very much alike, showing the cast list and then some production picture. They list Guy Woolfenden under the category of "Music", who was responsible of the musical work of the company at that time.

Michael Tubbs' arrangement of Vernon's tune is simple. He uses the melody with simple lute accompaniment in E minor. The first four verses follow the same scheme and only the last verse differs from that. The song is arranged in two-four time but there is no information on the tempo or the dynamics given. For the accompaniment of the first verse only the main functions of tonic, subdominant, and dominant are used.

[548] RSC, *Twelfth Night Production Programme,* 1969.
[549] CF. RSC, *Twelfth Night Production Programme,* 1971.

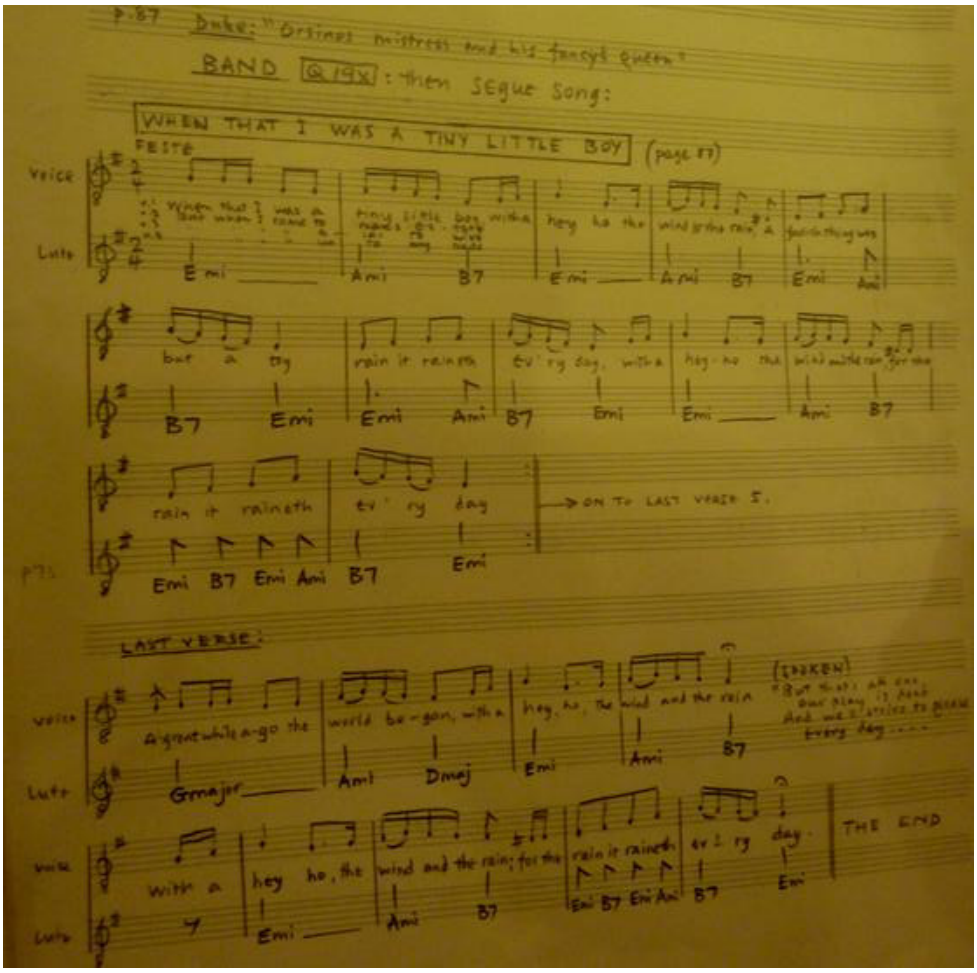


Figure 19. Epilogue song from 1969.[550]

Every verse consists of twelve bars, which can be subdivided into sections of two bars each. After two bars the musical as well as the verbal phrase is brought to an end and moves on to the next. The following two bars are textually independent from the preceding two. Musically, they form a repetition of the first two bars. On the musical level the section is complete after four bars: two bars present the musical idea and two bars repeat it. The first bar is in E minor, so that the tonic of the song can be securely established. The second bar begins in A minor, the subdominant, and then moves to B major 7, the dominant seventh chord, before coming back to the tonic in the following bar and repeating the scheme. Thus, the first four bars consist of the movement of two authentic cadenzas which make the song directly and easily accessible to the audience.

The next two-bar section also follows the scheme of t-s-D7-t but does so with always holding one harmony for one beat. Again, the following two-bar section repeats this scheme. The last four bars of the verse do not form one entity as the preceding four-bar sections did. The first two bars are a variation of the melody and harmonic progression from the first two

[550] Michael Tubbs, "When That I Was a Tiny Little Boy".

bars of the song. The last two bars present a variation of the other four-bar scheme. In the first bar, there is a chord change on every quaver. It goes Em-B7-Em-Am, i.e. t-D7-t-s, forming a variation of the simpler progression of t-s which is played before. It brings more movement into the song and pushes forward to the end of the verse. Musically, the general form of A1-A2-A1-A2-B1-B2-B1-B2-A1'-A2'-B1'-B2 is used.

The fifth and last verse of the song differs from the previously established theme. The melody of the first four bars is the same as in the preceding four verses, but its accompaniment is different. A completely new character is given to the song by beginning in G major, the tonic parallel. Instead of moving from the subdominant to the dominant in the next bar, the movement goes from the subdominant to the dominant parallel, which again creates a different effect. The regular t-s-D7-t movement only appears in the second two-bar section of the verse. Thus, it comes back to following the previous scheme instead of repeating the newly developed structure of the first two bars of the verse. The end of the verse is spoken by Feste, freely, and without instrumental accompaniment. This gives a moment of rest to the song which suddenly takes on a more serious turn. This turn is resolved by including an additional refrain to the song. The part "with hey, ho, the wind and the rain" is repeated once more. It takes the form of the last four bars of the first four verses and thus makes the song complete. The fifth verse has left the previously established scheme, then stops completely, and comes back to finish the scheme from before. Thus, the fifth verse brings an element of surprise into the song and breaks with the otherwise completely regular structure of cadenzas.

The change in verse five wakes up the audience. It stops people from just listening to the song and enjoying the melody and asks them to really listen to and think about what is heard. The song is not supposed to be simply enjoyed and then forgotten. It has a message that only gets across if the audience is carefully listening. This is achieved by the change in verse five. At the very least it shows that even the simplest things can be seen in different ways. A simple melody can with one simple change appear completely new and this is what comes across to the audience. By only small changes the attention is caught and the song does not follow a completely predictable scheme anymore. It still remains interesting, even after five verses. The use of the main functions only, later added by the tonic parallel and the dominant parallel, ensures an easy understanding of the song. The audience does not have to think about it, they can simply enjoy and understand subconsciously. Without the change in verse five this would have been impossible. The song would then be completely regular, musically not too interesting, and it would be harder to remember what was actually heard.

The arrangement of the tune is true to Vernon's melody but the harmonic accompaniment is arranged for contemporary listeners. It uses strongly regular and simple cadenza-like progression. In being so simple, the song takes on a traditional appearance. It may look like a traditional arrangement due to the instrumentation and simple harmonic accompaniment, but it is clearly put in a contemporary harmonic context. Vernon's ambiguities between major and minor are resolved into a clear Em key of the song. The song also shows features of pop music structures in presenting verse five as different from the rest. It forms a bridge between two parts of the song which are largely similar. This bridge breaks with the simple structure and brings in a new idea. It serves as a small break after which the song returns to the previously established scheme and the audience can enjoy the familiar development.

5.2.8 *Twelfth Night* 1974

The 1974 production programme is the first one giving more information on the play except only its title and the actors' and other participants' names. It shows a short summary of the plot as well as sonnets by Shakespeare in addition to quotes by other writers. Although there is no information on the actual music, names and responsibilities are given in detail. The single musicians are listed by name.[551] The music was composed by George Fenton.[552] In addition to the musicians listed for being part of the *Twelfth Night* production, there is a general page on the RSC's artistic board of the time. Under the simple name of 'Music', Guy Woolfenden appears. This may refer to Guy Woolfenden being music director at the time, while George Fenton had composed the music for the *Twelfth Night* production.[553]

The surviving music from the production is rather little. For "When that I was", a notes draft of piano chords exists, accompanying the singer. Sometimes, the words to the verse are given but the vocal voice itself is not written down. It can only be reconstructed from the text together with harmonic movement. Its simple harmonic structure is characteristic of the song. It is written in E minor, in four-four time, which is not indicated at the beginning of the song but can be reconstructed by the bars and the voice following. There are no indications on tempo or dynamics to be found either.

The composition is dominated by regular cadenza movements. The textually striking part "with hey, ho, the wind and the rain" stands in the tonic and via the dominant leads to the

[551] RSC, *Twelfth Night Production Programme,* 1974.
[552] Cf. Ibid.
[553] Cf. Ibid.

following verse, which also opens on the tonic. This becomes clear in the empty E chords following the text at the beginning. When the passage "with hey, ho, the wind and the rain" appears for the second time in the existing music, it is followed by a longer chord progression. Beginning on the dominant a movement to the tonic, the dominant parallel, the subdominant, the dominant, and the tonic can be found leading through four bars. This cadenza is followed by another short authentic cadenza of subdominant, dominant and tonic. Once E minor is reached, it is kept for four bars and is replaced by the tonic parallel. The tonic counterpart then leads over to the dominant and again to the tonic. The final tonic chord is reached via a dominant 7 chord which emphasises reaching the end of the phrase. After eleven bars rest in the accompanying voice, an arpeggio E minor chord closes the song. Another voice for instrumental accompaniment gives some additional information. It does not state for which instrument it was composed but it is used as accompanying voice for the singer throughout and its structure strongly follows the sung melody. Notes to play *a tempo* three times indicate some tempo variation. Probably, Feste could take time as he pleased to shape the song and the instrumentalist had to follow.

The song clearly shows similarities to Joseph Vernon's composition. Although it begins differently, the part "with hey, ho, the wind and the rain" is rhythmically clearly structured like Vernon's. The syllable "hey" is accompanied by a rest, then a note follows without text, "ho" is unaccompanied again, and a note follows, so that the rhythmic pattern of rest-note-rest-note develops. The following figure makes clear the rhythm of that passage.

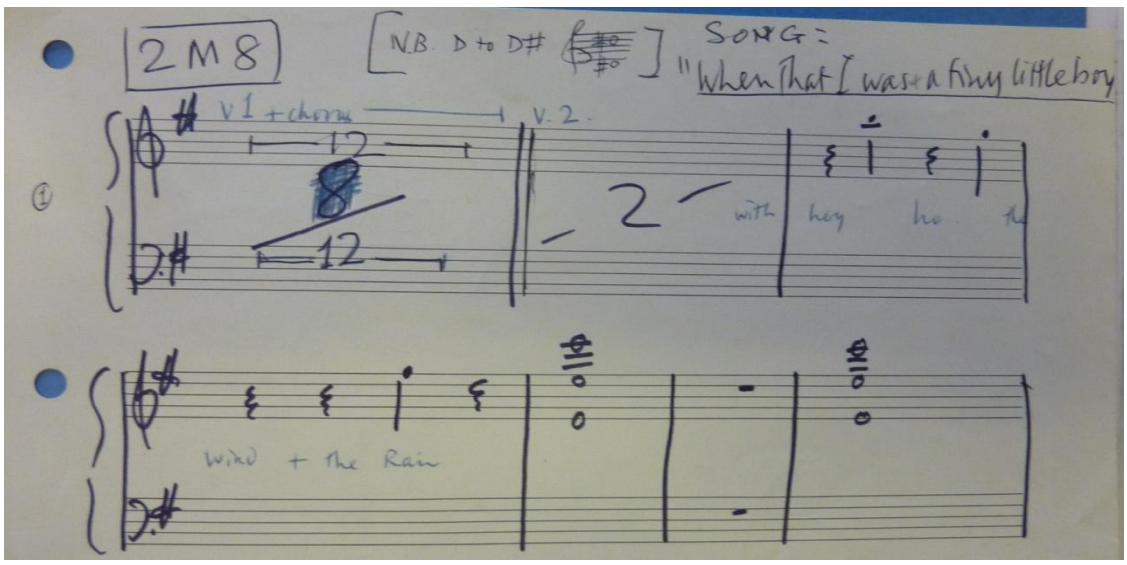


Figure 20. Rhythmic pattern inspired by Joseph Vernon's song.[554]

The following figures show a small variation of that rhythm, leading on to the cadenza structure which then leads to the end of the song after a long passage of tonic chords.

[554] George Fenton, "When That I Was and a Tiny Little Boy".

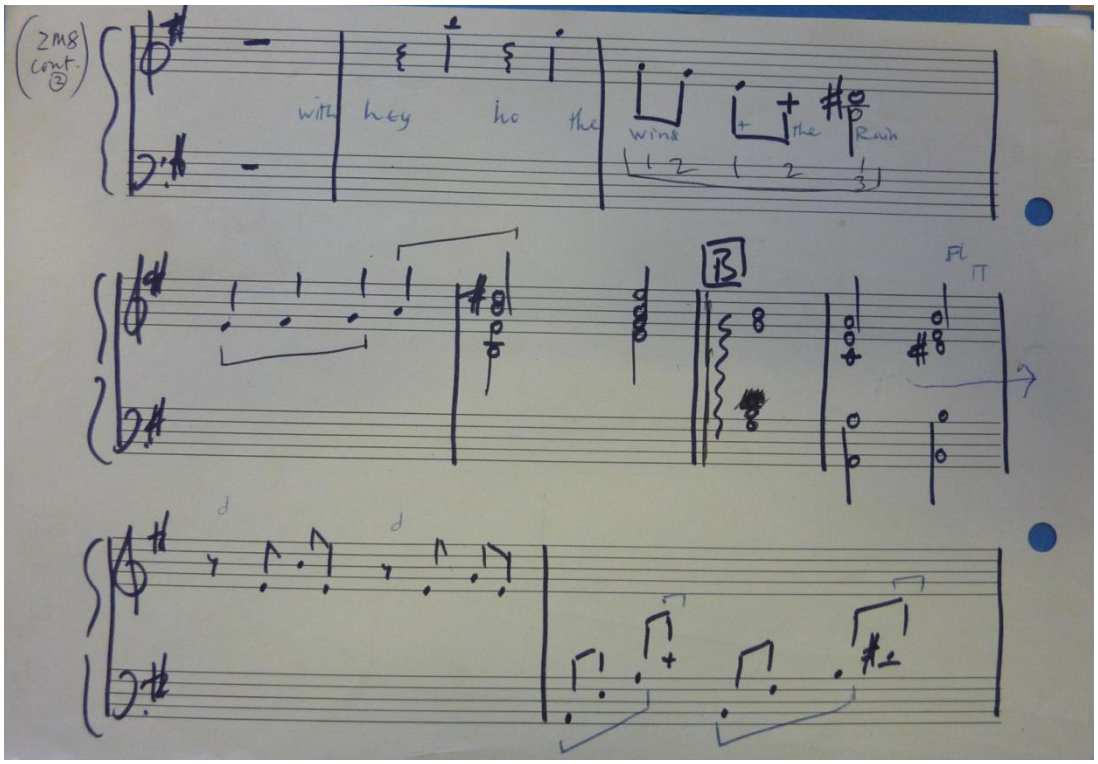


Figure 21. Small variation of Vernon's rhythm followed by cadenza structure.[555]

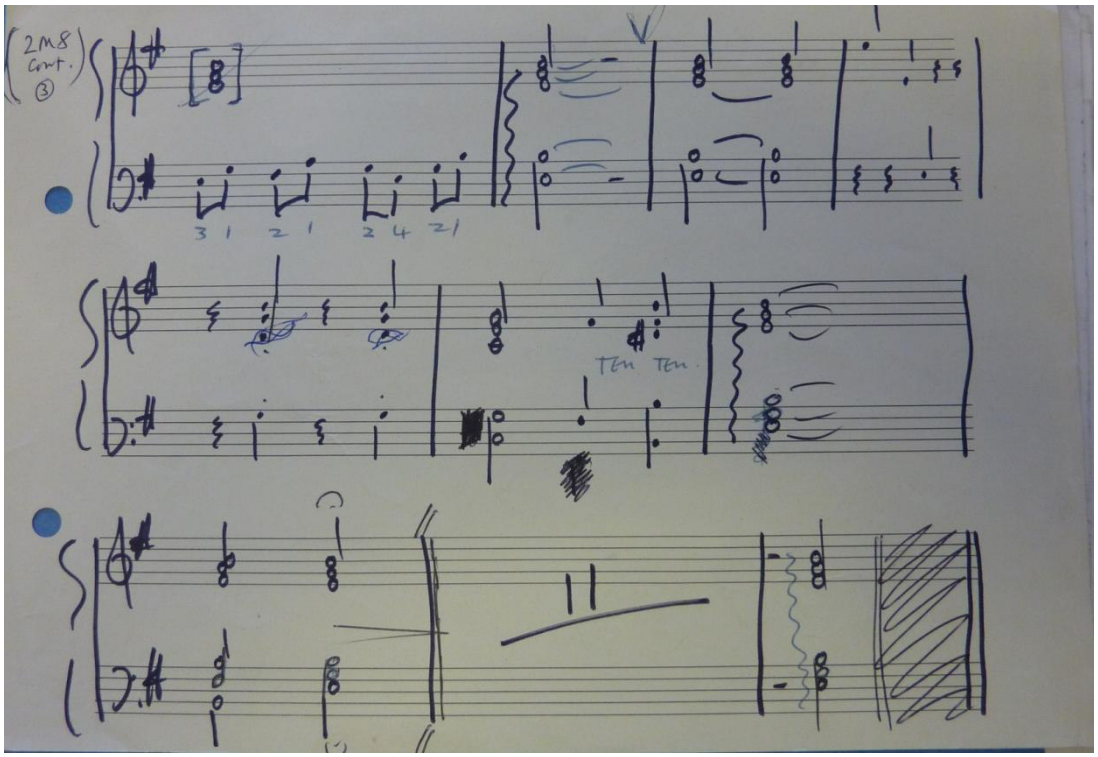
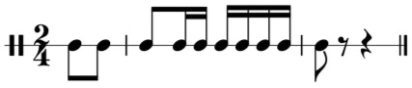


Figure 22. End of the 1974 composition.[556]

[555] George Fenton, "When That I Was and a Tiny Little Boy".
[556] Ibid.

These figures show the basic structure of the song. Due to the vocal line being lost, there cannot be said much about the melody for certain. But it will have followed the general harmonic progression, showing an arched movement of the melody. The one existing voice of instrumental accompaniment shows that there is wide dynamic variation from beginning *piano* and ending via a huge *crescendo* at the same time with a *rallentando* movement in *fortissimo*. The accompanying voice also shows another feature of Vernon's composition, namely the opening rhythm:  It is written in augmented and slightly varied but unmistakable form and melodically stays the same:

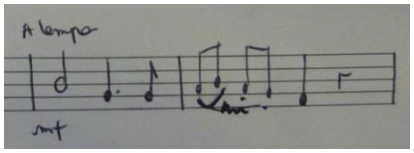


Figure 23. Vernon's opening motive in augmented form.[557]

There are other musical phrases that resemble Vernon's song as well. Two bars of instrumental accompaniment mirror Vernon's melody at the end of the verses. This can be seen in the following figure:

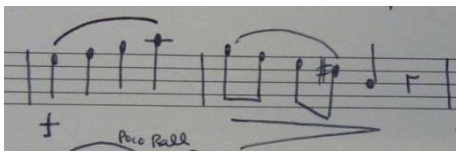


Figure 24. Variation of Vernon's end of verse motive.[558]

From this and the piano accompaniment, the composition can be reconstructed to have been a harmonically simple one, many times referring melodically to Joseph Vernon's version of the song. As it is seen in the following figure, every verse counts twelve bars and can supposedly be subdivided in three four-bar sections. Four verses would have been played as becomes obvious by counting the bars of the accompanying voice.

[557] George Fenton, "When That I Was and a Tiny Little Boy".
[558] Ibid.

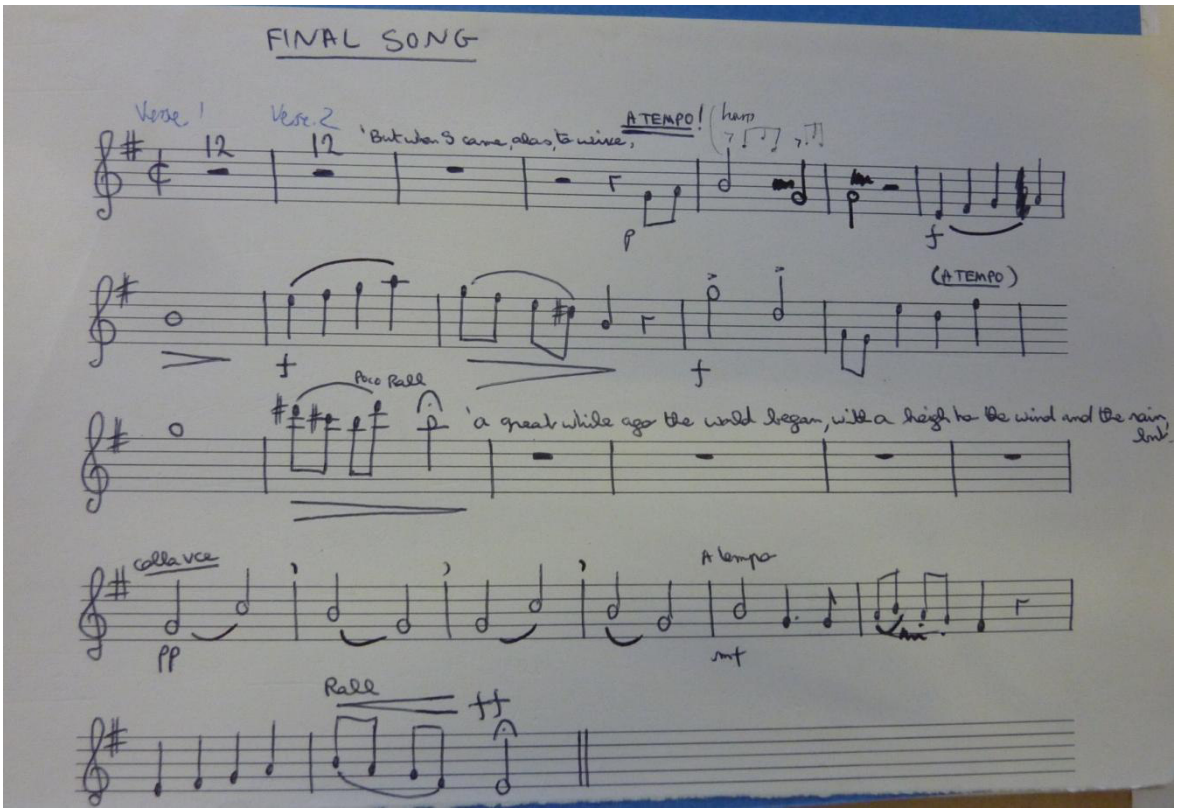


Figure 25. Accompanying voice from 1974.[559]

5.2.9 *Twelfth Night* 1978

In 1978, the music to *Twelfth Night* was composed by Henry Ward. In the programme, Alec Wallis is mentioned as pianist, playing Curio. In addition to that, there is no information concerning music or sound at all.[560] Henry Ward's composition of "When that I was" from 1978 is in G minor and in four-four time. It shows a very regular pattern, both melodically and harmonically. The composition shows the same melody in all verses and keeps harmonic change small. The song is played *andante* throughout, with only a small *ritardando* towards the end, which is soon followed by *a tempo* again. The song begins *piano* but changes dynamics in relation to the impact and stress of the sung verse. The *ritardando* at the end comes together with a *crescendo*, leading to the *a tempo* last bar of the song and ending *forte*. Following the text, the song is clearly structured, making every single bar a single section of its own. Textual phrases all come to an end in one bar and are linked to the next by musical accompaniment and the natural stress of the words. Every bar, i.e. every section, begins with an upbeat. The music survives in a setting for voice with piano accompaniment, showing perfectly clear harmonic and melodic progression. The piano accompaniment shows clear

[559] George Fenton, "When That I Was and a Tiny Little Boy".
[560] Cf. RSC, *Twelfth Night Production Programme,* 1978.

broken chords throughout, taking no effort of disguising harmonic development. In 1978, all five verses of the song have been sung.

The harmonic structure of the song stays simple. It opens on the tonic, which is emphasised throughout. Throughout the song, movements of plagal cadenzas can be found and the interplay of subdominant and tonic forms the harmonic basis. Every verse counts four bars which can be divided into four single sections. Mostly main functions are used so that the harmonic progression stays clear and easy to follow. The first verse, as an example, goes as follows: t-t-dP-t | t-S-t-d7 | t-dP-t-S | t-S-d-t. This can be seen in the following example:

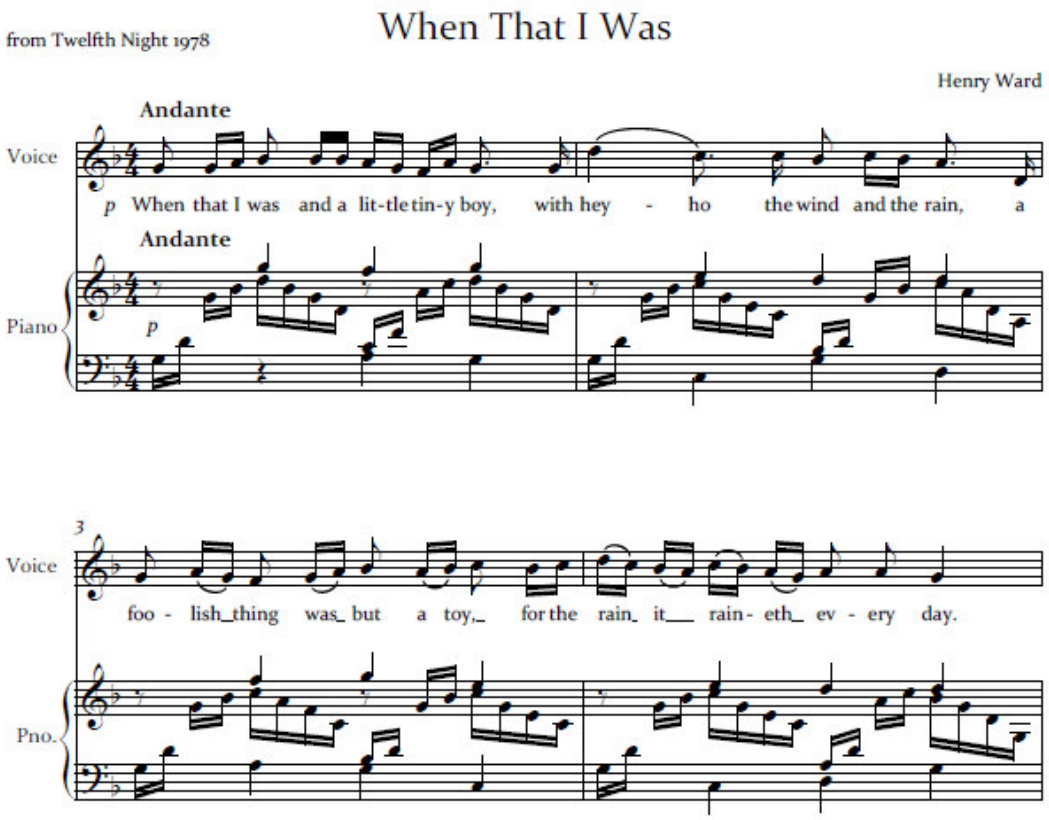


Figure 26. Opening of the 1978 epilogue.[561]

All verses are built similarly. What is most striking, is the third beat in the first bar and the movement from the third to the fourth beat in the second bar of each verse. The third beat in the first bar breaks with the safe introduction of the tonic, which was established clearly by the broken chords from the beginning of the bar. In the first verse, it presents the dominant parallel F and brings in a new colour in Gm. In the other verses, it is less obvious which chord is played on that beat. The second verse presents F# without fifth but diminished seventh and the third and fourth verses show a diminished F#7. These forms of F# clearly break with any regular harmonic development. They rather emphasise a change towards a harmonically new direction. The stress on F# urges towards resolving into G, to which F# is the leading note. In

[561] Henry Ward, "When That I Was".

the context of G, the F# chord would be on the seventh step in the scale and does not bear a clear functional relation to the tonic, except for its presentation of the leading note and thus supporting the movement towards the tonic. Beginning in G minor, the occasional stress on F# and the corresponding harmonic idea of G major play with the Elizabethan custom of modal music, which is not clearly embedded in a major or minor key.

With some small variation, the movement from the third to the fourth beat in the second bar of every verse is always the same. To underline the voice's phrase coming to an end, a musical formula is used which also indicates a close. To close the first half of a verse, the music moves to the dominant, forming an imperfect close and indicating an end which is directly followed by a new beginning. Beginning the bar on the tonic, which is followed by the subdominant, in the first verse on the third beat a tonic chord is played, followed by a d7 on the fourth beat. In the second verse, a d6/4 appears instead of the tonic, which is recognised by the emphasis of the note D in two of the voices. It develops into a D5/3+7. An additional, and irregular, major third makes the chord complete. This movement emphasises the song resting on the dominant before moving to the tonic in the next bar again. In the third verse, the major dominant chord on the fourth beat stays the same, yet omitting the additional 7. And there is also a change on the chord preceding it, which can be heard as a C#m7dim, being a high altered diminished subdominant to G minor, i.e. an extremely irregular function. Alternatively, the chord existing of C#, B ♭, E, G, and B ♭ again, could be heard as E minor +6, being the tonic counterpart with additional 6 in G minor. This is also no regular function but probably more likely than a high altered diminished subdominant. Verse four shows the same movement, with an emphasis on the Em+6 characteristics and on C following. When changing into the dominant7 with a major third, the scheme of a cadenza is complete. Verse five is the most regular verse of the song. The movement of d6/4-d5+7 reappears, as it was known from verse two, only without including the third in the dominant chord. The verse brings the song to a clear and unmistakable end.

The movement through diverse forms of the dominant chord also appears at the end of the song. The harmonic progression of the last bar is t-S-d4-D5/3-T. On the last chord of the song, another surprising change is presented which is introduced by the use of the major dominant chord on the preceding beat. The song does not end in G minor as it would be expected. It ends in G major, coming as a surprise. This surprising harmonic shift at the end again shows the changeable nature of the song. It plays with the change of gender which was introduced in verse two when F# was presented as the leading note to G major. Thus, the very last note of the song answers the question of the harmonic basis of the song. The song has

played with the change of major and minor throughout and even brings in a surprising turn at the end. One single note can destroy the feeling of harmonic stability. It is the natural B occurring instead of the expected B ♭. With only a small twist the whole character of the song changes and directs the listener into a completely different, but happy and positive world.

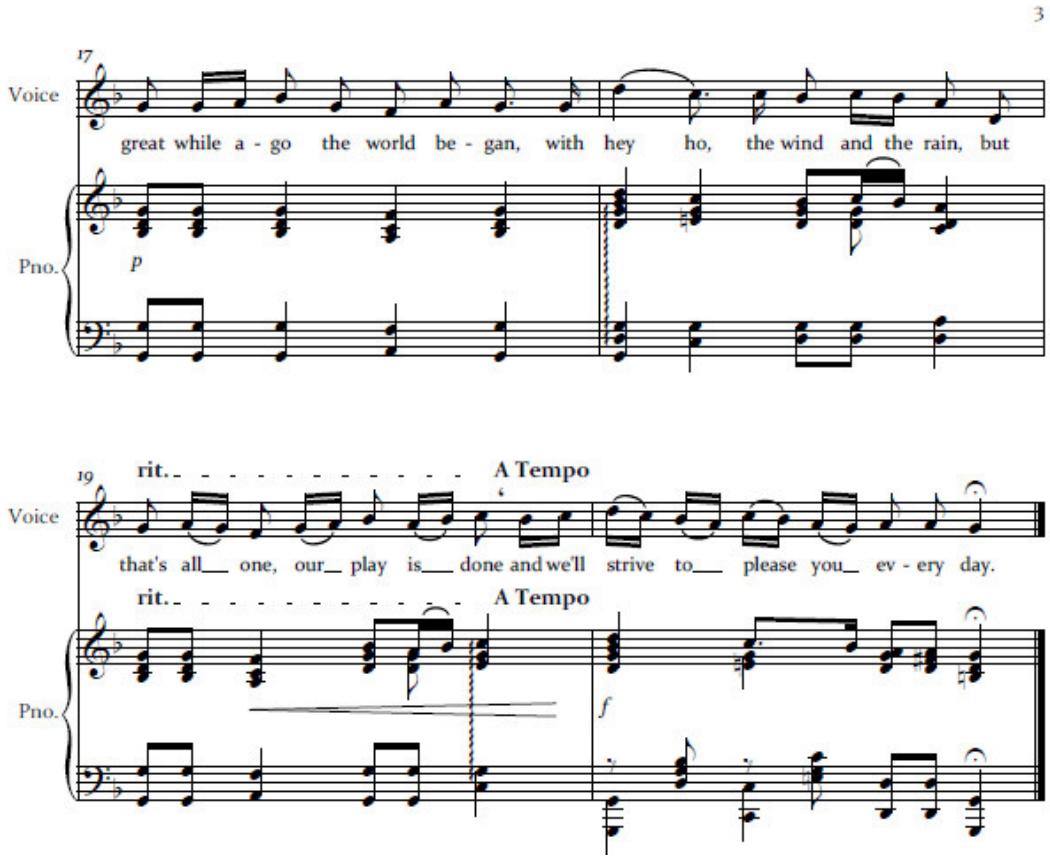


Figure 27. End of the 1978 epilogue.[562]

This change of harmony at the end of the composition goes along with the text of the song. Although Feste might start singing in a melancholic way and possibly reflects on life in a serious manner, he wants his audience to feel comfortable. Life will go on like it has always done. And so it will be forever. People have to live with it and if they do they might explore the wonders and happiness it might bring. This is what Feste's song means and what is stressed in the production. It brings a positive perspective on life in general and gives hope and strength to the people, to cope with whatever life has given and will give to them. Seeing this, and seeing the simple fact of a director wanting the audience to leave their theatre in a good mood, it makes sense to have the song end in a major key. People will go through a change, maybe even live through an effect of catharsis during Feste's song. They start in an insecure mode, slightly confused by an intangible harmony in places. Additionally, a strangely pathetic feeling appears due to the opening of the song strongly resembling

[562] Henry Ward, "When That I Was".

Giuseppe Verdi's "Lacrimosa" from his *Requiem*[563]. The faintly familiar tune invites the listener to sing along or at least to follow in thought. Only slowly assurance rises through the constant, simple, and repetitive structure, in which it can be believed and trusted. At the end, simple acceptance changes into positive knowledge and that is where the song changes. The *crescendo* leads to the *a tempo* part, ending *forte* in a major mode, giving a feeling of security and rightness to the audience and making them leave the theatre in a happy mood.

All this leading the audience through the different emotions lies in Feste's responsibility. What he does with his last song stays in mind and will throw its shadow over the perception of the whole production. Therefore, the epilogue song is so important and it has to be carefully decided on what it should look like. In the 1978 production, the epilogue verbally leads through life and musically through different emotional states that are experienced by people living that life. Thus, the song is on the textual and on the musical level a journey and an image of the world.

5.2.10 *Twelfth Night* 1979

The programme of 1979 resembles that of 1974 in style but not in content. The only bit referring to music is: "Music by Guy Woolfenden"[564]. No further reference is made to music or sound in any way. The production music was written by Guy Woolfenden who set the epilogue song in A minor. The song does not show any relation to Guy Woolfenden's composition from 1966. No information is given on the tempo or dynamics of the song, besides a small hint to play the first half of the last verse *andante* and the second half *quasi a tempo*, but there is no relation given. At least the time of the composition is known. It begins in four-four time and after two bars changes into three-two time. Again, after two bars it changes back to four-four time. This changing between simple and triple time, i.e. rhythm with four or with three strong beats, repeats itself throughout the song. The three-two time rhythm is mostly kept for three bars, while the four-four time rhythm only lasts for two bars. This structure changes towards the end of the composition so that no regularity can be found. The last nine bars though stay in four-four time when leading to the end of the song. In 1979, all five verses of the song have been played. The music survives in manuscript form of the vocal line together with an accompanying voice which mostly consists of regular broken chords. The accompaniment is clear and easy to follow, giving harmonic support to the voice.

[563] Cf. Giuseppe Verdi, 11.
[564] RSC, *Twelfth Night Production Programme,* 1979.

Both voices are written in treble clef. Additional symbols in the accompanying voice show the voice to have been played by lute.

The first seven bars build the first verse and are sung unaccompanied by voice alone. Only in bar eight, on the last syllable of the verse, which is the word "day", accompaniment sets in with a broken A minor chord, thus ending the first verse on the tonic of the song and holding the chord for two bars. Although no instrumental accompaniment is given in verse one, harmonic development can be assumed to have taken the form of beginning in A minor and changing to E minor after three bars. After one bar, a change to C major is made, which changes to E minor and D minor in the following bar. It resolves into the tonic, on which the accompanying voice comes in. After resting on the tonic for another two bars, the first verse closes. Thus, a structure of t | t | t | d | tP | d-s | t | t | t is developed.

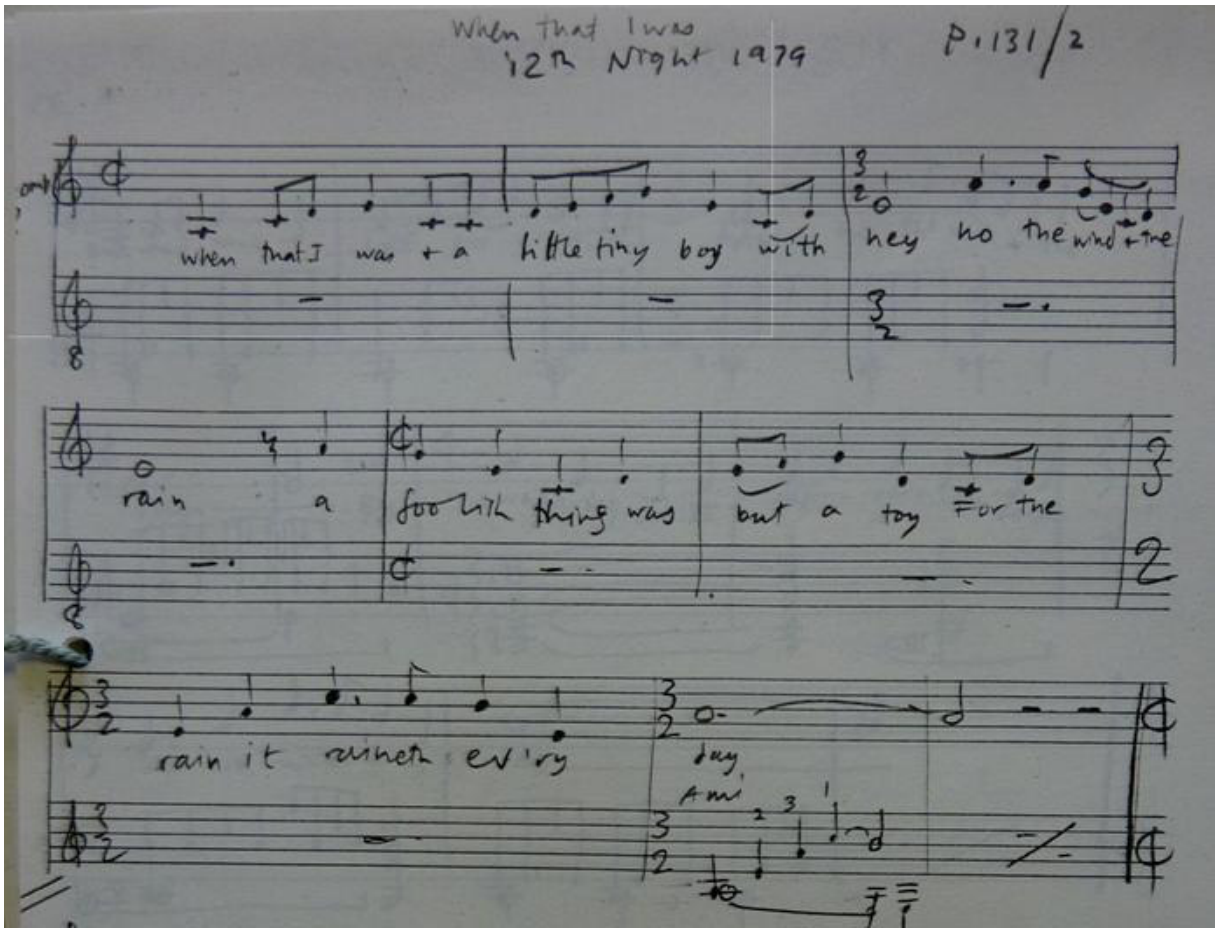


Figure 28. First verse of 1979 "When that I was".[565]

The song's structure is very regular. The melody of the verses stays exactly the same throughout. The only difference is an additional bar in the third, fourth, and fifth verse, which does not appear in the first two verses. The latter three consist of ten instead of nine bars. The

[565] Guy Woolfenden, "When That I Was and a Little Tiny Boy".

additional bar is inserted after the first half of each of the verses, following the words "with hey, ho, the wind and the rain". The word "rain" is held over one and a half bars instead of only one bar in the first two verses. Generally, every verse can be divided into two-bar sections based on the movement of the melody. The first of these sections has a rising direction, moving from A upwards to E. The second part forms the melodious counterpart in jumping from E to A and then falling down to E again. The third section is a variation of the first section, using the same notes and similar rhythm but achieving a falling instead of rising movement. This movement is followed by a rising melody again, reaching its peak on c'' and falling to a rest on the tonic, which ends the verse. The melody is characterised by a softly flowing movement.

On the harmonic level, the verses all show the same structure with only slight variation. The only striking exception is a change of harmony on the third beat in the sixth bar in verse one and two, which corresponds to the seventh bar in verse three, four, and five. Towards the end of the song the accompanying voice gets more complex and fuller chords support the harmonies. Reduced to their basic form without additional notes, the accompanying chords stay the same throughout the song.

While the first verse without accompaniment does not give definite ideas of the supporting harmonies in all places, the other verses play with the versatility of changing only one note with the effect of changing the whole harmony at a certain point. The same melody is embedded into different grounds and gets more and more stable from beginning to end. The basic harmonic structure given in verse one is filled with more details in the following verses in which the freely flowing melody is starting to settle down. Similar to the first verse, the second verse begins in A minor. In the second bar, this changes to the dominant parallel G major and moves back to A minor in the same bar. In the following first three-two time bar, a change between A minor and C major appears, forming an interplay between the tonic and the tonic parallel which gives the melody some sense of intangibility and sudden freedom. This interplay leads to the dominant, E minor, which again changes to C major in the following bar. It moves back to E minor and changes to the subdominant +6 in the same bar. Only then does it resolve into the tonic A minor again which stays for three bars until the end of the verse. An E minor chord on the last beat of the antepenultimate bar of the verse emphasises the dominant-tonic movement at the end of the verse. The end is reached with an A minor chord, broken into quavers and held for two bars.

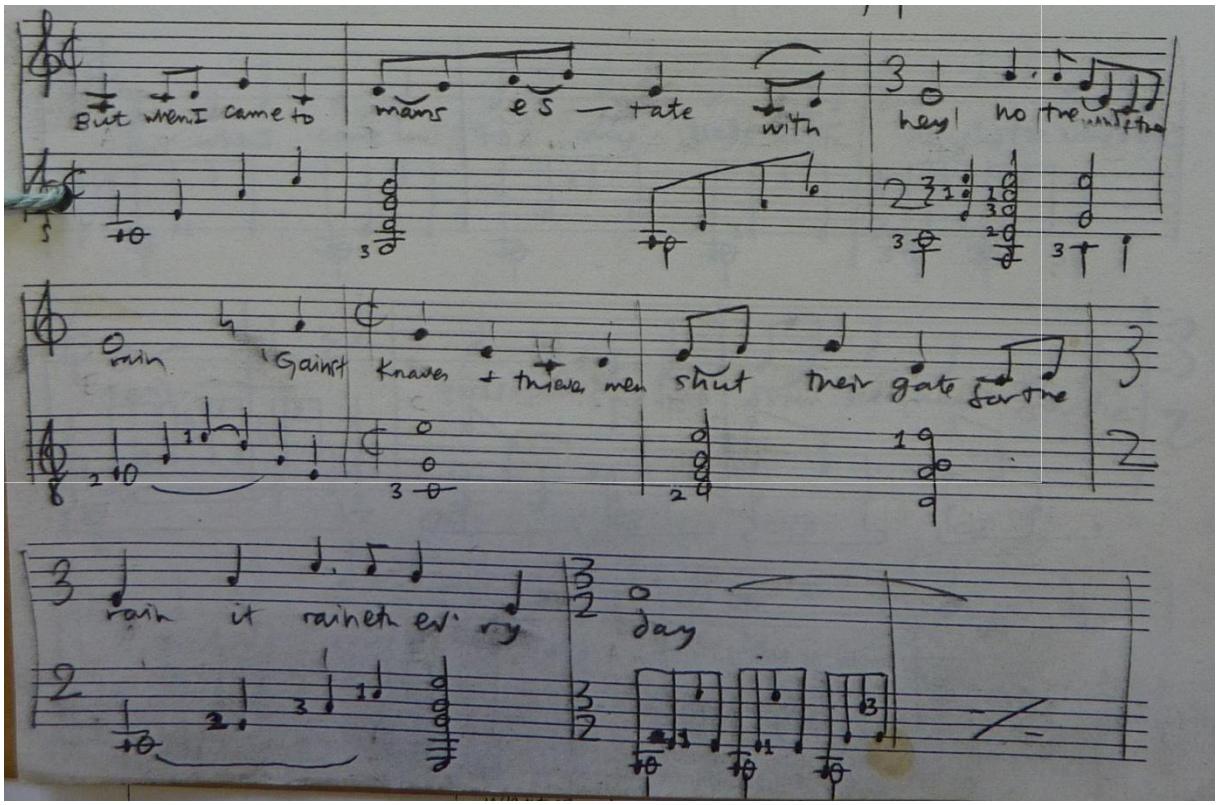


Figure 29. Verse two of 1979 "When that I was".[566]

The third verse starts on the tonic and is followed by a change to the dominant parallel G major, leading to A minor again. The interplay between tonic and tonic parallel appears in the third bar of the verse, which leads to a rest on the dominant. The dominant is held for two bars instead of only one, so that the break between the first and the second part of the verse becomes more obvious. In contrast to the simple broken E minor chord in crotchets in verse two, verse three breaks in quavers and inserts the second instead of the third of the chord. Afterwards, the verse continues in the tonic parallel C major as it was done in verse two. The C major chord changes to the dominant parallel G minor, where in verse two the subdominant appeared. This quickly gives a different sound to the verse before resolving into the tonic again. Following the second verse's structure, the dominant chord E minor leads to the tonic at the end of the verse.

Verse four follows verse three in structure with only two exceptions. In bar six, the tonic parallel shifts to a subdominant 7 before leading to the dominant in the following bar. Similar to the second verse, the fourth makes use of the subdominant in the second half of the seventh bar, leading to the tonic in bar eight afterwards. The dominant chord on the last beat of that bar then leads to the broken tonic chord and the end of the verse, as it appears in all preceding verses. An additional fourth in the chord changes to the usual third at the end and puts special emphasis on the resolution to the tonic.

[566] Guy Woolfenden, "When That I Was and a Little Tiny Boy".

The fifth and last verse shows most variation from the previously established structure. The first exception appears right at the beginning. The verse does not start on the tonic but for half a bar stays on the tonic counterpart, which gives a new sound to the familiar melody. After shifting from A minor to G major in bar two, the shift takes place from G to C major and B minor before resolving into the tonic in the following bar. The usual interplay of tonic and tonic parallel is replaced by a change between tonic, tonic counterpart, and tonic parallel, which again shows a new harmony to be inserted into the old scheme. The movement towards a dominant chord which is broken into quavers then fits the structure of the other verses. Yet this dominant chord is in a major mode, clearly showing G# instead of G♮. As it is done in verse three, the second of the chord is included. The verse continues on the tonic parallel and moves on to the tonic +7 via the tonic counterpart. The subdominant in the same bar leads to the tonic. Here, a change in the metre of the song is found. In all other verses, this part stands in three-two time. In verse five, it is in four-four time, thus ending the bar on the peak of the phrase. A full E major chord, being a major dominant, appears on the first beat of the following bar, on which the voice has a rest. It only comes in again in the second half of that bar, bringing the phrase to an end, which was disrupted by a rest and accompanying major dominant chord. Four bars form the end of the verse and of the song. They consist of an A minor chord broken into quavers which plays with additional seconds of the chord. The last four broken notes form a perfect A minor chord and move downwards to resolve into one single note of A.

The last verse forms the climax of the song. It includes additional harmonies and makes the song appear fuller and more varied than before. The break during the last phrase stresses the effect not only of the words but also of the resolving movement from dominant to tonic. Since the major dominant is used instead of the minor dominant, this effect is even more emphasised. The simple structure from verse one is kept throughout the song. It is only further developed by additional notes and chords which make harmonic progression clearer. It can be seen that the same melody and the same harmonies are used throughout but never in completely the same way. In doing so, the song becomes more exciting and keeps elements of surprise which make it worth listen to.

The change of four-beat and three-beat bars lends the melody an intangible touch. It seems to be floating, inventive and non-predictable which is a perfect counterpart to the simple and more predictable harmonic structure. Rhythmic change between two and three beats is typical of medieval and early modern music and it gives a traditional touch to the composition from 1979. The change between tonic and tonic parallel also plays with the

change between keys in Shakespeare's time. In the 1979 composition, this change occurs on the level of harmonic accompaniment of the melody without changing the key of the song, but it brings in the general feeling of moving between the two modes of major and minor. Thus, the song from 1979, which in harmonic accompaniment perfectly fits its time of creation, subtly includes references to composition structures from Shakespeare's time. The song sounds old and new at the same time by presenting traditional characteristics in a contemporary gown.

5.2.11 *Twelfth Night* 1983

In 1983, for the first time a differentiation is made between music and sound in the production programme. While the music is said to have been by Ilona Sekacz, the sound tape is by John A. Leonard. In addition to composer and sound designer, there have been music directors, namely John Woolf and Michel Tubbs, taking responsibility for the music in general. Nine musicians are listed to have played in the performance. Still, no extra information on the music is given in the programme.[567]

Ilona Sekacz' music is preserved in manuscript form in both a full score and a piano reduction. On top of the score, there is a note saying that the band is to rest *tacet* while the song is accompanied by keyboard only. Nevertheless, the score gives the single voices of all instruments. This has probably later been transcribed into a piano reduction which then shows accompaniment in full chords. The score makes clear that all five verses of the song have been played but in the piano reduction only the text of the fifth verse is given with its instrumental accompaniment. A repeat mark at the beginning and end of the song indicates that it was played several times but the exact number of verses cannot be reconstructed. If there were piano reduction sheets for the other verses as well they are lost. The piano reduction gives a comprehensive overview of text, harmonic and melodic progression at least of the last verse of the song. Yet, there are striking differences to the music found in the score. Both versions present the song in E minor but only the piano reduction gives the corresponding accidental right at the beginning. Both versions are in four-four time. The score gives tempo and dynamic details, which is not given in the piano reduction. The song begins *mezzopiano*, in a tempo of ♩ = 63-66. Due to the piano reduction being a version that follows the original full score, the score is taken as reference for harmonic and melodic progression. Anyways, after detailed analysis of the score and the piano reduction, the reduction is

[567] Cf. RSC, *Twelfth Night Production Programme,* 1983.

considered to have been put in the 1983 folder by mistake. Striking differences dominate the relation of the two music documents. Since Ilona Sekacz has also written music for *Twelfth Night* in 1991, the piano reduction might belong to that production and will be considered then.

The song is structured in five verses, all using the same melody and all showing the same harmonic progression with only some exceptions. The song is not written with repeat marks but as a continuous composition, which makes small harmonic changes possible. Three bars of instrumental introduction serve to establish the mood of the song. The note E is held in an octave and a glockenspiel plays the beginning of the melody before the singer comes in. This enables Feste's actor to get the notes right at the beginning of the song. Each verse consists of four bars, which can be subdivided into two two-bar sections. These sections are marked by being textual and musical units of their own. The structure of the first two-bar section is t-tP-s6-5-D with one repetition. In the tonic E minor, this corresponds to Em-G-Am6-5-B with a chord change on every beat of the four-four time bar. What is striking is that throughout the composition, dominant chords are always found to be in major or to be omitting the third. The dominant being major underlines its functional effect and plays with the characteristics of major and minor keys, leading to variation and surprise throughout the song. The melody lying above these harmonies is based on Joseph Vernon's tune. The second two-bar section bears the structure t-tP+6-D-t, which corresponds to Em-G+6-B-Em and is also repeated once. Afterwards, the verse ends on the tonic. Em is held for one bar over a *crescendo-decrescendo* movement until the next verse comes in with an upbeat.

The harmonic progression follows the scheme developed in the first verse with one exception on the fourth beat of the first bar. Instead of following the scheme of t-tP-s6-5-D, it goes t-tP+6-s4-dP, i.e. moves to the dominant parallel D major after a subdominant sus4 chord. The sixth in the G major chord is a faint remembrance of the tonic which was played on the preceding beat and constantly appears throughout the song. The second bar corresponds to the scheme of the first verse again. The second two-bar section shows two chords which differ from the scheme developed in the first verse. Instead of beginning on the tonic, then moving to the tonic counterpart, the major dominant, and the tonic, the movement in the second verse is s-tG6-D4-t7-t.

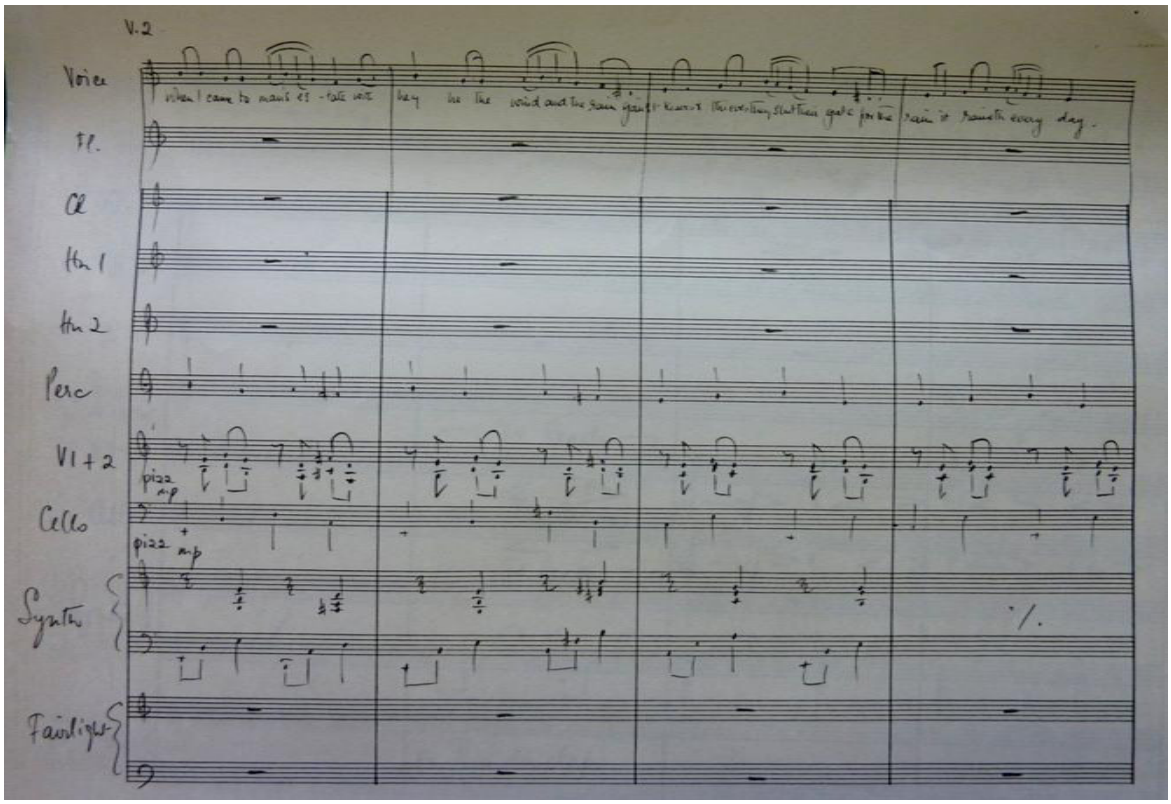


Figure 30. Verse two of the 1983 epilogue song.[568]

This small variation makes the song appear more lively and versatile. Variation between the verses makes it less predictable even though the general progression of the harmonies remains closely related to each other and regular in spite of the small differences. The additional fourth in the dominant chord makes it less ordinary. Its dominant function and the movement from dominant to tonic are still unmistakable, even if the tonic makes use of an additional seventh before resolving into its pure form. The use of the subdominant and the tonic counterpart instead of the tonic and the tonic parallel brings a change of character to the verse. Yet, this change is only a slight one, never able to affect the whole expression. Both tP and tG are closely related to the tonic and both show major character to contrast with the preceding minor chord, regardless of this being the tonic or the subdominant. As a result, different harmonies are heard but the general mood of the verse stays the same. Again, one bar of E minor brings the verse to an end. This one bar stands in two-four time, and is thus shorter than the other bars before. The chord is not held throughout as one note but broken in quavers and semiquavers, which brings in more movement and leads forward to the next verse, and back into four-four time.

The first bar of the first two-bar section of verse three corresponds to the first verse with its structure of t-tP-s+2-D7. Only the additional second in the subdominant and the additional seventh in the dominant chord are different from the first verse, but the harmonic structure is

[568] Ilona Sekacz, "When That I Was".

the same. The second bar of the section changes the s+2 into D7, bringing in the dominant chord earlier than before. The D7 is developed further and resolves into a simple D on the last beat of the bar. The second two-bar section perfectly corresponds to the section in verse one, showing the t-tP+6-D-t structure. The transitional bar of E minor here consists of the chord broken into quavers, accompanied by tremolo notes in the strings, and played with crescendo and decrescendo movement. A note indicates the Em chord to be played until the set on stage is ready before moving on with the next verse.

In contrast to the preceding verses, the fourth verse shows differences in the accompanying voice. The most striking difference is its fuller and more spectacular accompaniment. While woodwind instruments were *tacet* before, they now come in with trills on harmonically important notes such as the G in the G major chord on the second beat of the first bar. The first bar shows the structure of t-tP+6-dP-dP, thus repeating the structure of the first bar of the second verse with the variation of replacing s by dP. The second bar follows the scheme of the second bar of the third verse in proceeding t-tP-D7-D7, thus playing with the relation of tonic and dominant and forming a combination of the harmonic progression of verse two and verse three. The second two-bar section of the verse follows the scheme of s-tG-t-t and most closely resembles the scheme of the second verse while bringing in the tonic early and omitting the dominant chord. This leads to breaking the expected effect of a regular harmonic progression such as the turnaround and brings in a surprising turn. The trilling woodwind instruments again bring in more movement and a change of colour. The other accompanying voices mostly consist of notes or complete chords held for one beat or of chords broken into rhythms of quavers, which clearly form a contrast to the fast-moving trills. Having reached a dynamic and instrumental climax, the following transitional bar of E minor, leading to the fifth and last verse, consists of a simple E held throughout the bar, which clearly enables the song to slow down and to settle in a calmer mood.

The fifth verse begins calmly and as indicated *mezzopiano* and slower than before. Throughout the verse, there is no other accompaniment besides a long held note of E through six octaves and in all instrumental parts. The melody is softly soaring above this static accompaniment, only linked to the harmonic basis by the bourdon E. Yet, the melody does not give the impression of standing alone or unaccompanied. Four verses have preceded the last one, during which a harmonic scheme has been consistently used and established. Thus, even if the actual chords are missing, the melody of the fifth verse is heard as fitting the scheme of t-tP-s-D in the first two-bar section, and t-tP-D-t in the second two-bar section. The last verse strongly resembles the first verse in its simplicity of accompaniment. In the first

verse, the harmonic structure had to be established and therefore needed to be expressed more clearly. The bourdon E in the fifth verse faintly mirrors the tonic but enables the melody to achieve intangibility by soaring above the single note. The melody is free but nevertheless settled due to the harmonic basis which has been thoroughly established in the previous verses. Verse one presents the idea of the song and the other verses elaborate on this. They hand in their own ideas but never leave the given scheme. The melody can be described by an arched movement: it starts at one point, then rises and falls, but never settles anywhere. It always comes back to the starting point. Even though the verse has started softly in *mezzopiano*, it gains dynamic strength and ends *forte*. The last bar, which served as the transitional bar between the previous verses, forms the end of the song in verse five. All instrumental voices together play an E minor chord, prolonged by the use of a fermata. Only the singer's voice has finished earlier, leading to one bar of instrumental coda closing the song.

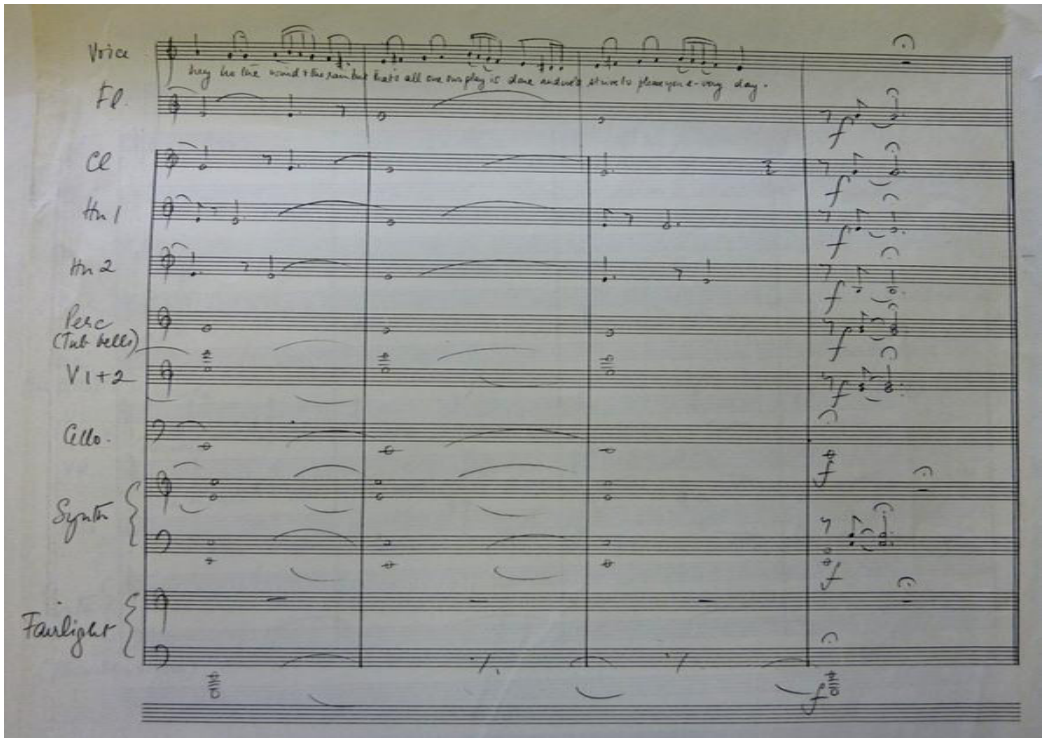


Figure 31. Closing section of the 1983 composition.[569]

The song is characterised by Vernon's melody. It shows the freely flowing effect of the semiquavers which are accompanied by long notes or quavers. The harmonic basis is simple, mostly using main functions, and preceding in a predictable direction. Verse one starts with accompaniment in the form of a turnaround, which immediately invites the audience to participate in the music and to take it in as familiar. Verse five ends with that scheme and thus brings the opening and the close of the song together. In every verse small musical changes

[569] Ilona Sekacz, "When That I Was".

are made which make them sound special. The simple melody can still in combination with simple chords appear versatile and in a slightly new way every time it is played. The change of one chord in every verse gives a different tone to the song. This is underlined by different instruments of accompaniment, giving unique characteristics to the verses. Yet, if the note on top of the score is right, the song was in the end only accompanied by keyboards. The effect of different instrumentation would have been lost then, but the change of harmonies throughout the verses would have come across perfectly well. Either way, the single verses do not sound all the same and always bring to the audience something special to listen to.

5.2.12 *Twelfth Night* 1987 and 1989

In 1987, a production of *Twelfth Night* was produced which two years later was revised and went on a tour to London. A full programme to the production of *Twelfth Night* does exist and it appears to be a relatively detailed one but at a closer look there are bits of information missing. Although it lists Paul Slocombe and John A. Leonard as sound designers and Michael Tubbs as music director, there is no further information on anything concerning music. No composer, no arranger, no conductor, no musician.[570] To assume that there was none such seems rather inappropriate. The programme just does not list them. The music archive of the RSC gives more information. Guy Woolfenden composed music for the production in 1987, which was revised in 1989 for the London tour. In 1987, for the epilogue song the old version by Joseph Vernon was used, which was also used in 1969 and 1971 in the arrangement of Michael Tubbs.

Music for the 1989 production cannot be found; it is probably lost in London, but it can safely be assumed to have been the same music as in 1987. The programme existing for the 1989 production states "Music from traditional sources"[571] and that the additional music was composed by Guy Woolfenden.[572] This indicates a use of the arrangement of Vernon's song again, added by additional music by Guy Woolfenden. The fact that Guy Woolfenden composed the music for the 1987 production is also underlined by a small notes sheet in the 1987 production records folder, listing the telephone numbers of Michael Tubbs and Guy Woolfenden. Since Guy Woolfenden was a well-known RSC composer by then, it can be assumed that he wrote the music to the production even though he is not explicitly named in

[570] Cf. RSC, *Twelfth Night Production Programme,* 1987.
[571] RSC, *Twelfth Night Production Programme,* 1989.
[572] Cf. Ibid.

the programme.[573] The epilogue song used in 1987 and 1989 is the same that was used in 1969 and 1971. For a full description and analysis see the chapter on *Twelfth Night* from 1969 and 1971.

5.2.13 *Twelfth Night* 1991

Compared to the 1983 production of *Twelfth Night*, not much has changed with regard to music in 1991. Music again was composed by Ilona Sekacz, while the sound was by Paul Slocombe, both under the musical directorship of Michael Tubbs. The musicians playing are mostly the same as in 1983.[574]

In 1991, once more an arrangement of Joseph Vernon's tune is used for *Twelfth Night*'s epilogue song. There are two versions of the song existing, both from the 1991 production. A sheet of the text of the song with chord symbols written on top of the verses exists as well as a full score. In the score, the singer is accompanied by voices for violin, flute, clarinet, horn, percussion, and keyboards, which is the same group that the score from 1983 lists music for. Yet, a note on top of the score indicates that the song has been accompanied by keyboards only in the end, and that the other voices remain *tacet*.

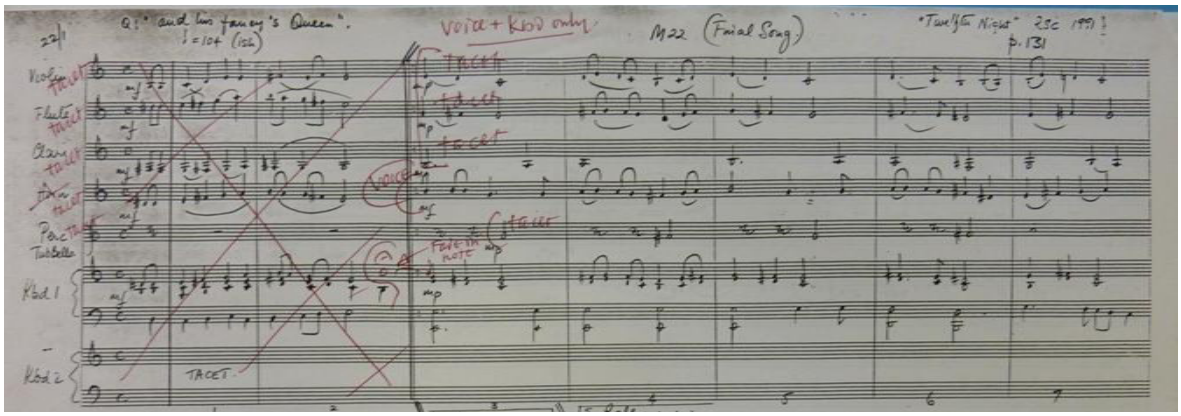


Figure 32. 1991 song accompaniment.[575]

The music of the score corresponds in parts to the piano reduction found in the music box from 1983. It is written in E minor, four-four time, *mezzopiano*, and the tempo direction is ♩ = 104 (ish), which means there would have been room for discussion. It uses Vernon's simple tune with elaborate accompaniment, which makes it sound less simple. The composition plays with dissonances. Even though the accompanying chords are simple and mostly main functions in E minor, they never appear in pure form, which makes them less

[573] Cf. RSC, *Twelfth Night Production Records,* 1987.
[574] Cf. RSC, *Twelfth Night Production Programme,* 1991.
[575] Ilona Sekacz, "Final Song".

obvious and always in a way mysterious and interesting. Every two bars form a section of their own, which is repeated in a varied form in the following two bars. All five verses have been played in the same way. Therefore, it is necessary to include additional notes in the chords to make them sound special and less predictable. Only in the last verse, a striking surprise is found at the very end of the composition in the concluding bar.

Up to the concluding bar the harmonic scheme goes as follows: t | s-d | t | s-D | t-s | tP-t | tG-s | D-t in a simplified way. The last bar of the last verse then brings the surprising effect of ending the song in a major key. It changes from the dominant chord B to E major instead of resting on the tonic E minor. This brings in a sudden change and an optimistic end to the song.

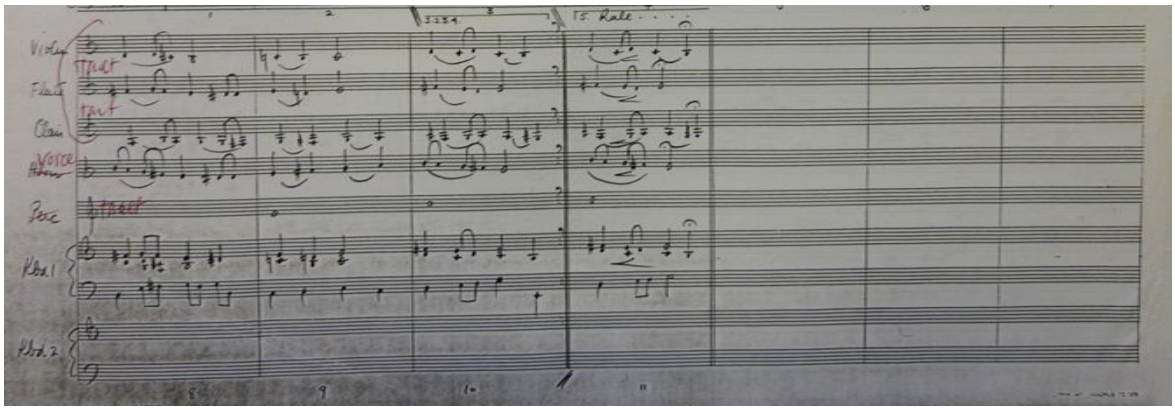


Figure 33. End of 1991 epilogue song.[576]

Interestingly, there is a second version of the song found in the 1991 folder. This version corresponds with the page from the promptbook, indicating the music cue and the melody together with chord symbols.

[576] Ilona Sekacz, "Final Song".

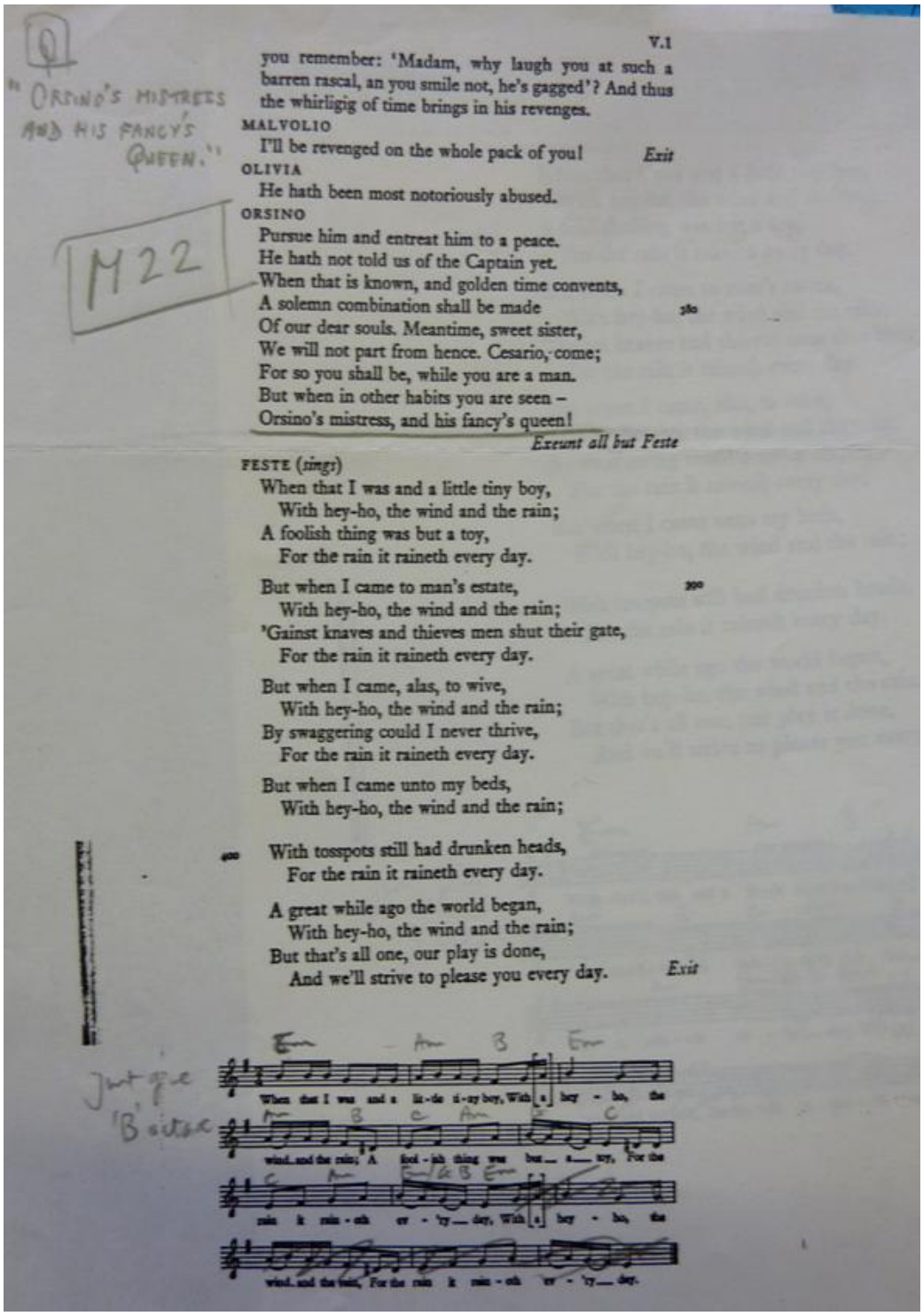


Figure 34. 1991 promptbook page.[577]

In E minor, the harmonic progression goes t | s-D | t | s-D | tG-s | tP-tG | tG-s | t-D-t. A simple cadential progression in the first four bars is followed by the use of parallel functions in the next four bars and securely ends after a movement from the dominant to the tonic. As it was in the score version with one exception, in the sheet music only the major form of the dominant chord is used, underlining the effect of the leading note. The most striking

[577] Ilona Sekacz, "Final Song".

difference to the score version is the end. According to the promptbook page all verses have been sung to the same melody completely similar to each other. This would lead to the song ending in the tonic E minor. There is no surprise included in this absolutely regular arrangement.

A note makes clear that it was this version which was ultimately used in the production. It belongs to another page of the score titled "Rewrite 5/4/91". That page neatly shows the melody and keyboard accompaniment. The staffs for the other instruments remain empty. The keyboard accompaniment only consists of the chords that are written on top of the text in the promptbook version. They form the harmonic basis on which the melody grounds. This rewritten version is a much reduced and simplified version of the first full score. Harmonic progression is much clearer, since all chords are played in pure form. The accompanying voice does not have a melody of its own but really only consists of chords played at the first or the first and the third beat of a bar. Thus, the song almost bears the character of a recitative secco. Only the last bar is an exception. There are three different chords, namely G, Am, and E, which form the harmonic progression of tP-s-T to end the song. The change of the tonic from minor to major is again used in this version. The song is so simple that this one chord change has a huge impact on the whole piece. The change of mood brings in the positive outlook and has a positive effect on the audience. No difference is made between the verses, a note instructs the music to be played five times, so that the song's structure and simple harmonies will definitely make an impression. The sudden change and unexpected ending serves, just as a surprising turn in the play itself, to catch attention and to break with the supposedly simple and familiar structure.

Possibly, the unfamiliar chords combined with additional notes and the change at the end were considered to be too much for the audience to take in. The natural effect of the song would have been lost if the audience had to think too much about the song. Therefore, the accompaniment has been reduced to simple and easily understandable chords, which are only disrupted by the change of mood at the end. This change is huge and daring but its effect must have been worth it. Experimenting with different versions until finding the right mixture of familiar and surprising elements apparently took a while in the 1991 production. A simplified version of thee 1983 composition is created, following a simple and regular harmonic progression based on cadenza structures. At the end, Vernon's old melody appears to be completely new, only because of its different outcome. The song has gained a new character, an update from a new time. It ends in an optimistic mood. Instead of moving between the keys the song securely shifts from minor to major.

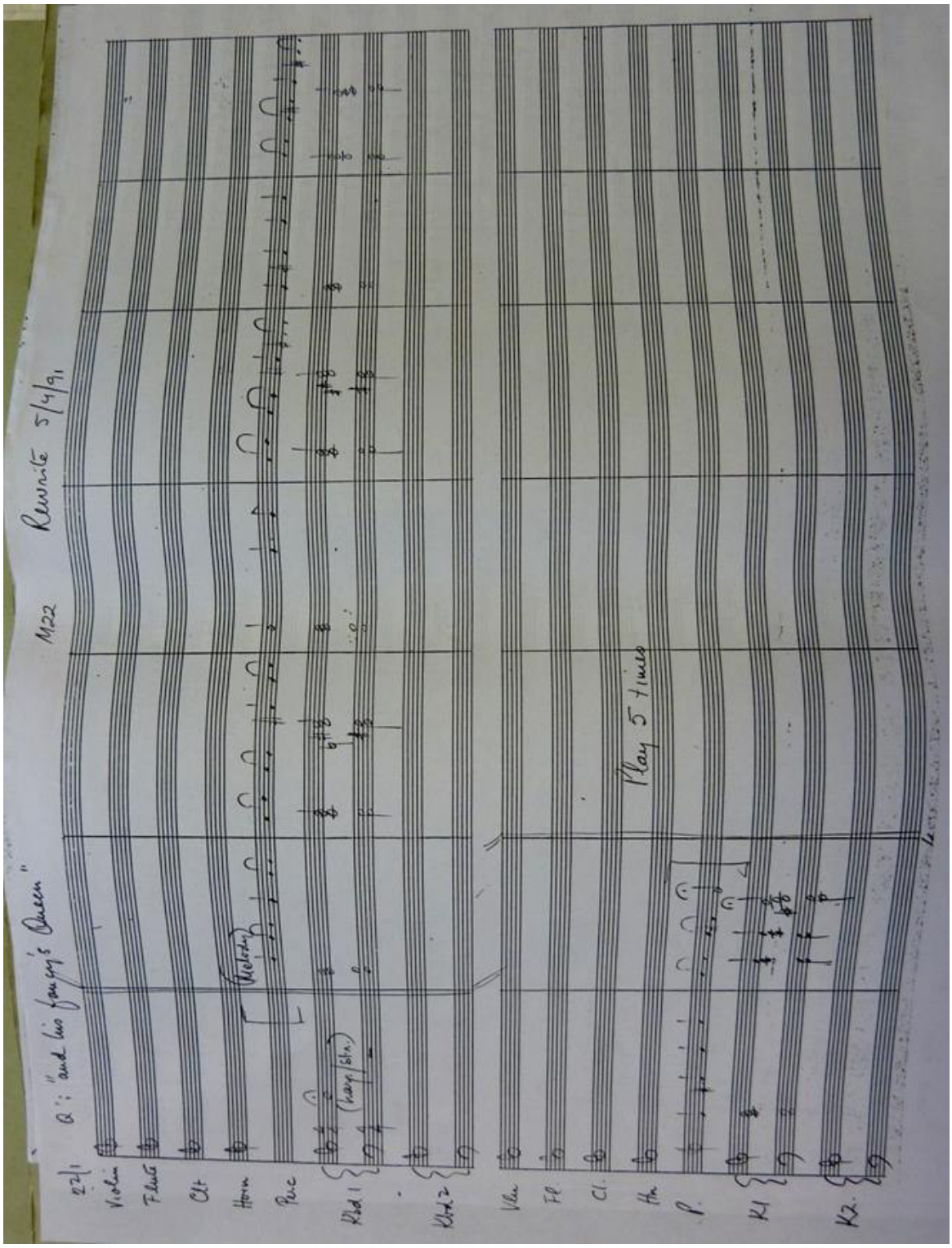


Figure 35. Rewrite version from 1991.[578]

[578] Ilona Sekacz, "Final Song".

5.2.14 *Twelfth Night* 1994

In the programme of 1994, the differentiation is made again between music and sound. The production music was written by Nigel Hess and the sound was designed by Paul Slocombe. John Woolf continued as music director. The musicians playing in the production are listed not only by name, but also by instrument. This seems to have become a custom since 1983. A total of twelve musicians is the highest number of musicians used for performances of *Twelfth Night* up to that date.[579] This, and the mentioning of their names and instruments in detail, stresses music's general importance in the production. In 1994, the programme states that cameras or tape recorders are not allowed during the performance. At least by then there were copyright debates going on, securing the rights of the musical material of a production to the theatre company.

Nigel Hess' music for *Twelfth Night*'s epilogue is pure beauty. Its beauty is created from simplicity, structured in such an unexpectedly open way that it strikes to the audiences' hearts immediately. The music survives in a full score for voice, flute, bass clarinet, violins, viola, violoncello, double bass, tambourine, piano, and keyboard, though most of the time up to verse four the singer is accompanied by piano only. The song is in E major, in three-four time, to be played gently in the tempo  . All five verses are played and with the exception of the second and the third verse all in a slightly different way. The second and third verses are performed completely like each other. In the score, this is made clear by repeat marks indicating that the same melody is accompanied by the same harmonies and only sung with a different text. While the first verse only counts 18 bars, the second and third count 29, and the fourth and fifth both count 25 bars. On the textual level, every verse can be divided into four sections. The first begins the verse and leads to the second section, showing the text "with hey, ho, the wind and the rain". Afterwards, the verse continues and the text corresponds to the opening section of each verse, until it is concluded by "for the rain it raineth ev'ry day". This general structure can be observed in all verses but the actual appearance of the sections is different. The melody which is used stays the same but takes different accompaniment throughout.

In the first verse, the singer begins unaccompanied. For the first two and a half bars the melody has a rising character, moving from b to b'. After this climax it falls down a fifth and stepwise moves back to b where it had started. The dominant rhythmic pattern during these opening bars is  , slowly dancing through the three-four time. After five bars of

[579] Cf. RSC, *Twelfth Night Production Programme,* 1994.

vocal introduction, in the second section of the first verse piano accompaniment sets in with arpeggio chords. The  rhythm is contrasted by faster-moving  patterns. Thus, on the melodic, harmonic, textual, and rhythmic level a new section begins. Throughout the verse, the piano chords form the harmonic basis and serve to put the melody in context. Having no melody of its own, the accompaniment's function of bringing in harmonic support becomes clear. There is only one melody to follow, and that is presented by the singer. Every bar is accompanied by one chord, which is always struck on the first beat. Thus, a rhythmic regularity develops which due to its simplicity does not distract the audience from the melody. Rhythmic simplicity of accompaniment is combined with harmonic simplicity. The harmonic progression after the piano's entry in the first verse is: T | Tp | S+6 | D+4 | T+9 | Dp+6 | S+9 | D+4 | Sp+4+7 | T+9 | S+9 | D+4 | D+4. This progression can be reduced to the much simpler scheme of T | Tp | S | D | T | Dp | S | D | Sp | T | S | D | D. It becomes clear that with the exception of three auxiliary functions, only main functions are used which always follow the structure of a regular cadenza. The addition of the Tp before the subdominant and the dominant shows the form of the turnaround as accompaniment. It is presented in varied form in which the Tp is replaced by Dp or Sp. This makes harmonic progression less repetitive but still does not break with the general form of a cadenza, broken and enriched by a minor chord. The flow of the melody can immediately be understood and followed, because the harmonic basis on which it grounds is completely regular and sounds immediately familiar.

The second and third verses continue with the scheme of simple accompaniment in the form of a turnaround with variation. The opening of the verses is accompanied by T | T | S | D7, followed by T | Tp | S+6 | D, moving to T | T | S | D, and closing with S+6 | Dp+6 | D | D+4. This last section of text is repeated and accompanied by S+6 | Dp+6 | Tp+7 | D+4 | T. The verse is brought to an end by an instrumental closing section, following the scheme of T | T | S | D | Sp | T | S | D. The chords are played by the piano and intensified by a double base line. The piano also plays the melody that was sung in the last section of the verse and with the remembrance of this tune brings the verse to an end. The rising and then falling movement of the melody, which was already heard in verse one, is continued in verse two and three. The dominant rhythmic element remains  at the beginning and end of the verse. The melody of verse two and three is the same as it is in verse one. The only difference is the harmonic accompaniment and that verse two and three repeat the verse's last section. In doing so, the melody can become familiar through its repetition but

it will not become boring due to its different harmonic appearance every time it is heard. Before verse four, the melody is repeated in the piano part which naturally picks it up and appears to be in dialogue with the singer.

After the piano interlude, verse four begins *piu mosso* and with *crescendo*, directly showing that something new is going to happen to the tune again. The verse forms a separate part in the song, which is clearly distinguishable from the other verses as the middle part and peak of the composition. A different melody is sung which does not make use of the previously used dominant rhythmic schemes but it rather uses dotted minims alternating with crotchets. Harmonic progression is also different from the other verses. The section begins on the dominant and then moves on to the tonic, to proceed to T | S | S | T | T | T | T | Tp | Tp | S | S | Sp | Dp | S | d | d+7 | Sp+9 | Sp+9 | D+4 | D+4 | D+4 | D +4. What this development shows is that the harmonies in the fourth verse are held mostly for more than one bar, which is different from the verses before. While the preceding verses at least with some variation showed a simple turnaround-like structure, with every bar presenting a new harmonic accompaniment, this cannot be found in verse four. It begins with the sound of a plagal cadenza, moving from the tonic to the subdominant, but this does not seem to lead anywhere. After the appearance of some parallel functions and only one major dominant chord, there is a harmonic shift to the minor dominant, sounding strangely unfamiliar in the context of the song. It is a surprise, bringing a feeling of mystery back to the otherwise well established melody.

Even though the melody is different and the harmonic accompaniment is different from what was heard before, the fourth verse does not really stand outside of the context of the beginning of the song. Due to its use of simple chords, which reminds of their use in the earlier verses, it serves as a pause before returning to the expected tune. It stays in the larger harmonic context but for a while omits the previously established melody. This is what makes verse four appear as a transitional part. It serves the function of a bridge in contemporary pop songs. It breaks with the previously established structure first, and then comes back to the familiar melody and a familiar development of accompanying chords at the end.

Harmonic accompaniment in verse four is even simpler than in the first three verses. This stands in contrast to the instrumental complexity. In verse four, full instrumental accompaniment is written, which leads to an intense effect of the verse. A *crescendo* from *mezzoforte* to *forte* underlines the climax of the song on the dynamic level. Even though the accompaniment is mostly played in unison and largely homorhythmically, it has an impact on the listener. Suddenly one soft melody, almost flowing on its own, is presented with full

symphonic accompaniment, which emphasises the melody's intrinsic power. Full instrumentation stands in contrast to the simple harmonic structure but only together each part of it works. Large instrumentation with complex harmonic progression would be too much to take in. And too simple harmonic progression without anything special in the instrumentation would be exactly the opposite. Only the combination gives the song its special character of sounding exciting while being structured in a simple way.

The fifth verse of the composition needs to be structured in different sections. The first eight bars form the beginning of the verse and the part "with hey, ho, the wind and the rain" and they stand in complete contrast to the ending of verse four, even though a *decrescendo* has brought the verse to an end in *mezzopiano*. Verse five opens with arpeggio piano chords, supported by pizzicato bass notes, to which the melody is sung. The harmonic progression is T | Dp+7 | S+9 | D+7 | T | Tp | Sp+7 | D. Although this scheme neither fits verse one nor verse two and three, it clearly resembles their general form of slightly varied but regular movement. The chords can directly be taken in by the listener because they have been previously heard in the song. With additional notes and the presentation of an unexpected progression, a new character is brought to the mode of simple accompaniment.

There is no pause before the second half of the verse, which is accompanied by T+9 | T+9 | S+9 | D+9 | Sp+7 | T+7 | S+9 | D+4 | D, ending on a fermata and thus staying on the dominant chord a little longer than expected. This structure can again be simplified in the movement of usual cadenzas, only interrupted by the auxiliary function Sp and some additional notes which make the chords sound special. The words from the last five bars are repeated to lead to the end of the song. For two bars, also the melody from five bars ago is presented but instead of its downward movement it rises on the words "ev'ry day", forming a broken E major chord and resting on E for four bars. Harmonic accompaniment through this is Sp+7 | Dp+6 | S+7 | D | T | T | T | D+4. In addition to the piano, this part of the verse is accompanied by muted strings, which give a soft touch to the section. The simple accompaniment moves to the dominant to lead to the instrumental closing section of the song. With the exception of the woodwind instruments, all other voices lead through a development of Sp+6 | T | S | D | T, which forms a perfect authentic cadenza at the end of the song with a *ritardando* and *decrescendo* movement. In the last seven bars, the piano takes over the sung melody and leads to the end of the song. One last time the  rhythm is emphasised until it is replaced by three bars of simple A major, B major and E major chords.

Nigel Hess' composition is special in creating a piece of music which is honestly beautiful. This surprising effect can only be reached by its simple structure. At points, when

this simplicity is broken by only one note or one twist of melody, a whole new world opens, taking the audience immediately away from where they were. Simple chords, added by notes originally strange to the chord, create a familiar feeling and at the same time trigger curiosity. Each simple chord provides a mystery of its own which can only be solved in relation with the further progression of the music. In spite of the at times simple harmonic progression, the composition is never predictable. A change of instrumentation can be equally surprising as a change of harmonies. Regardless of what the accompanying chords are made of, the melody flowing above is always simple. It directly catches the attention and has a most natural flow, independent of what it is accompanied by. It is an arched melody, softly floating away from the tonic, but always coming back after a surprising twist.

Verse four takes the function of a musical pause in the middle of the composition. The freely flowing melody is interrupted and something new is developed. Yet, this new idea only leads back to the beginning. It serves as a short digression, breaking with the existing scheme, but returning there skilfully without breaking with the original direction of the song. The interruption of the simple song by this completely different verse makes it more attractive to the audience. Five verses of always the same melody, even with different accompaniment, are more likely to sound boring than if they are broken by a new tune. And the audience will be most happy to hear the familiar tune again after a short interlude of different music. Therefore, verse four serves as a bridge which is used in pop music to interrupt a song at one point and to bring in a new idea. By verse five, the tune has been secured in the audience's memories and they will perceive it as a familiar melody when it reappears, which makes them feel good. The middle part of the song forms an island in the melody. This island is reached and left via the same tune and thus links the beginning and the end of the song together. On the rhythmic level, two dominant patterns can be found, always alternating throughout the song. Beginning and end of the verses are usually dominated by a minim and a crotchet, while the short interlude of "with hey, ho, the wind and the rain" is portrayed by the livelier rhythm of a dotted crotchet and a quaver. Thus, every verse has a faster moving middle part, securely enclosed by steady moving beginning and ending parts.

The composition shows that common structures like the turnaround or the cadenza do not have to sound simple. Additional notes or varying instrumentation create a new basis for the same melody every time it is played. The use of additional notes gets more frequent towards the end of the composition. At the beginning, a scheme is introduced, which by the end of the song is elaborately developed. The song will stick in mind and feel natural even though it is actually not tangible at all. This composition is the perfect example of a song,

using a melody that could not be simpler, that due to its familiarity and direct access to the audience's hearts has a greater effect than any wildly creative new music could ever have.

5.2.15 *Twelfth Night* 1997

The programme of the 1997 *Twelfth Night* puts the play itself into focus. It gives background information first and only then lists the cast and creatives of the production. Michael Tubbs continued to work as music director but a new composer and a new sound designer appeared. The production music was composed by Jason Carr and the sound was designed by Andrea J. Cox.

Jason Carr's composition is characterised by its constant change of key. Throughout the song, unpredictable harmonic change occurs, which with every verse brings new surprises to the listener. The general harmonic progression on the functional level inside the verses is simple. The song is written in a full score for flute, piccolo, bass clarinet in B ♭, horn in F, 2 trumpets in B ♭, trombone, piano, violoncello, double bass, vibraphone, maracas, and Feste's voice. It is set in a quick tempo of ♩ = 134 in 𝄵, sometimes alternating with two-four time. The most characteristic element of the composition is the appearance of seconds in the accompanying voices. Above all, the piano constantly plays seconds in all chords, and thus creates an impression of dissonance and harmonic disguise. The constant interval of fifths in the piano voice, made dissonant by the additional seconds, conjures up a feeling of darkness and reminds of slightly out-of-tune sailors' songs.

All five verses count 21 bars and are played with the same melody, following the same overall structure, but harmonically being clearly distinct from one another. The structure is introduced in verse one. It begins with pizzicato strings and piano, introducing in two bars the scheme which will be repeated throughout the whole song. The first bar is in Bm+2, the tonic of the first verse, and the second bar is in F#m7+4, the tonic's dominant. For seven bars, t+2 and d7+4 alternate in every bar. This structure is harmonically as simple as any relation between the tonic and dominant can be but at the same time sounds complex due to the many additional notes in the harmonies.

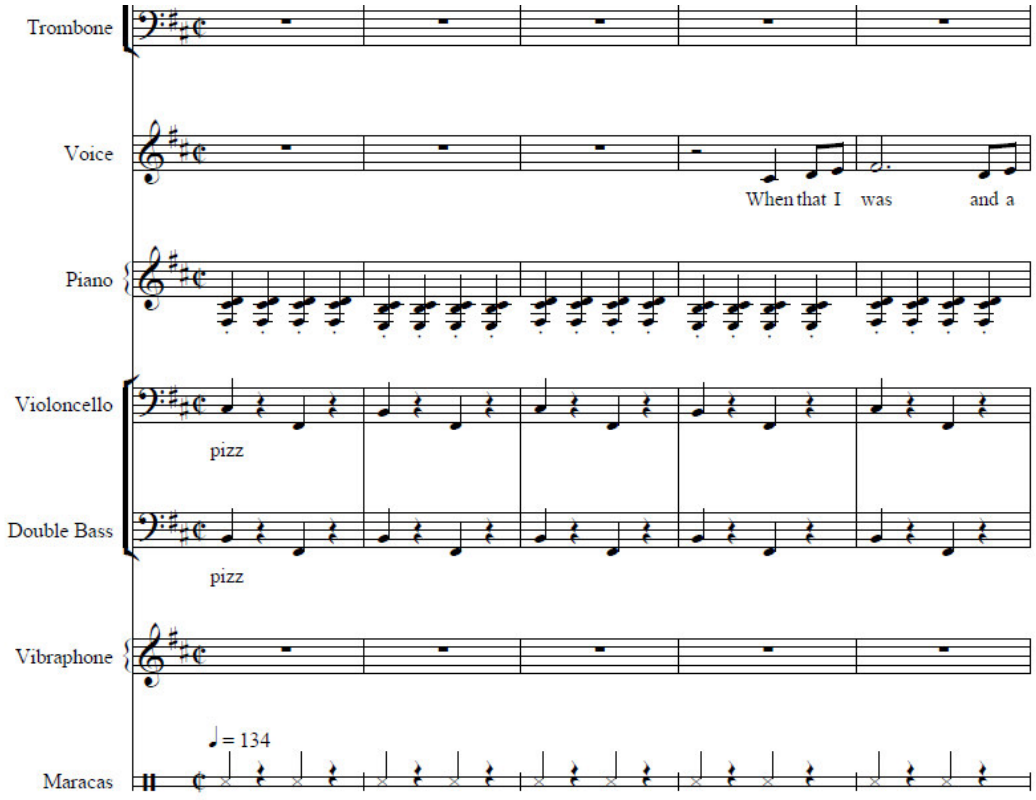


Figure 36. Opening of the epilogue song in 1997.[580]

In the second half of the fourth bar, the voice comes in with a rising tune from C# to F#. Through the next two bars, it continues to rise and falls down back to C# four bars later on the word "boy", on which the first section of the verse ends. The voice is accompanied by flute and trumpet, which also play the melody. The short part of "with hey, ho, the wind and the rain" counts three bars with an upbeat, including one two-four time bar. The generally rising tune is accompanied by G+6+4 and A7+2 alternating. Thus, the tonic counterpart and the dominant parallel break with the constant play of tonic and dominant. Yet, the tonic counterpart and the dominant parallel are closely connected in function to the tonic and the dominant and thus do not move far from this scheme harmonically. During this short interlude, the voice is not accompanied by flute anymore but by horn. The next three bars of the verse, which are also played with an upbeat, are accompanied harmonically by t+2 and d7+4 and melodically by the flute again. They repeat the melodious movement from the beginning of the verse, even if not always using the exact same notes.

The last part of the verse, with the text "for the rain it raineth ev'ry day", is played twice and is characterised by the following recurring motive:

[580] Jason Carr, "The Wind and the Rain".

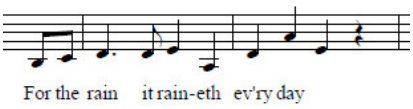


Figure 37. Recurring motive at the end of each verse.[581]

This motive is played throughout the song in different voices and in different keys. It functions as leitmotiv, introducing the end of a verse. The motive stands in relation to the constantly recurring notion of rain in the song and thus mirrors the text's regularity. When the phrase is played for the first time, it is accompanied by tG+6+4 and dP7+2, thus repeating the structure of the earlier harmonically changed interlude. After one bar of change between t7+2 and dp+2, this last part is repeated and makes use of the same melodic motive from four bars before. It begins a fifth higher but then moves on differently. Instead of building a closing scheme for the motive which moves from D up to A and back down to E, the second time it ends after a downwards movement from F to E ♭ and D ♭. The repetition of the motive takes four bars with an upbeat and leads to the end of the verse. These four bars are the only bars which show harmonic irregularities between the verses. In the first verse, they begin on B ♭7, moving to B ♭6 and -5 and -4. The phrase is closed by two bars of A ♭sus4. B ♭ major is the dominant parallel of the tonic of the next verse, being C minor. The following A ♭ serves as tonic counterpart. Thus, the transitional bars can be seen as forming a harmonic link to the next verse. When the second verse begins, the repetitive structure of t+2 | d7+4 begins in the tonic Cm.

The second verse is structured similar to the first with the textual passages about the rain being harmonically different from the rest of the verse. Again, two bars of dominant parallel to the tonic of verse three form the end of verse two, before two bars of a different harmony lead to the beginning of the next verse. At the end of verse two, these two bars are in A, quickly changing to Am. The new tonic of verse three is C#m. The same structure can be found in verse three, with the exception of the last four bars again. They accompany the melody in the dominant parallel of the new tonic of verse four, which is Dm. For the first time, all four bars serve the same function in relation to the new tonic, without two bars of harmonic change. The verse proceeds with following the regular structure, but ends on the tonic on the first of the four last bars. A change to C+2+4 leads to the last verse in the tonic E ♭ minor. Thus, the last four bars cannot be interpreted in terms of directly leading to the tonic of the next verse. Dm would serve the function of an augmented dominant parallel in E ♭ minor, which is a strikingly irregular function. The chord refers back to verse four in which it forms the tonic. C, which serves as dominant parallel in D minor but does not hold a

[581] Jason Carr, "The Wind and the Rain".

clear function in E♭ minor except for the irregular construction of an augmented tonic counterpart, also does not directly lead to the next verse. Thus, the four last bars of the verse do not directly relate to the following verse but rather refer to the previous one.

Without a functional link, verse five begins in E♭ minor and strictly follows the previously established structure. It is the verse, which most clearly emphasises the harmonic progression at the end, due to the support of the vibraphone. In the last four chords it moves from A+6, the dominant of the upcoming new tonic, through tP+6+4 | tP7+4 | tP+4+2 and leads to the instrumental closing section in Dm. Thus, the end of verse five is again closely linked to the following part of the song, the closing section. This section counts eleven bars and also follows the structure of t+2 and d7+4 alternating. Flute and bass clarinet play one bar of melody which remind of the beginning of the melody in verse one, before they rest on E and D until the end of the song. Piano and strings lead to the end via the well-established rhythm of four crotchets in a bar and the change between t+2 and d7+4. The last bar only consists of a D, played pizzicato by the double bass and thus ending the song softly.

The composition is characterised by the constant change of key in the verses. Instead of changing between related keys, it moves chromatically upwards in the scale. It begins in Bm in verse one, then moves to Cm, C#m, Dm, E♭m, and Dm. The only key which is used twice is Dm, the closing key, framing verse five. After the first Dm verse, D#m could be expected, but instead, the enharmonically changed key is used for the following verse. This does not make a difference in hearing the song; it is only recognised when reading it. This change through six keys makes the hearing of the song in advance impossible. There is no consistently rising or falling development, or any direction that can be safely assumed and followed, so that every new verse is a surprise. The use of the same melody serves as orientation but does not create a feeling of familiarity. The melody is embedded in completely unpredictable and unrelated contexts which make it impossible to lean back while listening. Disregarding of the fact of constant and seemingly unrelated harmonic changes, the harmonic progression inside the verses is very simple. It moves between the tonic and the dominant, disguised by the use of additional notes. This gives a stable, though unfamiliar, harmonic ground in which the melody does not really seem to fit. There is no obvious link between melody and harmonic accompaniment because the melody moves in different surroundings, always slightly unfit and at the same time fitting it all. The repetition of the phrase "for the rain it raineth ev'ry day" forms the link between the verses. This section is harmonically linked to the following verse rather than to the preceding one, verse four excepted.

The song is special in its harmonic structure which is most simple and repetitive and at the same time complex and bewildering. It is a pop song turned into art song. A simple melody is used throughout, almost completely free of harmonic ground. One motive is heard in different voices and different keys throughout, giving the listener some rescue line to follow. The constantly reappearing melodic fragment presents stability, when harmonies fail to give it. The stable rhythm of four crotchets in the accompaniment strongly moves forward in a static movement which is almost march-like. The song shows rhythmic stability and melodic fragments instead of melody and harmonic support. The chromatic rise through the keys does not make the song sound familiar or satisfying but invites to follow and to solve its mystery at the end. In spite of the harmonically complex overall structure, the song is structured regularly and is very repetitive inside the single verses. It helps to follow through the text. The use of different instruments brings in different colours, depending on their appearance. The piano and strings give rhythmic stability and present harmonic progression, even if in disguised form. Flute, trumpet, and horn play short interjections, but mostly serve to accompany the voice and support the melody. Thus, an interesting combination of classical song and experimental music is created which definitely leads to the song being discussed at the end of the performance.

5.2.16 *Twelfth Night* 2001

As in 1997, the programme of *Twelfth Night* in 2001 presents the cast list at the end. It states "Music by Gary Yershon, Sound by Mic Pool"[582] and names John Woolf as music director. The number of employed musicians has grown to seventeen people being listed as musicians. In addition to the short actors' biographies, information is given on John Woolf and Gary Yershon.[583] The composer of the music is also mentioned by critics, who describe his epilogue song as a "jaunty cabaret tune"[584].

Gary Yershon's composition does not show any regular development. It can be divided into five parts according to the five verses that are played but these parts show completely different structures each. The composition is dominated by time and tempo changes. It opens and closes in two-four time, played *moderato*. A voice and piano part exists as a record of the song which was originally orchestrated for flute, oboe, clarinet, horns, trumpets, trombone, xylophone, timpani, percussion, piano, banjo, acoustic guitar, bass, violoncello, and Feste, a

[582] RSC, *Twelfth Night Production Programme,* 2001.
[583] Cf. Ibid.
[584] Maxwell Cooter, 2002.

baritone singer.[585] This full score orchestration presents the music of the piano reduction in a completely different way. According to Gary Yershon, the music for the production is fractured in relation to the setting, which plays in the Edwardian era before the First World War. Feste was presented as a harbinger of the war and he was able to foretell the future. Therefore, his songs were written to be ahead of the time he was living in. The vocal lines of the song were supposed to extend, contract or leap when they were least expected to, in order to break with any predictability of the song's structure. Throughout the play, the fracturing increases with every song. When Feste walked off stage during the final ostinato, distant guns could be heard in the production, announcing the First World War. It was in this atmosphere that the last song of the play was set, which explains the sudden changes in character during the single verses. The song demands excellent skills in singing from Feste, as can be seen in the vocal score, but according to the composer, it was performed as written.

Verse one can be divided into four sections, corresponding to its text. "When that I was and a little tiny boy" is the first section, "with hey, ho, the wind and the rain" the second section, "a foolish thing was but a toy" the third, while "for the rain it raineth ev'ry day" forms the fourth section, which are all of different length. Four bars of instrumental introduction serve to establish the tonic of the song, which begins in B ♭ major. Two two-four time bars consist of a broken B ♭ chord, moving upwards through two octaves from F to F and leading to a six-eight time bar in which the broken B ♭ chord has changed into F. The six-eight time stays, while in the next bar the chord changes back to B ♭. Thus, a short cadenza of T-D-T gives the harmonic basis on which the melody later grounds.

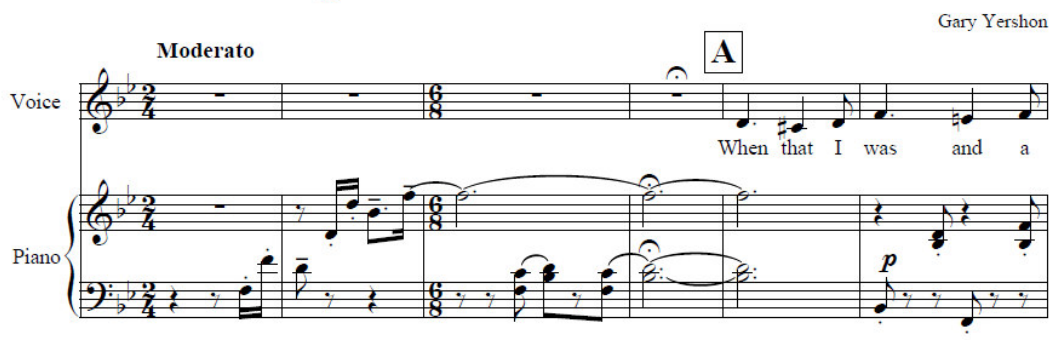


Figure 38. Opening of the 2001 composition.[586]

The melody comes in in bar five with a dance-like movement. In bar six, piano accompaniment sets in *piano* with simple chords in the rhythmic pattern of  , thus supporting the dancing movement of the melody. It moves between B ♭, F7-B ♭-F, and B ♭, emphasising the alternation of tonic and dominant chords.

[585] Personal information from Gary Yershon.
[586] Gary Yershon, "When That I Was".

After this movement, the first section of the verse ends on the tonic, in two-four time, and the second section begins. It is still accompanied by B ♭ chords but the melody turns away from the beginning mode of dancing. A glissando from f' to b ♭'' with a following downward fall to d'' is characteristic of the two-and-a-half-bar section. It mirrors the free flow of the words and gives an impression of the wind blowing through the music. The sudden jump of a twelfth in the melody is followed by a jump through the same interval in the accompaniment. The direction *colla voce* indicates that the accompaniment follows the freely sung melody. Before ending on "rain", the voice holds a fermata on B ♭, which leads to an Am7 chord before the third section of the verse begins on the dominant F again, still in two-four time. A regular bar of quavers both in the melody and in the accompanying voice leads to the tonic B ♭, and away again to the subdominant E ♭, on which a fermata prolongs the sound. This beginning of a cadenza structure is developed further in the following bar in which the last section of the verse begins in three-four time and only takes two bars in total. A chord of F in the piano voices gives the harmony to the vocal line, moving through three octaves of F: f'-f-f'', and then in the movement of a scale downwards to B ♭, to rest on the tonic again in the following bar. *Colla voce* again indicates that the singer can take his time for the passage. Having finished on "day", the song continues *a tempo*, and the piano leads on to verse two via a B ♭ major scale of semiquavers upwards in the right hand, supported by a broken but complete B ♭ major chord in the left hand.

The first verse makes use of very simple harmonies. It stands in B ♭major, and only moves away from that to present the dominant chord F. Only once a full authentic cadenza movement is played, including E ♭ as the subdominant chord, but otherwise completely staying in the tonic and only using dominant chords in addition. In contrast to the very simple harmonic scheme, the melody does not follow any directly obvious rules. It changes throughout the verse's sections and gives the impression of different ideas which are spontaneously presented. The verse is full of surprising turns due to the frequent change of time which makes it interesting to follow. The harmonic basis is stable. Therefore, the melody is free to flow in different directions.

Verse two begins in two-four time with the safe basis of B ♭ given by the piano before the melody comes in. Again, the verse can be divided into four sections in relation to the text. The recurring parts "with hey, ho, the wind and the rain" and "for the rain it raineth ev'ry day" are separated from the other text passages of the verse. The first section only counts two and a half bars. Melody and accompaniment both play the same rhythm, beginning with one bar of quavers, then one quaver-quaver rest-crotchet, which is the upbeat to the next section

already. The quavers take the harmonic accompaniment of E ♭ and A ♭ and end on E ♭ again. In context this can be explained as moving from the tonic B ♭ to the subdominant, the subdominant's subdominant, and to the subdominant again. This makes more sense than seeing the A ♭ chord as simply a VII in B ♭ because the harmonic movement goes on to the subdominant parallel on the next note which is the upbeat to the second section of the song. Thus, an emphasis on the subdominant is made in the beginning of verse two, which on the harmonic level contrasts the frequent use of the dominant in the first verse. The dominant is reached in the next bar, forming section three of the verse, which stands in F throughout. It is characterised melodically by the downward jump of a sixth from D to F, followed by a downward jump of a fifth from C to F, then concluding on B ♭ in the next bar and ending the short second section. The piano voice leads on to the next section by a scale of quavers moving downwards from D to A, combined with B ♭ chords in dotted rhythms.

Section three takes three and a half bars with an upbeat. The piano voice continues with downward-moving scales in the left hand and chords in dotted rhythms in the right hand for two bars. It moves from Gm to Cm. In contrast to that, the melody moves upwards from B ♭ to D in the rhythm of a dotted crotchet in combination with a quaver. When the climax of the phrase is reached on the note D, it is accompanied by a D7 chord, moving on to Gm in the following bar and closing the section. This section of the verse forms a cadenza in G minor and is perceived as leaving the tonic of B ♭ for a while. The movement t-s-D7-t is more than obvious there.

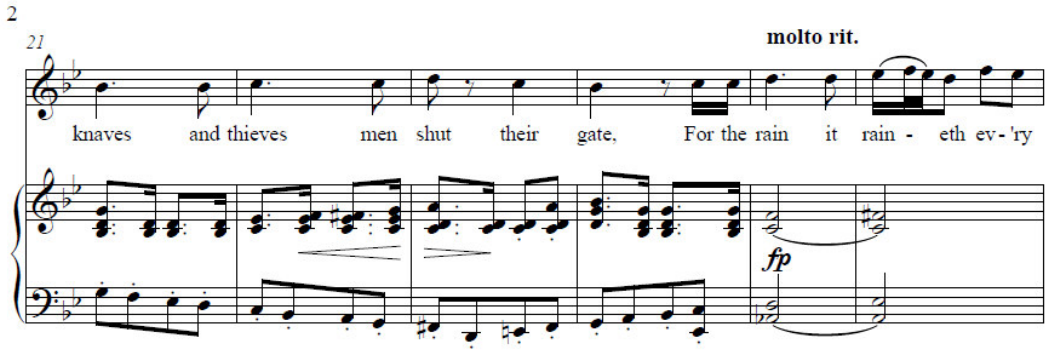


Figure 39. Third section of verse two.[587]

The closing section of the verse takes four bars with an upbeat and begins on a diminished dominant seventh chord, moving from minor to major, while the melody resembles an improvised phrase with the centre note D. The melody makes the most of that surprising harmony in proceeding *molto ritardando* through its coloraturas before resting on the D in the third bar. From there, a movement in the piano voice takes the harmonic progression from D

[587] Gary Yershon, "When That I Was".

to Gm and finally to C in the fourth verse, on which the section ends with a clear C major chord held for the whole bar. Even though this movement in Gm could be described as D-t-S, it is more likely that the C at the end is not heard as a subdominant to Gm but as the dominant to F which becomes the new tonic in the following third verse and continues in *tempo primo* after the *ritardando* from before.

After a clearly indicated caesura, verse three begins in F with a melody rising from A to C and F and A through four bars of the first section of the song. Short interjections of quavers and semiquavers support the harmony of F in the first two and a half bars. The melodic movement of the voice resembles the beginning of verse one, even though the rhythmic structure is different. At the end of bar three, a quaver interjection of C is made, which is the dominant to F, and which directly leads to the tonic in the following bar. During these first four chords of the verse, a crescendo rises from *mezzopiano* to *forte*. Together with the upwards directed melody this gives the impression of the verse moving up to a climax. This movement is immediately slowed down in the second section of the verse, which is played slower than the first and lasts for two and a half bars which are again played with an upbeat. Broken chords in the right hand of the piano and the third of F and A or A and C in the left hand accompany the melody in F. The melody moves back and forth between an octave of C and A, ending on E as the final note. This movement resembles the movement of the second section of the first verse with the difference that the first verse uses the interval jump of a twelfth, while the third verse only jumps an octave. This is accompanied by a C7 chord, being the dominant seventh chord in F major, on which the section ends.

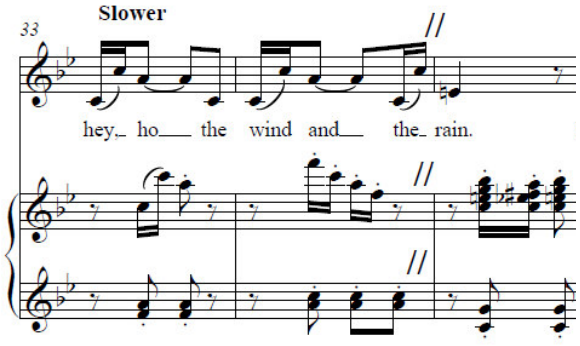


Figure 40. End of the second section of the second verse.[588]

The third section of the verse consists of four bars with an upbeat again, but again shows a different melody than before. Full chords in the piano voice provide the harmonic basis for the section. It begins in C, then moves to C7 and F, before holding a fermata on a diminished B ♭ on which the section ends. The melody cannot be described as having a memorable tune,

[588] Gary Yershon, "When That I Was".

it rather moves up and down in accordance with the harmonies before ending on B ♭. An upbeat links the section to the next. A simple movement of C plus another C plus E in the piano voice support the melody starting from C and moving to E, thus all in C major, the dominant to F. The movement C-D-E-F, after which the melody ends, leads to eight bars of instrumental interlude beginning in F.

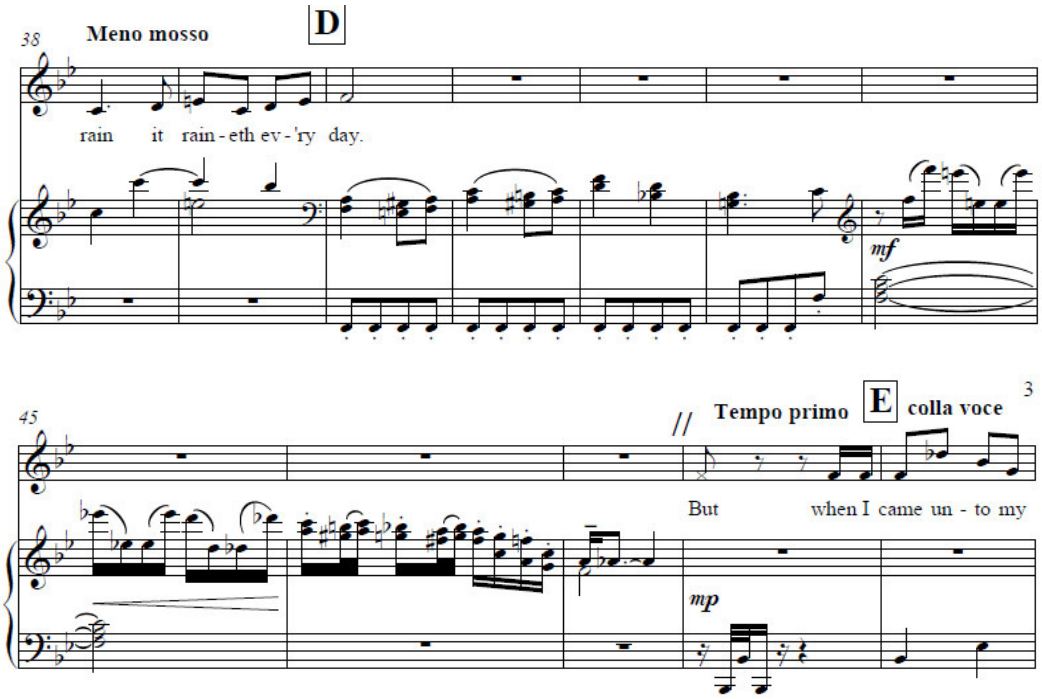


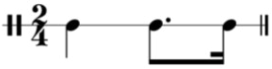
Figure 41. Instrumental interlude in the 2001 composition.[589]

A constant accompaniment in quavers on the note F ensures the harmonic basis of the first four bars in the left hand, while the right hand plays a short melodic movement in thirds. Bar three shifts from F to Dm and B ♭ but nevertheless continues with quavers of F in the left hand. The following bar opens with a Gm7, i.e. Tp7, before resolving into the tonic F again and securing this chord in the following bar, in which it is played in the left hand and held for two bars. The right hand's movement in thirds is replaced by a movement of octaves which chromatically fall from F to D ♭ and are played *crescendo* until they reach their peak after two bars. The left hand is tacet, while the right hand continues to move downwards in thirds instead of octaves. The last four semiquavers form the harmonic progression of F-C-F-C, landing on F major, which changes to F minor after one semiquaver. After a clearly marked caesura, the song continues with the fourth verse.

This instrumental interlude gives a moment to think about the song and to take it in. While the first verse shows a regular harmonic progression and comparatively simple melodic development, in the second and third verse harmonic complexity increases. The simple

[589] Gary Yershon, "When That I Was".

rhythm of verse two makes it easy to listen to. Yet, the harmonic change during the third section requires a higher amount of attention in order to be able to follow the song. When it moves on to yet another tonal centre, namely F in verse three, it gets more and more complex. Again, the harmonic structure is easy to take in, since it follows the structure of T-D-T-T-T-D7-D-D7-T-S dim.-D-T but the listener has to follow through the harmonic development that has led there in the first place. The instrumental interlude then serves as a short break between the verses. Since the verses almost all show a different melody or at least a different form of it, the audience cannot rely on a familiar tune to reappear at some point and they have to follow the harmonies not to get lost. A small, simple but effective instrumental part, which basically takes the harmonic form of T-Tp-S-T, gives back a feeling of harmonic rootedness to the audience and prepares them to move on to the next verse.

The first section of the fourth verse begins *colla voce* with an upbeat which is followed by the same rhythm of quavers in the melody which appears at the beginning of verse two. Together with the accompanying piano voice, broken chords of B ♭m and E ♭ are formed. The third bar of the verse, in which the first section ends and the upbeat for the second section appears, is played *a tempo*. The second section settles on E ♭ in the melody, showing the rhythmic pattern of  for two bars and then ending on a minim. This dotted rhythm in the voice is contrasted by triplet rhythms in the piano accompaniment, leading to a chromatically rising septuplet from E to B after constantly playing with semitone differences in the three bars before. The end of the line is in B7, the dominant seventh chord to E major, in which the third section of the verse continues. In addition to the E ♭ in the melody, triplets of diminished fifths and augmented fourths, which are centred around semitone differences with no apparent relation to the rest of the music, are played in contrary rhythm to the dotted rhythms of the melody. These combinations of diminished fifths or augmented fourths change between F# and C and E ♭ and A until in the last bar, together with the septuplet, an upwards movement of C and F#, E ♭ and A, F# and C, and A and D# appears. Together with a B in the melody, these notes form the D7 chord of the next section's tonic, which is E.

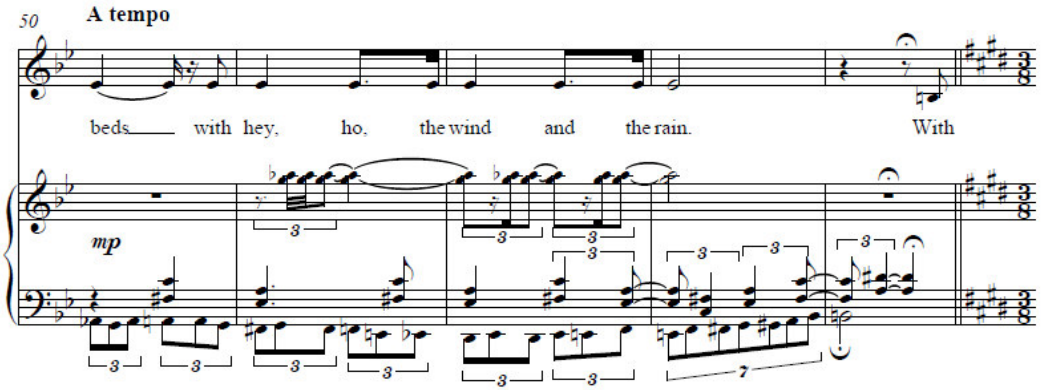


Figure 42. Section of diminished fifths and augmented fourth as transitional section in verse four.[590]

These five bars form a transitional section from one key into another. While the accompaniment is hovering about semitones and presents diminished fifths and augmented fourths without apparently aiming anywhere, the melody is stuck on E ♭. E ♭ is emphasised because during that passage its meaning is changed. Its harmonic meaning shifts from being E ♭ at the beginning to D# at the end. This D# fits the key of the following section, which is E major. Thus, the whole passage can be heard as referring ahead to the E major passage. The key is changed by redefining E ♭ to D#. With pompous effect the passage moves towards E major. This clearly relates to some effect on stage, which would show in action what the music expresses. The passage also refers back to the opening cue of the play. At the beginning, it represents the sea and the storm in which Viola and Sebastian are separated by shipwreck. This scene is being referred to at the end of the play again.

In addition to the change of key, there is a change of time into three-eight time. In *tempo di valse – pesante* a dancelike melody is sung in the four bars of the third section, directly moving on to the more steady fourth section, *colla voce*. Single quavers at every first beat of each bar, followed by two quavers of thirds accompany the melody. Thus, the rhythm of a waltz is emphasised and can easily be understood. The harmonic progression through these four bars is in E: T-T-D7-T. In the second bar of the tonic an augmented dominant chord is included for the length of one semiquaver, which directly resolves into the tonic, but gives a quick feeling of harmonic development to the section. A D7 leads to the next section. In the *colla voce* section, the melody gently moves in quavers and is accompanied by the same rhythm in thirds in the left hand of the piano voice. The right hand adds tremolo intervals of B-B-, A#-B, and A-B, so that the movement of dominant, augmented subdominant, and dominant seventh develops, which leads to the tonic in the next bar, in which *a tempo* another instrumental interlude begins. After the harmonically tricky second section of the verse, the simple and easy-to-listen-to third and fourth parts begin. In E major

[590] Gary Yershon, "When That I Was".

they mostly show cadenza-like structures accompanying a tune which quickly sticks in the mind. This may be due to the rhythm of a waltz which invites the audience to dream away with the softly floating melody and not to think about its structure too much. Familiar rhythm and familiar harmonic progression let the new melody immediately appear familiar.

Just at the point of getting used to the tune, it is stopped and the eight bars of instrumental interlude begin. The piano accompaniment in the left hand resembles that of the third section of verse four with its waltzing rhythm of simple chords. The right hand's melody at least for three bars bears remembrance of the dance rhythm and goes over to lines of broken chords in staccato semiquavers. These semiquavers are accompanied by tremolo octaves in the left hand which underline the harmonic progression. During the instrumental interlude, the scheme of T | T | D | T | D-T | D | D | T | T is developed. Harmonically, it is similar to the first instrumental interlude, representing a moment of rest, during which the audience can relax and enjoy the familiar movement of sound. The interlude ends with two bars of broken chords of E in three octaves and rests on e'' with a fermata. This E is held over into the next bar, in which the fifth verse begins *a tempo primo* in *mezzopiano* in two-four time. All accidental signs are dissolved.

The last verse is also divided into four parts and can be analysed in the harmonic context of C major. It begins in the new tonic. G and E together with C in the piano voice secure the harmonic ground. In the first section, the melody is a variation of the melody in the first verse's first section. It is one note higher and shorter in rhythm but the general movement is strongly similar.

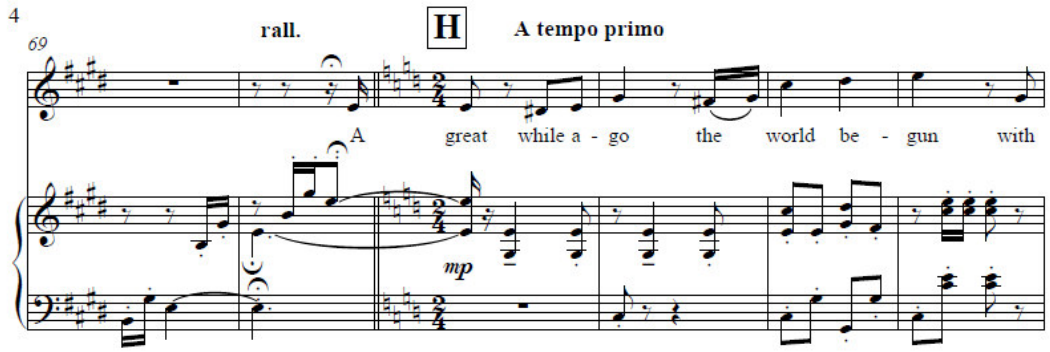


Figure 43. Opening section of the last verse.[591]

In the third bar, the piano plays broken chords, which emphasise a movement from C to G and back to C. This short cadenza brings the first section to an end after having followed the not too complex harmonic progression of T | T | T-D-T. The second section also resembles the first verse's second section with its interval jump of a twelfth throughout two bars, which both

[591] Gary Yershon, "When That I Was".

rest on the tonic. Instead of the first verse's fermata on the last note of the second bar, in the fifth verse, the fermata is held in the following bar, where no accompaniment is found. A glissando moves a seventh downwards and delays the reaching of B ♭ on the last word of the phrase on which the section ends.

The piano plays an idea of Em and then moves on to a single D on which the third section of the verse begins. Instead of being sung, the words "but that's all one" are spoken. Afterwards, a single G is played, followed by a caesura, before the voice continues by then singing the end of the phrase through a broken F7 chord and resting with a fermata on F, while being accompanied by Fm in the piano. The Em chord in the transitional bar between the two sections forms the dominant parallel in C major and serves the same function in F minor. Thus, its function can be easily named, while it is at that point not entirely clear in which harmonic context it is to be put. From the audience's point of view, the movement towards Fm cannot be known and therefore Em is probably rather heard in C.

The last section of the verse is played slowly for two bars after an upbeat. The F chord from the previous section's ending is continued but changed into an F7, both broken and played as a whole in the piano part. The melody also starts on F, then moves upwards to A, jumps down to F again, and then rises to B ♭, the ending note of the verse. The strong emphasis on F7 during this section makes possible a harmonic change of meaning. It is not the tonic of the verse but the dominant, i.e. the dominant seventh chord of the tonic B ♭ to which the song returns. This becomes completely clear in the last bar of the verse. While the piano plays a B ♭ chord, the voice *poco accelerando* drops an octave from b ♭' to b ♭ and then jumps two octaves up to b ♭''. Thus, the original tonic B ♭ from the beginning of the song is finally reached again.

Nine bars of instrumental closing section form the end of the song to which two more bars are added. These are to *repeat till faded*, thus serving to end the song when it is fit. In the closing bar of the fifth verse, when the melody moves through three different B ♭ octaves, the piano plays a tune which is reminiscent of the beginning of the first verse. It follows the same melody, though in different rhythm, and moves through the same harmonies like the first verse: B ♭ | B ♭ | B ♭ -F | B ♭ , being T | T | T-D | T. Afterwards, *tempo primo* is reached and a melody cannot be found anymore. After one bar of intense emphasis on B ♭, the left hand of the piano voice moves on to a rhythm of quavers which resemble the rhythm of the second instrumental interlude. One low note is followed by a full chord which again is followed by one low note and again a full chord. This scheme goes on for seven bars, constantly changing between the same chords. This is B ♭ on the first beat of each bar, then a single note of F and

a C chord following. Thus, the feeling of T-D movement is aroused but never truly fulfilled. B ♭-F-C is a T-D-Sp movement, in which the Sp strikes as odd and unfit. An octave of A in the fourth bar changes the C chord into F7, which finally satisfies the longing for the T-D movement. Even after the fading of the A after two bars, it sticks in mind and helps to hear the notes in the context of F. The last two bars, which can be repeated ad libitum, show the same structure: B ♭-F-C | B ♭-F-C until the end. The end does not reach the tonic, leaving the audience with a strong urge to harmonically finish the song. Due to its frequent repetition for seven bars, the audience expects to hear B ♭ again to close the song. Closing on C leaves an open end. The song could switch to yet another crazy verse but it does not do so. The audience has to close the song for themselves in their heads. The last chord, if heard as C, is the dominant to F, to which B ♭ would be the subdominant. The end of the song could, analysed in that way, be in F and lead to by the constant movement of S-D+4. The song would then end on the dominant and it would have an open end which is not brought to a close in the song. Either way, the song does not reach the tonic in the end and requires the audience to finish it for themselves.

This is a wonderful idea of including active audience participation in the song. They cannot help expecting the song to continue because the T-D movement has been repeated so many times. The attention is high as to what might follow the dominant chord because it does not seem like an end right away. The song lives by its harmonic meaning changes. Every chord can be seen in a different way and the song plays with this musical ambiguity. It begins in B ♭, moves to Gm for a while, then to F, E, C, and back to B ♭. Thus, the song takes a harmonic journey which is not predictable. As it is in the end, harmonic meaning can change even by the repetition of only the same chords through a longer period of time, so that a new harmonic centre is suddenly heard. In every key which is reached, the song uses simple harmonic progression, so that it is never hard to follow. Yet, the idea of changing keys has to be understood in order not to get lost in the composition. There is no melodic tune to follow through all verses. No fixed point of orientation is given. Neither rhythm, nor tune, nor harmonies are constant. Yet, the song makes it possible to follow. Well-known structures from dances or long established harmonic progressions invite the audience to follow on its journey. The song tells a story, though mostly with its text, which is presented on the musical level as well. It is an art song and stands in contrast to the usual popular song. Every verse needs to be considered on its own, because without any repetitive tune, the verses are not comparable. What holds the song together is simple harmonic progression in all verses and in all keys and the picture frame structure that is created by beginning and ending the song at

least in faintly recognisable ways. This structure cannot only be observed in the song but in the music of the whole play. The epilogue refers back to the opening of the play, which rounds it off musically. In the instrumental interlude between verse four and verse five, the epilogue also refers back to another piece of music in the play. It is based on Yershon's setting of "Hold thy Peace", reminding the audience of the happy feeling in act II, scene 3. Besides all unexpected changes and irregularities in the song, the audience can enjoy moments of recognising the music of the last song. It thus gives a short summary of what was musically happening in the play and brings it to a logical end. The instrumental interludes generally serve to clear the song from its complex harmonic progressions and to bring it back down to earth, when there was danger of getting lost in the spheres of complex harmonies. Thus, no matter how complex harmonic and melodic progression is in the single verses, it is relatively simple on the whole, even though every verse could well be a whole song on its own.

5.2.17 *Twelfth Night* 2005

The programme to Michael Boyd's production of *Twelfth Night* from 2005 appears to be quite different from the programme from four years ago. Not only production photos are included in colour, but there is much more information on the background of the play than was given before. Throughout the programme, scratches of lyrics from the songs can be found, which emphasises the play's musicality. While John Woolf is still music director, together with Sianed Jones he also composed the music for the production. The sound was designed by Andrea J. Cox. As it was done before, musicians are listed according to their instruments. There can also be found short biographic information on the composer and the music director of the production.[592] The presentation of the play's music is highly appreciated by theatre critics: "Michael Boyd's production has some refreshing qualities – the music in particular. But its most memorable facet will almost certainly be Forbes Masson's exceptional characterisation and vocal talents."[593] Feste is seen as being at the heart of the play: "This is a production that revolves around the excellent Feste of Forbes Masson [...] Masson dominates the production."[594]

John Woolf's and Sianed Jones' composition is written in F major in a regular four-four time. The existing version is a copy of voice with double bass accompaniment, indicating the

[592] Cf. RSC, *Twelfth Night Production Programme,* 2005.
[593] Peter Brown.
[594] Maxwell Cooter, 2005.

harmonic basis of the song. The double bass voice is the only accompanying voice that has been written down. All other voices are largely governed by improvisation. A CD recording gives proof of the song showing a full band accompaniment and an additional female voice which brings in a vocal counterpart to Feste's voice.[595] The song can be divided into five larger parts, corresponding to the five verses that have been sung in 2005. With the exception of the first and the last verse, the structure of the verses is strongly repetitive. All verses except the fourth verse count nine bars in total. The fourth verse counts ten bars.

The song opens with a simple note of F held by the double bass through one bar. This note is held further for nine bars without change, forming a bourdon bass accompaniment for the first verse. The voice comes in in bar two with a striking interval jump a fifth upwards from F to C, and resting on C until the bar's end. This movement establishes the harmonic ground of F, without further specifying the key being major or minor yet. The omission of the third in the triad gives a feeling of lost orientation and intangibility. The melody moves further upwards to E ♭ and then returns to C to conclude the phrase in bar three. The following two bars repeat the first two bars of the voice's melody in a slightly varied form. Thus, the textual interlude of "with hey, ho, the wind and the rain" is perfectly included into the verse musically. The most prominent difference to the beginning of the verse is the interval jump from C to F, being a fourth, instead of the previously established fifth from F to C.

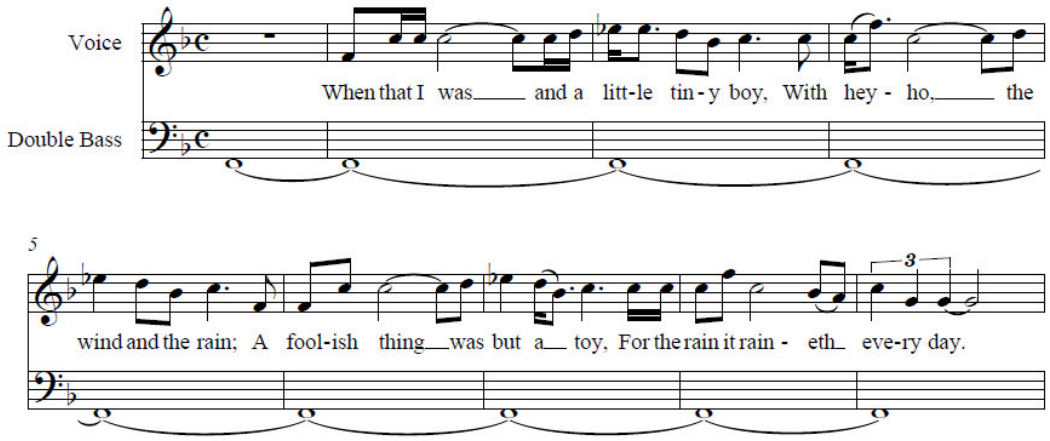
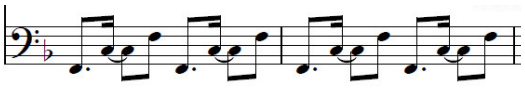


Figure 44. Beginning of the 2005 song.[596]

These first five bars, showing four bars of melody, establish the melodic theme of the song. It will be repeated throughout the song with only minor changes. The second half of the verse begins like the first half by using the jump of a fifth upwards and then rising to E ♭. It falls to C again and proceeds to the jump of a fourth before bringing the verse to an end. The end is

[595] Cf. John Woolf & Friends, 25.
[596] John Woolf/Sianed Jones, "When That I Was".

not reached via the movement from E ♭, falling to B ♭ and then rising to C, but by a triplet of crotchets which fall a fourth from C to G. This G can be perceived as a new harmonic centre due to the previous stress of E ♭ and the general progression of the melody. This development shows a division of the verse in two parts which use the same melody. The first part has a rising and forward-moving end, while the second part comes to a close via downward and retardant movement of the triplet. The most important function of the first verse is to introduce the melody of the song, which due to its simplicity quickly sticks in mind.

The second verse stands in contrast to the first. It is preceded by two bars of double bass introduction, leaving the bourdon accompaniment for an ostinato movement of F-C-F in a dotted rhythm:  This pattern continues to move through the whole song with the exception of the very last five bars, during which it stops. Thus, the accompaniment is kept as simple as it could be; only giving harmonic ground and an idea of rhythmic groove to the melody. The melody in verse two is the same as in verse one but it gives a forward-moving impression due to the rhythmic movement of the accompaniment. For nine bars, the harmonic basis is F, still without indication of a major or minor key. In bar nine, in which the verse ends, the bass movement shifts from the broken F chord to G, broken into G-D-G in the same way as the F chord before. Through the frequent use of B ♭ in the melody, it becomes clear that G minor is the harmonic basis which is understood even without the third appearing in the broken chord. Verse three directly follows verse two and is linked to it by the harmonic shift at the end of verse two, which also forms the beginning of verse three in the same bar.

Verse three is a variation of verse one and two, showing a shift both in melody and harmony a whole tone upward. The prominent jump of the fifth at the beginning of the verse remains; indicating melodic familiarity of the tune before moving on. Not only on the harmonic level is verse three different from the preceding verses. The melody also takes on a different shape, although it never leaves the previously introduced scheme completely. During the first two bars, a triplet of crotchets, playing with the change from F to E and F again, leading to D, replaces the downward movement from E ♭ to C. Instead of the melody rising and falling during the part of "with hey, ho, the wind and the rain" in verse one and two, it only rises and stays up high in the third verse. Again, this textually different passage is musically linked to the beginning of the verse and does not form a separate part of the verse. The verse is, like the first and second verses, structured in two parts in which the second part

repeats the first. After one last bar of broken G chords, verse four begins with the double bass moving back to an accompaniment in F.

In its first part, verse four uses the melody which was introduced in verse one and also goes back to the previously introduced harmonic accompaniment of F, broken into F-C-F throughout. This is done until the end of the text passage "with hey, ho, the wind and the rain". For the first two bars of the second half of the verse, the double bass accompaniment switches to broken B ♭ chords and brings in a completely new harmonic feeling. The melody is also different from what was played before. Its rhythm strongly resembles verse three with its triplet structure and the use of higher notes than before. For two bars, the melody is clearly lifted into B ♭ major. The end of the verse is accompanied by F again, using the melody of the end of verse one and two. Verse four holds the final note G for one and a half bars, before moving on to verse five, which makes it longer than the other verses and brings in a slight notion of dissonance in the accompanying F-C-F movement. Verse four is a combination of elements form verse one and two in its first half, and of verse three in its second half. It combines both with a new harmonic basis and thus brings in a new sound in the composition. The verse presents the harmonic, rhythmic, and melodic climax of the song. The previously established patterns are presented in an elaborately developed form and take turns which cannot be predicted by the audience.

After having returned to the harmonic basis of F, verse five comes in and brings the song to its end. The last verse uses the melody which was introduced in verse one and thus closes the song as it began. This picture frame structure is emphasised by the double base accompaniment which fades away until the voice is left to sing alone and unaccompanied in the second half of the verse. Nevertheless, the feeling of ending in G minor is conjured up due to the final note of G and due to the melody, which has previously ended on that chord after the same melodic movement. Thus, the last verse is a combination of the structures that have been developed in the previous verses. The song can be described as beginning with a solo voice in verse one, then being accompanied by a double bass pattern in verse two. This changes harmony in verse three together with a slight change of melody. Double bass accompaniment changes again in verse four, where the melody combines elements from verse one, two, and three. In verse five, the double bass accompaniment goes back to its original appearance from verse two, while the melody also returns to its form from the beginning and equals that of the first verse. The end is formed by voice alone, after the double bass accompaniment has stopped, so that the song ends exactly as it had begun. The only difference is that at the beginning the note F was held throughout the first verse, which is not

found in verse five. Yet, this does not make a difference harmonically. At the beginning, the F is needed to establish a harmonic ground and a feeling of harmonic belonging. In the end, this basis has been securely developed and the melody is heard in this context even if it is not given again. The song shows a mirror structure, taking up more and more elements until verse four, and then leaving them again until the end.

Due to the harmonic island of B ♭ major in verse four, the song can be best described as taking a circular form. The melody flows in F, then moves somewhere, and comes back again. The perceived Gm at the end is only an additional change, which is heard but not actually emphasised by the written notes. The song ends on a suspended second, which gives the impression of infinity and creates the desire for finishing the song in the audience's minds. Throughout the song, the harmonic movement in the double bass line is: F-Gm-F-B ♭-F. Thus, the song strongly plays with the relation of fifths between B ♭ and F. In F, the movement B ♭-F is the movement of a plagal cadenza, which goes S-T. The Tp of Gm only gives an additional feeling of melancholic intangibility to the song.

In their composition, John Woolf and Sianed Jones only use three different harmonies. Yet, the song never appears truly transparent or easy to look through. On the harmonic level the song is simple. The omission of the thirds covers the key for a while, which only in relation to the other chords used becomes clear. Even after having developed the key, the song gives the impression of being able to move away again every other moment and the audience has to cling to the tonic in order not to lose it again. Simple chords together with a simple melody can have a huge effect if only one unsolved question remains that can trigger the audience's fascination. The audience has direct access to the melody but the accompaniment makes it difficult to be sure in which harmonic context to put that melody. Its playing with the relation between major and minor keys prevents any easy judgement and shows the song's versatility and changeability. The melody flatters through the air like leaves blown away by the wind; creating a dream-like atmosphere in which everything is possible. The most characteristic element of the composition is the interval jump of a fifth at the beginning of each verse's first and second part. This again underlines the interplay of F and B ♭. The interval of a fifth is the most striking element of the song throughout, both in melody and in accompaniment. It gives a harmonic ground, even though it begins without the stability of included thirds.

The instrumentation of the song and its spontaneously improvised character make the song special. A steady rhythm urges it forward; harmonic accompaniment could not be more regular, while on the vocal level sudden changes and unexpected turns appear. The simple

melody is presented by Feste and added by a female voice, who sings wordless sounds and thereby serves an instrumental accompanying function. The two voices in the song emphasise its human side and that it can directly appeal to the audience. The increasing number of accompanying instrumental voices brings in change in every verse. The song does never sound the same even though it makes use of one melody throughout. It builds up tension and releases it, softly ending like it had begun. Thus, the simple melody is combined with elaborately orchestrated and improvised instrumental accompaniment; making the repetitive harmonic progression sound exciting and renewed in every verse.

5.2.18 *Twelfth Night* 2007

After a two-year break another production of *Twelfth Night* launched. The programme tells Simon Deacon as composer of the music and Jeremy Dunn as sound designer. It also names John Woolf as head of music and Bruce O'Neil as music director. Besides this information, nothing more is written on music and the programme is made complete by production pictures and background information on the play's content.[597]

Music from the epilogue of the 2007 production of *Twelfth Night* exists in two different versions. In that production, two different men played Feste. Since their voices covered different ranges, the song had to be transposed into two different keys, one of each matching the voice of one of the actors. The original version was written for James and is in Am. The second version was for Toby, written in Bm. Both versions are found in a voice part with piano accompaniment together with chord symbols written on top of the staffs. Feste was accompanied by a grand piano on stage. The song is characterised by a calm jazzy sound. All five verses have been played in 2007. The song can be divided into five larger sections which correspond to the verses. It is in four-four time and begins without any information given on dynamics or tempo. The following analysis is based on the original version for James. Toby's version follows the same structure only in a different key and therefore does not need to be analysed explicitly as well.

Four bars of instrumental introduction serve to establish the harmonic ground of the song. The chords are held at least for one bar, so that a calm opening and a soft atmosphere are created. The harmonic progression through the first four bars is Am7sus4 | Em7/B | Em7(♭6) | Em7(♭6). At the first sight, this may appear confusing. But in simplified form, and analysed with the chords' functions, the scheme t7sus4 | d7 | d7 | d7

[597] Cf. RSC, *Twelfth Night Production Programme,* 2007.

develops, which is not too confusing anymore, especially when considering that it leads to the tonic in the following bar. Before the beginning of verse one, a short form of cadenza movement is played and the tonic of Am is secured, even though the tonic does not appear in its pure form but as a t7sus4.

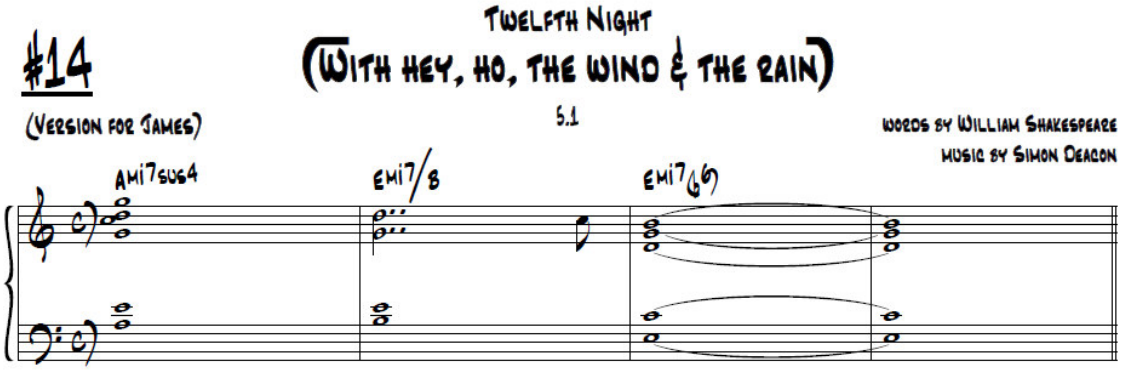


Figure 45. Opening bars of the 2007 epilogue.[598]

In bar five, verse one begins. It can be divided into four sections which are textually and musically different from one another. The verse is opened by a t7sus4 on which the voice comes in. It begins on G and then falls to E in the following bar which is accompanied by Em7/B throughout. This harmony is held for another bar in which only the order of the notes is changed so that the chord takes the form of Em7(♭6), which is then held for two bars. The melody, which lies over these harmonies, forms a falling movement from g' to a. The ending on A brings another note into the Em7 chord at the end of the verse's first section which counts four bars in total.

After a crotchet rest, the second section of the verse begins and also lasts for four bars. The melody moves on in a different form. It moves upwards in a scale until after two bars it reaches D, on which it stays for one and a half bars until the end of the second section of the verse. Rhythmic irregularity makes a prediction of melodic development impossible. The rising tune is accompanied by the harmonic movement of Gsus4/F | Gsus4/F | Gsus4 | Gsus4; thereby staying on the dominant parallel throughout the section.

The third section begins in Am7sus4 again and shows the melody of the beginning of the verse in a rhythmically slightly modified form. Harmonic movement is the same as it is in the first section, i.e. t7sus4 | d7 | d7(♭6). Again, the chord changes are not difficult to follow and the melody has a vaguely familiar sound due to its previous appearance at the beginning of the song. Two and a half bars form the fourth section of the verse. It follows the harmonic structure of Dm11 moving to Em7(♭6) and resolving into Am7sus4 in the following bar, in which verse two begins. Thus, the closing section takes the form of s11 | d7(♭6) before

[598] Simon Deacon, "With Hey, Ho, the Wind and the Rain".

resolving into the tonic. The melody of the fourth section is a variation of the second section's melody. It begins with a rising movement from A but then falls down to G. Thus, the melody's first and last note form the seventh in the tonic chord.

Four bars form the transition section between verse one and verse two. They stand in t7sus4 throughout. The piano's right hand constantly plays the notes C-D-G but in the left hand a change of the bass note brings in a new sound in almost every bar. It begins on A, then moves to B, followed by E, which is held for two bars. The change in the bass note always appears on the last quaver in the bar and thus gives away the change in sound one quaver earlier than regularly expected. Over this harmonic standstill the melody proceeds with a quiet line rising from G to A, and then jumping to E before falling to D and resting there for almost two bars. The melody also changes notes in syncopated rhythm which is not easy to predict. This strategy of using simple harmonies together with a simple melodic line lives by its surprises. The place of the changes of notes cannot be predicted and thus every new sound is perceived as a surprise. Irregular rhythms are characteristic of the song which harmonically largely consists of repetitive structures. Thus, even the slow movement in combination with only small changes keeps an element of surprise which captures the listeners' attention.

Verse two can be divided into four parts, each counting four bars and beginning with an upbeat. For six bars, the play of the tonic chord t7sus4 taking slightly different appearances by a change of the bass note is continued. In the first section, the bass movement is A | B | E | E. The melody floating over these harmonies is a variation of the melody in the third section of the first verse but shows a small change of rhythm. For two bars in the second section, the t7sus4 continues with F as the bass note. In bar three and four of that section, it changes to dPsus4, as it was done in the second section of verse one. The melody also strongly resembles the melody of the first verse's second section. Presenting the familiar tune invites the audience to feel comfortable with the song and to be willing to follow its further development.

The third section of verse two is harmonically different from verse one. Instead of moving from t7sus4 to d7 and d7(♭6), it rests on the tonic for four bars. The chord takes the appearance that was first presented in the transitional four bars between the verses, showing a constant chord in the right hand and a change of bass note in the left hand. This change is the movement of A | B | E | E in this section. Again, this section is a melodic variation of the melody in the third section of verse one which shows only one, yet remarkable, difference. Instead of forming a falling movement at the end, like the melodic progression of d'-e'-a does in verse one, verse two moves in a rising direction from c'-d'-e', ending in F#m7(♭6) which is also a new chord in the progression of the song. This change captures the attention and

invites the listener to follow the tension to its point of release that is expected to come. Verse two thus repeats large parts of elements that were previously introduced in verse one but uses small changes to create a different sound which is interesting for the listener. Especially the rising tune at the end is new and seems to lead to a climax or to something new that the listener wants to find out. It ends in a way that lets expect something new to appear instead of another repetition of familiar elements. This last section of the second verse is repeated and forms the transition to verse three. Instead of the harmonic progression of Dm7 | Em7(♭6) | F#m7(♭6), it moves a fourth upward for two bars to Gm7 | Am7(♭6) | Fm11. The turn from Am7(♭6) to Fm11 comes as a surprise, which is held for another bar before verse three begins.

Verse three forms the climax of the song, because it moves away from the previously established structure and brings in a different colour. The melody of the verse moves up a small third but follows the movement of verse one's third section, beginning on B ♭. The piano accompaniment does not follow the harmonic change and rests on Gm7sus4 throughout the whole verse. The bass note changes and brings in different colours in the chord but it stays on the same harmony throughout. A movement between G | A-D | D | D-C | C-D | D-E | E | E of the bass note develops in section one and two and always lies under the Gm7sus4 chord. The third section of the verse is a variation on verse one's first section. It is played a small third higher and is still accompanied by the Gm7sus4 chord. The last passage moves from this chord to Em7(♭6) and F#m7(♭6). It is repeated again and accompanied by Gm7sus4, moving to Ab11 and Am7sus4, which forms the transition to verse four. Thus, the tonic is reached before verse four, which starts with an Em7(♭6) accompaniment.

Verse four moves yet another tone upward and starts with the melody on C, which is a fourth higher than the G on which the melody starts in verse one. Harmonically, the verse returns to the beginning of the song. It uses the same harmonic accompaniment but turns it around, so that the movement from Em7(♭6) via Am7sus4 to Gsus4 appears instead of the movement from Am7sus4 via Em7(♭6) to Gsus4. In the first section, the verse follows the third section of the first verse which also served as the basis for variation in the preceding verses. The second section is a variation on the second verse's second section a fourth higher and with different harmonic accompaniment. While the third section is still accompanied by Am7sus4, it is a variation on the same section of verse two and follows the same melodic line. In contrast, the following fourth section plays with the melody which was presented in the fourth section of verse one. Verse four plays with elements from all preceding verses and combines them to a new verse, sounding familiar and new at the same time.

An instrumental interlude forms the transition to verse five. It presents an Am7sus4 chord throughout, without change in the piano's right hand but a change in the bass note from A-B | B-E | E | E | A. The turn from the emphasis on the dominant E back to A serves to round off the interlude and signal the beginning of the last verse of the song. This verse follows the harmonic development of verse one, although the melody begins one note higher. It can also be divided into four parts in relation to the text but makes more sense musically when divided into three parts only. The first section is built on the harmonic ground of the first verse's first section, which is t7sus4 | d7 | d7(♭6) | d7(♭6). The chords are struck newly in every bar with the exception of the Em7(♭6), which is held for two bars without repeated stroke. The melodic line is different from that in verse one but still clearly shows its relation to it in being a new variation on the theme. Its general movement is a falling tune from g' to a, on which it rests before starting the second section with an upbeat from here.

The four bars of the second section are accompanied by dPsus4 chords which for two bars take F as the bass note and for the other two move to G. Bar four makes clear the end of that section by an arpeggio strike of the chord which is played an octave higher than the chords befor and thus stands out from the rest of the section. The melody takes verse one's rising tune. It moves upwards in a scale from A to D and uses an irregularly syncopated rhythm to sound less predictable. Thus, this movement is recognised as familiar but nevertheless keeps its element of interest.

After the Gsus4 chord struck in arpeggio, the last section of the song begins. It is completely unaccompanied and therefore most strikingly different from the previous structure of the song. It makes use of the same harmonic ground throughout. Its first four bars present the melody which was used in the third section of the second verse. Since this part of the melody was previously bedded on the tonic throughout, it can be heard in the context of Am at the end of the song as well. The following four bars resemble the fourth section of the second verse but use some rhythmic variation and therefore are not presented as completely similar. The note which is reached at the end of that phrase is D, which is different from the movement to E in the second verse. It rather resembles the second part of the first verse, which also ends on D. Thus, verse five combines both versions of the motive and presents a new variation of its own. The end of the song is reached via the melody, which also closes verse one, after an upbeat moving from C downward to G. Again, due to the tune having been heard before, it can be embedded in the same harmonic context. Thus, the song ends in its tonic Am, in which the voice's last note forms the seventh.

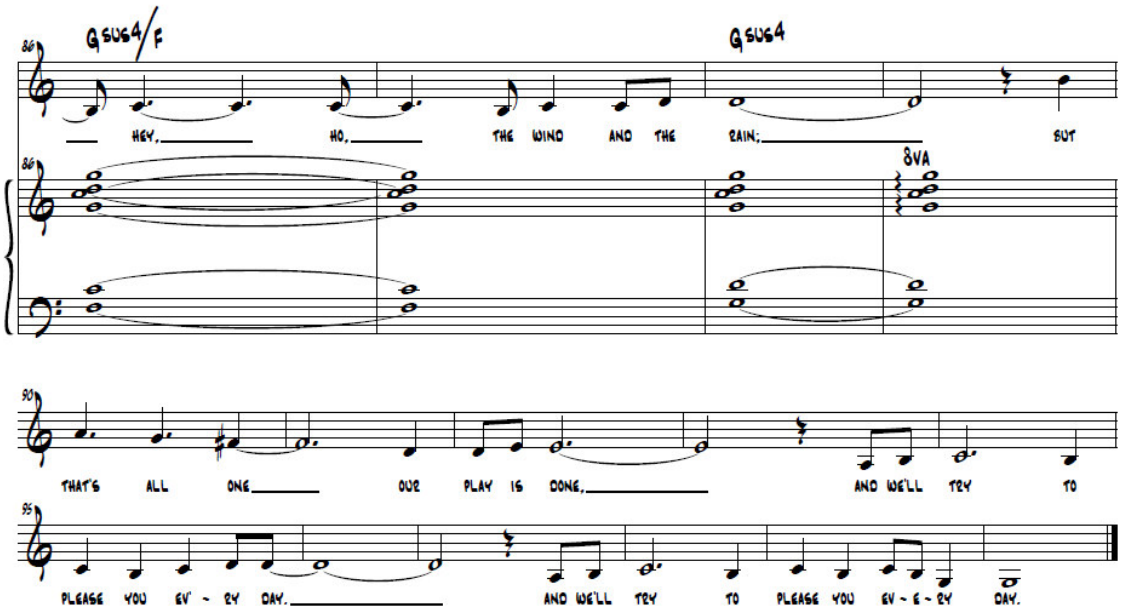


Figure 46. Closing section of the 2007 epilogue.[599]

This vocal ending of the song brings in an open character. The listener longs for the sound of G resolving into A but this longing is not satisfied. The song has to be finished in the audience's minds or stays open on the seventh in Am. Ending on the seventh is possibly the most unsatisfying way of ending a song. It definitely leads to the audience keeping the song in mind, either wondering what it is supposed to say or finishing it in their heads to get rid of the unsatisfying feeling of the song not having reached its tonic.

The use of harmonies is simple throughout on the functional level, while the chords itself are presented in elaborate forms, using extra notes to create a special colour. The most frequently used functions are the tonic, the dominant, and the dominant parallel. The strophic structure of the song makes it predictable and easy to listen to. It is designed in sections of verse and chorus. The recurring vocal parts of "with hey, ho, the wind and the rain" clearly serve as chorus which always shows the same harmonic accompaniment, regardless of the change in melody. Verse three and four bring in some small variation which is basically found on the melodic level. Thus, verse three serves as the element of surprise in the otherwise very regularly structured song. The melody is never really attached to the harmonies but would be lost without any ground to root on. It consists of simple motives which appear in every verse in slightly varied forms and thus always keep and present small elements of surprise. Basically, there are two simple tunes that appear in slightly varied forms throughout the song. They never sound boring because constant small changes demand attention while listening to the song. The solo voice leads it to an end and comes close to the audience's hearts. It completely leaves the constantly fragile harmonic ground and in spite of leading to a secure

[599] Simon Deacon, "With Hey, Ho, the Wind and the Rain".

tonal end, it leaves on the seventh of an imagined tonic chord. Thus, it leaves the audience, who is unable to lose itself from the fading music, with the strong feeling of wanting to finish the song. A longing for a close of the song is kept which triggers thinking about it. The song's end is an open question, only to be answered in the audience's minds. Simple harmonic structures and simple melodic lines, together with unpredictable rhythms and unexpected additional notes, are characteristic of the composition and keep it interesting throughout.

5.2.19 *Twelfth Night* 2009

The programme to the 2009 production much resembles the one from 2005 in style. There are vivid pictures, extra information and research material on the play and its context. The music for the play was composed by Paul Englishby, the sound designed by Martin Slavin. Music director was Julian Winn. Ten musicians are listed who each play a number of different instruments.[600] For the production of *Twelfth Night*, two versions of the epilogue song exist with one being the revision of the other. The revised version includes an instrumental introduction which was used to set the stage for Feste's appearance and the following final song. This version is considered in this analysis because it was ultimately used during performance. Instrumental accompaniment by acoustic guitar, mandolin/guitar, violin, keyboard, and in some passages percussion, trumpet, trombone, and flute is added to the singer's voice. The song is written in D minor in four-four time, which is not indicated at the beginning of the song. All five verses of the song have been played, so that the song can be divided into five larger parts corresponding to the verses. An instrumental introduction opens the song.

The instrumental introduction is played by acoustic guitar, mandolin, violin, and flute in a soft *mezzopiano*. It counts eight bars in total which can be subdivided into two passages of four bars each. In the first four bars, the acoustic guitar establishes the harmonic context of the song by moving from C-D | Dm | Am | Dm, which harmonically follows the structure of dP-T | t | d | t. The song begins in C without directly making clear the relation to the tonic Dm. It then moves on to a simple movement from tonic to dominant and tonic again, securing Dm as tonal centre. The violin plays a soft and dreamlike tune through the first four chords. It begins on g''' and falls through a movement of quavers down to f' on the second beat of the second bar. From there it jumps a seventh and repeats this flowing tune in a slightly modified way until it rests on a semibreve of d'' in bar four. Together with the acoustic guitar and the

[600] Cf. RSC, *Twelfth Night Production Programme,* 2009.

mandolin, the tonic Dm is reached. The mandolin plays a contrastive tune to the violin in the first four bars. It is played in tremolo and begins with an upward movement, contrasting with the violin's downward flow. From bar two on, it serves harmonic rather than melodic functions. It moves from an interplay of D and E to a movement from C to A and rests on D in bar four, where it joins the other instruments in playing the tonic.

In bars five to eight, a *pianissimo* melody by solo flute forms the second part of the instrumental introduction, which leads to the beginning of the first verse in bar nine. The pitch height of the melody contrasts with that of the flowing violin introduction. It begins on d' in a low register for flute. Softly, a tune develops without the support of additional harmonies. This tune can be divided into two two-bar sections, making use of two musical motives, which together form the theme of the song. The first two bars show a rising character which moves, strongly simplified, from D to A. Falling a fifth back to D, which serves as an upbeat for the following two bars, these begin on G and move downwards back to D, which is held with a fermata. The melody begins on the tonic, rises to the subdominant and the dominant, and then falls back down to the tonic again. It bears an arched form and shows the same point of beginning and end while taking a small journey in between. This little melody is a variation of Joseph Vernon's tune. The instrumental introduction is presented in the following figure:

Figure 47. Beginning of the 2009 epilogue.[601]

[601] Paul Englishby, "The Wind and the Rain".

Verse one begins in bar 9 and counts eight bars. It can be divided into two sections of eight bars each. In the first eight bars the verse is sung exactly to the tune which was previously played by the flute. It is accompanied by acoustic guitar which also plays the melody. This presentation of the melody in unison is continued in the next eight bars. The melody then presents a variation of the previously established melody. Its general movement remains the same and only shows minor rhythmic changes like the replacing of two quavers with a crotchet in bar one, or a crotchet with two quavers in bar two of the melodic line. The only more striking difference is the development at the end of the tune. While the first melody moves from E ♭ to G and then falls to D at the end, thereby generally forming a falling movement, the second version of the melody rises from E ♭ to D a seventh higher in the first box. In doing so, the verse does not give an impression of ending at that point but strongly moves forward to the next verse.

Verse two is an exact repetition of verse one with regard to the voice and guitar lines. It becomes more interesting by the additional voices of the violin and another guitar coming in. The violin part is not fully given. A scale of D-E ♭-F-G-A-B ♭ and C is written in brackets together with the note of playing *ad libitum* in verse two. The violin voice thus plays with the singing voice and gives an additional colour to the verse. The first acoustic guitar serves to give a harmonic basis. It begins on D and then moves through different chords. There is always one note given as well as the chord that is supposed to be created. Voice and the second guitar play the melody to which the improvised accompaniment by violin is added. These three rather melodious voices ground on the guitar chords, which hold them together and secure the harmonic development. The progression is Dm | Gm-Dm | Gm-Dm | E ♭-Dm | Dm | Gm-Dm | Gm-Dm | E ♭-Dm. With this chord progression and all notes of E being flattened to E ♭, a change of the tonic from Dm to Gm is announced. Due to E ♭'s role in Gm it does not sound dissonant or wrong in Dm but can be heard in the direction of the subdominant before the change of key in the song becomes obvious. The changing between Dm and Gm mirrors an interplay between tonic and subdominant, which presents the song in the mode of plagal cadenzas. The chords are then functionally directed to the new tonic of Gm in verse three and four. The occurrence of E ♭ can be described functionally as tG in Gm, which also emphasises the turn to Gm as the new tonic. Before proceeding to verse three, verse two moves to the second box, which follows the same harmonic progression as the first box. With the exception of the last note, the melody is also the same. After having risen to D, the melody does not fall down an octave before it moves on. It only steps down one note to C, which serves as an upbeat to verse three.

In verse three, instrumental accompaniment is much fuller. Voice, acoustic guitar, and flute all play the same melody, while the second guitar and keyboard support the harmonic progression. Still in Gm, it goes tG-d | tG-d7 | t-d | tG-dP-t-dP | tG-d | tG-d7 | t-d | tG-dP-t-dP, which is very regular. The emphasis on the tonic and its counterpart helps to follow the harmonic progression. The tonic is also emphasised by the frequent use of the dominant which always leads back to the tonic. The plagal mode of the first two verses is thus replaced by the movement between dominant and tonic, creating the sound of authentic cadenzas. In the fourth bar, in which more chord changes appear than in the other bars, a glissando by a lap harp from E ♭ upwards together with the ringing of bells brings in a special effect. The verse is leading up to the peak of the composition by showing full instrumental accompaniment and a different key than at the beginning.

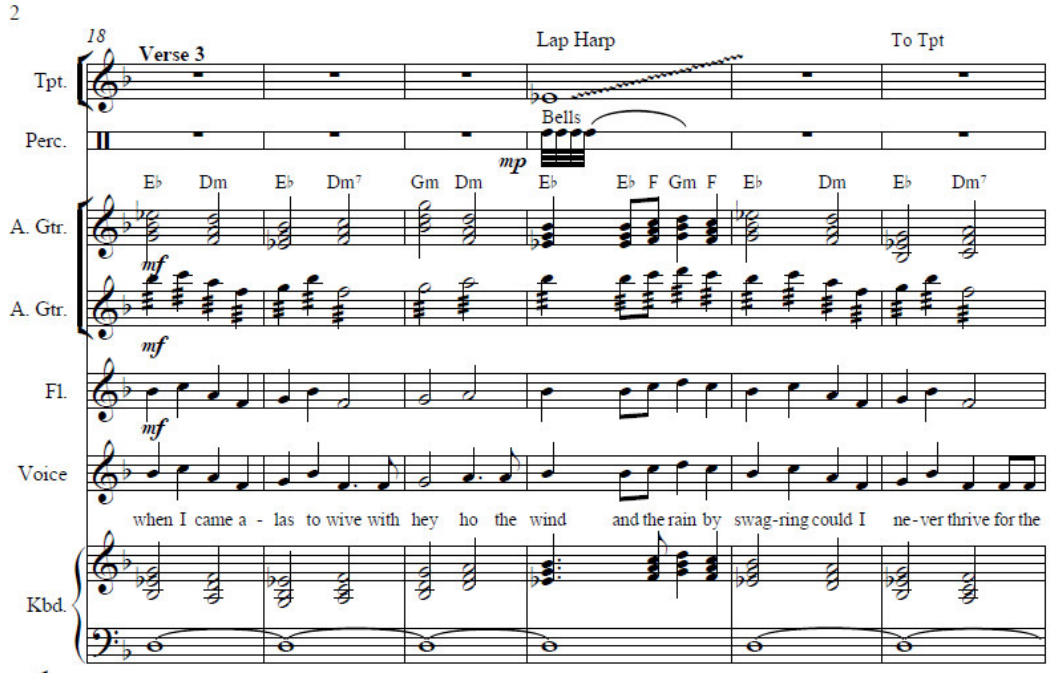


Figure 48. Full instrumental accompaniment in the composition.[602]

The melody of verse three is different from the melody in verse one and two but its general movement is very similar. During the first bar it rises and falls again, then rises again for two crotchets in the next bar before falling down and resting for a minim on one note. This movement is conducted from B ♭ downwards to F. In the third bar, the melody rises again and reaches its climax in bar four, in which the highest pitch height and the quickest rhythmic movement of that verse come together. Bars five to eight form a repetition of the bars one to four. Towards the end of the verse, the unison playing of voice, guitar, and flute gets more varied. Rhythmic variation appeared before without any difference in melodic progression. In the last bar though, instead of moving down with the voice from D to C at the end, flute and

[602] Paul Englishby, "The Wind and the Rain".

guitar stay high on D after the upward movement, thus leading on to the next verse. This effect is similar to that at the end of verse one. Rhythmic similarities and a similar movement of the melody clearly show a relation between verses one, two, and three, even though the actual melody is different. The simple harmonic progression, basically changing between Dm and Gm, sounds more varied by the more frequent use of E ♭ and F. Yet, the song remains easy to follow both harmonically and melodically. The movement E ♭-F-Gm-F, together with crescendo percussions, voice, guitars, and full chords in the keyboard, leads to verse four.

The peak of the composition is reached in verse four. It makes use of the fullest instrumental accompaniment by using elements of percussion, trumpet, trombone, and violin. With the exception of voice and flute, which mostly play the melody in unison, the instruments serve to emphasise harmonic progression. During the first three bars, homorhythmic accompaniment is played. Each chord counts one minim before it moves on to the next. The harmonic development in these three bars is tG-d | tG-d7 | s7-d7. The movement leads towards bar four in the tonic counterpart E ♭. The melody played in these first four bars of verse four is a repetition of the third verse's melody. It is embedded in slightly different harmonies and accompanied by additional instruments which give a new colour to the previously introduced tune. The following two bars also repeat the melody of the third verse but the last two bars of the verse show significant change again. Instead of forming a rising tune, starting at G with only one step downwards at the end, it starts on G but immediately falls down to F and E ♭. It then jumps up to G for one crotchet and falls down to D again to rest there on a fermata, fading away completely from the former decrescendo. Harmonic accompaniment through the last four bars is s7-d7 | tG-d | t-d | tG-d. It thus differs from the end of verse three. Verse four is the only verse so far that ends after a falling tune and gives an idea of a complete rest. By the sound of their rising movement, the other verses immediately lead on to the next verse, while the fifth verse is separated from the fourth by the decrescendo movement at the end and the fermata holding the last note longer than expected. The constant emphasis on D as the bass note in the last two bars of the verse changes its meaning from being the dominant of Gm back to being the tonic again. After moving to Gm in verse three and four, the song returns to its original key, Dm, in the last verse.

This last verse of the song begins after the decrescendo fermata out of nowhere with voice and guitars only. After two bars, percussion and violin set in. The violin's voice as well as the guitar serves to establish harmonic ground. Four quavers serve as grace notes, moving down the scale, and putting an emphasis on the note they reach. After two bars, the instrumental accompaniment stops altogether and the solo voice leads to the song's end. In

ending the song with the solo voice only, it comes close to the audience. The illusion of full instrumental accompaniment slowly fades away and the audience are brought back to reality by the human voice alone. This ending of voice only comes close to the beginning of the song, when after the instrumental prelude voice and guitar present the melody in unison. The voice directly reaches the audience's hearts and captures their attention at the beginning. It brings them back from a journey at the end.

With the exception of the last bar, the fifth verse presents the melody of the first verse. The last bar does not use quavers with a rising melody but slows down rhythmically by using two crotchets and one minim with a fermata at the end. The melodic movement in the last bar rises a third from E ♭ to G and then falls a fourth to D, the closing note. Harmonic progression in the last verse is also the same as in the first verse of the song. In the first four bars, instrumental accompaniment emphasises the movement of Dm | Gm-Dm | Gm-Dm | E ♭-Dm. In the last four bars, the voice is unaccompanied and thus harmonic progression is not further emphasised. Yet, at this point the melody has become so familiar that a questioning of its structure is unlikely to occur. It will be heard in the harmonic context in which it previously appeared, being Dm | Gm-Dm | Gm-Dm | E ♭-Dm. Having returned to Dm, this movement closes the song on the tonic.

Throughout the song, harmonic progression is simple and the number of chords used is very limited. Although the song never presents complete cadenzas, it comes close to sounding like them in its simplicity of using only two or a maximum of four chords in two bars for the accompaniment of the song. Generally, the movement of subdominant-tonic dominates, which makes the harmonic progression easy to follow. Almost unnoticed a change of key appears in verse three and four. In these verses, the sound of plagal cadenzas is changed into the sound of authentic cadenzas by showing a movement between the dominant and tonic. The use of the seventh in many chords makes them more exciting than the appearance of their pure form alone. Vernon's tune has been updated in the composition. It is presented in full orchestration and in a contemporary harmonic context. The use of two different keys makes it special and stresses the tune's versatility. Instead of setting the tune between major and minor mode, it is presented in two different keys. This is familiar to an audience in 2009 who can easily follow the song. The tune is thus put into a contemporary context but at the same time does not lose its faintly intangible character which was originally produced by its floating between two modes.

The repetitive melody also invites the audience to follow without much effort. The song makes use of the same melody in verses one, two, and five, and uses a slightly varied form in

verses three and four. The tune feels immediately familiar but at the same time remains interesting due to its constantly slightly changed appearance. Characteristic to the composition is the style of instrumentation. Every verse is designed in a different way. This gives new colours to every verse and stresses different parts of the melody. Thus, the simple melody is presented and looked at from different angles and always keeps its elements of surprise. It is never possible to predict the direction in which it moves next.

5.2.20 *Twelfth Night* 2012

The most recent RSC production of *Twelfth Night* is David Farr's version from 2012. It was given its lovely and thoroughly musical melancholy by composer Adem Ilhan, sound designer Christopher Shutt, and music director Bruce O'Neil. The programme does not look very different from the 2009 programme. It also includes background information on the play and on the composer of the music. It holds an essay by Adem Ilhan on the making of Feste's songs.[603] What Adem Ilhan did for creating the music for *Twelfth Night* was: "playing unadorned, simple, heartfelt songs"[604]. Critics approve of Feste's haunting song, which certainly added to the atmosphere of the play.[605] Ilhan did not conduct much research before writing the music because he did not want to risk ruining his personal idea of the sound of *Twelfth Night*. He was "happily surprised at how easily the words, flow and emotional content of Shakespeare's songs slipped casually into a contemporary environment"[606]. To Ilhan, the most important music in *Twelfth Night* are the songs. "I hope you like the songs"[607], is what he writes in his article. He is aware of the songs being the most vital musical parts of the play and knows that they will always live on in some way.[608]

The following information on Adem Ilhan and his approach to writing music for *Twelfth Night* goes back to a personal interview. Adem Ilhan is a British pop musician who works as singer/songwriter. He processed writing music for *Twelfth Night* via studying the character of Feste, the character he was writing the songs for. Ilhan wanted Feste to be real, to have the same background as the audience and to be able to communicate directly to them. For Ilhan, Feste's music is about connecting. In order to connect the heart and mind of Feste and the audience, he decided to use simple musical structures. Without noticing it, the audience could

[603] Cf. RSC, *Twelfth Night Production Programme,* 2012.
[604] Ibid.
[605] Cf. Kevin Quarmby or Christina Folkard.
[606] RSC, *Twelfth Night Production Programme,* 2012.
[607] Ibid.
[608] Cf. Ibid.

then be transported by the music. Ilhan worked closely with the actor who was to play Feste, to create a believable image of Feste the singer.

To transport Feste's message directly across to the audience, Ilhan wanted him to be accompanied only by himself. Every other instrument or musician would have been an obstacle between the two parts of the playhouse which he tried to connect. Therefore, Feste accompanied himself with a small Casio keyboard which was easy to handle. Ilhan wrote Feste's epilogue song as he writes his own songs, imagining to go on the stage himself. He thereby achieved the most natural, contemporary, and real feeling of Feste and his music. He imagined collaborating on the song with Shakespeare who wrote the lyrics to which he later added the music. Ilhan chose music from a completely contemporary perspective, without relying on any further research as inspiration at all. Although the song's middle part builds a harmonic contrast to the beginning and end, its structure is repetitive. The melody stays the same and the accompanying chords stay the same as well. The exception is the song's middle part with its one surprising chord change.

The fact that Ilhan has never written down a version of the song underlines the song's spontaneous character. What Ilhan makes clear in the interview is that in 2012, Feste is a singer/songwriter. He has a melody in his mind and can sing it with only a slight look at the chords accompanying the lines. Thus, the song remains situation inspired and there is always the feeling of possible change and surprise in every performance. The habit of not writing down the song perfectly mirrors contemporary singer/songwriter habits. In contrast to the neatly put down 1901 version, in 2012, chord symbols serve as musical guidelines. What Feste does in the end is his choice alone. The rehearsal edit of the production gives the harmonic accompaniment of the song. This is all musical help that exists for the epilogue song. The only thing that can be practiced with it is Feste following the right harmonies. Anything else is open to change and was only designed by Feste and Ilhan alone.

For the 2012 production, a feeling of intimate closeness is created. In the final song, Feste is no longer only a character on stage but he is also a member of the audience. The use of the audience's musical language makes him one of the people. His song takes the form of a typical contemporary pop song whose style is familiar to the listeners. There is no obstacle between the world of the play and the world of the audience due to music's unifying powers. The melody in all five verses stays the same and shows a softly floating character. It is set in D major and never leaves that harmonic basis. The song gives the impression of being created just in the moment of the performance and seems to be appearing out of nowhere. It has never been written down, what emphasises its spontaneous and improvised character. There are only

chord symbols written over the text of the song in the promptbook which indicate the general harmonic development. The present analysis goes back to a sound recording made by the RSC and its corresponding transcript. Yet, it has to be kept in mind that this sound recording presents the song as it was sung in one performance. It is only one of the many possible versions. This is the most striking characteristic of the song. It was changed a bit every time it was performed, but it nevertheless stayed the same in following the same basic harmonic progression. Thus, the ground is stable but the melody is free to move in different directions, being inspired by the audience and by the performance on every night. The general harmonic progression of the verse is given in the following figure:

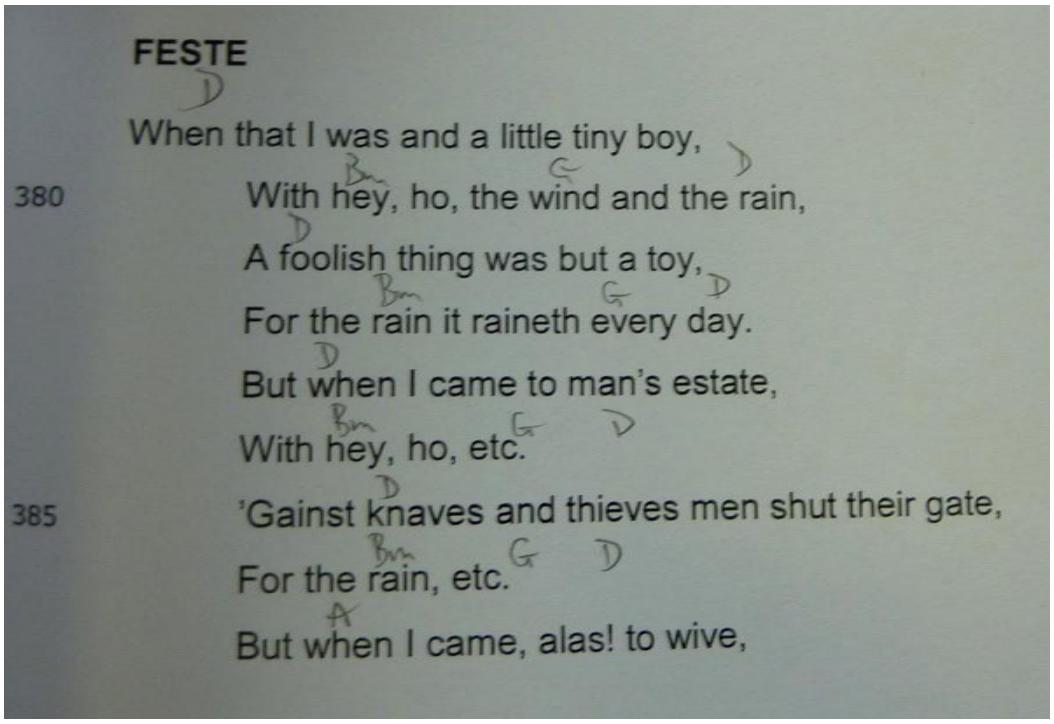


Figure 49. Harmonic Accompaniment of the verses.[609]

It becomes clear that the harmonic development is simple and possibly even the simplest that can be found in 111 years of *Twelfth Night*. The verse begins in D on the tonic, then moves to the tonic parallel, the subdominant, and the tonic again. This movement is pursued in the first two verses. It begins in the form of a classic turnaround but instead of moving from the subdominant to the dominant, it comes back to the tonic immediately, thus creating the sound of a plagal cadenza.

The third verse breaks with the previously established scheme and brings in a change of harmony. It begins on the dominant and then moves on to the tonic parallel, subdominant, and tonic. Another line is sung with accompaniment in A before closing the verse with the familiar movement of Bm-G-D. The fourth and fifth verses follow the first verse's scheme

[609] Adem Ilhan, "When That I Was".

again and thus form a perfectly regular end of the song. The simple structure of the song is only changed in verse three by the use of a dominant chord, which has not been used before. This one dominant changes the colour of the whole song. It brings in something new, positive, and complete which was subconsciously felt missing before.

The song follows the structure of contemporary popular music. It is simple and repetitive in harmonic progression, so that it can immediately and easily be taken in by anyone in the audience. A middle part, which differs from the beginning and end of the song, forms a bridge and brings in a new idea into the repetitive structure. The song is not a work of art people have to think about. It gets to their hearts before they realise that they have listened to it at all. The song has a most natural flow, inviting the audience to sing along right from the beginning. It is clearly felt to exist to be enjoyed. The song is so simple that in spite of being boring it is completely satisfying. It speaks from the hearts of the time, perfectly capturing the moment of singer/songwriter composition and forms an inseparable bond between audience and play. Every question is answered in the final song. It is as simple as the rain, which falls every day, and this is what Feste expresses. No elaborate work of art will be able to surpass this simple song in emotional impact and corresponding audience involvement for a long time.

5.2.21 Overview of the compositions

To enable an overview of the characteristics of each composition, they are presented in the following table in generalised form. Information on the year, composer, number of verses, instrumentation, key, time, tempo, range of the voice, general melodic shape, outstanding rhythmic or melodic motives, general harmonic progression, relation to Vernon, and most striking element is given for every composition:

Year	Composer	Number of Verses	Instrumen-tation	Key	Time	Tempo	Range of the Voice	General melodic shape	Outstanding Rhythmic or melodic motives	General Harmonic Progression	Relation to Vernon	Most Striking Element
1901	none given, the song is said to be by Joseph Vernon	-	voice and violins	F minor	four-eight	Andante	c'-c"	arched	bars 2-3: Vernon's opening rhythm	D-t or s-D-t	clearly relates to Vernon	voice and accompaniment in unison, regular harmonic progression of main functions
1936	Anthony Bernard	3	voice, harmonium, violin I, violin II, viola, violoncello, contrabass,	F# minor	two-four	Allegret-to	c'-d"	arched	bars 2-3: Vernon's opening rhythm	interplay of d-t in various forms, use of auxiliary functions	clearly relates to Vernon	static accompaniment quaver-quaver rest-quaver-quaver rest etc.
1943	Albert Cazabon	3	not clear, voice and piano	G major	two-four	-	b ♭ -d"	arched	instrumental introduction	emphasis on the interplay of tonic and dominant with some variation	relates to Vernon	regular rhythm, emphasis on D-T movement

1955	arranger Leslie Bridgewater	only 1 given	voice and piano	E minor	two-four	-	d'-b'	arched	bars 1-2: Vernon's opening rhythm	regular cadenza structure, added by tG and s6	relates to Vernon	simple melody, slightly extended cadenza structure in the accompaniment, s6 always leads to D, t is always reached via D or via transitional tG
1958	Raymond Leppard	5	Voice, flute, oboe, clarinet, horn, side drum, violin, viola, violoncello, contrabass, trumpet, trombone	B ♭ major	three-two	minim = 72	c'-c"	arched	Rhythmic pattern of "hey ho the wind and the rain"	much use of additional notes in accompanying chords, many parallel functions appear, no regular cadenza structure	relates to Vernon's melody but in strong variation	steady homorhythmic accompaniment in the strings, melodic lines in the woodwinds, melody floating in between, end of last verse is cut

1966	Guy Woolfenden	5	voice and symphonic accompa-niment, now existing in a piano reduction only	A minor	four-four, two-four, five-eight, three-four, three-eight	Vivace, Andante sostenuto	a-a'	arched	Am7sus4 fragments	regular harmonic progression, t-s-d-t in some variation, mostly use of main functions, verse three: same melody as verse one and two but different harmonic accompaniment, interplay between tonic and tonic parallel emphasised	-	three bars of Am7sus4 before the beginning of each verse, dissonance of G and G# in the dominant chord, chorus joins in verse five

1969, 1971, 1987, 1989	arranger Michael Tubbs	5	Voice and lute	E minor	two-four	-	d#'-b'	arched	bars 1-2: Vernon's opening rhythm	t-s-d7-t	clearly relates to Vernon	voice added by simple accompaniment, accompaniment in the last verse differs from that in the previous four verses, spoken part in verse five
1974	George Fenton	at least 4	voice and symphonic accompa-niment, now existing in fragments of a piano reduction only	E minor	four-four	-	cannot fully be recon-structed	arched	Vernon's opening rhythm	t-s-D-t with an additional passage of tP	clearly relates to Vernon	long passages of Em, simple accompaniment in cadenza structure
1978	Henry Ward	5	voice and piano	G minor	four-four	Andante	d'-d"	arched	bar 1: Verdi-like opening	t-s-t, sometimes added by d	-	one-bar passages, beginning like Verdi's "Lacrimosa", ending in major

1979	Guy Woolfenden	5	voice and accompa-niment by lute or piano	A minor	two-two, three-two, four-four	-	a-c''	arched	repetitive melody in all verses, accompaniment mostly in clear broken chords	interplay of t, tP and dP, sometimes d, long movement of D-t at the end	-	repetitive structure, simple
1983	Ilona Sekacz	5	voice, flute, clarinet, horns, percussion, violins cello, synthesizer, fairlight; later reduced to keyboard only	E minor	four-four, two-four	crotchet = 63-66	d#'-b'	arched	bar 4: Vernon's opening rhythm	t-tP-s-D, t-tP-D-t, t-tG-D-t	clearly relates to Vernon, uses his melody but shows strong harmonic variation	very regular structure, repetitive, one melody is used throughout
1991	Ilona Sekacz	5	voice and keyboard	E minor	four-four	crotchet = 104(ish)	d#'-b'	arched	bar 1: Vernon's opening rhythm	t-s-d-t	clearly relates to Vernon	very regular structure, very repetitive, only one melody used throughout, surprising end in major

1994	Nigel Hess	5	voice, flute, bass clarinet, violin I, violin II, viola, violoncello, double bass, tambourine, piano, keyboard	E major	three-four	dotted minim = 44	b-e"	arched	bars 1-9: opening passage	regular cadenza structure T-S-D-T, added by Tp and Dp	-	softly floating melody, mostly main functions are used for accompaniment, simple harmonic progression, some additional notes
1997	Jason Carr	5	voice, flute, bass clarinet, horn, trumpets, trombone, piano, violoncello, double bass, vibraphone, maracas	B minor, C minor, C# minor, D minor, E ♭ minor, D minor	two-two, two-four	crotchet = 134	a-e ♭ "	arched on its own in every verse	harmonic movement in bars 1-2: emphasis on fifths in the piano accompaniment, additional 2 and 7 create tension	t+2-d7sus4, tG+4+6-dP7+2	-	change of key in every verse, moving upwards chromatically, every verse is in itself very regular and repetitive

2001	Gary Yershon	5	voice, flute, oboe, clarinet, horns, trumpets, trombone, xylophone, timpani, percussion, piano, banjo, acoustic guitar, bass, violoncello; now existing in a piano reduction	B ♭ major, moving towards F major	two-four, six-eight, three-four, three-eight	Moderato	f-c'''	arched	large interval jumps in the refrain, rising melody at the beginning of each verse	T-D-T, T-S-Sp-D-T with some variation, strong emphasis on the relation of D and T at the end	-	change of time and tempo, mostly cadenza structure in extended form, open end on the dominant
2005	John Woolf, Sianed Jones	5	voice and double bass	F major	four-four	-	f'-f''	arched	harmonic pattern of broken chords of I-V-I in the accompaniment	T-new t-T-S-T	-	simple harmonic basis, relation of fifths emphasised, repetitive accompaniment, change of key from F to Gm and back again

2007	Simon Deacon	5	voice and piano	A minor	four-four	-	g-g'	arched	syncopated rhythm, dotted notes, jazzy	t-d7-dP-t, sometimes with additional s	-	jazzy sound, regular harmonic progression in extended cadenza structure, additional notes in chords, sus4 or +7, accompaniment based on the dominant, open end on the seventh

2009	Paul Englishby	5	voice, acoustic guitar, mandolin/ guitar, flute, violin, keyboard, trumpet, trombone, percussion	D minor	four-four	-	d'-d''	arched	Vernon's opening rhythm	t-s-t with some variation, occasional dP, II	relation to Vernon	simple, regular harmonic structure, accompaniment largely in unison, homorhythmic, simple repetitive melody, voice always doubled with guitar, sometimes with flute, song ends with voice alone

2012	Adem Ilhan	5	voice and casio keyboard	D major	four-four	-	a-b'	arched	spontaneously sung, simple accompaniment	T-Tp-S-T, D-Tp-S-T	-	regular harmonic progression of main functions in the accompaniment, natural flow of the melody, repetitive, contemporary pop song characteristics

Table 1. Overview of the compositions.

5.3 Compositional structures through time

As the previous analyses make clear, compositional conventions are subject to change through time. The songs from 1901 to 2012 show similarities but also clearly present differences. The most striking result of the analysis is that Vernon's song, written in 1763, has been a constant point of reference through all the years. His characteristic opening rhythm can be found in many of the later compositions. Naturally, the rhythm of the words "when that I was" strongly suggests a musical representation like Vernon's. It is nevertheless possible to create a different rhythm, as many other compositions show. The works from 1901, 1936, 1955, 1966, 1969 (and 1971, 1987, 1989), 1974, 1983, 1991, and 2009 all show a relation to Vernon's tune. Most often, the melody is used but with different harmonic accompaniment. This then gives an insight into the musical trends at the time which are mirrored not only in the melody but in the harmonic accompaniment. The tune can be accompanied in a simple way of using main functions only, as it is done in 1901, 1969, 1974, or 1991. It can also be accompanied by more complex harmonies or less regular progressions like in the compositions from 1936, 1955, 1966, 1983, or 2009. Generally, it can be observed that harmonic complexity in the accompaniment of the tune increases from 1901 to 2009. It begins with the simple interplay of the tonic and the dominant and moves on to including the subdominant and forming a simple cadenza structure. The number of auxiliary functions in the accompaniment increases, as does the number of additional notes in the chords such as sixths or sevenths. Yet, the basic structure of tonic-subdominant-dominant-tonic is found in all compositions based on Vernon's tune. The instrumentation changes, and with it the colour of the song, but the general character stays the same. Twentieth-century audiences are used to listening to harmonically complex music and this is in parts mirrored in the theatre compositions. Vernon's tune stays simple but the accompaniment gains complexity and variation in order to break with the simple structure of all verses sounding the same.

Something different can be observed in the compositions which are not referring to Vernon. Generally, a bias towards repetitive structures can be found from the middle of the twentieth century onwards. Harmonic accompaniment seems to be losing complexity from the middle of the twentieth century to 2012. In the repetitive structure from 1958, many additional notes as well as many auxiliary functions are used and are thus not creating a regular cadenza structure. In 1966, harmonic progression comes closer to the structure of cadenzas but still shows variation and additional notes, breaking with any regular structure. Although the song relates to Vernon's melody, it is considered as a non-Vernon-based composition due to its strong relation to classical composition. Besides three harmonically

ambiguous bars, the accompaniment of the melody changes in the verses, which does not allow to settle for relaxed listening and knowing what is going to happen next. In 1978, Henry Ward decides to use additional sixths and sevenths in his simple structure of using the tonic and the subdominant together with occasional dominants for accompaniment. One year later, the song is presented in a simple, repetitive way with accompaniment in clear broken chords. Parallel functions are used in addition to the tonic-subdominant or tonic-dominant movement which dominates the harmonic progression. The use of parallel functions declines in 1994, when the simple harmonic progression of T-S-D7-T leads through the song. Only occasionally, additional notes appear and bring in a new colour. The general harmonic progression is simple and repetitive throughout.

The 1997 composition in a way breaks with the line of simple harmonic accompaniment of the song due to its change of key in every verse. Thus, every verse appears in a new light with a new tonic centre. Yet, the general harmonic development is simple. Most of the song grounds on only two, though complex, harmonic functions. These two chords are changed to two different but related functions, creating a very regular and repetitive structure. In 2001, the structure of harmonic accompaniment is much simpler. It follows movements between the tonic and the dominant, with occasional subdominants but with a strong emphasis on the interplay of tonic and dominant throughout. The general structure is simple and forms an elaborate cadenza structure. Four years later, the structure of harmonic accompaniment is even simpler. It moves from one tonic to a new one and back again. The bass accompaniment is a line of I-V-I in a repetitive rhythmic pattern, emphasising the fifth in the chord. In 2007, the accompaniment consists of the regular progression of t-d7-dP-t with some additional notes but without any break in the regular development. A regular development of harmonic accompaniment is also found in the 2009 composition. It emphasises the movement between tonic and subdominant and presents a repetitive form of harmonic progression. In 2012, the simplest and most natural structure is reached in the regular harmonic progression of T-Tp-S-T and D-Tp-S-T. This is a variation of the scheme of a turnaround which is popular in contemporary pop music. The simple harmonies are presented by one simple instrument, thus really breaking the song down to its basic content: the human voice. The song has never been written down, which also shows that the compositions move away from the all-planned art song to the free, natural, and intuitive style of popular music. For bringing a message directly across to the audience, no complex harmonic structures are needed.

While the harmonic structure of the songs shows differences in all compositions, general characteristics of the melody remain stable. All compositions make use of

approximately one octave for the voice range. Most striking with regard to the voice range is Gary Yershon's composition from 2001, which reaches from f to c'''. With regard to tempo information no useful conclusion can be drawn. It is the information which is least frequently given. Up to 2001, the information increases but from 2005 to 2012, there is nothing indicated concerning the tempo at all, so a general trend towards quick or slow tempo cannot be observed. The time of the compositions also varies strongly. There are compositions, such as Anthony Bernard's, Guy Woolfenden's or Gary Yershon's, which make use of time changes in order to prevent the song from becoming too regular. Generally, it can be observed that most compositions are in four-four or two-four time. A general tendency of the song being set in a minor key can be found. Among the minor keys, E minor is most frequently used. Most of the songs that go back to Vernon's tune are set in E minor, while the songs in major keys are mostly new compositions.

The number of verses which were played in the productions has increased from 1901 to 2012. In 1901, no information is given on the number of verses, but up to 1958 all five verses have never been played. The manner of instrumentation of the verses has also changed through time. In 1901, voice and violins form the whole instrumentation of the song. In 2012, the combination of voice and keyboard comes close to that instrumentation. A circle from simple instrumentation in 1901 to simple instrumentation in 2012 is closed, covering all possible variations of instrumental accompaniment in between. What becomes obvious is that as early as in 1901, intuitively or due to practical or financial reasons, the form of instrumentation has been chosen which is still up-to-date 100 years later. What affects the audience most is not a large symphonic arrangement or complex harmonic progression. It is a simple structure, presented by the singer and one instrument for accompaniment alone. Nothing comes between Feste and his audience and nothing can distract them from the song itself. In relation to the tradition of classical music, large instrumentation can also be found in the compositions. Interestingly, in all compositions with elaborate instrumentation, the other musical parameters stay simple. Ilona Sekacz' and Nigel Hess' compositions both show a full score orchestration, while using only simple harmonic progression. Jason Carr in 1997 is an exception with the song's generally rather complex structure, but Paul Englishby in 2009 again uses simple harmonic progression for a complex use of instrumentation.

To sum up these observations, it can be said that the newly composed songs' general complexity decreases through the years. Compositions referring to Vernon are the exception to this rule. Since Vernon's melody is so old and familiar, it is mostly kept unchanged. Change is then brought in via setting the song in different harmonic contexts. Composers have

been working out more and more complex harmonic grounds for the simple melody in order to set themselves apart from all the other Vernon-based songs. With regard to new compositions, a contrary development can be observed. Large instrumentation changes to the presentation of the song by one singer, accompanying himself on only one instrument. Complex times move towards regular rhythms. The voice range covers the usual range of a singer. The melody, most importantly, takes a simple and repetitive form. There are parts of verse and chorus and a bridge found in 2012, mirroring the structure of a regular pop song and inviting to sing along without difficulties. The simple melody grounds on a simple and predictable harmonic progression in the form of a slightly varied turnaround which could go on forever and has a naturally floating sound. Every parameter is reduced to its most basic form in order to omit all impediments that could otherwise come between the singer and the audience.

5.4 Compositions in context

Every time has its own music and, as is it with all aesthetic products, every time also has its own plays and among those its own *Twelfth Night*s. The play is constantly reformed and rephrased, even re-understood by the general taste of the audience. Costumes, stage design, music, and all other components are questioned anew in every production and can always take on a different form and a different role. In *Twelfth Night*, "the play creates the meaning of the music as much as the music creates the meaning of the play"[610]. It is a state of mutual influence and dependence, because only together can the single components form the whole of the play.

Vernon's song from 1763 is the closest we can get to what was actually heard on Shakespeare's stage and it clearly mirrors the sound of the time. This can at least be found in the traditional versions which are not newly arranged. The British Library's version gives proof of that. In the song, the harmonic centre of a major or minor key is not fully developed. Both major and minor elements are used which make it difficult to fit the song into the now common tonal scheme. Passages with a stress on F# clearly lead to the key of G, while the frequent use of B ♭ suggests Gm instead. The composition does not make use of any other accidentals. Gm sounds through the whole song and spreads a light shadow over the G major sound. The change between major and minor key or the use of old modal modes is

[610] John Stevens, "Shakespeare and the Music of the Elizabethan Stage", 48.

characteristic of seventeenth century music. Thus, Vernon is a child of his time when writing the epilogue to *Twelfth Night.*

It is a long way from 1763 to 1901 but since the RSC record only starts in 1901, the gap of 138 years cannot be closed. The beginning of the twentieth century is musically diverse and exciting. It forms the end of the era of great romantic composers and a break to modernism takes place.[611] It is the time of Richard Strauss and Gustav Mahler, who push new limits for symphonic composition.[612] In their music, new symphonic relations are tried, "often questioning the possibility of a truly happy outcome"[613]. Strauss' *Salome* premieres in 1905 and confronts the audience with completely new harmonic relations on the opera stage.[614] Also, Schönberg would come up with radically new ideas about music. Great modern composers like Stravinsky, Debussy, Skrjabin, or Bartók are growing up and write new kinds of music by beginning to experiment with sound.[615] In essence, though, the general form of popular music of the time is symphonic music. Classical singing is considered the typical way of expression on stage, and music was presented without much help of amplifiers and sound design. It is in this world that the RSC's earliest recorded composition for *Twelfth Night* is born. In contrast to the style of art music written for the opera stage, music in theatre is kept simple. It mostly serves to express feelings and to support the action. Sticking close to the text, the 1901 production also aimed at presenting traditional music, which then as now meant Vernon's composition. But 138 years of musical history have not passed unnoticed. By 1901, Vernon's unusual combination of major and minor modes would sound unfamiliar and even unpleasant to the audience. Therefore, the tune, which is perfectly possible to be put into different harmonic contexts, has been newly arranged to fit the contemporary taste of the audience. A simple structure of a simple cadenza form supports the melody which otherwise stands on its own. Voice and violins together present the song in a soft mood and the two voices are closely interwoven.

In 1936, Vernon's song is still used for the new production of *Twelfth Night*, although musically a lot has changed since 1901. In 1936, a distinction between classical and popular music can be made, which leads to music taking on varied forms and sounds. With regard to classical music, 1936 is the year in which Alban Berg's and Arnold Schönberg's violin concertos premiered.[616] It is also the year of Prokofiev's *Peter and the Wolf* and the

[611] Cf. Kurt Honolka, 501.
[612] Cf. Ibid., 512-520.
[613] Alex Ross, 5.
[614] Cf. Kurt Honolka, 516.
[615] Cf. Ibid., 501.
[616] Cf. Naxos Music Library, "Violin Concerto" and "Violin Concerto, Op. 36".

composition of his overture to *Romeo and Juliet.*[617] Olivier Messiaen's *Poèmes pour Mi* were created as well.[618] The year shows a creative density which is the result of a decline of the composition of great romantic music, coinciding with a rise of modern styles of composition experimenting with sounds and the use of abstract harmonies.

In contrast to the increasingly abstract and experimental modern classical compositions, popular music develops as a clearly distinct musical form. In 1936, the *Billboard magazine* publishes its first music hit parade, directing more and more public attention to popular music.[619] It is the year of Bing Crosby's "Pennies from Heaven", Fred Astaire's "The Way You Look Tonight", or Billie Holiday's "Summertime", which are all hits that have survived up to the twenty-first century.[620] In this musical surrounding, Anthony Bernard writes music for *Twelfth Night*, clearly showing influences of both classical and popular music of the time. His choice of key, namely F#m, together with the instrumentation and the time which changes between two-three and two-four, obviously indicates the relation to classical composition. The use of many auxiliary functions, which form elaborate cadenza structures, also corresponds to the complex style of classical composition. Yet, the use of the simple traditional melody, together with the regular rhythm and almost static accompaniment, reveals traces of popular music. The two different styles are combined and the stage is seen as a platform, giving room to both musical styles. In contrast to the 1901 composition, the instrumentation is fuller but stays in the background. It gives room to the simple popular melody. Complex harmonic development is presented in a simple form and thus stands in the background of the melody which is presented with static and rhythmically regular accompaniment. The melody is emphasised as the most important part of the song, as it is in popular music wherein the vocal line is stressed most.

Moving away from the rather classical arrangement of Vernon's tune, Albert Cazabon writes a variation of the theme in 1943. His construction of the melody resembles Vernon's rhythm in parts but it takes a different form. Unfortunately, the complete instrumentation of his composition cannot be inferred from the existing music. It may just have been written for voice and piano but the surviving manuscript does not clearly indicate that. A four-bar instrumental introduction, finishing with a cadenza, leads to the voice coming in with the verses. This introduction bears the form of a typical introduction of a pop song. It plays a small variation on the melody which will be sung later and forms a harmonically closed entity

[617] Cf. Naxos Music Library, "Peter and the Wolf, Op. 67" and "Romeo and Juliet, Op. 64".
[618] Cf. Naxos Music Library, "Poèmes pour Mi".
[619] Cf. Jessica Rayside.
[620] Cf. Tsort, "Songs from the Year 1936".

that finishes with the full cadenza. The composition emphasises the interplay of the tonic and the dominant and develops a regular accompaniment. In doing so, the song takes on characteristics of popular music. In the time around 1943, Frank Sinatra gained popularity as well as Duke Ellington.[621] Jazz music gets more and more attention and brings variation into the style of popular music. With regard to classical music, it was still the time of Bartók, Hindemith, and Shostakovich; romantic composition was definitely over. Messiaen developed a musical theory which grounds on the "chord of resonance"[622]. This chord consists of C, E, G, B ♭, D, F#, B and sounds strongly dissonant if all notes are played together. Nevertheless, the basis of the chord is the C major chord, forming "a 'natural' foundation for an abstract form"[623]. Based on a perfect and simple consonant chord, a complex structure arises which brings in new colours to the familiar sound. In contrast to classical music's movement towards abstraction, Leonard Bernstein continued the line of tonal composition but updated classical music's style by including jazzy elements and extraordinary rhythms. He comes closest to theatre music's style in his musical compositions which sound classical in orchestration but also show unmistakably popular characteristics.

Cazabon's composition does not fit the style of contemporary classical composition of the time but it also does not represent the stereotypical pop song. It can rather be described as a reduced art song, not representing any special genre characteristics but just existing to please a theatre's audience. The song's melody is simple and floating, its rhythm is regular, and its harmonic progression moves between the tonic and the dominant and some parallel functions. It thus does not take on complex forms. In comparison with Anthony Bernard's composition, the song is less complex, easy to listen to, but cannot be seen as an entertaining pop song. It can neither be divided into parts such as a chorus or bridge and there cannot even be found a real hook, which would be irreplaceable in a pop song. It serves the dramatic function of closing the play in a pleasant mode but does not mirror directly any dominant musical style of the time.

The song from 1955 stands in contrast to the 1943 composition. It is an arrangement of Vernon's song which is again put into a new harmonic context. In using the old melody, the song does not completely mirror song writing conventions of the time. The tune stays unchanged. What is new is its harmonic ground. Although a regular pattern can be found, it is always broken by some extra chords. Additional s6 and tG chords break with the regular cadenza scheme but still fit the simple progression. The song stays in one key throughout, and

[621] Cf. Tsort, "Songs from the 1940s."
[622] In: Alex Ross, 487.
[623] Cf. Ibid., 487.

is presented by voice and piano only. Thus, a song is created which does not fit the mid-twentieth-century experimental classical music. Although it does not resemble the popular songs of the time due to the old melody, its harmonisation shows the taste of the time. The audience wishes for regular structures, including elements of surprise, which can be found in the accompaniment of the simple tune.

The 1950s, being the time of Elvis Presley, Doris Day, or Bill Haley & his Comets, bring Rock'n'Roll music into the world.[624] Strongly repetitive rhythms together with a catchy melody are characteristic of songs like "Rock around the clock", "Jailhouse Rock", "Hound Dog", or "Heartbreak Hotel". All of the songs use hooks and regular progression to capture the listener's attention and to enable them to follow easily. Leslie Bridgewater does not arrange Vernon's melody in order to fit these schemes. He only uses the accompaniment to attract the listener to the song. Only in its simple progression does it stick to pop music composition practice. As it is done in 1901, the melody is embedded in a clear harmonic ground of Em. This does not fit the general tendency of classical music of the fifties, which largely emphasises dissonance, density, and complexity. The song uses simple instrumentation and thereby moves away from classical music composition of the time. The combination of voice and piano can be found in lied compositions, but since lieder clearly show harmonic complexity and artificially designed melodies, the composition for *Twelfth Night* rather bears characteristics of 1955's popular music. It is clear, simple, and to some degree catchy, even though the old melody is used again.

In contrast to the simple 1955 composition, Raymond Leppard chooses to write a more complex score in 1958. Besides Elvis Presley, Chuck Berry, and The Everly Brothers, the 1950s were also the time of Hans Werner Henze, Bernd-Alois Zimmermann, or Iannis Xenakis, who were writing classical music that has not been heard before.[625] The focus on harmony as the centre of a composition is questioned and a new freedom is given to the form of music in general. Leppard's symphonic orchestration of the composition suggests closeness to classical compositions of the time. This assumption is further underlined by the general form of the song. It starts with an instrumental introduction during which a dominant rhythmic pattern of the song is introduced in a sequence, also emphasising the key of the composition. After the introduction, the voice comes in and the instrumental accompaniment moves to the background. The song shows a simple melody, yet with an unmistakable loss of a memorable hook. The single verses are separated from each other by small instrumental interludes, again resembling classical composition.

[624] Cf. Tsort, "Songs from the 1950s".
[625] Cf. Kurt Honolka, 594-598.

The voice is accompanied by steady homorhythmic accompaniment in the strings and melodic lines in the woodwinds. Thus, a repetitive structure is developed in which chords never appear in their pure form but always with additional notes. The use of many auxiliary functions clearly prevents the song from showing cadenza forms. The use of a repetitive structure with irregular harmonies again brings the song closer to classical music composition than to the popular music of 1958. But in spite of the closeness to classical music composition, the song bears characteristics of popular music as well. The main difference to the preceding versions of the song is that none of the verses are sung in the same way to the same accompaniment. The audience's demand for change and musically interesting but not too demanding elements is satisfied by a different presentation of the verses. Verse five even moves away completely from the song by not being sung to the end, but being finished by an instrumental closing section. In a wider sense, this resembles popular music in which an outro forms the end of a song. In contrast to the preceding songs, the 1958 composition plays with the musical material at hand. It makes use of classical instrumentation and complex harmonisation, turning Vernon's simple melody into an art song. Yet, at its heart, the simple melody remains a pop song and therefore, even if presented in different harmonic contexts, fits the form of popular songs. Small elements of change are included into every verse, which makes it more interesting but still easy to follow for the listener. The melody is no artificial construct but shows a natural flow. It comes close to the audience while being supported by a steady, rather classically orchestrated, accompaniment.

The quintessence of the popular music of 1966, the year of the RSC's next production of *Twelfth Night*, is presented by The Beatles. Together with Simon & Garfunkel, Frank Sinatra, and the Beach Boys, they elevated pop music to a new level.[626] Although it is hardly possible to imagine a live performance of The Beatles on a theatre stage, they have an influence on theatre music composition. By 1966, a repetitive playing of a song which does not show different parts or take on turns in different directions, as it is done in 1901, is unthinkable. The audience is used to songs developing further and moving somewhere and this can also be observed on stage. Yet, the 1966 composition deliberately sets itself apart from the style of popular music of the time. The song is written for voice and instrumental accompaniment and clearly takes on complex appearance. The many changes of time relate to the fifteenth-to-seventeenth-century custom of changing between simple and triple time. The division into a *vivace* and an *andante sostenuto* part also resembles classical music composition. It can be considered an art song composition which is presented solemnly on an

[626] Cf. Tsort, "Songs from the Year 1966".

evening of lied singing. Or it can be part of an opera, moving from a little arioso to the chorus, introducing the next scene. In contrast to the preceding compositions, it does not give the impression of being written just for the moment. It clearly tells a story, moves forward, and creates a development.

An instrumental introduction opens the song. Before the singer sets in, three harmonically complex bars are played which clearly set the song apart from pop music with an instrumental introduction. Harmonic complexity is presented right from the beginning. Only when the voice comes in, is the complexity reduced to a more regular harmonic progression. At this point, the influence of pop music becomes obvious. Instead of moving on with musically elaborate structures, the song makes use of mostly main functions in a regular progression. Before it becomes boring for the listener, the accompaniment of the melody is changed. Verse three takes a different harmonic accompaniment for the same melody which was used for verses one and two and thus brings in an element of surprise. The three bars of complex transition between the verses break with the regular progression and always remind the listener of the composition being a lied rather than a pop song. Musical directions such as *poco meno mosso* or *poco rallentando* also emphasise this relation. The song's final verse is presented by a chorus. Although it follows simple harmonic progression, the contrast to pop music could not be more striking.

All in all, the 1966 composition is the most classical composition to be found from 1901 to 2012, although it does not resemble classical music from the time of its creation. It bears classical form and complexity which is only reduced in parts when the voice comes in. In spite of the time changes and simple instrumentation, the song does not represent a traditional composition. It rather represents a composition which gives an impression of traditional music and which in doing so makes use of contemporary devices. It shows a harmonic complexity that was unthinkable in Shakespeare's time and reminds of late romantic lieder. In contrast to the Beatles' conquering the world in the 1960s, Guy Woolfenden sets his song apart from the rapid rise of pop music. He sticks to classical song composition. Instead of putting his audience to musical ecstasy by an impressive hook, he creates a song which demands more from them than the simple wish to be entertained. Ironically, the fact that he does not use elements of popular music on stage shows its big influence on composition. The dominance of pop music puts an immense pressure on every composer. They could either follow its rules completely or create something clearly different. In order not to bring a 1960s pop band on the theatre stage, Guy Woolfenden creates an art song from a different world. Still, even in creating a romantic lied, he opens the composition for everyone. The verses show a simple

melody with simple accompaniment. Woolfenden shows that behind the complex introduction and interludes, a simple melody hides which is perfectly able to appear in different contexts and which can be followed as easily as a pop song.

In doing so, Woolfenden also separates his song from experimental classical music of the time. He deliberately sticks to popular structures and does not follow classical music's general movement. "When you are accepted in a club, without willing or without noticing you take over certain habits of what is in and what is out. Tonality was definitely out. To write melodies, even non-tonal melodies, was absolutely taboo. Periodic rhythm, pulsation, was taboo, not possible"[627]. Woolfenden distances himself from all these rules. His composition clearly shows that he is aware of the conventions of contemporary composition and he even includes some of the characteristics but he never loses hold of tonality. This distinctly separates his song from the style of classical music at the time and characterises it as taking on classical appearance while sounding popular.

In 1969, the separation of pop music from classical music of the time can still be seen in the choice of using Vernon's traditional music for *Twelfth Night*'s epilogue again. Neither an elaborate classical composition nor a typical pop song is created in the arrangement of the traditional tune for voice and lute. Although the tune is traditional, as well as the accompaniment by lute, the song clearly shows a relation to contemporary music of the time. Most importantly, the song uses the old melody but puts it into a new harmonic context. The movement between a major and a minor key is replaced by a firm settlement of the song in E minor. From there it moves in a constantly regular progression of t-s-D7-t, following a perfect cadenza scheme. The first four verses take on the same appearance and are sung without instrumental introduction or interlude. This resembles the traditional presentation of the tune. The last verse breaks with this scheme. It begins with two bars of the tonic parallel and the dominant parallel, bringing in a short passage of major mode into the song. These two bars serve as a break of the regular structure and can be interpreted as a bridge, leading to a new section of the song. After this bridge, the song's previous structure reappears and brings the song to a regular end.

The use of a bridge, leading from one part of a song to a slightly different one before returning to the first part's scheme again is a common means of pop song writing. At first, the song is introduced and the audience can identify its components and follow the melody. Then a break takes place, leading away from the familiar part. This is done to bring in new elements into a song and to prevent it from becoming boring. By the use of an unmistakable key and

[627] György Ligeti in Alex Ross, 506.

the division of the song into a first part, a bridge, and a second part, the song takes on the form of a pop song, although the actual sound is rather traditional. The old tune has been updated and can be understood by an audience from 1969, due to the fitting of the tune into a contemporary harmonic surrounding. Simple chord progression and a memorable melody are characteristic of this composition. The repetitive structure, together with the bridge in a different key, provides both repetition and an element of surprise which fits the traditional tune in a 1969 context. The 1763 pop song has been updated and unmistakably appears as a 1969 pop song. The arrangement of the tune was such a great success that it was reused in the productions of 1971, 1987, and 1989; always presenting an old tune in a new form of pop music.

Still in 1974, no genuinely new composition is used for the epilogue song. The ongoing success of the Beatles or Simon & Garfunkel might have been intimidating for every other songwriter. Thus, again the decision was made to make use of Vernon's old tune but to write a new arrangement for it. In contrast to the version of 1969, the 1974 version contains much more details. It uses classical tempo and dynamic indications and thereby gives a precise instruction of what was supposed to be played. Unfortunately, the surviving manuscript is not complete, which makes it uncertain for which instruments the accompaniment was written. What becomes clear is that Vernon's song is used and fit into a new harmonisation which is even simpler than in the 1969 version. The same key is used and can be heard over long passages. The simple accompaniment mostly emphasises the interplay of the tonic and the dominant and only occasionally presents a full cadenza of tonic-subdominant-dominant-tonic. Different instrumentation of the verses as well as tempo and dynamic differences bring change into the regular movement of the melody.

The arrangement of 1974 cannot be divided into introduction, part one, bridge, and part two. Its single parts are more closely connected. The variation, which is brought in, is not presented by means of a new part but by small changes in the familiar movement. The reduction of the song to the simple tune with harmonically very simple accompaniment and with variation taking place inside the presented scheme shows the song to be arranged in the style of a pop song. No complexities detract attention from the melody and it is easy to follow due to only slight variations. The song's style is not comparable to a late Beatles song but in its harmonic simplicity and clearness of the melody, it is strongly linked to the time's pop music style.

In 1978, new music is composed for the song. In contrast to the pop music scene of the time, Henry Ward writes a calm composition for voice and piano. The general harmonic

progression is regular. The basic movement takes place between the tonic and the subdominant in combination with occasional dominants and additional sixths or sevenths in the chords. The most striking change in the song is the development from G minor at the beginning to G major at the end. Yet, this development does not link the song to Vernon's early setting in which the two keys were more directly mixed. The end in G major presents a surprising turn, leaving the song open-ended. The song does not fit the context of classical music of the time when works such as Arvo Pärt's *Spiegel im Spiegel* were created.[628] With its simple accompaniment and softly floating melody, the song rather takes on the form of pop music, even if it does not make use of pop music's typical structures. In its use of cadenza forms, it rather resembles seventeenth-century classical music. The simple accompaniment is broken in some places by complex harmonies that prevent the song from developing a completely regular structure. Especially the movement from D6/4 to D5/3 before resolving into the tonic mirrors classical harmonic progression in many places. Nevertheless, the song remains simple and the melody is clearly put in the foreground, as it is done in pop songs. In putting an emphasis on the melody and on the singer of the song, it stresses its human side. The song speaks to the audience by an immediate appeal to their hearts which is achieved by the soft voice.

The composition mirrors the pop music of 1978 in the use of simple harmonic progression, being occasionally broken by surprising harmonies which make it sound more interesting. Like in 1974, the song is not structured in a typical way of pop music. Yet, its harmonic progression together with the memorable melody clearly bears characteristics of pop music. The presentation of a classical lied on the theatre stage in 1978 would sound unfamiliar and bewildering and would, instead of bringing the world of the audience close to the world of the stage, emphasise their differences and set the two worlds apart. The audience would not be included in the play but rather turn to the passive position of a watcher, which is the exact opposite of what theatre is trying to achieve. The audience needs to have access to the world of the play and this is achieved by presenting music which sounds familiar.

One year later, a new production of *Twelfth Night* is launched which uses different music. The classical music scene from 1979 is not influential on theatre music anymore. Experiments with sound and compositions of new music of the time are not found on the theatre stage. It develops into a niche of classical music, while pop music seems to be rising without limits. The Police, Earth, Wind & Fire, and Abba take over the world of pop music.[629] Although pop music's influence generally increases, "When that I was" does not appear in the

[628] Cf. Naxos Music Library, "Spiegel im Spiegel".
[629] Cf. Tsort, "Songs from the Year 1979".

style of "Super trouper" on stage. Guy Woolfenden, who also wrote the music to the 1966 production, creates a new song eleven years later. In 1966, Woolfenden wrote a classical composition and thereby escaped the omnipresent sound of The Beatles. In 1979, he follows a similar strategy and does not explicitly bring pop music on the stage. He chooses a traditional instrumentation for the song and writes for voice with lute accompaniment. Again, he changes between two-two and three-two time but makes less use of time changes than in the earlier composition.

The 1979 composition stands in contrast to the classical composition of 1966. The most striking difference can be found in the harmonic development of the song. The complex harmonic structure and the three bars of harmonically ambiguous construction from 1966 do not appear in 1979. The 1979 composition clearly moves away from classical composition to a more popular style. Although the lute may sound traditional, the harmonies underlying the song take contemporary form. The song's melody is soft and easy to memorise. It is presented clearly in all verses and is accompanied mostly by simple broken chords. Thus, a feeling of a singer-songwriter with a guitar can be conjured up in the audience. Instead of following the usual scheme of cadenzas, the song harmonically moves between the tonic, the dominant parallel, and the tonic parallel. This structure does not mirror any contemporary popular pop music structure but in its simplicity and repetitiveness again shows closeness to that musical form. The end of the song moves between the tonic and the dominant and thus forms a regular pop music ending. The song starts without an instrumental introductory section. The voice alone opens the song and thus serves as a vocal introduction. Only at the end of the first verse does the accompaniment set it, which gains more density throughout the song. The song cannot be divided into typical parts of pop music but due to its generally repetitive structure, together with the harmonic development, can be clearly recognised as showing features of pop music of the time.

Although Guy Woolfenden wrote the music for both the 1966 and the 1979 productions, these two compositions differ greatly from each other. This indicates that it was not his personal taste alone which had led to the classical composition in 1966. In a time of pop music conquering the world, it was necessary to create something different for the stage in order not to lead the audience's attention too far away from the play. The classically elaborate and still simple and recognisable music was used to support the play. In 1979, Woolfenden could have written something similar but the musical zeitgeist would not let him. Classical music has moved too far away from the general theatrical stage so that the only question was not if but to what extent pop music would be integrated into the production. He then chooses a

non-pop music style of instrumentation but a regular harmonic progression together with the generally repetitive structure which mirrors pop music even if it does not directly sound like it.

In 1983, Ilona Sekacz also combines elements of classical instrumentation with pop music structures. John Cage and Karlheinz Stockhausen are among the most important classical composers of the time. Their experimental style of composition and their work with the serial music technique revolutionises the general view on classical music.[630] Additionally, 1983 is a year of great hit songs. Billy Joel's "Uptown Girl", Lionel Richie's "All Night Long", Bonnie Tyler's "Total Eclipse of the Heart", or Michael Jackson's "Beat it" form the state of the art of pop music.[631] In the middle of this musical surrounding, a new production of *Twelfth Night* premieres. Interestingly, the production does not opt for a new composition but for still another arrangement of Vernon's tune. In contrast to the previous arrangements of Vernon's tune, a new harmonic accompaniment is developed. The song shows a very regular and repetitive structure but moves away from the t-s-D-t accompaniment to a t-tP-s-d-t form. This small change of one function is a change of harmonic scheme. The traditional cadenza is changed into a turnaround and then moves on to variations of that form. Vernon's simple tune thus gets more interesting as it shows an element of surprise in its harmonic progression.

The song was originally planned to be accompanied by a band. The band was changed to piano accompaniment only, which gives a more natural flow to the song and brings it closer to the audience. The arrangement strongly resembles that of 1955 in the simple melody being softly underlined by a repetitive harmonic progression. The song uses the same melody throughout and follows its line without break or interludes. In doing so, the overall structure does not fit a regular pop song's structure with its introduction, bridge, and closing section. But its presentation of voice and piano in a simple repetitive form comes close to a pop song presentation. The use of a simple cadenza structure would be too simple to be used in an actual song. Due to that, the structure has been modified and elements of surprise have been included. These elements help to follow the song and not to lose interest in it, even if it is on the very basic level structured really simple.

In 1991, Ilona Sekacz writes another arrangement of Vernon's tune. It strongly resembles the 1983 version but also includes new elements. The arrangement is in the same key and also made for voice and piano. The voice covers the same range in both versions. The 1991 version is in a much faster tempo and gives a more straight-forward impression. The song follows a regular repetitive structure and shows the same melody throughout. The

[630] Cf. Gianmario Borio, 293.
[631] Cf. Tsort, "Songs from the Year 1983".

difference to the 1983 version is that in 1991, the regular cadenza structure of t-s-d-t is used as the basis. The simple harmonic progression is used throughout and only at the end brings in an element of surprise. Instead of ending in the minor key as expected, the song ends on an E major chord. This turns the whole composition around and brings in a new direction. The small change prevents the song from being boring. It will stick in the audience's minds after the performance.

The 1991 arrangement comes close to the 1901 version with the change between major and minor mode and the use of simple and regular harmonic progression. As it is done by Michael Tubbs in 1969, the old tune is embedded in a contemporary harmonic ground. The 1991 arrangement also shows similarities to pop music in its appearance. It is written in a full score which is later reduced to keyboard accompaniment only. In addition, it exists in a copy of the song's melody and text, to which simple chord symbols are added. A piano or guitar player can improvise on these harmonies and knows what to do in every part of the song. In 1991, this is kept as an addition to the full score. It shows that the actual score becomes less important over time. Harmonic relation inside the song is most important and it can be inferred from the simple symbols alone. Sekacz's arrangement from 1991 is the most recent version of Vernon's tune. It shows that harmonic change is the most obvious change that has been made to the song during all that time. The melody remains relatively stable but its context has to be redefined every time it is used. Although the song can be changed and fit into different contexts, putting it into a cadenza structure with a surprising twist at the end is as contemporary as it can get. Some auxiliary functions always bring in a new sound but after all the melody has been unchanged ever since 1763 and the harmonisation in regular cadenza form keeps appearing at least since 1901. It first appears in a very basic cadenza structure and moves towards a regular structure with only slight exceptions. As long as the now contemporary tonal system is in use, as long the arrangement of the tune with accompaniment in simple cadenza form will stay up-to-date.

From 1991 onwards, the harmonic structure of the songs stays relatively simple, even though the compositions in general tend to regain complexity. Nigel Hess' composition of 1994 gives proof of that. He uses symphonic instrumentation and writes for the full score but is cautious not to confront the voice with an instrumental overload. His general harmonic structure takes the form of a turnaround in a slightly modified form with the occasional appearance of auxiliary functional chords and additional notes. The harmonic progression is simple and easy to recognise, so that the full instrumentation does not pose a problem in understanding the song's structure. In contrast to the older compositions, Hess chooses a

major key and sets the song in a light, optimistic mood. With his composition, the custom of creating a song not only for the production and with a meaning inside the play but also as a song, which can stay outside of its theatrical context, begins. The focus on the words' meaning which is presented in an easily understandable way shifts towards a focus on the whole song with all musical components. The song does not show any traces of unnaturalness or obviously well-planned structures. It stands on its own and has an impact on the audience's hearts that could never be achieved with any obviously artificially created piece of art. Well-planned structures are naturally underlying the composition and they are covered by a feeling of lightness and natural flow.

On the level of harmonic progression, the song presents the structure of a typical pop song. With regard to the form, similarities can also be observed. Instead of an instrumental introduction, a vocal introduction takes place which introduces the song's melody and is supported by piano accompaniment. Towards the end of verse three the accompaniment gets denser as the number of instruments increases. In verse four, the full symphonic accompaniment is reached, yet played softy in order not to stifle the melody. After that verse, a break takes place and the last verse is presented with piano accompaniment only, thus coming back to the structure of the beginning. Throughout the song, a crescendo and decrescendo movement is played which is mirrored in the use of instruments. The picture frame structure guides the audience through the song and creates a feeling of having understood a story at the end. The song ends with an instrumental closing section, leading away from the song and giving room to think. In spite of the classical instrumentation, the song bears the character of pop music. Its simple melody and regular harmonic progression in combination with the change in instrumentation mirrors the idea of presenting regular structures with elements of surprise and change to keep the audience listening. Introduction and instrumental closing section also represent necessary components of pop music. The bridge can be found in verse four, which is the climax of the song, in the full instrumentation and the break it causes before returning to verse five and the familiar structure of accompaniment. With the song showing verse, chorus, and bridge, it comes closer to the character of a regular pop song than the compositions before. No change of key or change of time indicates the wish of the composition to sound traditional. It mirrors musical conventions of the time of its creation and brings pop music into the theatre with the help of symphonic orchestration.

The epilogue of 1997 stands in complete contrast to all other compositions. It is the only one representing at least parts of the experimental movements in classical music. It makes use

of symphonic orchestration. The most striking characteristic of the composition is that it changes its key in every verse. It moves chromatically upwards, starting at Bm, reaching E ♭m, and moving back to Dm. In doing so, every feeling of regularity and continuity is prevented. Every verse is in itself structured regularly and shows a repetitive pattern. Thus, the song shows simple harmonic progression. It makes use of only two different chord movements in each verse and only gains complexity by the constant change of key. On the larger harmonic level, the song mirrors compositional experiments. Yet, this experimental style remains largely on the page. When it is heard, the song seems strangely bound together. The dissonance, which is created by the additional second and seventh in the chords, is the most dominant sound. This sound moves back and forth between the keys but stays present as a constant feature throughout the whole song. The varying instrumentation also includes elements that distract from the harmonic movement alone. One motive appears in all voices and can be followed as a guide through the song. Thus, in spite of the harmonically experimental appearance, the composition shows a regular structure with recurring elements, holding the song together. As Guy Woolfenden's composition of 1966 is the most elaborately classical composition, Jason Carr's song of 1997 is the most modern and experimental one. He plays with finding out what can be done on stage and pushes the theatre composition to a new limit. Instead of bringing the Backstreet Boys or Aqua on the stage, he chooses complex harmonies which on the very basic level are not that complex at all.

In 2001, the experimental idea from 1997 has been largely abandoned but still a return to total simplicity does not take place. It is the year of Jennifer Lopez and Destiny's Child, who rule the stages outside the theatre.[632] Inside, this looks different. With Pierre Boulez, Philip Glass, Mauricio Kagel or Henri Pousseur, classical music also moves in a new direction. Both musical styles leave their tracks on theatre music. In 2001, Gary Yershon writes a symphonic composition, which gives the song a full but transparent sound. In contrast to 1997, the key of the song remains stable, although at the end of the composition, it tends to move towards its dominant. Frequent changes of time bring in a restless feeling of the melody stumbling forward in places and being held back in others. Large interval jumps also form an irregularity which has not been used in the previous compositions. With still some features of experimental classical music to be found, the composition comes back to the previously established structure of simple cadenzas. It does not show a regular harmonic progression which could be played in repetition throughout the song, but the presence of the basic cadenza in all parts. Occasionally, auxiliary functions add to the structure of T-S-D-T,

[632] Cf. Tsort, "Songs from the Year 2001".

while sometimes it is reduced to T-D-T only. The song stresses that in spite of all possible complexities, the movement between the tonic and the dominant lies at the heart of the composition.

With these two functions, the composition can move towards different directions. The song plays with the change between the open character of ending on the dominant and the satisfying resting on the tonic. It repeats this structure so many times that the listener loses orientation for what is tonic and what is dominant or if the two chords, which formerly occupied these functions, have changed into something different in a new context. In 2001, composition techniques move into diverse directions. Anything was possible at the time, with no harmonic limits, no fixed compositional rules, and lots of electronic assistance. The composition captures elements of all these different musical possibilities. Classical instrumentation and time changes as a reference to seventeenth-century music have long been established strategies of theatre compositions by 2001. The tempo directions in the composition also hint at a classical construction of the song. Yet, the irregular structure of the melody does neither fit classical nor pop music character. It is always broken by complex interjections, taking the appearance of complex fragments of classical music. The song tells a story and develops, always looking further ahead. It can be structured according to the different verses. The last verse refers back to previous elements and forms the closure of a picture frame structure. This structure has been used many times through the years and shows that it fits the song's content. It does not present a repetitive text in the verses but moves forward, developing the story of a life. This development can apparently well be presented by the use of a picture frame structure music which takes the listener on a journey and leads them back home at the end.

This is what the 2001 composition does not do. It takes the audience away and enables them to be easily following due to the simple interplay of voice and accompaniment and harmonic development mostly being in the simple cadenza form. At the end, though, it leaves the audience without walking them home. It guides them towards a new area which every one of them has to explore on their own. It makes clear that even the most obvious things in music, or in life for that matter, can turn without notice and then open new perspectives. The interplay of chords in a relation of fifths on the one hand feels familiar, but on the other hand does not come to a satisfying end, because the relation between the parameters begins to shift. The relation to what is ground and what is movement towards that ground is questioned, as every part of life can be questioned. Only a basic structure like the one presented in the song can raise these thoughts because subconsciously the musical structure is understood. The

audience does not have to think about following the song or not, because they naturally do until they end up being left alone with the open end. This feeling of openness could not have been achieved with a complex structure because then the structure in itself would capture too much attention. The simple structure, though, can be easily followed, almost unnoticed, and only surprises when it suddenly stops. Pop music plays with that element of surprise, waking the listener up from dreaming to the music. This effect is created in the composition which bears a classical and complex appearance at first sight but shows popular characteristics on a deeper level. Instead of fitting certain musical conventions only, the composition fits the setting on the stage and the action that is presented there.

The time from 2005 to 2012 forms the period of the most recent compositions for *Twelfth Night* and can be summarised as the most contemporary time of theatre music. The songs that are written during this period leave no doubt to the stylistic development of the music. They clearly show features of pop music and can unmistakably be heard in pop musical context. John Woolf's and Sianed Jones' version of 2005 gives proof of that. A soft introduction of voice and string instruments forms the transition from the play to the song as the play's ending, linking it to reality. The composition uses voice and instrumental accompaniment of strings, percussion, piano, and double bass. A woman's voice also accompanies the main voice in parts, playing with the sound of the human voice as accompaniment rather than forming a dialogue with the main voice. It is an effect of creating atmosphere, reminding one of chorus singers in pop music. Among the accompanying instruments the double bass is the most important voice, bringing in a grooving rhythm and harmonic stability.

The song clearly uses a simple harmonic structure, putting more emphasis on the melody and on the rhythm than on the harmonic development. The movement from F to Gm and from there to B ♭ and back again is the only change which can be observed on the harmonic level. It uses the most repetitive rhythmic structure in the double bass, always repeating one motive and thus stressing the song's forward movement and its harmonic and rhythmic continuity. Based on the chord changes and instrumentation, the song can be divided into several parts. The first verse forms the introduction, presented by voice and strings. The second verse is opened by the double bass rhythm which accompanies the melody. At the end of the verse, the rise from F to Gm takes place, lifting the song a note higher and adding the female voice in the accompaniment. Thus, an increase in tension by denser instrumentation is achieved and the song is felt to be moving forwards to a climax. The fourth verse takes the tension back again and presents a softer mood with an emphasis on the female voice and

strings at the beginning. When moving from Gm to B ♭, the song's climax is reached. This is mirrored in the actual height of the notes and the pressing of the voice which is used during the two bars of B ♭. Afterwards, the song is immediately brought back to calmness in F, closing the verse. The last verse reminds of the beginning of the song. The accompaniment of strings and double bass fades, so that the song is ended by the voice alone. As in many productions before, this picture frame structure is used to guide the audience through the song and from the play back to their own world. Interestingly, the song does not end on a turn from C to F, as it could be expected, but on a movement from C to G, leaving the reaching of the tonic open for imagination and suggesting that the song could repeat itself again on the different tone level.

The use of one melody throughout, which is presented in different instrumental contexts, fits the structure of pop songs. It is easy to follow and has a grooving rhythm, moving forward without getting boring. Instrumental surprises bring in different colours and make the song pleasant to listen to. The song clearly presents passages of verse and chorus, based on the repetitive structure of the text. The familiar instrumentation presents the song as a perfectly contemporary piece of pop music. It does not include any element of bewilderment and is a part of the audience's lives, put on the theatre stage. Its regular structure can be followed right from the beginning and there are no obstacles on the instrumental, harmonic, or structural level that could come between the audience and the performers. The 2005 composition captures a moment of the musical world of the time and preserves it on stage. Improvised accompanying voices bring in a feeling of the music being spontaneously created for one single moment only. The composition omits any characteristics of artificial music composition or complex structures and presents a simple melody in a natural flow of music, mirroring the world where it comes from.

In 2007, this development of theatre songs coming close to the style of pop music of the time can be observed further. The composition is written for voice and piano, in a regular four-four time, covering one octave as the voice range and showing very regular harmonic progression. The cadenza scheme is changed by one function. The subdominant is replaced by the dominant parallel and the harmonic progression of t-d7-dP-t develops. Additional notes in the chords such as sus4 or +7 make the repetitive harmonic structure sound full. If reduced to the very basic chords, the accompaniment is based on the interplay between tonic and dominant, thus stressing the basic cadenza movement and the relation of fifths between two harmonies.

Rihanna and Justin Timberlake lead the pop music charts in 2007 and present songs with simple harmonic structures which are full of energy.[633] An emphasis is on the strong presence of rhythmic and percussive elements. Also in 2007, Nigel Hess' piano concerto premieres.[634] His writing of classical music published at that time clearly has an influence on theatre music. Hess has been writing theatre and film music and presents his musical language in different contexts. He returns to the RSC in 2014, when he writes music for the productions of *Love's Labour's Won* and *Love's Labour's Lost*.[635] In 2007 though, an influence of his music on Simon Deacon's composition for *Twelfth Night* cannot be found.

The song opens with an instrumental introduction which is typical of popular music. It then moves on to presenting the verses in an easily recognisable melody. The recurring parts in the text are presented with the same music and thus take on the character of a chorus. The song generally follows a regular harmonic progression and a repetitive structure of the melody. An instrumental introduction leads to the song being sung and then finished by voice alone, which stresses the human side of the song. It becomes obvious that in 2007, the human voice is used to come close to the audience. Simple instrumentation and a natural flow of the music are expected to achieve a larger impact on the audience than a full symphonic score does. Complex structures are reduced to easily understandable progressions. In presenting the song close to the audience via transparent instrumentation and natural sound, the song brings in a new perspective on the play. It is brought closer to the audience's reality by sounding real. This is achieved by a musical style close to that of popular music at the time of the production's creation. It bears a jazzy character, showing additional notes in the chords and a slightly syncopated rhythm. This makes the song sound familiar and mysteriously open at the same time.

In 2009, the musical surrounding in which the composition for *Twelfth Night* was created is similar to that of 2007 with the exception of Lady GaGa and Miley Cyrus climbing the charts.[636] Fast-paced songs with a stable rhythm and clear potential of dancing are the dominant form of pop music. With his classically instrumented composition, Paul Englishby does not seem to fit that context at first sight. And yet he does. Englishby makes use of Vernon's melody and uses the simple and regular harmonic progression of t-s-t or t-d-t with only slight variation. He thus presents a song with simple cadenza structure, moving between

[633] Cf. Tsort, "Songs from the Year 2007".
[634] Cf. Myra Music.
[635] Cf. RSC, "Love's Labour's Won" and RSC, "Love's Labour's Lost".
[636] Cf. Tsort, "Songs from the Year 2009".

plagal and authentic mode. This relates to Vernon's song and to traditional compositions that make use of old modes instead of a clear distinction between major and minor keys.

Feste's voice is largely accompanied by the instrumental voices, playing in unison. Since the voice is always doubled with some instrument, it does not stand on its own directly to pass to the audience's hearts. This effect is only reached at the end of the song, when the voice forms a solo closing section. As it was in previous compositions, the solo voice leading away from the song is a strategy of directly affecting the audience. No instrument comes between the human voice of the singer and the listener and therefore the song can directly pass through to the audience. Also similar to various older compositions is the opening of the song with an instrumental introduction. The melody is presented as well as the harmonic context, so that the voice can be easily followed through the song. The instrumental accompaniment varies in each verse. The song's simple harmonic structure does not sound the same in all verses because it is presented by different instruments. They bring in elements of surprise in every verse. Although the song shows a full instrumentation, it does not create a heavy sound. The simple harmonic structure and the repetitive form of the melody lead to the song being easily understood. Percussive instruments as well as guitars and keyboard also show a closer relation to pop music than to classical composition, even if they are combined with violin or flute. The instrumental voices are mostly held back and are clearly used only as accompanying voices for Feste. It is the human voice which stays when all other voices are gone. And it is the only element that is indispensable in the presentation of the song.

Although the composition from 2009 is not likely to appear on the radio due to its style of instrumentation, its form and effect mirrors that of pop music of the time. It presents a regular structure which is easy to follow. It shows pop music features as well as traditional features of classical music. While Stockhausen or Ligeti completely moved away from tonality and traditional modes of composition, younger composers such as Steve Reich or Philip Glass returned to simplified harmonic structures and regular rhythms.[637] This shows that after having turned to complex experimentation, classical music is coming back to appreciating traditional sounds which are put into new contexts. This comes close to what theatre music has done without the way round experimental sounds. It is observed that all twenty compositions are securely grounded in tonality and regularity. Even in the time after the Second World War, when twelve-tone music has had a great influence on composition, theatre music was tonal.[638] Too strong experiments do not work in theatre, which is why theatre composers play with some elements of new sounds. Yet, they generally stick to

[637] Cf. Alex Ross, 507.
[638] Cf. Kurt Honolka, 538.

traditional features. These features originate in classical music and then moved into popular music in reduced forms. From there, they have made their way to the stage.

The heart of all compositions for *Twelfth Night*'s epilogue, and especially of all compositions from 2005 onwards, is found in Adem Ilhan's composition from 2012. The 2012 song forms the end of a line of development that began in 1901. It is the perfect three-minute pop song and the most natural composition found between 1901 and 2012. The song is written for voice with the only accompaniment of the sound of a keyboard, holding chords to form a harmonic basis. The harmonic progression follows that of a slightly varied turnaround in pop music, namely T-Tp-S-T, and could go on forever. The song does not relate to Vernon or any other previously established style of composition but only to a timeless formula of pop music. It could perfectly well appear outside the theatre stage without sounding strange. It is a just image of pop music from 2012. Not only when it is heard does the song remind the listener of pop music. The strong relation can also be found on the page. The actual song has never been written down. Although the composer did have an idea of the melody, he only wrote down the harmonic progression. The melody should be free to be developed into new directions every time the song was played. This mirrors the experimental way of pop songs often developing during improvisation in rehearsal. The feeling of spontaneity gets across to the audience. There is nothing else on stage besides the singer and the keyboard on which he is accompanying himself, what makes him completely vulnerable. Seeing him opening up completely to the audience also helps them to open their own hearts. The melody is among the simplest that can be found in all compositions for *Twelfth Night* and it can be hummed along almost before the end of the first verse.

On the structural level, the song also fulfils the requirements of a regular pop song. It shows a regular and repetitive harmonic progression as well as a natural flow of the melody. There is also a short instrumental introduction, leading to the voice coming in. The melody can be divided into parts of verse and chorus according to the text. After two verses, a bridge leads to verse three, breaking with the repetitive harmonic progression by including a dominant chord in the scheme. In verse four, the song returns to the previously established scheme in which it ends. Neither a vocal nor an instrumental closing section is formed but the song ends after the last verse with voice and keyboard closing together. Thus, the slightly unnatural change from instrumental part to vocal solo part, which is used in previous compositions, is omitted. No break in the instrumentation is used to form an element of surprise. Since the general structure of the song is so simple, it is enough surprise to include the dominant chord in the bridge and thereby make the song sound interesting and new.

In 2012, finally, the barrier between music for the theatre and music for outside the theatre is overcome. Theatre as a part of contemporary culture makes use of contemporary music and thus has an effect on the audience. Every theatrical subject, regardless of its age, can be presented to and understood by the audience of every time via one common language. This does not necessarily mean the spoken language but can also refer to music. If familiar music is heard on stage, the audience does immediately understand at least the emotional content of a scene. The play comes closer to their own world if it shows parts of that world on stage. This is what is done in 2012. The pop song closing the play is as close to the audience as any pop song currently playing on the radio. Without thinking about it the audience can follow its tune and feel actively involved instead of only passively watching.

From 1901 to 2012, theatre music has gone through a development. At first, even if pre-existing music was chosen to be used on stage, any unnatural musical elements have been removed. Old tonal structures have been replaced by putting a tune in a new tonal context. This context is at first chosen to be a very simple one, in order not to estrange the tune too much. It is accompanied by cadenza forms just enough to fit into the harmonic world of a time. Later, when classical music goes through a time of experiments with sound and pop music rises as a separate musical field, artificial compositions are created, skilfully presenting complex musical structures. These complex structures can most often be reduced to simpler forms that are repetitive and at least in parts show continuity. The audience can always follow some element of regular progression in order not to lose their way in a composition. By the end of the twentieth century and the beginning of the twenty-first century, a turn from classical music towards pop music can be discovered at least in the use of instrumentation. Beginning with taking over regular harmonic structures and formal parts such as a bridge or an instrumental introduction, the compositions come closer and closer to pop music and its components until in 2012, no difference can be made between a theatre song and a pop song anymore.

6. Conclusion

The present study's title promises a *History of Theatre Music, Based on the Epilogue Song of William Shakespeare's Twelfth Night*. The epilogue song therein stands as an example of theatre songs in general. Based on the RSC's compositions for *Twelfth Night*'s epilogue song from 1901 to 2012, the present study has analysed the change in compositional structures of theatre music over a period of 111 years. A lot has changed from composing in a world in which the music of the spheres was the perfect picture of harmony to the rational image of mathematical construction of sound. Changes in the perception of the world can also be found in music. While in the Elizabethan theatre music was used as a symbol of God and other supernatural elements, represented flourishes and alarms, or just served as jigs at the end of a play, by the twenty-first century its function has been reduced almost completely to creating a certain atmosphere for a play. The emotional function is rated much higher than the symbolic function. While on the Shakespearean stage, the differentiation between the called-for song and the impromptu song is made, on the contemporary theatre stage the differentiation between diegetic and non-diegetic music becomes more important with regard to the particular ways of creating atmosphere and conjuring up emotional response in the audience.

To have an emotional impact on the audience, theatre songs in the twenty-first century use forms of contemporary pop music. This tendency towards the use of pop music on stage can be observed as early as in Shakespeare's time. Popular ballads were sung or alluded to on stage, which were recognised by the audience. References to the songs from the world outside the theatre were made and understood, forming a close link between the play and the audience's reality. This link between the two worlds is further explained in Peter Hall's idea of a synthesis between the writer's, the actors', and the audience's responses. They can most closely be combined by the use of a common musical language, which is contemporary pop music. Pop music reaches the largest audience and can therefore be counted on as being understood by a theatre audience. Its structure is simple. A combination of verse, chorus, and bridge forms the skeleton of every successful twentieth-century pop song.[639] Filled with a poignant hook, a memorable melody, steady rhythm, and regular harmonic progression, combined with some element of surprise in at least one of these parameters, the simple pop song becomes a hit. Towards the twenty-first century, it becomes obvious that only well-working and previously established structures are used on stage. What is found on stage can be counted on as representing the most successful musical elements from the world outside the theatre. Thus, theatre is an indicator of working musical structures.

[639] Cf. John Braheny, 85 or Molly-Ann Leikin, 3-6.

Although the compositions from the twenty-first century clearly show a bias towards pop music structures, theatre music also shows features of classical music. It is rooted in two musical genres: pop and classical music. From classical music, theatre music takes the style of instrumentation. In many cases a full orchestral sound is used which stands in contrast to pop music. From pop music, theatre music takes the general form and the harmonic structure. Simple harmonic progression in combination with classical instrumentation can be found in most of the compositions. Thus, it becomes clear that theatre music has its roots in both genres and combines their most striking characteristics to create a new genre of its own.

Generally, the study proves that harmonic regularity is the most important element of a composition. While all other components of the songs change in diverse directions, regular harmonic progression is the one stable factor. It can be described by harmonic formulas. Volkmar Kramarz not only describes these formulas of pop music in his study but he also proves via brain activity analysis that people feel happy when they hear them. Therefore, for a successful pop song the use of formulas in the harmonic progression is essential.[640] The same can be observed in compositions of theatre songs, which are also designed to have a positive effect on the audience. The most important harmonic schemes are those which can be repeated for an indefinite time. Among these, the simple cadenza is the most popular structure. It forms a perfectly complete formula in itself, building and releasing tension in every new instance. Every time it comes to a close, the audience feels a satisfaction of the musical fragment being complete, and their need for harmony and completion is satisfied. Another popular means of harmonic progression is the turnaround, which uses one more chord than the classic cadenza. The tonic parallel is included to bring in a counterpart to the tonic before moving to the subdominant and the dominant and back to the tonic. This turnaround can be repeated over a long time and fits various melodies. Rhythmic or melodic elements can change, while the harmonic progression is stable. Thus, a song is grounded and can never lose its feeling of familiarity which is created by the regular harmonic progression.

Harmonic progression in the form of a cadenza or turnaround does not refer to the whole song moving through the different keys. It refers to the use of these structures in the single bars or sections of the song and shows the melody to be accompanied by these chords. It shows the chords of the subdominant or dominant key to be used in the instrumental accompaniment, while the key of the song most usually stays unchanged. In some compositions, though, a change of key is found. Jason Carr's song from 1997 moves through five different keys and Henry Ward's from 1978 through two related keys. Thus, a section of

[640] Cf. Volkmar Kramarz, *Warum Hits Hits werden*, 271-365.

the song is emphasised in moving away from the previous key and returning there after a while. The key mostly changes from tonic to dominant or subdominant. The accompanying chords are then functionally interpreted in relation to the new key instead of the old one. Therefore, regardless of the exact key a section is in, harmonic development can still be described functionally, showing the general form of harmonic development. In some of the compositions, a middle part is created without a necessary change of key. In 1994, Nigel Hess creates the peak of his composition in verse four in the same key but with full instrumentation and the introduction of a new little melody, clearly marking the section as different from the rest of the song. Creating a break in the songs becomes one of the most frequently used strategies of theatre song composition. The songs are structured in very simple ways but show one section which is different from the rest of the song. As a break in pop music, this section breaks with the regular structure of the song and brings in a new idea. When returning to the original structure of the song afterwards, it sounds familiar and comfortable.

It is found that in order to affect the audience, music in theatre has to be a part of the audience's world. Regardless of the beauty of an old romantic song, a closeness to and an emotional effect on the audience can only be achieved by familiar structures. Generally, it can be observed that the simpler the structure, the greater the effect. In 111 years of *Twelfth Night*, there is no composition that could have a more powerful effect on an audience member today than the music from 2012. Contemporary music comes close to people's hearts and it can be subconsciously understood. This does not mean that complex musical structures cannot survive anymore or that people will never be able to understand them. It only shows that in theatre, complex structures do not work. In theatre, people do not want to think about why a sound affects them or in what tonal relation one part of a song stands to a scene previously watched. The most direct effect is the best and this is achieved best by the use of naturally occurring, contemporary popular music. Radio and television rarely present complex compositions, which is why people are, willingly or not, not as much exposed to complex musical forms as they are to simple ones. Observing theatre compositions through time shows that the harmonic basis of a song has to be adjusted to the time in which it is played. Only then can and will the song live on and work in a production. A theatre song mirrors the contemporary musical taste as well as every pop song of the time does. It shows that from 1901 to 2012, every time has had its *Twelfth Night*, perfectly characterised by its own style of popular music.

Although especially in the 1960s and 1970s, theatre compositions move away from a direct mirroring of popular music on stage, they nevertheless stick close to pop music

characteristics in the development of the harmonic overall structure. The compositions are written to attract the audience's attention, to be understood, to bring the two worlds of the audience and the play closer together. At the beginning of the twentieth century, when classical music was still the dominant musical form, it is obvious that this form of music has an influence on theatre music composition. Throughout the twentieth century, classical music becomes more and more complex, more and more calculated, stressing mathematical in contrast to emotional values. Theatre music has to distance itself from that kind of music because it needs to affect people. This can easily be achieved by a music that speaks to the heart in contrast to music which cannot even be fully understood by the mind at the first hearing. Therefore, a shift can be observed in theatre music composition, which moves from a strong relation to classical music to popular music, always turning and changing according to the musical zeitgeist.

The arrangement of Joseph Vernon's tune from 1763 also shows a change in musical taste. In the original version it is not clearly set in a major or minor key, which leads to the first change that is done to the tune in the twentieth century. It is embedded in the general harmonic context of the time, in order not to sound too old or unfamiliar to the audience. At the beginning of the twentieth century, the arrangements of the song are simple. Simple structures in cadenza form are used to accompany the melody and to add harmonies to it. These accompanying voices gain complexity towards the mid- or late twentieth century. At the beginning of the twentieth century up to the middle of the same century, the productions of *Twelfth Night* show a bias towards creating arrangements of the old tune. Instead of writing their own music they use the previously existing tune and only fit it into a modified and updated harmonic context. In doing so, the productions lay an emphasis on being closer to the play's original world than to the audience's reality, which creates a distance between the two worlds.

That is why in the middle of the twentieth century, composers have written new compositions for the epilogue song. In relation to the classical music of the time, these compositions get more and more complex and experimental in style. Yet, complex classical music as well as old melodies is far from the audience's musical reality. For that reason, composers turn to using popular structures on stage in the late twentieth and early twenty-first century. Elements of pop music are familiar to the audience and can easily be understood. The songs from that time show simple structures, both harmonically and melodically, and take a familiar appearance, which links the world of the theatre to the world of the audience. The

general development is a movement towards pop music of a time, and further away from classical composition or traditional arrangements of pre-existing tunes.

And yet, in spite of all moving away from the custom of arranging pre-existing tunes, in a great number of all compositions appearing in the time between 1901 and 2012, some part of Vernon's old tune can be found. Even if the melody is changed completely, or even if the harmonic development is newly defined, rhythmic motives can be found, calling to mind traces of the old song. Feste's famous words "That's all one"[641] thus get a whole new meaning in relation to the epilogue songs. They are all based on one song whose influence is big enough to survive from 1763 to 2012. This musical basis is many times hidden but in other places obviously present. Perhaps it is wrong to define all of the epilogue songs as being one, but they surely go back to this one song, which is still of great influence today. This history of theatre music shows that theatre music can be based on the earliest source available, but that this source has to be constantly updated in order to fit the musical taste of the time in which it is presented.

What the present study also shows is that *Twelfth Night* cannot end with a bang. It always fades away and comes to a silent end. During most performances, Feste remains alone on the stage to close the play. As a careful observer he plans and advises but has a more omniscient perspective than the other characters. He guides them through the play, thus not passively experiencing but actively influencing the action. This makes him in parts an outsider, a play's character, a director, and a member of the audience at the same time. He is the closest to the audience and therefore able to close the play and release them back into their own lives. Coming to a pompous end would have a large stage effect but less direct emotional impact on the audience. Soft music speaks to the heart in a more direct way, without including any stage effects. Closing the play in a soft mood also refers back to what is said about music at the beginning of the play. "It had a dying fall"[642] describes one piece of music that Orsino has heard. The play's ending in music with a dying fall refers back to that idea. Nineteen of the twenty productions from 1901 to 2012 make use of this way of silently closing the play, even though they might have opened with great pomp.

Twelfth Night's epilogue also shows that a song's strophic form gives way to different compositional strategies. The verses can all be designed in the same way or change and present a new idea every time. A general tendency can be found from 1901 to 2012, though. In the early twentieth century, when Vernon's song was used in different productions, each verse of the song shows the same melody. This changes in the middle of the twentieth

[641] *Twelfth Night,* V, 1, 400.
[642] *Twelfth Night,* I, 1, 4.

century, when, around the 1950s, more complex and art-song like compositions appear. At the end of the twentieth century, around the 1980s, theatre music did not have to justify itself as an art form anymore and could take more freedom of appearance. It starts to become popularised again, moving away from experimental classical styles. In the early twenty-first century, this movement reaches a peak in coming close to pop music. Compositions come back to the strophic form of presenting every verse with the same melody. Thus, the interpretation of musical form takes on a circular movement. It changes through the years, starting at one point, moving away, and coming back to an updated form of the starting point again. Compositional complexity takes the same movement, starting simple, then increasing complexity, and coming to simplicity again. It is found that the large number of compositions follow the form of strophic composition, Gary Yershon's music from 2001 excluded. His song most clearly shows complex structures and different musical material in every verse. The reason for that might be found in the time in which he was writing, most certainly in the production's set design, and also simply in his creative ideas.

Future writers of theatre music can be sure to write a working song if they stick close to the taste of pop music of their time. Simple structures and repetitive forms of harmonic development are the most important parts of a song. A steady rhythm and predictable harmonic change build an easily accessible song. In addition, an immediately recognisable and simple melody is at the heart of a successful composition. All this rhythmic, harmonic, and melodic simplicity has to be broken at some point by an element of surprise. One slight change of harmony or a movement of the melody in a different direction is enough to break with the familiar structure and to make a previously introduced structure more exciting. The perfect formula for a theatre song is thus simplicity, combined with surprise. Regular harmonic progression in the form of the *Popformeln*, simple turnarounds, or traditional cadenzas is familiar to the audience and therefore easy to follow. One element of surprise such as an unexpected turn in the melody can open a new world inside a familiar scheme and thus effortlessly take the audience on a journey. At the moment, in 2015, a good working theatre song shows a simple structure and repetitive harmonic progression. As well as the harmonic progression, its melody is easy to follow. It is easily recognisable due to its use of a poignant and recurring hook. The human voice is at the centre of the composition. This emphasises the human side of the song and appeals to the audience's hearts. The song takes the form of verse and chorus and thereby shows melodically different parts which are constantly repeated.

The theatre of the future thus might present simple music which is familiar to the audience. In doing so, the gap between the language of Shakespeare's plays and the audience's reality is closed by music. As a combining element of the two worlds, music comes from the world of the audience and is then put in the context of the world of the play. It forms the opposite part of language, which comes from Shakespeare's time and is then fit into a contemporary theatre context. In doing so, music sides with the audience but effortlessly moves between their world and the world of the play. Theatre music continues to show characteristics of contemporary pop songs and thus appears on the stage most naturally. The familiarity on the musical level outweighs the possible unfamiliarity of the text and brings it closer to the audience as well. Music can thus be used as an interpreter between the worlds by being as close to the audience as it can get. Thus, it will become more and more important. The older the language of the play gets, the more contemporary the music needs to get in order to close the gap between the two worlds. Theatre music can stop to make use of old compositions and be confident in presenting originally new songs, coming from an audience's real world. Richard Wagner has known this in his own time, when writing for his own audience alone, and saying: "we shall let the past remain the past, the future – the future, and we shall live only in the present, in the here and now and create works for the present age alone"[643].

Research in the RSC's archive in Stratford has brought to life more than this insight into theatre music composition techniques. It gives an insight into theatre practice of the past 111 years. Although the archive is probably one of the best organised archives in the world, there is a huge number of secrets that will perhaps never be explained. Looking for music sources from approximately 100 years ago means looking through 100 years of theatre practice loosely connected to 100 years of archival practice. To some of the performances, there is simply no material to be found. Others are wrongly labelled. Still other performances are preserved incompletely. What is striking is the fact that music in general is so poorly archived. Almost every programme to a production is available, there are always production photographs, prompt books, costume designs. Music was obviously considered less important by the archivists. This is an unfortunate circumstance because music is one of the few things that really can be reproduced when everything else is gone. It should therefore be preserved most properly to make possible bringing at least a part of a production back to life. In some cases the music is hidden, in others lost forever. And if it is preserved and found, new problems arise from that. Writing conventions have to be understood, the music itself has to

[643] Richard Wagner, 210.

be deciphered and newly transcribed to make a new performance possible. Thus, problems in reconstructing musical sources might appear when the musicians are confronted with missing or illegible parts. And finally, what is written on the page in theatre music does not necessarily represent what was heard during a performance. Due to the theatre's character of improvisation and spontaneous change, often the first idea of a song is written down, while its form on stage completely changed during performances, according to what works best with the audience. The fact that "music is not what is printed on the page, but what is heard in performance"[644] makes it hard to completely reconstruct a composition. Yet, a well-preserved page of theatre music would at least make possible a beginning of the understanding of a production's music and its intentions in the play.

One of music's most important intentions is that of creating the right emotions for a scene. As it is in film, it is in theatre: "It's the music not the situation that makes us cry"[645]. In *Twelfth Night* it is Feste's epilogue song that brings feelings and reality back to the audience. The present study has deliberately neglected the wonderful musical works from the Romantic period, since they are often too complex to be actually used in theatre and rather stand as works of art of their own. Yet, there is at least one composer who deserves special attention and this is Johannes Brahms. About the unfortunate fact that Johannes Brahms has only composed music for "Come away, Death" from *Twelfth Night*, Christopher Wilson wrote: "Perhaps somewhere, hidden away in some old music catalogue, I may find something more of Brahms in relation to Shakespeare. Indeed, I hope so. What a Hamlet overture he could have written!"[646] If Brahms had composed music for "When that I was" it would probably be the most wonderful song for Shakespeare ever written.

Twelfth Night begins and ends with music. The play is filled with music throughout, which makes it not only a pleasant experience but also stays in mind long after the performance has ended. Regardless of music's origin in the seventeenth century or people's beliefs,

> the audience leaves the theater not attuned to the harmonies of human life or the music of spheres, but with a tune stuck in their heads. The meaning of the song dissolves; the negative images of the lyrics are forgotten and the melody remains. Music ameliorates, but not necessarily through its concord with cosmic order.[647]

In contemporary theatre, only few people are aware of the theory of the music of the spheres, which in Shakespeare's time so dominantly ruled over people's attitude towards music. Therefore, contemporary audiences do not look for harmony between body and universe but

[644] Cf. Bruce R. Smith, 112.
[645] Simon Frith, 103.
[646] Christopher Wilson, 156.
[647] Erin Minear, 139.

for an accessible musical surrounding of the play they are about to see. The goal of a theatre composer is thus not to picture the spheres but to capture the musical zeitgeist, to follow the *Popformeln*, and to affect people without themselves being aware of it. As Jonathan Baldo puts it: music is "the art of vanishing"[648]. What is important is what stays in mind after the actual sounds have long faded. It is what moves the heart and soul of an audience, the feeling, caused by music, and immediately understood because of its subtle clarity, familiar without knowing it, impossible to misunderstand. The musical life of *Twelfth Night* as described above is only one of the play's lives. It may be one of the most important ones but there can and will always be found more. In this regard the play keeps what its title promises: "Inevitably, and rightly, spectators, critics and even editors continue to find in the play what they will"[649]. The present study has found music.

[648] Jonathan Baldo, 130.
[649] Keir Elam, 24.

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