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**Archetypes and symbols and how
they are expressed in musical discourse
in selected Hero theme musicals
of the 20th century.**

by

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ABSTRACT

This thesis examines the realisation of archetypes, symbols and mythic processes reflected in the musical discourse of selected 20th Century stage musicals with a hero theme, namely *The Fantasticks*, *Camelot*, *Jesus Christ Superstar* and *Man of La Mancha*. Of these, *Camelot* and *Jesus Christ Superstar* are mythically by far the more complex, so these will receive correspondingly far greater attention to background, immediately prior to their musical analyses. Insofar as the mythic language of symbols is heavily invested with description, the text reflects this investment.

The purpose of this research has been to examine the way in which composers of the 1960s and '70s have revealed symbolic entities inherent in the dramatic plots of these musicals without necessarily being academically aware of deliberately revealing these entities. This being the case, the symbolic grammar and structural psychic elements evident in the musicals could be said to elicit a symbolically related compositional response conveyed in musical structures.

Furthermore, the implications of the mythic choice of the hero theme itself and how this is conveyed both in the drama and in compositional choices are examined and discussed in an attempt to comprehend the *Zeitgeist* of the era, and how its representation in a popular musico-dramatic genre contributes to our insights into human and societal health.

Key Words and concepts :

Musicals	Myths	Hero themes	Grail Legend
Archetypes	Symbols	Psychoanalysis	Societal health