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**SUPERNATURAL AND HUMAN MUSIC IN SHAKESPEARE'S
*A MIDSUMMER NIGHT'S DREAM, MACBETH, AND THE TEMPEST***

A Thesis in

Musicology

by

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ABSTRACT

Shakespeare's inextricable union between music, humanity, and the divine has tremendous influence on the plot and character development of *A Midsummer Night's Dream*, *Macbeth*, and *The Tempest*. These three plays serve as a case study revealing this interplay in the theatrical genres of comedy, tragedy, and romance. Specifically, music serves as the chief expressive and communicative tool that unites the mortal and divine realms. In each play, the literal and aesthetic qualities of music create a forum for the human and supernatural realms to interact and intertwine, thereby irrevocably transforming their individual identities into a shared existence.

In *A Midsummer Night's Dream*, both the fairies and humans ultimately lay aside their frivolous and childish ways and, through musical exchange, step into a mature shared existence. In *Macbeth*, however, the evil witches use music to confuse and manipulate Macbeth and use the physical and metaphorical attributes of music to draw humanity into self-destruction. Finally, in *The Tempest*, physical and ethereal lines are blurred as Prospero uses the musical talents of his subjects in conjunction with his own magical powers to manipulate his enemies.

Commonalities between these plays abound. First, music is continually linked with figures of authority, either supernatural or human. Music appears in conjunction with mystical surroundings, such as a lush forest or thunder and lightning. Music also serves the purpose of entertainment through manipulation. Lastly, music has a communicative and expressive power to affect the listener in unparalleled ways. It is clear, through these three plays, that Shakespeare has harnessed this power and has effectively transcended the stories themselves to work this musical magic on the audience.

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Introduction

Shakespeare has been revered for centuries as a master of the written word. His plays are both beloved household favorites and the subject of controversial scholarly debate. Yet, it is less commonly acknowledged that Shakespeare is also a master of music. Renowned musicologists such as John Long and Ross Duffin have scoured Shakespeare's text for clues to the instrumentation and contemporary performance practice of Shakespeare's musical references¹. They have given perspective on Shakespeare's use of music by relating it to its sixteenth-century musical context of popular song, the Italian and English madrigal, and courtly dance music. This thesis is dedicated to the same purpose of illuminating the beauty and genius of Shakespeare's use of music, yet in an entirely different way. My examination focuses exclusively on Shakespeare's use of music as a rhetorical device, as found in *A Midsummer Night's Dream*, *Macbeth*, and *The Tempest*. Within these plays, Shakespeare employs music as an expressive and communicative tool with which to advance the development of individual characters and of the plot. Specifically, music serves as a unifying element between the human and the divine, allowing those realms to interact and intertwine. Because of this interaction, their individual

¹ Ross Duffin, *Shakespeare's Songbook*, New York: W. W. Norton, 2004.

John Long. *Shakespeare's Use of Music: A Study of the Music and its Performance in the Original Production of Seven Comedies*. Gainesville: University of Florida Press, 1955. More information can be found in Long's later works: *Shakespeare's Use of Music: The Final Comedies*. Gainesville: University of Florida Press, 1961, and in *Shakespeare's Use of Music: The Histories and Tragedies*. Gainesville: University of Florida Press, 1971.

identities merge into a new shared existence. Seen in this light, Shakespeare's profound sensitivity to the expressive quality and power of music becomes abundantly clear.

Although each play shares this common theme, the manner in which this end is achieved varies widely. *A Midsummer Night's Dream*, *Macbeth*, and *The Tempest* serve as case studies revealing this interplay in the theatrical genres of comedy, tragedy, and romance. I have chosen these specific plays due to their extensive musical content in conjunction with their complex and fascinating character development. Their centrality in Shakespeare's canon and, therefore, their popularity in performance and education also influenced my decision. In order to best represent Shakespeare's musical intent within each play, I have extracted each literal and metaphorical mention of music and created three comprehensive lists, presented in Appendices A, B, and C. For each chapter, however, I select specific passages and song lyrics and explore them in-depth. There are many theories as to what music would have been intended during the original productions, yet there is no definite answer. I will not add my voice to this controversy; rather, my examination will focus exclusively on Shakespeare's rhetorical discussion of music in conjunction with the symbolic meaning of the song lyrics. In doing so, I rely heavily on Shakespeare's text to shed light on the aesthetic function of music.

A Midsummer Night's Dream is perhaps best known and loved for its playful fairies and foolish mortals. However, this play displays a profound musical convergence between fairies and humans. As *Midsummer* progresses, the fun-loving fairy music becomes more complicated and serious in content as the fairies lay aside the frivolous activities of play. Similarly, human music matures as a direct result of interaction with its supernatural counterpart by progressing from a childlike amusement to an adult expression and reflection on the human existence. The darkness of *Macbeth* is shocking in comparison. Like *Midsummer*, the play begins with a clear delineation

between the human and divine realms. However, no human partakes in musical activity throughout the play. As the sole possessors of music, Hecate and her witches manipulate, confuse and control Macbeth with ambiguous literal and musical communication. Their supernatural spectacle and wonder of music draws Macbeth into the supernatural realm and out of his own, thereby throwing the human world further into destruction and death. *The Tempest* is perhaps the clearest example of this two-realm coalescence. Like *Macbeth*, music remains the sole possession of the supernatural beings; however, it is Prospero, a human, who now holds the power of manipulation. The elements of the Isle, the people, and spirits yield to Prospero's magical dominion, yet this same dominion rests on the single asset of music. Paradoxically, although Prospero never directly employs music himself, his power would be useless were it not for the musical talents his subjects employ in his service.

Despite the difference of genre, music functions in similar capacities in each play. The most influential shared purpose is music's communicative and expressive power to affect the listener. This is the fundamental essence of true music which transcends the specific aural sound. Shakespeare's profound perception and representation of music in this fashion provides an invaluable window to the prominent role music plays in our very identity.

Chapter 1: *A Midsummer Night's Dream*

Synopsis of the Play

A Midsummer Night's Dream begins with the impending marriage celebration between Theseus, the Duke of Athens, and Hyppolyta, the Queen of the Amazons. In an effort to book entertainment for the party, the Duke sends out a summons to anyone in the town who wishes to perform. A misfit troupe of common tradesmen soon joins forces in the hopes of entertaining the royal party. Despite the merriment, Egeus, a nobleman, demands the Duke's attention on a family matter. Egeus' daughter, Hermia, is in love with a young suitor, Lysander, and they wish to marry. Egeus is furious at this prospect. He has selected Demetrius as Hermia's husband-to-be, and wishes the Duke to legally force Hermia to bend to his will. Theseus cannot deny Egeus' legal right, and threatens Hermia with either life as a nun or execution if she continues to flout her father's decree. Hermia and Lysander resolve to run away, hoping to evade Athenian law and her father's wrath. Before they leave, they confide their plan to Hermia's lifelong friend, Helena, who happens to be hopelessly in love with Demetrius, although he continues to reject her. In a desperate attempt to win Demetrius's affections, Helena tells Demetrius of Hermia and Lysander's secret plans. All four soon end up in the surrounding woods, plus the troupe of actors who attempt to rehearse their play in secret.

This wood is no ordinary forest: it is the home of Titania, the fairy Queen, and Oberon, the fairy King. Titania is attended by her fairy retinue, while Oberon takes amusement in his mischievous servant, Robin Goodfellow (more affectionately called Puck). Oberon charges Puck with a mission to gather a rare flower which, when its nectar is placed on sleeping eyelids, will cause the person to fall helplessly in love with the next creature it sees. Oberon anoints Titania's

eyes while she sleeps, in an effort to extract revenge from the most recent blows of their ongoing fight. Puck playfully transforms Bottom the Weaver, the most absurd member of the acting troupe, into the likeness of a donkey. Titania wakes, sees Bottom in his transformed state, and falls madly in love.

In another part of the forest, Oberon witnesses Demetrius cruelly reject Helena, and sends Puck to use some of the flower's nectar on Demetrius. Puck mistakes Lysander for Demetrius, causing Lysander to transfer his affections to Helena. Oberon attempts to right this wrong by using the flower's nectar correctly on Demetrius. Helena, instead of being pleased with Demetrius's new passion, assumes both men are feigning love to mock her. Hermia is furious with Helena for stealing her love and challenges Helena to a fight. The two men attempt to battle for Helena's affections but Puck avoids the conflict by leading the two men astray until they are lost. When Lysander is asleep, Puck anoints his eyes with the antidote, finally correcting his mistake. Oberon, having had his fun with Titania, gives her the antidote and breaks the spell on Bottom.

In the morning, Theseus and Hippolyta find both pairs of lovers asleep on the outskirts of the wood and press them for an explanation. Lysander and Hermia confess their intent to elope and their deep love for each other. Demetrius withdraws his suit to Hermia and confesses his devotion to Helena. The Duke accepts the outcome, overrides Egeus' objections, and all three couples are married. After the ceremony, the troupe of actors does indeed perform a highly comical version of *Pyramus and Thisbe* for the royal party. As the couples retire to the bridal chambers, the fairies emerge to bless the newlyweds and everyone in the mansion with a spell of protection. Puck closes the play by asking the audience's forgiveness in the form of applause, and to remember these events as if they were a dream.

The Two Separate Realms

The mortal and supernatural worlds are initially in sharp physical, psychological, and musical opposition. The humans reside peacefully in the safety and light of Athens. The fairies, by contrast, glory in the mystery of night and play in the beauty of nature. At first view, the human world is a bustle with activity: four people are falling in and out of love, a disapproving parent threatens to murder his own child, a royal wedding is about to take place, and a comical troupe of actors are hoping for a break. The humans are consumed by their immediate romantic fancies, outward appearance, and even jealousy. They are concerned exclusively with their own self-focused priorities and immediate gratification in their relationships. The fairies, primarily Titania and Oberon, are instead fixated on exerting their own control and authority. As a result, their magical power and fairy subjects run wild, wreaking havoc on the human world in the form of playful tricks and natural devastation. The human and fairy music is a perfect reflection of these priorities and pursuits in both worlds. Although initially used for selfish ends, music proves to be a powerful uniting element between these two realms.

The humans' use of music is a powerful indicator of their initial self-centered and childish state of being. At the play's beginning, the humans' music appears exclusively in the context of their relationships. Music serves the humans merely as a childish plaything; it is no more than a tool to fulfill their own romantic desires. In his demand for Hermia's filial obedience, Egeus accuses Lysander of leading his daughter astray with music:

EGEUS: Thou, thou, Lysander, thou hast given her rhymes,
And interchanged love tokens with my child.
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love

And stolen the impression of her fantasy²...
(I.i.28-31)

If, however, Hermia does not abide by her father's wishes to marry Demetrius instead, Theseus threatens her with the opposite musical role as the wooer rather than the wooed. He forces her to face the musical punishment of singing ceaseless praises to the goddess Diana:

THESEUS: Therefore, fair Hermia, question your desires....
Whether, if you yield not to your father's choice,
You can endure the livery of a nun...
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
(I.i.67-73)

Later, Helena mourns that she has been unsuccessful in her own attempts to woo Demetrius. She attributes her failure to Hermia's superior beauty, which she describes in musical terms:

HELENA: Your eyes are lodestars, and your tongue's sweet air [melody]
More tuneable than lark to shepherd's ear
When wheat is green, when hawthorn buds appear.
Sickness is catching. O, were favour so!
Your words I catch, fair Hermia; ere I go,
My ear should catch your voice, my eye your eye,
My tongue should catch your tongue's sweet melody.
(I.i.183-189)

This rather melodramatic musical rhetoric reveals the humans' initial childish focus of their own happiness above all else. This powerfully sets the stage for the comical foolery to follow and illuminates the striking contrast of the lovers' ultimate maturation.

It may seem at first that the fairies, too, are caught up in this love-obsession. Titania's first comment to Oberon consists of poking fun at his pastimes of playing instruments made of oat stalks and reciting love poetry:

²² This and all following quotations are taken from Stephen Greenblatt's first edition of *The Norton Shakespeare*. Greenblatt's edition is based on the Oxford edition and was published in New York and London through W.W. Norton and Company in 1997.

TITANIA: ...but I know
When you hast stol'n away from fairyland
And in the shape of Corin sat all day,
Playing pipes of corn and versing love,
To amorous Phillida.
(II.i.67-68).

Quickly, however, we learn this is far from the case. Titania and Oberon are in the middle of a marital spat: one that has catastrophic consequences.

Just as the humans use their music to suit their own ends, Titania and Oberon exploit their power and music in their battle for authority. Titania, while chastising Oberon, offers a brief glimpse into events before the play's beginning, shedding light on her current rage. Because of their dispute over an Indian child, nature itself has bent to Titania and Oberon's unrest, resulting in violent winds, impenetrable fogs, and dousing rains (II.i.88-92). Titania further explains how the farmer toils in the field but his harvest rots, leaving his animals to die. Men can no longer gather for games because their field is drowned in mud. Rheumatic diseases lay waste to mankind. Even the seasons have become jumbled and confused, and the "mazed world... now knows not which is which" (II.i.92-114). Most importantly, however, this royal fairy dissention has the power to silence human music:

TITANIA: The human mortals want their winter cheer.
No night is now with hymn or carol blessed.
(II.i.102-103).

This conspicuous absence of music prior to the play's beginning demonstrates the depth and terrible responsibility of the fairies; they hold the power to manipulate human joy, expression, and destiny. It is clear that humans are but pawns in this royal chess game of power.

Fairy Identity

Despite this extraordinary influence over the human realm, the true nature of the fairies is both mysterious and beautiful. The complete picture of the fairy identity is startlingly evident in their music. Not long after his renewed argument with Titania, Oberon gives the audience a glimpse of fairy magic and the power of their music in its purest form. Oberon jogs Puck's memory of a time when they saw Cupid shoot an arrow in a field, staining a white flower red with desire. It is from this flower that the rest of the play's events unfold:

OBERON: Thou rememb'rest
Since [when] once I sat upon a promontory
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the sea-maid's music?
(II.i.150-155)

This memory reveals the inexplicable fairy beauty and power, an existence that can only be expressed in musical terms. Yet, this little glimpse is much more than it may seem. It is, in fact, a glance into the very heart of fairy identity: music and magic united. The fairies, by nature, are fleeting, indescribably beautiful or hideously ugly. They are never truly understood and possess the unparalleled power to affect their subjects. This, too, is the very mystery and magic of music. The fairies are, in this sense, the personification of music.

The fundamental nature of the fairies may be simple enough, but there are many more facets that play in the moonlight. The first intimate scene of Titania provides the next clues. The audience is granted access to a particularly private scene of the fairy Queen as her fairies prepare her for bed:

TITANIA: Come, now a roundel and a fairy song,
Then for the third part of a minute hence:
Some to kill cankers [caterpillars] in the musk-rose buds,
Some war with rere mice [bats] for their leathern
Wings to make my small elves coats, and some keep back
The clamorous owl, that nightly hoots and wonders
At our quaint [dainty] spirits. Sing me now asleep;
Then to your offices, and let me rest.

[fairies sing]

FIRST FAIRY: *You spotted snakes with double tongue,
Thorny hedgehogs, be not seen
Newts and blindworms, do no wrong;
Come not near our Fairy Queen.*

CHORUS *[dancing]*: *Philomel [Nightingale] with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.*

FIRST FAIRY: *Weaving spiders, come not here;
Hence, you long-legged spinners, hence;
Beetles black, approach not near;
Worm nor snail do no offence.*

CHORUS *[dancing]*: *Philomel with melody,
sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.³
*[Titania sleeps]*⁴*

SECOND FAIRY: Hence, away. Now all is well. One aloof stand sentinel.
(II.ii.1-33)

³ These italics indicate sung rather than spoken lines. They are my own addition for clarification purposes and are not present in *The Norton Shakespeare*.

⁴ Italicized words within brackets indicate stage directions and are included in *The Norton Shakespeare*.

Before she slips into slumber, Titania's orders reiterate the mysterious nature of her attendants: they can complete tasks in twenty seconds, overcome caterpillars, wrestle with bats, and hush the owl's powerful voice. In her sequence of instructions, Titania has unwittingly let slip a very important clue to fairy music. She has made a clear differentiation between pleasant and unpleasant sounds, and has intimated the correct time and place for both. She wishes to silence the owl, lest it disturb her rest and the fairies' work. In order for her to be sung asleep to the pleasant drones of her fairies, the haunting owl must cease his cries. In short, she has distinguished between music and noise: one desirable and useful, one unpleasant and distracting. In the subsequent song, the fairies, too, continue this distinction: they replace the cries of the owl by petitioning the nightingale to join in their lullaby, and even imitate her song with their own voices.

The song itself presents two additional facets of fairy nature. First, this song successfully joins the fairies' magic and music with the intoxicating element of sleep. As the play progresses, it is clear this element of their power brings peace to their subjects. This slumber distorts the reality of the charmed and allows them to remember events as if they were dreams (see Puck's epilogue, lines 3-7). Second, as Titania's fairy escort sings her to sleep, they envelop her with a charm of musical protection. The chorus specifically references several troublesome nighttime animals: spotted snakes, hedgehogs, newts, blindworms, beetles, and spiders. The spiders, in particular, seem to present a particular threat, based on the function of the fairies' song. Like the owl's cry, the fairies replace the deadly spider's web with their own woven spell of peace and protection. We know this spell is both immediate and effective, as the last fairy announces "now all is well," and Titania peacefully drops her guard and slips into a silent slumber. Unfortunately, the fairies did not think to protect Titania against the sly tricks of her husband, since it is at this

point Oberon anoints her eyes with Cupid's flower, thereby setting in motion the cascade of hilarious events which follow.

As time passes, the fairies cease to use their power exclusively for their own pursuits or mere sport. Instead, they begin to apply their talents outside the fairy realm to the humans. In addition, the results of their charms become more potent and the sheer number of participating fairies increases. As Titania wakes un-charmed in Oberon's arms, she has the troubled lovers put into their final rest:

OBERON: ... Titania, music call, and strike more dead
Than common sleep of all these five sense.

TITANIA: Music, ho- music such as charmeth sleep.
[soft music]...
(IV.i.78-80)

It seems likely the music itself is similar to that which put Titania herself to sleep, but the result is no ordinary peaceful rest. Until now, the lovers and Bottom have always slumbered of their own accord and fairy lullabies were reserved for themselves alone. But now, Oberon requests a highly concentrated dose of magic – a charm strong enough to create a sleeping-death in the pairs of lovers and Bottom.

This scene continues to reveal the final two elements of fairy power:

OBERON: Sound music.
[the music changes]
Come, sweet queen, take hands with me,
And rock the ground whereon these sleepers be.
[Oberon and Titania dance]
Now thou and I are new in amity,
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity:
There shall the pairs of faithful lovers
Be wedded, with Theseus, all in jollity.

PUCK: Fairy King, attend and mark.
I do hear the morning lark.

OBERON: Then my queen, in silence sad
Trip we after nights shade.
We the globe can compass soon,
Swifter than the wand'ring moon.
(IV.i.83-95)

This moment of marital reunion can only be truly expressed in one way: dance. Their 'pas de deux' over the sleeping humans allows Titania and Oberon to physically express their combined powers of magic, music, sleep, and protection. Their dance is a literal representation of their music—their essence. However, it seems that these combined powers can only truly manifest in an atmosphere of pure joy. Here, Titania and Oberon's celebration flows from their reunion and the forthcoming human weddings. In addition, an overwhelming joy shines through purely from musical and physical elation. In turn, when it is over and the fairies must flee with the night, Oberon remarks that they will leave in "sad silence." Although they must cease their musical revelry, Titania and Oberon will console each other by racing the moon around the earth in anticipation of the following wedding night. It is into this world—this power—the humans are drawn unsuspecting, and headlong.

Human Transformation

Oberon's and Puck's initial interference exposes the humans' true childish nature. Yet, because of this meddling and exposure to fairy music, the humans acquire a newfound mature outlook and sense of purpose while in fairyland. Their focus on immediate pleasure turns to long-term vision and their selfish concerns transform into an other-centered perspective looking toward the future.

Bottom, forever the jokester, goes through a particularly drastic transformation. Puck's own rather appropriate joke of turning Bottom into an ass causes quite a commotion. His companions run screaming from the grove, but Bottom does not understand why all his friends have run away. He sees their actions as childish games—they would trick him into being afraid of the dark:

BOTTOM: I see their knavery. This is to make an ass of me, to fright me, if they could; but I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.
(III.i.110-125)

Bottom proceeds to sing what seems to be a child's rhyme—a charming collection of amusing rhymes, colors, and bird songs:

BOTTOM [Sings]: *The ousel cock so black of hue,
With orange-tawny bill;
The throstle with his note so true,
The wren with little quill.*

TITANIA: What angel wakes me from my flow'ry bed?

BOTTOM [sings]: *The finch, the sparrow, and the lark,
The plainsong cuckoo grey,
Whose note full many a man doth mark,
And dares not answer 'Nay'*-
[speaking] For indeed, who would set his wit to so foolish a bird? Who would give a bird the lie, though he cry 'cuckoo' never so?
(III.i.110-120)

Like a young child, Bottom's voice wakes Titania from her sleep. Instead of being enfolded into the protective arms of a mother figure, Bottom finds himself the unwitting subject of romantic affections brought about by his music:

TITANIA: I pray thee, gentle mortal, sing again.
Mine ear is much enamoured of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.
(III.i.121-125)

Like any frightened, surprised child, Bottom attempts to run away, back to the safety and light of Athens. Titania stops him immediately and forces him to stay. She entices him to enjoy the unexplored delights of Fairyland and fairy music:

TITANIA: Out of this wood do not desire to go.
Thou shalt remain here, whether thou wilt or no....
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost sleep;
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go!
(III.i.135-143)

Although Bottom does not realize it, Titania has just forced on him a second phase of transformation. He is already physically part fairy, since Puck altered his features. Titania causes a more subtle form of alteration, that of emotional and mental maturation. Titania draws him into the mysterious and the unknown, opening his eyes to the wonders of beauty, song, and dreams. Bottom is left with no choice but to experience the music and magic of the fairy world and to allow Titania to “purge his mortal grossness.”

Elsewhere in the forest, the love flower has wreaked havoc. The couples are confused, emotions are running high like never before, and lifelong happiness is at stake. Helena can see that while they are lost in the forest, all four are also losing a sense of reality. In particular, Helena and Hermia are losing their bond of friendship, which has hitherto stood the test of time. Helena attempts to remind Hermia of this connection with a picture of their childhood musical unity:

HELENA: We, Hermia, like two artificial gods
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices, and minds
Had been incorporate.
(III.ii.207-209)

This passage shows the untouched unity of friendship in childhood bliss. Yet, it also introduces a perplexing reversal of the state of matrimony both women seek. These two women have, in fact, entered the forest as these same innocent children. As evident by the passage, Hermia and Helena are of such like mind that they are emotionally, physically, and musically united as one being. As they are, they cannot hope to successfully join with their respective suitor. It is imperative for them to separate from each other in order for 'two to become one' in matrimony. In contrast to Bottom's experience, this passage exposes the more painful side of the maturation process. Because of the fairies' meddling, these two children are being wrenched apart. In order to step out of childhood, each woman must make her own decisions and develop her own sense of self.

The Sun Rises

Contrary to expectation, the first view of the morning light does not rise on the lovers and Bottom to illuminate their newfound sense of purpose. Instead, the Duke and Duchess take center stage. They are out for a morning hunt—a superb picture of the Duke's prowess. However, rather than demonstrate his skill in battle or strategy, he is depicted as the musical master of his hounds and his bride-to-be:

THESEUS: Go, one of you, find out the forester;
For now our observation is perform'd;
And since we have the vanguard of the day,
My love shall hear the music of my hounds.
Uncouple in the western valley; let them go:
Dispatch, I say, and find the forester.
[Exit an Attendant]
We will, fair queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction.

HIPPOLYTA: I was with Hercules and Cadmus once,
When in a wood of Crete they bay'd the bear
With hounds of Sparta: never did I hear
Such gallant chiding: for, besides the groves,
The skies, the fountains, every region near
Seem'd all one mutual cry: I never heard
So musical a discord, such sweet thunder.

THESEUS: My hounds are bred out of the Spartan kind,
So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd, and dew-lapp'd like Thessalian bulls;
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tuneable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly:
Judge when you hear. But, soft! What nymphs are these?
[the party finds the sleeping lovers]
(IV.i.103-129)

This opening is crucial to understanding the events that follow. One cannot miss the blatant references to Greek geography, legend, and even weather. As the Duke charges with his Duchess up the metaphorical mount Olympus as the master of a thunderous discord, the Duke positions himself as a Zeus figure, with his bride by his side. On a more human level, this passage sets up the Duke and Duchess as the societal and musical mother and father of Athens—an authority with which every good child must reckon after mischief.

When the humans emerge from Fairyland, they do so profoundly changed. They no longer focus on their own immediate existence, but possess a forward looking focus toward each other and the generations to come. Before they may step into their future, they know they must first pass the watchful and critical eye of the Duke. Theseus orders them awakened by the hunting horns, but before he can say a word, the lovers, all united, immediately fall to their knees as Lysander whispers, “Pardon, my Lord” (IV.i.138). Theseus bids them rise, but presses them for an explanation as to their odd whereabouts and mysterious actions. Lysander speaks first,

confessing for himself and Hermia their intent to usurp both governmental and filial authority.

Demetrius speaks second, giving the best explanation he can for his newfound clarity:

DEMETRIUS: ...I wot not by what power—
But by some power it is—my love to Hermia,
Melted as the snow, seems to me now
As the remembrance of an idle gaud [worthless trinket]
Which in my childhood I did dote upon,
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye
Is only Helena.
(IV.i.161-168)

The Duke, like any forgiving parent, is impressed by their honesty and steadfast affections and joyously welcomes them back. As his final act of filial generosity, he suggests a triple wedding.

Bottom, too, shows evidence of his own dramatic change. He also acknowledges his need to reckon with authority for his knavery. When he awakes as himself once again, he remembers his time with Titania. He knows he has had an extraordinary experience and he immediately expresses a wish to preserve his story musically for future generations:

BOTTOM: I will get Peter Quince to write a ballad of this dream. It shall be called 'Bottom's Dream', because it hath no bottom, and I will sing it in the latter end of a play, before the Duke. Peradventure, to make it the more gracious, I shall sing it at her [Thisbe's] death.
(IV.i.207)

While it is not clear if Bottom ever sings his ballad, it is evident that Bottom is intent on saving his musical account of his maturation process for the most important moment in the coming play, before the most important members of society: the newly married Duke and Duchess. In contrast to the lovers' apologetic attitude, Bottom's immediate impulse is to run home and exclaim excitedly to the mother and father of Athens that he has grown up. In addition, he wishes to preserve his account in song. Bottom desires this memory, preserved in music, to be relived time and again for anyone willing to bend an ear. Ironically, it is the Duchess herself who comments

quietly on the coming play: “Indeed, he hath played on this prologue like a child on a recorder—a sound, but not in government” (V.i.122). With this simple remark, the Athenian mother reminds the audience that, no matter how the humans grow and change, they will always be children at heart.

The Final Blessing

Just as the humans laid aside their childish outlook, so too have the fairies abandoned their playful interference. The fairies no longer trick or play with the humans. Instead, Titania and Oberon now take full responsibility for their influence over humanity. They have laid aside their petty quarrels and selfish amusements and now come to bless and protect the couples for future generations. With Puck, Oberon, and Titania leading the way, the fairies now step into their rightful role as the magical and musical guardians of the humans’ future.

As the couples retire to their wedding chambers, the fairies emerge from the woods and enter the human world:

PUCK:...Now it is the time of night
That the graves, all gaping wide,
Every one lets forth his sprite
In the churchway paths to glide;
And we fairies that do run
By the triple Hecate’s team
From the presence of the sun,
Following darkness like a dream,
Now are frolic. Not a mouse
Shall disturb this hallowed house.
I am sent with broom before
To sweep the dust behind the door.
(V.ii.9-20)

[Titania and Oberon enter with their train]

OBERON: Through the house give glimmering light.
By the dead and drowsy fire

Every elf and fairy sprite
Hop as light as bird from brier,
And this ditty after me
Sing, and dance it trippingly.

TITANIA: First rehearse your song by rote,
To each word a warbling note.
Hand in hand with fairy grace
Will we sing and bless this place.
(V.ii.21-30)

The song: [fairies sing and dance](no lyrics)

OBERON (spoken): Now until the break of day
Through this house each fairy stray.
To the best bride bed will we,
Which by us shall blessed be,
And the issue there create
Ever shall be fortunate.
So shall the couples three
Ever true in loving be,
And the blots of nature's hand
Shall not in their issue stand.
Never mole, harelip, nor scar,
Nor mark prodigious [birthmark] such as are
Despised in nativity
Shall upon their children be.
With this field-dew consecrate
Every fairy take his gait [way]
And each several [separate] chamber bless
Through this palace with sweet peace;
And the owner of it blessed
Ever shall in safety rest.
Trip away, make no stay,
Meet me all by the break of day.
(V.ii.31-52)

Oberon and Titania's blessing shows the true magnificence of fairy power. This act incorporates every aspect of the fairies' identity: magic, music, sleep, dance, and pure joy. Yet, to this, Oberon adds several more elements, which again heightens the potency of their charm. Until now, it is only Titania who directly orders charmed music. Now, Oberon, the highest authoritative figure, takes on this responsibility. To his powerful voice, Oberon adds his

command over a staggering fairy force. Out in the night, spirits of all three realms of heaven, earth, and hell run free (V.ii.14). Oberon reigns “all elves and fairy sprites” out of this darkness to his light and to his purpose. With this expanded force, Oberon extends his musical blessing beyond just the four lovers. He sends his fairies through each room of the ducal palace, while he and Titania attend to Theseus and Hyppolyta. Woven into the charm of protection, the royal fairy couple promises that the Duke and Duchess will conceive and the Duke himself will be blessed and protected from harm, thereby protecting Athens as a whole. They also bless the beds of all three couples with holy water (“field dew”), and promise the children of all three couples will be devoid of hideous birth marks and deformations. Oberon blesses each couple, ensuring that their true love will last a lifetime. Instead of melting as the morning dew, Oberon insures this charm will last as long as they live, enduring even to future generations. This is no ordinary blessing: it is the promise of a King, bound in music.

Chapter 2: *Macbeth*

Synopsis of the Play

Macbeth opens with a short glimpse of a trio of evil witches anticipating their meeting with Macbeth, the Scottish Thane of Glamis. We learn quickly that Ireland and Norway have invaded Scotland and the Scottish forces, led by Macbeth and Banquo, have just succeeded in suppressing the attack. Still on the battlefield, Macbeth and Banquo encounter three witches. The women greet the two men as royalty, prophesying that Macbeth will gain the title Thane of Cawdor and ultimately become King of Scotland. However, they foretell that Banquo, not Macbeth, will father the line of kings to come. The witches vanish into the air, leaving Macbeth and Banquo confused and leery of what, or whom, they have just encountered. When a messenger from King Duncan arrives confirming Macbeth has just acquired the title Thane of Cawdor, Macbeth begins to hope the remaining prophecy will also come to pass.

Macbeth informs his wife, Lady Macbeth, of all that transpired by letter, then quickly returns home to Inverness. There, he finds his wife eager to force fortune's hand. She urges him not to sit idly in his ambition, but to seize political power by killing Duncan. Lady Macbeth suggests a plan to frame the royal guards to avoid suspicion. With little convincing, Macbeth agrees. In the dead of night, Macbeth slips into Duncan's chambers and kills him in his sleep. Losing resolve after his crime, Lady Macbeth returns to murder the guards, completing their plan. The next morning, panic ensues in the castle as the news spreads. Macbeth easily covers the truth by confessing to having previously found Duncan's body and killed the guards in his rage at the discovery of their crime. The nobles are satisfied, but Duncan's sons, Malcolm and Donalbain, resolve to flee the country, believing that they, too, are in mortal danger. With

Duncan's direct heirs gone, Macbeth easily assumes the kingship and departs for his coronation at Scone.

Upon his return, Macbeth becomes increasingly paranoid that the witch's prophecy concerning Banquo will also prove true. He hires a band of men to murder both Banquo and his son Fleance, thereby avoiding the foretold lineage of kings. The murderers succeed in killing Banquo, but Fleance escapes, and Macbeth's paranoia grows. That evening, as the Scottish nobility gather for a banquet, Banquo's ghost haunts Macbeth, awakening his inner fear and guilt. Lady Macbeth attempts to gloss over her husband's exhibition of madness, but the seeds of doubt spring among the gathered nobility.

Outside Inverness, the witches appear once again. This time, they are joined by Hecate, the queen of the witches. She is angry for having been excluded from their previous meeting with Macbeth and now takes charge of their meddling in human affairs. She promises a new tactic—illusion and supernatural spectacle—to draw Macbeth and those connected with him even deeper into destruction. Hecate and her spirit escort vanish into the air, while the three witches prepare for her return and their final meeting with Macbeth.

In the meantime, suspicion and rumors spread like wildfire through the court. Macduff, the Thane of Fife, follows Malcolm to England, where he hopes to raise an army with King Edward's assistance. Macbeth, knowing his kingdom rises against him, attempts to talk Macduff out of war, but in vain. The Scottish nobles hope Macduff's revolt can save the kingdom from Macbeth's tyranny.

Plagued by insecurity and fear, Macbeth seeks the witches in their grotto, this time demanding prophetic insight. In response, they show him three apparitions. The first, an armed head, warns him to beware of Macduff. The second, a bloody child, tells him he need fear no

man born of woman. The last, a crowned child holding a tree, informs him he will not be conquered until Birnam wood moves to Dunsinane castle. Feeling reassured, Macbeth asks if Banquo's line shall indeed rule Scotland. The witches respond affirmatively by showing him the spirits of eight kings, Banquo coming last, holding a mirror to symbolize the kings yet unborn of his lineage. The witches cackle at their accomplishments and vanish.

Macbeth returns to his escort and demands that Macduff's wife and children, alone in Fife, should instantly be executed and all Macduff's property seized. When word reaches Macduff of his family's murder, he is furious and swears vengeance. As Macbeth confidently prepares for battle, news reaches him that Lady Macbeth has gone insane and committed suicide. With the same breath, the messenger tells Macbeth Birnam wood approaches Dunsinane. In disbelief, Macbeth rushes to see for himself. As he does, Macduff's forces throw aside their leafy disguise and attack. Battle ensues and Macbeth fights bravely. Macduff seeks him out and they exchange blows. Macbeth proudly expresses his supposed invincibility to any man born of woman. To Macbeth's horror, Macduff replies that he was not born, but rather, "from his mother's womb untimely ripped." Macbeth continues to fight, but his confidence is shattered. Macduff overcomes him and kills him, retaining his severed head as proof of victory. Macduff presents his gory trophy to the men and the fighting ceases. The people quickly support Duncan's son Malcolm to assume the throne. Malcolm willingly accepts and departs with a large crowd for his coronation at Scone.

Something Wicked This Way Comes

Macbeth plunges the audience into a world of darkness. The characters and events expose the deep recesses of man's ambition, bloodlust, paranoia, and the horrific results of twisted prophecy. *Macbeth* is not a playful exchange between naive humans and good-natured fairies. Instead, the supernatural world overpowers and overshadows humanity. The witches and Hecate are the very embodiment of evil and dominate humanity by means of purposeful manipulation. Macbeth, blinded by fear and ambition, willingly follows their counsel, ignorant of their true motivations. Pleased with their accomplishments, the witches revel in the resulting confusion, devastation, and death.

Macbeth's ambitious yet passive nature makes him an ideal candidate for the witches' twisted games. They cleverly understand that the king is the representative of the masses; all he does, feels, and says will reverberate in his people. In this case, Macbeth himself serves a voodoo doll function in relation to the rest of the Scottish people. By manipulating Macbeth, the witches successfully control the entire kingdom.

Macbeth's—and, therefore, the rest of humanity's—relative insignificance in the hands of evil is immediately evident in the introductory supernatural scenes (I.i and I.iii). In both scenes, the witches figure prominently and their misleading predictions set off a chain reaction that drives the plot forward through the remaining five acts. This dynamic of power reduces the mighty military leaders to mere helpless victims caught in a web of deception.

Appropriately, the opening scene (I.i) begins not with the title character, but with the trio of witches. These seemingly insignificant hags command the audience's attention for a full forty-six lines divided between two scenes before Macbeth's entrance. When Macbeth finally speaks, his first line is, unknowingly, a reiteration of the witch's parting phrase from I.i:

ALL [WITCHES]: “Fair is foul and foul is fair,
Hover through the fog and filthy air.”
(I.i.10-11)

MACBETH: “So foul and fair a day I have not seen.”
(I.iii.36)

Both the opening scene and these lines specifically show that even before the initial prediction begins (I.iii.46), Macbeth is already under the control of supernatural powers.

The initial prediction the witches use to ensnare Macbeth is nothing extravagant. The witches use simple prophecy to weave their deception: no bubbling cauldrons, eerie spirits, or claps of thunder. Music, notably, is also absent. Despite this lack of spectacle, the witches are extremely effective. Their words prey easily on Macbeth’s secret ambitions. From this simple encounter, the witches entice Macbeth to regicide, two attempted assassinations, and their words break him to the point of possible madness. Although the witches themselves are absent from the stage for the following eight scenes, their initial presence orchestrates the actions of the Scottish nobility. Consequently, their opening physical presence literally sets the stage for the horrors to come.

For Whom the Bell Tolls

Following the witch’s initial prediction, humanity takes center stage. Specifically, Macbeth’s inner struggles and resulting crimes become the focus. It is also at this point that sound becomes vitally important. Although humans have no music of their own, repeated appearances of stage directions requesting sound punctuate the plot. These sounds are not music, but rather, unassuming everyday noises. Like the witches, these sounds are seemingly insignificant and hold very little stage time. However, the timing of each sound reveals its true

meaning. Each occurs just prior to or following a major turning point in the developing plot. The same sounds often occur in pairs, drawing a direct connection to previous events or foreshadowing events to come. Consequently, these sounds produce a twofold metaphorical effect. First, these sounds are just that: simple, expected, everyday noises, not particularly out of place. Second, they allude to a far deeper meaning meant to trigger the audience's direct association between these sounds and death. At each instance, these sounds provide a crystal clear auditory warning by foreshadowing events to come.

The first of these sounds occurs just prior to the witch's initial prediction. As Macbeth approaches them, a drum beat (of unknown origin) echoes out over the plains.

[Drum within]

THIRD WITCH: A drum, a drum –
Macbeth doth come.
(I.iii.28-30)

It is not unexpected to hear such an instrument on a battlefield; it may signal the end of the fighting, or perhaps the presence of nobility (namely, Macbeth or Banquo). However, as Macbeth approaches the witches, he simultaneously marches to his doom. Consequently, the drum metaphorically sounds the call of his coming execution. The beat alludes to the significance of the coming event by warning Macbeth of the eventual outcome: his own death.

Although Macbeth is initially deaf to this auditory foreshadowing, he becomes increasingly aware and sensitive to sound. Just prior to murdering Duncan, Macbeth is stopped cold by the haunting chime of a bell:

[A bell rings]

MACBETH: I go, and it is done. The bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.
(II.i.62-64)

Not only does Macbeth hear the bell, he understands the true duality of its sound. Superficially, it signifies the time of day. More importantly, however, its chime invokes the time of death. This sound is what Lady Macbeth later calls “the fatal bellman,” (II.ii.4) or, rather, the traditional bell chime sounded outside a condemned prisoner’s cell the night before his execution.⁵ Macbeth chooses to hear this chime both for himself and for Duncan. Only moments before, Macbeth wavers in his resolve to follow through with his horrific intent, yet when the bell chimes, he fully commits, knowing its sound is the point of no return. For him, the bell is a call to arms—a signifier that the time has come for him to act. Just as Macbeth understands its meaning, he privately admonishes Duncan to remain deaf to its toll, as it is a summons to his final judgment.

Immediately after the murder, Macbeth’s sensitivity to sound is heightened tremendously. In fact, he holds such a strong aversion to sound he cannot bear to hear anything:

MACBETH: Whence is that knocking?
How is’t with me when every noise appalls me?
(II.ii.55-56)

He refers, of course, to the incessant knocking at the doors to Inverness, just moments after his crime. The porter answers the door for Macduff and Lennox, who are at once visitors and the means to Macbeth’s end. Their knocking is, naturally, their plea to enter the castle, but it is also the metaphorical knock of fate at Macbeth’s door.

Silence is broken quickly as Duncan’s body is discovered. Macduff cries out for the alarm bell to be sounded, awakening the rest of the Scottish nobility:

MACDUFF: Awake, Awake!
Ring the alarum bell. Murder and treason!
Banquo and Donalbain, Malcolm, awake!
Shake off this downy sleep, death’s counterfeit,
And look on death itself. Up, up and see

⁵ See Greenblatt, Stephen, *The Norton Shakespeare: Based on the Oxford Edition*. First Edition, New York; London: W.W. Norton and Company, 1997. Footnote 1 to *Macbeth*, II.ii.4, p. 2578.

The great doom's image. Malcolm, Banquo,
As from your graves rise up, and walk like sprites
To countenance this horror.

[Bell rings, Enter LADY MACBETH]
(II.iii.70-77)

The sharp pierce of the alarm bell stands in shocking contrast to the prior haunting toll summoning Macbeth to murder and Duncan to his grave. Yet, Macduff's graphic language of death continues the fitting parallel between its previous and current chime. Lady Macbeth's simultaneous entrance with the alarm introduces the bell's secondary metaphorical meaning:

LADY MACBETH: What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? Speak, speak.
(II.iii.78-80)

Here, she likens the alarm bell to the sound of a trumpet. The trumpet, while unpleasant to the ear, demands each sleeper to awaken to the truth of the events that have come to pass. Only one scene later (III.i.10), an actual trumpet call announces Macbeth's first entrance as the King of Scotland. However, Lady Macbeth's direct correlation between the alarm bell and the trumpet call shines an entirely different light on both stage directions. Just as the trumpet call announces Macbeth's ascension to power, it is the most wildly heard and forceful alarm warning of the doom that will result from his tyranny.

This quick succession of sound directions culminates in Act III. As time passes, war mounts between Scotland and England. In his fear, Macbeth sends a messenger to Macduff, hoping to avoid the impending conflict. When Macduff refuses his pleas for peace, the messenger carrying Macduff's reply expresses his displeasure with rude behavior:

LENNOX: Sent he to Macduff?
LORD: He did, and with an absolute 'Sir, not I,'
The cloudy messenger turns me his back
And hums, as who should say 'You'll rue the time
That clogs me with this answer.'

(III.vi.40-44)

The messenger's impolite hum differs from the previous sound examples in that it is not directly performed on stage but, rather, is only described by the minor character who heard it first-hand. However, this messenger, mentioned only in passing, carries critical news confirming the outbreak of international war. This decision to revolt openly against Macbeth's tyrannical rule is the last great turning point in the plot and it is fittingly preceded by yet another sound warning. Like Macbeth before him, the messenger himself is aware of the importance of the moment and his mission. Through his ironic musical reply, he warns Macduff and his Lords that they will come to regret the day they burdened him with their answer and sentenced so many to death. With this final hum ushering in the impending doom, the human world plunges completely into silence for the remaining two acts. This was their final musical warning.

Mistresses of Musical Equivocation

In *Macbeth*, magic and music are consistently paired: one never appears without the other in any point in the play. Because the witches are fundamentally magical, they are, therefore, fundamentally musical. Like the *Midsummer* fairies, the witches embrace both magic and music as part of their core identity, using both to achieve their evil intentions. They accomplish such a feat by implementing the previously discussed dual quality of sound: literal representation in conjunction with deeper metaphorical meaning. The witches continue this musical duality by directly applying music to their magical charms. In this way, music functions both as a literal ingredient added to their cauldron, but also, as an ethereal element that proves far more potent.

Hecate, in particular, demonstrates her true mastery of this musical mystery. Music appears for the first time in *Macbeth* in conjunction with her first entrance (III.v). In this scene, the trio of witches is joined by their Queen, who, after scolding them, gleefully hatches a plan to bring about the ultimate downfall of the Scottish monarchy. As Hecate leaves, she and her spirit escort delight in their supernatural identity:

HECATE: Now I am furnished for the flight.
[she ascends with the Spirit Like a Cat and sings]
Now I go, now I fly,
Malkin my sweet spirit and I.
SPIRITS AND HECATE: *O what a dainty pleasure 'tis*
To ride into the air
When the moon shines fair,
And sing, and dance, and toy, and kiss.
Over woods, high rocks and mountains,
Over seas and misty fountains,
Over steeples, towers and turrets,
We fly by night 'mongst troops of spirits;
No ring of bells to our ears sounds,
No howls of wolves, no yelps of hounds.
No, not the noise of waters-breach
Or cannons' throat our height can reach.
SPIRITS: *No ring of bells to our ears sounds,*
No howls of wolves, no yelps of hounds.
No, not the noise of waters-breach
Or cannons' throat our height can reach.

[Exit into the heavens the Spirit like a cat and Hecate]
(III.v.55-73)

Although this is not a spell contrived from herbs, music is no less essential an ingredient. The real charm here is the miracle of flight; a wonder that does not occur until Hecate and her spirits begin to sing. Metaphorically speaking, their supernatural powers of song-in-flight illustrate their physical and supernatural superiority to humanity. They are far beyond the worldly consequences of their actions, signified particularly by their sovereignty over the haunting toll of the bell.

By Act IV, the witches are ready, once again, to tangle with Macbeth. They eagerly prepare for his arrival, sparing no expense in their charm:

HECATE: O well done! I commend your pains;
And every one shall share i' the gains;
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[music and song Black Spirits]

HECATE: *Black spirits and white, red spirits and grey,
Mingle, mingle, mingle, you that mingle may.*
4TH WITCH: *Titty, Tiffin, keep it stiff in;
Firedrake, Puckey, make it lucky;
Liard, Robin, you must bob in.*

ALL: *Round, around, around, about, about,
All ill keep running in, all good keep out.*

4TH WITCH: *Here's the blood of a bat.*
HECATE: *Put in that, O put in that!*
5TH WITCH: *Here's leopard's bane.*
HECATE: *Put in a grain.*
4TH WITCH: *The juice of toad, the oil of adder.*
5TH WITCH: *Those will make the younker madder.*
HECATE: *Put in, there's all, and rid the stench.*
A WITCH: *Nay, here's three ounces of a red-haired wench.*

ALL: *Round, around, around, about, about,
All ill come running in, all good keep out.*

2ND WITCH: *By the pricking of my thumbs,
Something wicked this way comes.*

[Macbeth Enters]
(IV.i.39-62 (song: v.43))

Unlike the previous scene (III.v), the witches now concoct a literal potion. The ingredients are gruesome, including everything from seeds to human and animal flesh and blood. Music, although decidedly less gory, serves a similar purpose as an ingredient required for their charm to be effective.

However, Hecate knows that the true magical power of music lies in its insubstantial qualities. As Macbeth greedily presses for further information, Hecate seizes the opportunity to prey upon Macbeth's insecurity:

MACBETH: I will be satisfied. Deny me this, and an eternal curse fall on you! Let me know.

[the cauldron sinks]

Why sinks the cauldron? And what noise [music] is this?

1ST WITCH: Show

2ND WITCH: Show

3RD WITCH: Show

ALL WITCHES: Show his eyes and grieve his heart, come like shadows, so depart.

[A show of eight kings, the last with a glass (mirror) in his hand and Banquo.]

(IV.i. 120-127)

After the line of kings has vanished, Hecate pokes fun at Macbeth, reminding him that they did not reveal anything that he, first, did not willingly seek:

HECATE: Ay, sir, all this is so: but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And show the best of our delights:
I'll charm the air to give a sound,
While you perform your antic round:
That this great king may kindly say,
Our duties did his welcome pay.

(IV.i.140-149)

In these two exchanges, Hecate deliberately puts on a spectacular show for Macbeth. She knows that music has the powerful potential to affect the listener in unseen ways. Hecate slyly channels this potential by misleading Macbeth musically by manipulating his confusion and fear.

Macbeth's fundamental terror of the unknown serves as the basis for Hecate's ultimate success. She begins these excerpts by heightening his fear of his physical surroundings. She sets a scene of darkness, punctuated by thunder and lightning, deep in their cave. The witches themselves are a grotesque sight to behold. They are withered, crumpled 'women' dressed in

wild, unkempt clothing, their true gender masked by grizzled beards. They crowd around the cauldron, their faces illuminated by the fire yet masked by the potion's steam. Their bizarre dance combined with the horrific charm ingredients hint at insanity. Hecate completes the scene by adding the bewildering aural element of unearthly music. Such sound emanates from the witches themselves and/or out of the charmed air, warping Macbeth's sense of time and reality. These sounds quickly confuse him and significantly raise his level of terror. The combination of all these visual and aural elements serves as a tremendously intimidating backdrop to the witch's prophetic revelations.

Macbeth's second greatest fear is his own future. By employing ambiguous statements and double meanings, the witches easily deceive Macbeth with their words. However, the witches no longer rely solely on equivocal remarks. Once their potion is complete, the witches shift their musical focus from spell-chants to ethereal music without words. Because their music now no longer has a clearly defined meaning or purpose, it, too, takes on an ambiguous nature. In his altered state of mind, the witches allow Macbeth to freely associate the sounds he hears with his interpretation of their words. Unfortunately, it is impossible to know the exact association he draws or the association the witches intend because the exact musical directions are not dictated. However, it is clear that the witches intend and succeed in achieving the maximum amount of misdirection through musically equivocal means.

Silent as the Grave

The witch's increased efforts have quite literally done the trick. Their musical and spoken half-truths lull Macbeth into a false sense of security, successfully blinding him with his own ambition and arrogance. In tandem with their increased efforts, their spectacular show produces

catastrophic results. What had been regicide, a botched assassination, and the hints of madness, now escalates to full-scale war. Unprecedented numbers of deaths occur, beginning with the massacre at Fife of Lady Macduff, her children, and all the household servants. Lady Macbeth meets a horrific end, driven mad by her guilt. Untold soldiers die defending Macbeth's tyrannical hold on Scotland against the English forces. This long line of death finally culminates in Macbeth's own gruesome decapitation.

Not only do the witches condemn mankind to self-destruction, they sentence humanity to this horrific death in silence. By exerting their true command over sound (in IV.i), the witches draw Macbeth headlong into destruction, with the rest of humanity following suit. Blinded by lies, Macbeth throws caution to the winds and arrogantly thinks there is nothing to fear and, therefore, no need to be warned. Consequently, there are no more aural warnings; the remaining thirteen scenes take place in a black hole of sound. Humanity has passed the point of no return.

Chapter 3: *The Tempest*

Synopsis of the Play

The Tempest's true beginning is not at the curtain rise, but twelve years earlier. Back then, Prospero was the reigning Duke of Milan, Italy. His people loved him dearly but he was negligent in his political duties. He preferred, instead, to spend his days reading, endeavoring to learn every subject he could, including the secret art of magic. His brother, Antonio, saw Prospero's preferred devotion to his studies and slyly suggested a solution: Prospero should avoid the drudgery of politics by temporarily transferring his political power to Antonio, making him the acting regent. Prospero happily agreed. Antonio, however, had other plans. He patiently bided his time as he learned the ins and outs of political maneuvering and let Prospero become increasingly blind to all but his studies. At long last, Antonio seized the opportunity to gain complete power as the permanent ruler of Milan. Gonzalo, a friend and advisor to Prospero, learned of Antonio's plan to murder Prospero and his young daughter, the princess Miranda, and resolved to save their lives. In the dead of night, Gonzalo escorted them out of the palace and onto a boat prepared with provisions, clothing, and even Prospero's beloved books. Prospero and Miranda hurriedly set sail, fleeing for their lives. They drifted at sea and finally came to rest on a deserted island, alone and cut off from the outside world. But this island was no ordinary place of refuge; it was the home to fantastic spirits, mystical beings, and grotesque monsters. As the years passed, Miranda grew in health and beauty while Prospero mastered his magical art, bending the supernatural inhabitants of the isle to his will.

After twelve long years, Fortune now places an unforeseen opportunity in Prospero's hands. His brother, Antonio, returns home to Milan by sailing very close to Prospero's island. He

brings with him Alonso, the King of Naples, who aided Antonio in usurping Prospero. Sebastian, Alonso's brother, and Ferdinand, Alonso's son, along with Gonzalo make up the rest of the traveling party. As the play begins, Prospero whips up a mighty storm, casting their ship upon the rocks of the isle, causing it to sink. The passengers, helpless in the water, attempt to swim to the island for safety. Miranda, ignorant of the passenger's identity, sees the ship wreck in the storm and pleads with her father to save the drowning men. Prospero quietly assures her that all on board will come to shore safely. He then reveals to her the truth of how they came to the isle, information he has withheld for the past dozen years. Prospero quiets Miranda's clamoring questions by placing her into a charmed sleep.

As Miranda's eyes close, Prospero's spirit servant, Ariel, appears at his side. Ariel reports to Prospero that all the passengers are safely ashore, but the group has been separated, each thinking the others on the ship have perished. Prospero is pleased with the news, but Ariel begins to complain that Prospero has not yet kept his word to release him from servitude. Prospero promises to fulfill his promise in two days, if Ariel serves him for that time without question. Ariel happily agrees and departs immediately to do Prospero's bidding. Ariel returns quickly, having invisibly led Alonso's son, Ferdinand, toward Prospero and Miranda (now awake) with ethereal music. At first sight, Ferdinand and Miranda instantly fall in love. Prospero pretends to be displeased and forces Ferdinand to prove his love through heavy labor. Later, Miranda secretly visits Ferdinand while he works and the two express their love. Ferdinand proposes marriage and Miranda gladly accepts.

Elsewhere, Alonso, Antonio, Sebastian and Gonzalo search for Ferdinand. Alonso has lost all hope Ferdinand is alive and mourns the loss of his son and heir. Behind his back, Antonio urges Sebastian to avail himself of the opportunity to kill Alonso and take the throne of Naples

for himself. Antonio and Sebastian raise their weapons in an attempt to kill Alonso and Gonzalo in their sleep, but Ariel wakes them just in time, forcing Antonio and Sebastian to answer some very awkward questions.

In a different corner of the isle, Trinculo and Stefano, Alonso's jester and drunken butler, encounter Caliban, the evil half-man, half-monster native of the isle whom Prospero has forced into slavery. After bonding over the shared love of liquor, they hatch a plot to kill Prospero and instate Stefano (whom Caliban believes is a god) as king of the island. They blunder drunkenly around the isle, attempting to find Prospero's cell. Ariel learns of their plot and leads them astray by enticing them to follow the disembodied sound of a pipe and tabor.

Back at Prospero's home, Prospero expresses his true joy at Ferdinand and Miranda's love. He gives them his blessing and summons Ariel and other spirits to put on a lavish show honoring the engagement. Prospero ends the celebration quickly, having suddenly remembered Ariel's warning of Trinculo, Stefano, and Caliban's plot. Hidden, Prospero and Ariel watch the three men blunder into Prospero's camp and dress themselves as fools in Prospero's fine clothing, again distracted from their earlier deadly resolve. Ariel and Prospero set loose a spirit illusion of hunters and dogs that chase the terrified trio back into the surrounding woods. Prospero then orders Ariel to draw the remaining groups of passengers to his doorstep. While he waits, Prospero reminisces on his art and his private resolution to give up magic once he regains his title.

Prospero's enemies arrive. They are speechless to see Prospero alive and well. Gonzalo embraces Prospero in joy and relief while Alonso asks for details of his survival. Prospero instead sympathizes with Alonso's pain of losing a son, as he, too, has lost a daughter. He then reveals Miranda and Ferdinand, to which Alonso and Ferdinand stand amazed. Father and son

rejoice to see each other and Ferdinand tells Alonso of his bride-to-be. Alonso is overjoyed, gives his blessing to the couple, then asks Prospero to forgive his past actions. At the same time, the crew of the ship unexpectedly arrives, bringing news that they have all survived and the ship is as good as new. Trinculo, Stefano, and Caliban blunder into the clearing, and Prospero chastises Caliban for attempting to dispose of his master. Caliban seeks Prospero's forgiveness, as he now realizes Stefano is just a drunken fool. The royal party retires to Prospero's cell, where they await a pleasant evening hearing of Prospero's life on the Isle. Before joining them, Prospero frees Ariel from his service and begs the audience in turn to set him free through applause.

The Isle of Man?

When compared to *A Midsummer Night's Dream* and *Macbeth*, the interaction between humanity and the divine is strikingly different in *The Tempest*. Yet, it includes two common elements. First, like *Midsummer*, the supernatural spirits of the Isle are mysterious, yet playful, and intend no harm toward the humans. Second, like *Macbeth*, the humans shipwrecked on the Isle find themselves helplessly caught in Prospero's plan. *The Tempest*, however, deviates from the earlier precedent of all-powerful divine beings and, instead, places supernatural beings in a subservient role to humanity.

This fundamental difference is just one facet of a larger theme of an inverted hierarchical system within the play as a whole. In short, *The Tempest* has turned the world upside down. The reigning duke of Milan (Prospero) has been usurped by his younger brother, while Caliban (the reigning "king" of the Isle) has been usurped and enslaved by Prospero (now an outcast), and the all-powerful King of Naples becomes a helpless, suicidal mourner, stripped of the self-

confidence afforded by his station, and whose throne is nearly usurped by his own brother, Sebastian. But, most importantly, Prospero, an outcast human, acquires shocking magical powers and subsequently bends every supernatural being, including the earth itself, to his will. Because of this inverted authority, the characters, events, and the play's location create a blur between the human and supernatural realms. A restoration of the proper order and, consequently, a clear definition between these two worlds, comes only at the play's happy ending.

The mystical setting of the Isle is a physical representation of this blur between the realms. At first glance, the island is a refuge in the turbulent sea like any other: it has lush green areas, deserts, fertile soil, and fresh water springs—everything needed to sustain life. Yet, the inhabitants of the island reveal a secondary layer of supernatural mystery. Instead of being filled with crowded cities or widely scattered farms, the Isle is instead the natural home to divine beings. Ariel and other spirits enjoy the Isle as their playground, seemingly completely at home in the world of man. The only mortal native inhabitant is Caliban, who is both half human and half monster. For a short time, the Isle also plays host to several powerful members of the Italian nobility. Because of its unique ability to support supernatural, semi-human, and human life, the Isle serves as the perfect meeting place for the human and supernatural realms.

However, the Isle is not just a benign collection of rocks; it is a living, breathing entity with a magic and a music all its own. In an attempt to allay Stefano and Trinculo's fears, it is Caliban who first reveals the Isle's hidden voice:

CALIBAN: Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked

I cried to dream again.
(III.ii.130-139)

Alonso, too, hears the Isle speak to him:

ALONSO: Methought the billows spoke and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ pipe, pronounced
The name of Prosper; it did bass my trespass.
Therefore my son i' th' ooze is bedded; and
I'll seek him deeper than e'er plummet sounded
And with him there lie mudded.
(III.iii.95-103)

As both Caliban and Alonso allude, the Isle's music emanates from the earth itself, not by proxy. Thus, like the wind, earth, and water, music is a fundamental element of the Isle. However, these sounds are not random noises creating a pleasant atmosphere; this ethereal music exists with purpose. Namely, the Isle's music has the power to influence and interact directly with those who inhabit the land. In Caliban's case, the music manipulates his thoughts and fears, exciting his wildest dreams. In Alonso's case, the deep sounds penetrate his soul revealing his buried guilt, thereby acting as an external conscience. Through music, the Isle exists both as a physical entity and an omniscient being. This dual role further reinforces the distortion between the divine and mortal realms.

The Pied Piper

From the earliest moments of the play, Ariel unites his extraordinary musical and magical abilities to manipulate the humans helplessly caught in Prospero's plan. Like the Isle, Ariel, too, has the ability to manipulate human consciousness through music. However, this is coupled with his ability to simultaneously influence their physical actions. His human subjects are so taken

with the unearthly music they are unable to resist the draw of the sound. It consumes them with curiosity, and they cannot help but follow wherever Ariel may lead.

At Prospero's bidding, Ariel concentrates his attention on three specific groups of people, rather than individuals. First, as an invisible singer, he separates Ferdinand from the rest of the royal party:

FERDINAND: Where should this music be? i' the air or the earth?
It sounds no more: and sure, it waits upon
Some god o' the island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it—
Or it hath drawn me rather. But 'tis gone.
No, it begins again.
(I.ii.391-399)

FERDINAND: The ditty does remember my drowned father.
This is no mortal business, nor no sound
That the earth owes.
[music]
I hear it now above me.
(I.ii.409-411)

Ariel, in this first example, blends in with the Isle's own music, drawing Ferdinand out of his melancholy and toward Prospero and Miranda. Ferdinand, initially surprised by the sound, recognizes that it is not, in fact, music of the Isle, but rather, of purely heavenly origin. Even though Ariel's music is thinly veiled as music of the Isle, Ferdinand attests to its power: it has calmed the fury of the ocean, paused his own grief for the supposedly drowned Alonso, and has succeeded in altering Ferdinand's physical location.

Next, Ariel turns his attentions toward the group of fools: Caliban, Stefano, and Trinculo. Ariel remains invisible, yet becomes bolder by changing timbres. By switching to a pipe and tabor, Ariel no longer veils himself in the ethereal music of the Isle. Instead, the group instantly

recognizes the familiar earthly instrument and eagerly follows it in the hopes of free entertainment:

ARIEL: Then I beat my tabor;
At which like unbacked colts they pricked their ears,
Advanced their eyelids, lifted up their noses
As they smelt music. So I charmed their ears
That calflike they my lowing followed, through
Toothed briars, sharp furzes, pricking gorse, and thorns
Which ent' red their frail shins. At last I left them
I' the' filthy mantled pool beyond your cell,
There dancing up to th' chins, and the foul lake
O'er-stunk their feet.
(IV.i.175-183)

As a result, the group unexpectedly finds itself stuck in a swap. Ariel's rather comical animal imagery fully illuminates both the group's mindset and the resulting success of Ariel's musical trap. In this second interaction, Ariel again uses music to both physically and mentally distract and manipulate the humans.

For the third and final group, Ariel grows bolder yet. In preceding interactions, Ariel has musically led the Italian nobility safely through the Isle and saved Alonso and Gonzalo's life, all the while remaining invisible. Now, after the spirits have presented a lavish banquet for the weary travelers, Ariel appears openly to angrily address the group:

ARIEL: You are three men of sin, whom destiny—
That hath to [as its] instrument this lower world
And what is in't-the never-surfeited sea
Hath caused to belch up you and on this island,
Where man doth not inhabit, you 'mongst men
Being most unfit to live. I have made you mad,
And even with suchlike valor men hand and drown
Their proper selves.
[Alonso, Sebastian, and Antonio draw swords]
You fools! I and my fellows
Are ministers of Fate. The elements,
Of whom you swords are tempered, may as well
Wound the loud winds, or with bemocked-at stabs
Kill the still-closing waters, as diminish

One dowl that's in my plume. My fellow ministers
Are like invulnerable.
(III.iii.53-66)

Here, Ariel reflects and illuminates the true dynamics between the immortal spirits and the shipwrecked humans. He cackles at the human's weak minds, petty quarrels, and general helplessness in the face of heavenly power. By his own admission, Ariel has used his magic to "make them mad." Specifically, he has used music coupled with magic to manipulate their thoughts, actions, and even their will to live.

Human Transformation

The humans, by contrast, possess little to no musical ability. In fact, the only instance of distinctly human music in the entire play is Stefano's drunken songs, which hold little bearing on the forward advancement of the plot and exist primarily for comic relief. However, Prospero's enemies frequently display a distinct ability to hear and react to Ariel's music and the music of the Isle, despite their helplessness to alter events.

Prospero, through Ariel, sends the travelers on a roundabout journey through the Isle on their way to his cell. Prospero's purpose in doing this is simultaneously to send them on a self-reflecting journey. Prospero knows that Ariel's music and the music of the Isle have the power to influence human consciousness. Most importantly, however, this profound influence can transcend the emotions of the immediate moment to affect long term character transformation. Because of their interaction with Ariel's music and the music of the Isle, Prospero's enemies arrive at his cell already changed men. All Prospero must do to complete the transformation is to reclaim his rightful role as Duke.

Alonso and Ferdinand undergo the most striking change. Father and son are specific and strategic choices for Prospero. Alonso holds the true power in Milan, since Antonio agreed to come under his lordship in return for political favors, and has the authority to return Prospero to his throne. Ferdinand, while too young to partake in the overthrow, is Prospero's key to ensuring Naples and Milan are forever joined in peace through Ferdinand's marriage to Miranda.

Ferdinand's transformation occurs quickly while Alonso's takes slightly more time.

Ferdinand's initial childlike fear is first revealed as he is the first man to jump ship:

ARIEL: The King's son Ferdinand, with hair upstaring – then like reeds, not hair –
was the first man that leaped; cried "Hell is empty, and all the devils are here."
(I.II.215)

Quickly, however, Ariel draws him to Prospero and Miranda through song. Ferdinand first lays aside his fear and melancholy to follow the sound. Later, Ferdinand grows bolder still, asking Miranda for her hand in marriage. In doing so, he freely admits that, in the past, he was often musically captivated by other women:

FERDINAND: Full many a lady
I have eyed with best regard, and may a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear.
(III.i.41-42)

Now, however, Ariel has captured his ear and Miranda, his heart. As Ariel and the spirits perform for the party in celebration of the engagement, Ferdinand reveals his new perspective:

FERDINAND: This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these spirits? ...
Let me live here ever! So rare a wond' red father and a
Wise makes this place Paradise.
(IV.I.118/123)

Alonso undergoes an even more dramatic change than his son. Unlike any other character in the play, he hears Ariel's music as much more than just pleasant sounds:

ALONSO: I cannot too much muse
Such shapes, such gesture, and such sound, expressing
(Although they want the use of tongue) a kind
Of excellent dumb discourse.
(III.iii.36-37)

Alonso understands that, although Ariel and the spirits do not communicate with the spoken word, their music is untainted heavenly communication. Because of this communication, Alonso re-examines his character and motivations. By the end of the play, he has changed from a plotting politician to a repentant king and friend wishing for forgiveness.

Prospero

Prospero is the central authoritative and magical figure of *The Tempest*. Although he is fully human, Prospero has immense magical power and uses it to control the supernatural inhabitants of the Isle, including the most musical character, Ariel. Prospero's desire to regain his title prompts him to use his magical powers and the musical talents of his spirit subjects to influence his shipwrecked enemies.

At the opening of the play, Prospero explains to Miranda the details of how they came to be marooned on the Isle twelve years prior. Specifically, Prospero explains Antonio's political tactic to slyly usurp his position by gaining the trust of his advisors:

PROSPERO: Being once perfected how to grant suits,
How to deny them, who t' advance, and who
To trash for over topping, new created
The creatures that were mine, I say- or changed 'em,
Or else new-formed 'em; having both the key
Of officer and office, set all hearts i'th' state
To what tune pleased his ear, that now he was
The ivy which hid my princely trunk
And sucked my verdure out on't.
(I.ii.80-87)

Ironically, Prospero turns this musical metaphor against those who betrayed him. Prospero directs Ariel to implement literally Antonio's metaphorical method of pleasing the ear in order to manipulate the mind. As discussed in previous passages, Ariel's resulting music is both pleasing and irresistible to the human ear. Ariel, however, does not simply play any old tune; his musical selections reflect the mental and emotional state of each individual. As in the case of Antonio, Ariel's music pleases each ear differently, bringing about profound psychological changes.

Despite this musical strategy, Prospero is, in fact, the least musical character in *The Tempest*. With his magical powers alone, Prospero has successfully bent Ariel, Caliban, his enemies, and the entire mystical Isle to his will. Yet, Prospero has no musical abilities. He relies solely on his spirit subjects to implement music at his command. In his famous speech, Prospero reflects on his magical and musical situation:

PROSPERO: Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,

And deeper than did ever plummet sound
I'll drown my book.
[Solemn music]
(V.i.33-57)

As he speaks, Prospero reflects on his tremendous magical power: he can command nature's spirits, bid the weather do as he will, and change the very landscape at his feet. Yet, to influence humanity, he is powerless without music. Therefore, he is forced to enslave Ariel and the Isle to perform such music for him. Ironically, Prospero rules through magical and musical domination but, without the music of his subjects, his entire reign would collapse. Happily, Prospero recognizes the terrible power and responsibility that come through absolute control. Upon regaining his crown, Prospero releases the Isle, its spirits, and Ariel, breaks his staff, and drowns his magic books, finally restoring the natural balance of heavenly and mortal authority.

Commonalities and Conclusions

The analysis of *A Midsummer Night's Dream*, *Macbeth*, and *The Tempest* presented in this thesis reveals common musical threads linking each play. Most importantly, Shakespeare uses music as a catalyst for change through manipulation in the overall plot. The *Midsummer* fairies and humans lay aside their frivolous and childish ways and step into a mature shared existence; Macbeth commits murder, starts a war, and ultimately dies because of the witch's musical influence; and music assists Prospero in exposing his brother's treason, marrying his daughter to Ferdinand, and regaining his title. However, in order for this change through manipulation to occur, those with the greatest magical power or earthly authority must exert the most control over music. In this way, music is a status symbol of those with power. The only exception is Macbeth; although he is king, he possesses no music of his own. This shocking disparity serves as yet another testament to his role as a puppet in Hecate's hands.

Hecate and her witches, in particular, grasp the true power of music in combination with mystical surroundings. They invoke great fear with ethereal sounds united with thunder, lightning, and oppressive darkness. The *Midsummer* fairies, while decidedly less evil, live in the beauty and the mystery of the deep woods. Their peaceful, magical surroundings are consistently linked to their music. The Isle in *The Tempest* incorporates both lush forests and frightening thunderstorms but, most importantly, it possesses a music all its own. In each of these circumstances, music is part of the magical and supernatural environment because of its own mysterious qualities. This coupling consistently reaffirms that music is both a worldly and supernatural element.

Repeatedly throughout each play, Shakespeare uses music's mysterious dual heavenly and earthly quality, ambiguous communicative essence, and its aural beauty or ugliness to affect the characters in unparalleled ways. Because of this consistent role, music functions much the same as if it had its own individual identity and the influence of an invisible character. It is in this capacity that Shakespeare's profound understanding of music is fully manifested.

Clearly, music serves an irreplaceable role in these plays and is worthy of further scholarly attention. The most obvious next step would be to expand the ideas presented in this thesis to other Shakespearean comedies, tragedies, and romances. Secondly, one might apply the same process represented here to other subjects within the Shakespearean canon, such as Shakespeare's musical representation of courtship, etc. Thirdly, one could apply these analytical principles to other playwrights. These techniques are merely a model by which one could fashion new critical analysis specific to any literary author.

That being said, the research presented in this thesis has far-reaching applications. First, the specific details examined in the preceding chapters are most directly applicable to modern interpretations of Shakespearean plays, both on the stage and in film. Sadly, because the original musical context is largely a mystery to modern producers, Shakespeare's musical component is often misrepresented or omitted entirely. This method of musical analysis, combined with literary criticism, provides an invaluable reading of Shakespeare's music, which circumvents the problematic issue of lost historical records. Secondly, this thesis serves the more general purpose of bridging the gap between literary and musicological perspectives. It provides a new voice to current Shakespearean scholarly dialogue and sheds new light on our understanding, appreciation, and interpretation of Shakespeare's canon.

Appendix A: Musical References in *A Midsummer Night's Dream*

Reference	Context	Type	Quote
I.i.28-32	Egeus accuses Lysander of enticing Hermia with music.	Human	EGEUS: Thou, thou, Lysander, though hast given her rhymes, And interchanged love tokens with my child. Thou hast by moonlight at her window sung With feigning voice verses of feigning love And stolen the impression of her fantasy...
I.i.69-73	Theseus gives Hermia the choice of death, marriage to Demetrius, or life as a nun for disobeying her father's wishes.	Human	THESEUS: ...Whether, if you yield not to your father's choice, You can endure the livery of a nun... To live a barren sister all your life, Chanting faint hymns to the cold fruitless moon*. *Diana, goddess of chastity.
I.i.180	Helena wishes she possessed Hermia's beauty which entices Demetrius.	Human	HELENA: Your eyes are lodestars, and your tongue's sweet air* More tuneable** than lark to shepherd's ear When wheat is green, when hawthorn buds appear. *melody **tuneful
II.i.67-68	Titania and Oberon begin to argue. Titania comments on Oberon's musical pastimes.	Fairy	TITANIA: Then I must be thy lady; but I know When you hast stol'n away from fairyland And in the shape of Corin sat all day, Playing pipes of corn and versing love To amorous Phillida.
II.i.102-103	Titania explains the effects of her argument with Oberon on the human world.	Human	TITANIA: The human mortals want their winter cheer*. No night is now with hymn or carol blessed. *Christmas carols/hymns
II.i.150-155	Oberon gives Puck instructions how to find the love-stained flower.	Fairy	OBERON: Thou rememb'rest Since once I sat upon a promontory And heard a mermaid on a dolphin's back Uttering such dulcet and harmonious breath That the rude sea grew civil at her song And certain stars shot madly from their spheres

			To hear the sea-maid's music?
II.ii.1-33	Titania's fairy escort sings her to sleep.	Fairy	<p>TITANIA: Come, now a roundel and a fairy song, Then for the third part of a minute hence: Some to kill cankers* in the musk-rose buds, Some war with reremice** for their leathern wings To make my small elves coats, and some keep back The clamorous owl, that nightly hoots and wonders At our quaint*** spirits. Sing me now asleep; Then to your offices, and let me rest. <i>[The fairies sing]</i></p> <p>FIRST FAIRY: <i>you spotted snakes with double tongue, Thorny hedgehogs, be not seen Newts and blindworms, do no wrong; Come not near our Fairy Queen.</i></p> <p>CHORUS <i>[dancing]: Philomel with melody, Sing in our sweet lullaby; Lulla, lulla, lullaby; lulla, lulla, lullaby. Never harm Nor spell nor charm Come our lovely lady nigh. So good night, with lullaby.</i></p> <p>FIRST FAIRY: <i>Weaving spiders, come not here; Hence, you long-legged spinners, hence; Beetles black, approach not near; Worm nor snail do no offence.</i></p> <p>CHORUS <i>[dancing]: Philomel with melody, sing in our sweet lullaby; Lulla, lulla, lullaby; lulla, lulla, lullaby. Never harm Nor spell nor charm Come our lovely lady nigh. So good night, with lullaby. <i>[Titania sleeps]</i></i></p> <p>SECOND FAIRY: Hence, away. Now all is well. One aloof stand sentinel.</p> <p>*caterpillers **bats ***dainty</p>

III.i.110-125	Bottom sings (as an ass) and Titania (charmed) awakes, and falls in love.	Human	<p>BOTTOM: I see their knavery. This is to make an ass of me, to fright me, if they could; but I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.</p> <p>[Sings] <i>The ousel cock so black of hue, With orange-tawny bill; The throstle with his note so true, The wren with little quill.</i></p> <p>TITANIA: What angel wakes me from my flow'ry bed?</p> <p>BOTTOM [SINGS]: <i>The finch, the sparrow, and the lark, The plainsong cuckoo grey, Whose note full many a man doth mark, And dares not answer 'Nay'-</i></p> <p>[speaking] For indeed, who would set his wit to so foolish a bird? Who would give a bird the lie, though he cry 'cuckoo' never so?</p> <p>TITANIA: I pray thee, gentle mortal, sing again. Mine ear is much enamoured of they note; So is mine eye enthralled to thy shape; And thy fair virtue's force perforce doth move me On the first view to say, to swear, I love thee.</p>
III.i.135-143	Bottom expresses a desire to leave but Titania forces him to stay.	Fairy	<p>TITANIA: Out of this wood do not desire to go. Thou shalt remain here, whether thou wilt of no. I am a spirit of no common rate: The summer still doth tend upon my state; And I do love thee. Therefore go with me. I'll give thee fairies to attend on thee, And they shall retch thee jewels from the deep, And sing while thou on pressed flowers dost sleep; And I will purge thy mortal grossness so That thou shalt like an airy spirit go!</p>
III.ii.207-209	Helena speaks of childhood with Hermia and wonders at Hermia's 'betrayal.'	Human	<p>HELENA: We, Hermia, like two artificial gods Have with our needles created both one flower, Both on one sampler, sitting on one cushion, Both warbling of one song, both in one key, As if our hands, our sides, voices, and minds Had been incorporate.</p>
IV.i.25-26	Titania offers musical entertainment to	Fairy	<p>TITANIA: What, wilt thou hear some music, my sweet love?</p> <p>BOTTOM: I have a reasonable good ear in music. Let's</p>

	Bottom (as an ass).		<p>have the tongs and the bones*. <i>[rural music]</i> (background music)</p> <p>*triangle and clappers (rustic music).</p>
IV.i.78-89	Music as Titania wakes (uncharmed) with Oberon.	Fairy	<p>OBERON: ... Titania, music call, and strike more dead Than common sleep of all these five sense*. TITANIA: Music, ho- music such as charmeth sleep. <i>[soft music]</i> ... OBERON: Sound music. <i>[the music changes]</i> Come, sweet queen, take hands with me, And rock the ground whereon these sleepers be.</p> <p><i>[Oberon and Titania dance]</i></p> <p>Now thou and I are new in amity, And will to-morrow midnight solemnly Dance in Duke Theseus' house triumphantly, And bless it to all fair prosperity: There shall the pairs of faithful lovers be Wedded, with Theseus, all in jollity.</p> <p>*Oberon bids Titania call music that will put into a death-like sleep the pairs of lovers and Bottom.</p>
IV.i.103-129	Theseus tries to impress Hippolyta with his hounds. The hunting party stumbles on the lovers, asleep.	Human	<p>THESEUS: Go, one of you, find out the forester; For now our observation is perform'd; And since we have the vanguard of the day, My love shall hear the music of my hounds. Uncouple in the western valley; let them go: Dispatch, I say, and find the forester.</p> <p><i>[Exit an Attendant]</i></p> <p>We will, fair queen, up to the mountain's top, And mark the musical confusion Of hounds and echo in conjunction.</p> <p>HIPPOLYTA: I was with Hercules and Cadmus once, When in a wood of Crete they bay'd the bear With hounds of Sparta: never did I hear Such gallant chiding: for, besides the groves, The skies, the fountains, every region near Seem'd all one mutual cry: I never heard So musical a discord, such sweet thunder.</p> <p>THESEUS: My hounds are bred out of the Spartan kind,</p>

			<p>So flew'd, so sanded, and their heads are hung With ears that sweep away the morning dew; Crook-knee'd, and dew-lapp'd like Thessalian bulls; Slow in pursuit, but match'd in mouth like bells, Each under each. A cry more tuneable Was never holla'd to, nor cheer'd with horn, In Crete, in Sparta, nor in Thessaly: Judge when you hear. But, soft! What nymphs are these?</p> <p><i>[the party finds the sleeping lovers]</i></p>
IV.i.207-211	Bottom awakes and remembers his experiences with Titania.	Human	<p>BOTTOM: I will get Peter Quince to write a ballad of this dream. It shall be called 'Bottom's Dream', because it hath no bottom, and I will sing it in the latter end of a play, before the Duke. Peradventure, to make it the more gracious, I shall sing it at her [Thisbe's] death.</p>
V.i.40-43	Theseus asks for entertainment in between supper and bed.	Human	<p>THESEUS: Say, what abridgement have you [Egeus] for this evening? What masque, what music? How shall we beguile The lazy time if not with some delight?</p> <p>(V.i.44-55: Theseus then rejects entertainment of a eunuch singing with the harp, a Thracian singer, and three mourning muses)</p>
V.i.108	Quince addresses the audience as Prologue.	Stage Direction	<p><i>Flourish trumpets, Enter Quince as Prologue</i></p>
V.i.122-123	The company comments on the play as it unfolds.	Human	<p>HIPPOLYTA: Indeed, he hath played on this prologue like a child on a recorder – a sound, but not in government.</p>
V.i.338-345	The play has ended and Bottom offers additional entertainment.	Human – it is unclear if this would include music.	<p>BOTTOM: Will it please you to see the epilogue or to hear a bergamask dance between two of our company? THESEUS: ...But come, your bergamask. Let you epilogue alone.</p> <p><i>[Bottom and Flute dance a bergamask, then exit]</i></p>

V.ii.21-53	Titania and Oberon with their fairies bless the three couples.	Fairy	<p>OBERON: Through the house give glimmering light, By the dead and drowsy fire Every elf and faire sprite Hop as light as bird from brier, And this ditty after me Sing, and dance it trippingly.</p> <p>TITANIA: First rehearse your song by rote, To each word a warbling note. Hand in hand with fairy grace Will we sing and bless this place.</p> <p><i>[The fairies sing and dance](no lyrics)</i></p> <p>OBERON: Now, until the break of day, Through this house each fairy stray. To the best bride-bed will we, Which by us shall blessed be; And the issue there create Ever shall be fortunate. So shall all the couples three Ever true in loving be; And the blots of Nature's hand Shall not in their issue stand; Never mole, hare lip, nor scar, Nor mark prodigious, such as are Despised in nativity, Shall upon their children be. With this field-dew consecrate, Every fairy take his gait; And each several chamber bless, Through this palace, with sweet peace; And the owner of it blest Ever shall in safety rest. Trip away; make no stay; Meet me all by break of day.</p>
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Appendix B: Musical References in *Macbeth*

Reference	Context	Type	Quote
I.iii.28-30	Macbeth and Banquo enter for the first time. The witches greet them with the initial prediction.	Stage direction	<i>[Drum within]</i> THIRD WITCH: A drum, a drum – Macbeth doth come.
II.i.62-64	Macbeth has a vision of a bloody dagger and wavers in his resolve to kill Duncan. The bell tolls and he commits.	Stage direction	<i>[A bell rings]</i> MACBETH: I go, and it is done. The bell invites me. Hear it not, Duncan; for it is a knell That summons thee to heaven or to hell.
II.ii.2-4	Lady Macbeth likens the owl's cry to the traditional bell chime sounded outside prisoner's cells the night before their execution.	Human: Metaphor	LADY MACBETH: Hark, peace!- It was the owl that shrieked, the fatal bellman Which gives the stern'st good-night.
II.ii.14-15	Macbeth enters with bloody hands and daggers after murdering Duncan. He confides in Lady Macbeth that he has heard voices.	Human: Silence	MACBETH: I have done the deed. Didst thou not hear a noise? LADY MACBETH: I heard the owl scream and the crickets cry.
II.ii.55-56	Macbeth murders Duncan in complete silence, yet hears voices. Incessant knocking continues after the murder; the porter answers the door for Macduff and Lennox	Human: Silence	MACBETH: Whence is that knocking? – How is't with me when every noise appalls me?

II.iii.70-80	Macduff finds Duncan's dead body and orders the alarm sounded. Chaos ensues as the news spreads.	Stage direction	<p>MACDUFF: Awake, Awake! Ring the alarum bell. Murder and treason! Banquo and Donalbain, Malcom, awake! Shake off this downy sleep, death's counterfeit, And look on death itself. Up, up and see The great doom's image. Malcolm, Banquo, As from your graves rise up, and walk like sprites To countenance this horror.</p> <p style="text-align: center;"><i>[Bell rings, Enter LADY MACBETH]</i></p> <p>LADY MACBETH: What's the business, That such a hideous trumpet calls to parley The sleepers of the house? Speak, speak.</p>
III.i.(10)	Macbeth has returned from Scone, crowned King of Scotland.	Stage direction	<i>Sennet sounded</i> (trumpet call). <i>[Enter Macbeth as King, Lady Macbeth as Queen, Lennox, Ross]</i>
III.v.34-46	Hecate appears with the three witches. She is angry for having been excluded in their previous encounter with Macbeth (I.iii). She now takes command of their meddling and additional spirits arrive.	Witches	<p><i>[Music and the Spirits sing within]: 'Come away, come away. Hecate, Hecate, come away.'</i></p> <p>HECATE: Hark! I am call'd; my little spirit, see, Sits in a foggy cloud, and stays for me.</p> <p style="text-align: center;"><i>[The Song]</i></p> <p>SPIRITS: <i>Come away, come away. Hecate, Hecate, come away.</i></p> <p>HECATE: <i>I come, I come, I come, I come, With all the speed I may, With all the speed I may.</i></p> <p>Where's Stadlin?</p> <p>SPIRIT: Here.</p> <p>HECATE: Where's Puckle?</p> <p>SPIRIT: Here.</p> <p>SPIRITS: And Hoppo, too, and Hellwain, too We lack but you, we lack but you. Come away, make up the count.</p>
III.v.55-73	Hecate and her spirit subjects ascend into the sky in song.	Witches	<p>HECATE: Now I am furnished for the flight. <i>[she ascends with the Spirit Like a Cat and sings]</i> <i>Now I go, now I fly, Malkin my sweet spirit and I.</i></p> <p>SPIRITS AND HECATE: <i>O what a dainty pleasure 'tis To ride into the air When the moon shines fair, And sing, and dance, and toy, and kiss. Over woods, high rocks and mountains, Over seas and misty fountains, Over steeples, towers and turrets,</i></p>

			<p><i>We fly by night 'mongst troops of spirits; No ring of bells to our ears sounds, No howls of wolves, no yelps of hounds. No, not the noise of waters-breach Or cannons' throat our height can reach.</i></p> <p><i>SPIRITS: No ring of bells to our ears sounds, No howls of wolves, no yelps of hounds. No, not the noise of waters-breach Or cannons' throat our height can reach.</i></p> <p><i>[Exit into the heavens the Spirit like a cat and Hecate]</i></p>
III.vi.40-44	Macbeth sends a messenger to Macduff, hoping to avoid war. Macduff refuses, and the gruff messenger expresses his displeasure with rude behavior.	Human	<p>LENNOX: Sent he to Macduff? LORD: He did, and with an absolute 'Sir, not I,' The cloudy messenger turns me his back And hums, as who should say 'You'll rue the time That clogs me with this answer.'</p>
IV.i.39-62 (song: v43)	Hecate and six witches chant around a cauldron surrounded by thunder. The potion they brew will produce apparitions for Macbeth. They call for the assistance of other spirits, such as Titty, Tiffin, Firedrake, etc.	Witches	<p>HECATE: O well done! I commend your pains; And every one shall share i' the gains; And now about the cauldron sing, Like elves and fairies in a ring, Enchanting all that you put in.</p> <p><i>[music and song Black Spirits]</i></p> <p>HECATE: <i>Black spirits and white, red spirits and grey, Mingle, mingle, mingle, you that mingle may.</i> 4TH WITCH: <i>Titty, Tiffin, keep it stiff in; Firedrake, Puckey, make it lucky; Liard, Robin, you must bob in.</i></p> <p>ALL: <i>Round, around, around, about, about, All ill keep running in, all good keep out.</i></p> <p>4TH WITCH: <i>Here's the blood of a bat.</i> HECATE: <i>Put in that, O put in that!</i> 5TH WITCH: <i>Here's leopard's bane.</i> HECATE: <i>Put in a grain.</i> 4TH WITCH: <i>The juice of toad, the oil of adder.</i> 5TH WITCH: <i>Those will make the younker madder.</i> HECATE: <i>Put in, there's all, and rid the stench.</i></p>

			<p>A WITCH: <i>Nay, here's three ounces of a red-haired wench.</i></p> <p>ALL: <i>Round, around, around, about, about, All ill come running in, all good keep out.</i></p> <p>2ND WITCH: <i>By the pricking of my thumbs, Something wicked this way comes.</i></p> <p><i>[Macbeth Enters]</i></p>
IV.i. 120-127	As the three apparitions depart, and Macbeth demands to know if Banquo's line will someday rule. In response, the witches summon the eight kings.	Witches	<p>MACBETH: I will be satisfied. Deny me this, and an eternal curse fall on you! Let me know.</p> <p><i>[the cauldron sinks]</i></p> <p>Why sinks the cauldron? And what noise [music] is this?</p> <p>FIRST WITCH: Show</p> <p>SECOND WITCH: Show</p> <p>THIRD WITCH: Show</p> <p>ALL WITCHES: Show his eyes and grieve his heart, come like shadows, so depart.</p> <p><i>[A show of eight kings, the last with a glass (mirror) in his hand and Banquo.]</i></p>
IV.i.140-149	Hecate ends the encounter with Macbeth and disappears with her witches.	Witches	<p>HECATE: Ay, sir, all this is so: but why Stands Macbeth thus amazedly? Come, sisters, cheer we up his sprites, And show the best of our delights: I'll charm the air to give a sound, While you perform your antic round: That this great king may kindly say, Our duties did his welcome pay.</p> <p><i>[Music. The witches dance, then vanish, with Hecate]</i></p>

Appendix C: Musical References in *The Tempest*

Reference	Context	Type	Quote
I.ii.80-87	Prospero tells Miranda the truth of their past.	Human: Metaphor	PROSPERO: Being once perfected how to grant suits, How to deny them, who t' advance, and who To trash for over topping, new created The creatures that were mine, I say- or changed 'em, Or else new-formed 'em; having both the key Of officer and office, set all hearts i'th' state To what tune pleased his ear, that now he was The ivy which hid my princely trunk And sucked my verdure out on't.
I.ii.379-390	Ariel (invisible) leads Ferdinand to Prospero's cell.	Spirit: Ariel's song #1	ARIEL: <i>Come unto these yellow sands, And then take hands: Curtstied when you have, and kiss'd The wild waves whist, Foot it featly here and there; And, sweet sprites, the burthen bear. Hark, Hark, [spirits] Bow-wow! The watch dogs bark, [spirits] Bow-wow! Hark Hark! I hear the strain of strutting chanticleer Cry cock-a-diddle-dow.</i>
I.ii.391-399	Ferdinand is confused as the source of Ariel's music (song #1) and speaks to himself.	Human: response to Spirit music	FERDINAND: Where should this music be? i' the air or the earth? It sounds no more: and sure, it waits upon Some god o' the island. Sitting on a bank, Weeping again the king my father's wreck, This music crept by me upon the waters, Allaying both their fury and my passion With its sweet air: thence I have follow'd it— Or it hath drawn me rather. But 'tis gone. No, it begins again.
I.ii.400-408	Ariel continues to draw Ferdinand on with his music	Spirit: Ariel's song #2	ARIEL: <i>Full fathom five thy father lies; Of his bones are coral made; Those are pearls that were his eyes: Nothing of him that doth fade But doth suffer a sea-change Into something rich and strange. Sea-nymphs hourly ring his knell [spirits] Ding-dong! Hark! now I hear them,-- [spirits] Ding-dong, bell.</i>

I.ii.409-411	Ferdinand continues to muse as he follows Ariel's music.	Human: response to Spirit music	FERDINAND: The ditty does remember my drowned father. This is no mortal business, nor no sound That the earth owes. <i>[music]</i> I hear it now above me.
II.i.85	Gonzalo attempts to comfort Alonso by talking incessantly, making a fool of himself. Sebastian and Antonio make fun of him.	Human: Metaphor	ANTONIO: His word is more than the miraculous harp*. *Reference to the harp of Amfion, which raised the walls of Thebes.
II.i.181	Ariel's music puts everyone to sleep except Sebastian and Antonio.	Spirit: Stage Direction	Ariel (invisible) plays <i>[solemn music]</i> and everyone except Sebastian and Antonio fall asleep
II.i.296-301	Ariel sings to reawaken Alonso and Gonzalo in the nick of time.	Spirit: Ariel's Song #3	ARIEL: <i>While you here do snoring lies, Open-eyed conspiracy His time doth take. If of life you keep a care, Shake off slumber and beware. Awake, awake!</i>
II.i.313-318	Alonso questions Gonzalo if he heard the 'pack of lions' Antonio and Sebastian lie to have heard. Instead, Gonzalo reflects on Ariel's music.	Human: Response to Spirit music	GONZALO: Upon mine honor, sir, I heard a humming, And that a strange one too, which did wake me.... There was a noise, that's verily. Tis best we stand upon our guard, Or that we quit this place. Let's draw our weapons.
II.ii.18-20	Trinculo wanders aimlessly and stumbles on	Music of the Isle	TRINCULO: Here's neither bush nor shrub to bear off any weather at all, and another storm brewing; I hear it sing i' th' wind.

	Caliban.		
II.ii.41-53	Stefano accidentally discovers Trinculo and Caliban and mistakes them for a 'four legged monster.'	Human	<p>STEFANO: This is a very scurvy tune to sing at a man's funeral. Well, here's my comfort.</p> <p><i>[Drinks and Sings]</i></p> <p><i>The master, the swabber, the boatswain and I, The gunner and his mate Loved Mall, Meg and Marian and Margery, But none of us cared for Kate. For she had a tongue with a tang, Would cry to a sailor, 'Go hang!' She loved not the savour of tar nor of pitch, Yet a tailor might scratch her where'er she did itch: Then to sea, boys, and let her go hang!</i></p> <p><i>[speaks]</i> This is a scurvy tune too: but here's my comfort. <i>[Drinks]</i></p>
II.ii.171-177	Caliban mistakes Stefano for a god and promises to serve him, thus declaring himself free from Prospero.	Caliban (Human?)	<p>CALIBAN: <i>[Sings drunkenly]</i> <i>No more dams I'll make for fish, Nor fetching in firing At requiring, Nor scrape trenchering, nor wash dish. 'Ban, 'Ban, Ca-Caliban Has a new master. Get a new man! Freedom, high day! High day, freedom! Freedom, high day, freedom!</i></p>
III.i.41-42	Ferdinand attempts to win Miranda's heart.	Human: Metaphor	<p>FERDINAND: Full many a lady I have eyed with best regard, and may a time Th' harmony of their tongues hath into bondage Brought my too diligent ear.</p>
III.ii.111-113	Stefano agrees to kill Prospero and take the isle and let Caliban and Trinculo rule as viceroys. This news over joys Caliban.	Caliban (Human?)	<p>CALIBAN: Thou mak'st me merry' I am full of pleasure. Let us be jocund. Will you troll [sing] the catch [round/song] you taught me but while-ere?</p>

III.ii.115-121	Stefano agrees to sing with Caliban. Trinculo and Stefano become very afraid at the disembodied music.	Human	<p>STEFANO: ...Come on, Trinculo, let us sing. <i>[sings]</i> <i>Flout 'em and scout 'em</i> <i>And scout 'em and flout 'em!</i> <i>Thought is free.</i></p> <p>CALIBAN: That's not the tune.</p> <p><i>[ARIEL plays the tune to their song on a tabor and pipe.]</i></p> <p>TRINCULO: This is the tune of our catch, played by the picture of Nobody.</p>
III.ii.130-139	Caliban describes the isle and tries to allay Trinculo and Stefano's fears.	Music of the Isle	<p>CALIBAN: Be not afeard; the isle is full of noises, Sounds and sweet airs, that give delight and hurt not. Sometimes a thousand twangling instruments Will hum about mine ears, and sometime voices That if I then had waked after long sleep, Will make me sleep again; and then, in dreaming, The clouds methought would open and show riches Ready to drop upon me, that when I waked I cried to dream again.</p>
III.ii.139-140	Stefano anticipates ruling the isle of mysterious sounds.	Human response to the music of the Isle	<p>STEFANO: This will prove a brave kingdom to me, where I shall have my music for nothing.</p>
III.ii. 143-144	Ariel uses music to lead them on and distract them from their plot to kill Prospero.	Human response to Spirit Music	<p>TRINCULO: The sound is going away; let's follow it, and after do our work.</p> <p>STEFANO: Lead, monster; we'll follow. I would I could see this taborer; he lays it on.</p>
III.iii. 17-19	Incidental music as the Shapes set a banquet and dance. The party marvels at the mystical feast laid before them.	Spirit Music/ Stage Direction/ Human response to Spirit music	<p><i>[Solemn and strange music]</i></p> <p>ALONSO: What harmony is this? My good friends, hark!</p> <p>GONZALO: Marvelous sweet music!</p>

III.iii.36-37	Alonso wonders at the meal and specters.	Human: response to spirit music	ALONSO: I cannot too much muse Such shapes, such gesture, and such sound, expressing (Although they want the use of tongue) a kind Of excellent dumb discourse.
III.iii.53-66	Ariel appears and vanishes the banquet.	Spirit	ARIEL (as a Harpy): You are three men of sin, whom destiny— That hath to [as its] instrument this lower world And what is in't-the never-surfeited sea Hath caused to belch up you and on this island, Where man doth not inhabit, you 'mongst men Being most unfit to live. I have made you mad, And even with suchlike valor men hand and drown Their proper selves. <i>[Alonso, Sebastian, and Antonio draw]</i> You fools! I and my fellows Are ministers of Fate. The elements, Of whom you swords are tempered, may as well Wound the loud winds, or with bemocked-at stabs Kill the still-closing waters, as diminish One dowl that's in my plume. My fellow ministers Are like invulnerable. ...
III.iii.82	Incidental music as the Shapes mock the gentlemen and carry out the table.	Spirit Music/ Stage Direction	<i>[Soft music]</i>
III.iii.95-103	Alonso fears Prospero is alive, which brings his past betrayal alive anew.	Music of the Isle	ALONSO: Methought the billows spoke and told me of it; The winds did sing it to me; and the thunder, That deep and dreadful organ pipe, pronounced The name of Prosper; it did bass my trespass. Therefore my son i' th' ooze is bedded; and I'll seek him deeper than e'er plummet sounded And with him there lie mudded.
IV.i.59	Musical accompaniment for the spirit entertainment of Ferdinand, and Miranda.	Spirit Music/ Stage Direction	<i>[Soft music accompanies Iris, Juno and Ceres]</i>

IV.i.106-117	The three spirits, summoned by Prospero and played by Ariel, have come to bless the union of Miranda and Ferdinand.	Spirit	JUNO AND CERES: <i>[sing]</i> Honor, riches, marriage blessing, Long continuance, and increasing, Hourly joys be still upon you! Juno sings her blessings on you. Earth's increase, foison plenty, Barns and garners, never empty, Vines with clust'ring bunches growing, Plants with goodly burden bowing; Spring come to you at the farthest In the very end of harvest. Scarcity and want shall shun you, Ceres' blessing so is on you.
IV.i.118/123	Ferdinand questions Prospero about the spirits.	Human: response to Spirit Music	FERDINAND: This is a most majestic vision, and Harmonious charmingly. May I be bold To think these spirits? ... Let me live here ever! So rare a wond' red father and a Wise makes this place Paradise.
IV.i.138-142	Reapers and Nymphs dance to the same accompaniment music with the other spirits. Prospero suddenly ends the show, remembering Caliban's plot.	Spirit Music/ Stage Direction	PROSPERO <i>[aside]</i> : I had forgot that foul conspiracy Of the beast Caliban and his confederates Against my life. The minute of their plot Is almost come. <i>[To the spirits]</i> Well done! Avoid <i>[begone]</i> ; no more! <i>[To a strange, hollow, and confused noise, the spirits in the pageant heavily [sorrowfully] vanish]</i>
IV.i.175-183	Ariel recounts where he lead Caliban, Stefano, and Trinculo. He has trapped them using music as bait.	Spirit	ARIEL: Then I beat my tabor; At which like unbacked colts they pricked their ears, Advanced their eyelids, lifted up their noses As they smelt music. So I charmed their ears That calflike they my lowing followed, through Toothed briers, sharp furzes, pricking gorse, and thorns Which ent' red their frail shins. At last I left them I' the' filthy mantled pool beyond your cell, There dancing up to th' chins, and the foul lake O'er-stunk their feet.
IV.i.220	The company of three is distracted by fancy clothing.	Human music: popular song	TRINCULO: O King Stephano! O peer! O worthy Stephano, look what a wardrobe here is for thee!

		allusion	
V.i.50-57	Prospero recounts his own power, then his resolve to forgive his enemies and lay aside his art.	Spirit	<p>PROSPERO: ... But this rough magic I here abjure; and when I have required Some heavenly music—which even now I do— To work mine end upon their senses that This airy charm is for, I'll break my staff, Bury it certain fathoms in the earth, And deeper that did ever plummet sounds, I'll drown my book.</p> <p><i>[solemn music plays during these lines]</i></p>
V.i.88-94	Ariel sings of his impending freedom as he helps Prospero puts aside his magic robe and dress as the Duke of Milan.	Spirit Music: Ariel's last song	<p>ARIEL: <i>Where the bee sucks, there suck I; In a cowslip bell I lie; There I couch when owls do cry. On the bat's back I do fly After summer merrily. Merrily, merrily shall I live now Under the blossom that hangs on the bough.</i></p>

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