



SHAKESPEARE'S

USE OF MUSIC

THE FINAL COMEDIES

The Taming of the Shrew • The Merry Wives of Windsor
Measure for Measure • All's Well That Ends Well
Pericles • Cymbeline • The Winter's Tale • The Tempest

By JOHN H. LONG

Shakespeares Use Of Music The Final Comedies

Amanda Eubanks Winkler



Shakespeare's Use Of Music The Final Comedies:

Shakespeare's use of music: the final comedies ,1961 **Shakespeare's Use of Music** John H Long,2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant Shakespeare Performed R. A. Foakes,2000 Many of the contributors to this collection including E A J Honigmann M M Mahood Jonathan Bate and Stanley Wells among others have been centrally involved in examining promoting and sometimes questioning the critical dominance of the stable Shakespeare text particularly as a result of performance The essays range from the traditional poetical and theater history inquiries through bibliographical examinations and hermeneutical interpretations

Shakespeare's Use of Music John H. Long,2017-10-21 Excerpt from Shakespeare s Use of Music The Histories and Tragedies For my texts I have used modern editions the First Folio of 1623 and relevant quartos All quotations unless otherwise noted are from G B Harrison s edition of the plays Line numbers follow the Globe edition About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Shakespeare's Use of Music Joy Paul Guilford,1977 Shakespeare's Theatre Hugh Macrae Richmond,2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare s time with an explanation of their origins **Robert Armin and Shakespeare's Performed Songs** Catherine A. Henze,2017-06-26 After Robert Armin joined the Chamberlain s Men singing in Shakespeare s dramas catapulted from 1 25 songs and 9 95 lines of singing per play to 3 44 songs and 29 75 lines of singing a virtually unnoticed phenomenon In addition many of the songs became seemingly improvisatory similar to Armin s personal style as an author and solo comedian In order to study Armin s collaborative impact this interdisciplinary book investigates the songs that have Renaissance music that could have been heard on Shakespeare s stage They occur in some of Shakespeare s most famous plays including Much Ado About Nothing Twelfth Night Hamlet and The Tempest In fact Shakespeare s plays as we

have them are not complete They are missing the music that could have accompanied the plays songs Significantly Renaissance vocal music far beyond just providing entertainment was believed to alter the bodies and souls of both performers and auditors to agree with its characteristics directly inciting passions from love to melancholy By collaborating with early modern music editor and performing artist Lawrence Lipnik Catherine Henze is able to provide new performance editions of seventeen songs including spoken interruptions and cuts and rearrangement of the music to accommodate the dramatist s words Next Henze analyzes the complete songs words and music according to Renaissance literary and music primary sources and applies the new information to interpretations of characters and scenes frequently challenging commonly held literary assessments The book is organized according to Armin s involvement with the plays before during and after the comic actor joined Shakespeare s company It offers readers the tools to interpret not only these songs but also vocal music in dramas by other Renaissance playwrights Moreover Robert Armin and Shakespeare s Performed Songs written with non specialized terminology provides a gateway to new areas of research and interpretation in an increasingly significant interdisciplinary field for all interested in Shakespeare and early modern drama Shakespeare David M. Bergeron, Geraldo U. de Sousa, 1987 This updated edition should be welcomed by anyone interested in Shakespeare Particularly useful are its pithy introductions and bibliographies on various critical approaches David Bevington editor of Complete Works of Shakespeare A handy compact map to the changing and contested field of Shakespeare studies Bruce R Smith author of Homosexual Desire in Shakespeare s England Copyright Libri GmbH All rights reserved **Shakespeare in the Media** Stefani Brusberg-Kiermeier, 2010 This collection of critical essays and interviews gives an overview of the various kinds of medial manifestations which Shakespeare s work has been transferred into over the centuries into a theatrical performance a printed text a painting an opera an audio book a film a radio or television drama a website On the whole this overview also provides a history of the general development of Shakespearean media Practitioners as well as scholars focus on the strengths and weaknesses the possibilities and limitations of each medium with regard to the representation of Shakespeare s work *Shakespeare's Songbook* Ross W. Duffin, 2004 Eight years in the making Shakespeare s Songbook is a meticulously researched collection of 160 songs ballads and narratives drinking songs love songs and rounds that appear in or are quoted in or alluded to in Shakespeare s plays **Shakespeare's Musical Imagery** Christopher R. Wilson, 2011-11-03 A study of the meaning of Shakespeare s musical imagery in his plays and poems **The Cambridge Companion to Shakespeare** Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare s work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare s time and the history of criticism

and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of foreigners in Shakespeare s England and his impact on other cultures Helpful reference features include chronologies of the life and works illustrations detailed reading lists and a bibliographical essay

The Function of Song in Contemporary British Drama Elizabeth Hale Winkler,1990 This comprehensive study formulates an original theory that dramatic song must be perceived as a separate genre situated between poetry music and theater It focuses on John Arden Margaretta D Arcy Edward Bond Peter Barnes John Osborne Peter Nichols Harold Pinter Tom Stoppard Peter Shaffer and John McGrath

Music in Shakespearean Tragedy F W Sternfeld,2013-09-13 First published in 1963 When originally published this book was the first to treat at full length the contribution which music makes to Shakespeare s great tragedies among them Hamlet Othello and King Lear Here the playwright s practices are studied in conjunction with those of his contemporaries Marlowe and Jonson Marston and Chapman From these comparative assessments there emerges the method that is peculiar to Shakespeare the employment of song and instrumental music to a degree hitherto unknown and their use as an integral part of the dramatic structure

Shakespeare and the Classical Tradition Lewis Walker,2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

Musico-Poetics in Perspective ,2021-11-08 The volume is dedicated to the memory of the late Calvin S Brown of the University of Georgia author of the first systematically conceived survey Music and Literature A Comparison of the Arts 1948 of the branch of interart studies now generally known as Melopoetics Part One consists of six original contributions by experts from Austria Belgium France and the United States Authored by a novelist and a composer scholar respectively the first two essays Jean Libis s Inspiration musicale et composition litt raire R flexions sur un roman schubertien and David M Hertz s The Composer s Musico Literary Experience Reflections on Song Writing focus not surprisingly on the creative process The third piece Francis Claudon s review of the pertinent research done between 1970 and 1990 complements the honoree s analogous report on the preceding decades reprinted in the present volume whereas the fourth Jean Louis Cupers M taphores de l cho et de l ombre Regards sur l volution des tudes musico litt raires surveys the plethora of metaphorical applications in music and literature of two significant natural phenomena the one acoustic and the other optical Linked to each other the two remaining papers Ulrich Weisstein s The Miracle of Interconnectedness Calvin S Brown a Critical Biography and Walter Bernhart s A Profile in Retrospect Calvin S Brown as a Musico Literary Scholar offer critical accounts

of the honoree's theoretical and methodological stance as viewed in the first case from a biographical angle and in the second in the light of subsequent scholarly practice Part Two bundles eleven of Professor Brown's previously uncollected articles covering a period of nearly half a century of significant scholarly activity in the field The selection demonstrates Brown's poignant interest in transpositions of art exemplifying the musicalization of literature in the formal and structural rather than thematic domain as culminating in his trenchant critique of music in poetry as understood somewhat naively by Mallarmé and his critics and to a slightly lesser extent by his translation of Josef Weinheber's variations on Friedrich Hölderlin's ode *An die Parzen* Just as Professor Brown's successive anatomies of melopoetic theory and practice illustrate his steadily growing sophistication and the maturing of his mind so his Bloomington lecture *The Writing and Reading of Language and Music: Thoughts on Some Parallels Between two Artistic Media* reflects his unique ability to assemble and organize vast materials and comprehensive data in such a way as to reveal the underlying pattern

The New Oxford Shakespeare: Critical Reference Edition William Shakespeare, 2017-03-30 The New Oxford Shakespeare is a landmark print and online project which for the first time provides fully edited and annotated texts of all extant versions of all Shakespeare's works including collaborations, revisions and adaptations Based on a fresh examination of the surviving original documents it draws upon the latest interdisciplinary scholarship supplemented by new research undertaken by a diverse international team Although closely connected and systematically cross referenced each part can be used independently of the others The New Oxford Shakespeare The Complete Works Critical Reference Edition collects the same versions of the same works found in the Modern Critical Edition keyed to the same line numbering But the Critical Reference Edition emphasizes book history and the documentary origins of each text It preserves the spelling, punctuation, capitalization, abbreviations, typographical contrasts, ambiguities and inconsistencies of the early documents Introductions focus on early modern manuscript and print culture setting each text within the material circumstances of its production, transmission and early reception The works are arranged in the chronological order of the surviving texts the first volume covers documents manufactured in Shakespeare's lifetime and the second covers documents made between 1622 and 1728 The illustrated general introduction presents an overview of the texts available to editors and describes how they define Shakespeare An essay on error surveys kinds of error characteristic of these early text technologies It is followed by a general introduction to the music of Shakespeare's plays Introductions to individual works and an extensive foot of the page textual apparatus record and discuss editorial corrections of scribal and printing errors in the early documents marginal notes record press variants and key variants in different documents Original music notation is provided for the songs where available Because the plays were written and copied within the framework of theatrical requirements casting charts identify the length and type of each role discuss potential doubling possibilities and note essential props The New Oxford Shakespeare consists of four interconnected publications the Modern Critical Edition with modern spelling the Critical Reference Edition with original spelling a companion volume on

Authorship and an online version integrating all of this material on OUP's high powered scholarly editions platform Together they provide the perfect resource for the future of Shakespeare studies

O Let Us Howle Some Heavy Note Amanda Eubanks Winkler, 2006-11-01 A multidisciplinary study of the uses of music and the portrayal of characters with mental disorder in seventeenth century English opera and theater In the seventeenth century harmonious sounds were thought to represent the well ordered body of the obedient subject and by extension the well ordered state conversely discordant unpleasant music represented both those who caused disorder murderers drunkards witches traitors and those who suffered from bodily disorders melancholics madmen and madwomen While these theoretical correspondences seem straightforward in theatrical practice the musical portrayals of disorderly characters were multivalent and often ambiguous O Let Us Howle Some Heavy Note focuses on the various ways that theatrical music represented disorderly subjects those who presented either a direct or metaphorical threat to the health of the English kingdom in seventeenth century England Using theater music to examine narratives of social history Winkler demonstrates how music reinscribed and often resisted conservative political religious gender and social ideologies In a world centered on notions of order and harmony witchcraft melancholia and madness inhabit the margins of society However in this impressive and wide ranging study Amanda Eubanks Winkler skillfully relocates this trinity of disorder close to the center of our understanding of seventeenth century English theater Musically insightful historically illuminating and interpretatively rich O Let Us Howle Some Heavy Note will amply reward scholars of music and theater alike Steven Plank Oberlin College Winkler has crafted an extraordinarily useful and well informed study that fills significant gaps in the existing musicological and theatrical scholarship on this period With its interpretive subtlety its approachable style and its detailed exploration of a wide range of examples from little known stage works to such staples of the genre as Hamlet The Duchess of Malfi and Dido and Aeneas this engaging book will be of interest to any scholar or non specialist seeking to understand the seventeenth century's fascination with and ambivalence toward portrayals of witchcraft and madness on the theatrical stage Dr Andrew Walkling Department of History SUNY Binghamton Seventeenth century England provides an outstanding backdrop for this study which focuses on theatrical characters generally associated with mental disorder Opera scholars should find this work helpful and specialists in gender studies will gain much from Winkler's discussion of stereotypes role reversals pathological diagnoses and so on

Recommended Choice *Broken Harmony* Joseph M. Ortiz, 2011-02-14 Music was a subject of considerable debate during the Renaissance The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects Subsequently much writing in the period reflects a desire to ward off music's illegibility rather than come to terms with its actual effects In *Broken Harmony* Joseph M Ortiz revises our understanding of music's relationship to language in Renaissance England In the process he shows the degree to which discussions of music were ideologically and politically charged Offering a historically nuanced account of the early modern

debate over music along with close readings of several of Shakespeare's plays including *Titus Andronicus* *The Merchant of Venice* *The Tempest* and *The Winter's Tale* and Milton's *A Maske* Ortiz challenges the consensus that music's affinity with poetry was widely accepted or even desired by Renaissance poets Shakespeare more than any other early modern poet exposed the fault lines in the debate about music's function in art repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function Cymbeline William Shakespeare, 2005-03-10 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations Edited and introduced by Martin Butler this first New Cambridge Shakespeare edition of *Cymbeline* takes full account of the critical and historical scholarship produced in the late twentieth century It foregrounds the romance tragicomedy and Jacobean stagecraft that shape the play and offers a refreshingly unsentimental reading of the heroine Innogen Butler pays greater attention than his predecessors to the politics of 1610 especially to questions of British union and nationhood He also offers a lively account of *Cymbeline*'s stage history from 1610 to the present day The text has been edited from the 1623 Folio and features a detailed commentary on its linguistic and historical features

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