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

by

Rexleigh Bunyard

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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

CHAPTER 1

Societal health, the Psyche, Archetypes and Myths

A society includes all kinds of people, of all ages, and of different levels of intelligence and health. These levels in society correspond to the different stages of development that children go through on the way to growing up. There are three main levels of family health which correspond roughly to chaotic societies, totalitarian societies and democratic societies.

At the very bottom level, the level of health experienced by the sickest families (and societies), there are very unclear boundaries, and nobody quite knows where they are or who they are, any of the time. Slightly better but still at a lower level, there is some order and structure, members of the family/society know where they are, but at the price of having very rigid boundaries and very fixed and limited identities. These societies are 'protected' by emotional distance, a rigid hierarchy, and an intense, violent, punitive type of control – if you were classifying societies on the family scale, Nazism, Stalinism and Roman society in the time of Christ would fit in at this authoritarian level, where the rulers were absolute, and which was incidentally also characterised by scapegoating (Skynner, Cleese 1993:151). Above the authoritarian level. there are healthier mid-range areas where people have a fair amount of mutual regard and respect for each other's individuality, and an ability to be a little more flexible with their boundaries. At the higher levels in the mid-range it is easier for the parents to overlap in function, to listen to their children and consult them, and to have very open emotional relationships because they are more secure and no longer need rigid boundaries. This means people have greater tolerance of others' separateness and difference. These upper levels of health correspond more to a well-functioning democracy.

A healthy society is one which makes possible the development of healthy individuals and conversely, the more people develop individually the more they will be able to give back to society. Society itself functions best when as many of its members as possible are autonomous, behaving independently and able to contribute something to the whole organisation (Skynner, Cleese 1993:160). Alfred Adler emphasised the need we all

have, for mental health, to feel we are playing a useful part in the community. Apparently "good work makes us more integrated, more together" (Skynner,Cleese 1993:142-3). The Greek psychologist Charis Katakis uses the word "myth" to mean the ideas and stories that enable human beings to co-operate and work together as a society. What Katakis means by the word "myth" includes all the ideas that make up ethical systems, both religious and non-religious, any information about how to organize ourselves, like laws and regulations, politics itself, social psychology, management studies and even books on etiquette, and also all the smaller scale ideas that unify us in minor ways, like proverbs, folklore and fairy tales. A Katakis myth embraces anything at all that guides our social behaviour, by giving us pointers on how to live together, how to reconcile our own needs with the needs of our society – how to reconcile the paradoxes of our existence. The closer we get to psychological and spiritual ideas, the more these have to be conveyed in a symbolic way, using material that is more mythical in the ordinary sense of stories and legends, because only that can convey the complex, paradoxical, two-sided nature of the reality we are interested in at that level. The issue of duality itself is primary to human existence. The symbol of the cross illustrates the two ways in which we grapple with reality – the transcendent (vertical) and the immanent (horizontal). The importance of this factor of reconciling duality in our lives and how it translates into musicals will be discussed in detail later.

As we grow up, we have certain formative experiences which help or hinder us in the development of "mental maps" which are our understanding of how reality is made up and how we function in relation to it and each other. We supplement our experience with information from myths in order to have a reasonably complete map which will guide us how best to fit in with others and also how to live a happy and fulfilled life. The myths that engage our emotions most effectively come in the form of stories. In the industrialised Western society of the 20th century, myths and related types of tales continue to be told. "The fascination and vitality of myths and fairy tales lie precisely in the fact that they depict basic forms of human experience. For this very reason the same motifs are found the world over, not only as the result of migration but also because the human psyche which produces them is everywhere the same" (Jung, von Franz 1998: 37).

The criterion for judging the value of a myth is: how effective a myth is in helping to integrate human behaviour, in helping individuals to become more integrated, and in helping groups to become more co-operative. There are two aspects to this effectiveness; the first is, how inclusive is the myth? In Katakis' thinking, the more inclusive a myth is, the better it is. This is also the sign of health of an individual. The second aspect is, how persuasive is the myth? How much does it affect people's behaviour? The more it does, the more highly it is rated. One thinks of Christ's parable of the Good Samaritan.

> The reason why integration seems to be the ultimate value, the greatest expression of mental health...is because it is the opposite of disintegration, which is the expression of mental ill-health. Mental health, like physical health, is a matter of balance, of all the parts of us operating harmoniously together. Disease and disorder mean that the balance is upset and some parts of us have too big an influence, others too little (Skynner, Cleese 1993:308).

In an essay entitled *Apollo and Dionysus: Music Theory and the Western System of Epistemology* (Strainchamps 1984:457), I. Kassler states that "the beginnings of music theory are to be found deep in Western mythology, where an antithesis is established between order and disorder." We will return to the issue of integration and disintegration in a chapter discussing details of the musical *JC Superstar*.

The Swiss psychiatrist and psychotherapist Carl Jung's theory of the 'collective unconscious' enabled him to regard the foundation of mythical images as positive and creative archetypes: broadly similar images and symbols occurring in myths and legends, fairy tales and dreams defined as a complex of symbols, "a symphony of manifold significations" (Tarasti 1979:22). According to Jung, myths are founded on archetypes, which are certain types of mental organs common to all humans. By *archetype*, Jung, who introduced this term into psychology, understands a "preconscious psychic disposition that enables a man to react in a human manner'. (Jung, von Franz 1998:36) "They represent or personify certain instinctive processes in the elementary depths of psyche, in the true but invisible roots of consciousness" (Tarasti 1979: 20). Jung differentiates between archetypes and archetypal images. (Jung, von Franz 1998: 42). There are also archetypal modes of action and reaction and archetypal processes,

such as the development of the ego or the progress from one phase of age and experience to another; there are archetypal attitudes, ideas, and ways of assimilating experience. All typical, universally human manifestations of life, whether biological, psycho-biological, or spiritual/ideational in character, rest on an archetypal foundation.

Jung says that the analogies between ancient myths

> and the stories that appear in...dreams...are neither trivial nor accidental. They exist because the unconscious mind of modern man preserves the symbol-making capacity that once found expression in the beliefs and rituals of the primitive. We are dependant on the messages that are carried by such symbols, and both our attitudes and our behaviour are profoundly influenced by them (Jung *et al* 1978:99).

The understood function of myths is to serve as a powerful picture language for the communication of traditional wisdom. "The traditional rites of passage used to teach the individual to die to the past and be reborn to the future" (Campbell 1993:15). To grasp fully the value of mythological figures we must comprehend that they are

> ...controlled and intended statements of certain spiritual principles, which have remained as constant throughout the course of human history as the form and nervous structure of the human physique itself (Campbell 1993:257).

> When a myth is enacted in a ritual performance or...when a fairy tale is told, the healing factor within it acts on whoever has taken an interest in it and allowed himself to be moved by it in such a way that through this participation he will be brought into connection with an archetypal form of the situation and by this means enabled to put himself 'into order'. Archetypal dreams can have the same effect. Equally, this putting oneself 'into order' or 'becoming one with a higher will' is the content of religious experience (Jung, von Franz;1998:37).

Gerald Slüsser writes in the preface to *From Jung to Jesus* : *Myth and Consciousness in the New Testament* (1986) that religious matters cannot be reduced to psychological matters. He claims that in the final analysis, all psychological matters are religious

matters, not vice versa. He goes on to explain the concept of the psyche, from which the word, psychology, originated, as follows:

> Psyche is an ancient Greek word that is often translated as soul, because it refers to the life principle, that which animates and makes alive. In Greek usage it also means 'breath or spirit', for to the ancients, spirit, breath and life were one principle (Slüsser 1986:4).

In a modern sense it has come to mean the sentient aspect of human life, comprising such aspects of ourselves as personality, soul and mind and all the operations thereof, whether conscious or unconscious. Slüsser calls the psyche "the key to knowing" (1986:5), and he says that although philosophers have often investigated the ways of knowing, they have seldom considered that such work involves the psyche itself as the instrument of or for knowing.

> The most promising advances towards knowing ourselves have come from those who have taken the products or processes of the psyche as the beginning data, and who have seen in the human psychic structure an analogy to the structure of the universe itself (Slüsser 1986: 5).

He states that

> ...the psyche, in being conscious of the universe, has produced several schemes, several patterned ways of being conscious. One of these ways might be termed the cognitive or scientific way of knowing e.g. our way of cognizing time and space...The other principle way of being conscious is appropriately termed the mythic way, or the symbolic way (Slüsser 1986: 5).

He goes on to explain that the mythic way evolved first, arguing that this is the oldest and most profound way of knowing. It is the foundation of other forms including the scientific (and possibly the musical), although he concedes that myth itself benefits from feedback from the cognitive pattern. Most importantly, perhaps, he says that we are so alienated from the mythic way of knowing that we do not even consider it a way of knowing, and that the very term "myth" has become a misnomer for untruth. When

placed alongside the scientific, factual or historical ways of consciousness and knowledge, myth has been disregarded in the typical scholarly life of the West.

The Greek words "mythos" and "logos" were both terms for the concept "word". *Mythos* implied the image-provoking power of the word, its metaphorical, symbolic power. *Logos* referred to the cognitive content of the term, its logical (root, *logos*) meaning. The Latin term for the cognitive content is *ratio*, from which the word *rational* is derived. We can interpret many words in either way, the rational or the mythic. Slüsser explains that these two ways seem to be the ends or poles of the conceptual continuum represented by language in its various forms. Each way of conceptualising data falls somewhere on this continuum: near the *Logos* pole is the system of science, and nearest the *Mythos* pole is the realm of myth and religion. Other forms reach towards both poles and fall somewhere inbetween.

> The psyche, from beyond consciousness, produces symbols and plots of mythic character, i.e. dreams, vision, fantasies and rituals. With the aid of conscious reflection, these seem to be woven into the stories that live as the myths of the race, but myth is not a product of consciousness (Slüsser 1986:7).

Joseph Campbell has observed that mythic language refers to the transcendent or the sacred and that its meaning concerns the ultimate issues of life and the questions of human destiny. He has outlined four major functions of myth systems:

1) to reconcile waking consciousness to the *mysterium tremendam et fascinans* of this universe as it is
2) to render an interpretive total image of the universe
3) to enforce a moral order, including the shaping of an individual to the requirements of his geographically and historically conditioned social group, and (most vitally)
4) to foster the unfolding of the individual in integrity, in accord with himself (microcosm), and the awesome mystery which is both beyond and within himself and all things (Campbell 1968: 4-6).

Jung uses the term "symbol" to describe the psychic phenomenon supplying a representation to provide an equivalent expression of the *libido* (by which he means the psychic energy pulsing through all forms and activities of the psychic system and establishing a communication between them). Jung calls the symbol a "libido analogue" because it is a transformer of energy. "The psychic images in dreams, fantasies etc. are products and expressions of psychic energy" (Jacobi 1942:94). The content of a symbol can never be expressed in purely rational terms.

> The German word for symbol is *Sinnbild,* a term which strikingly denotes the two realms of which the symbol partakes: the *Sinn*, or meaning, pertains to the conscious, rational sphere, the *Bild*, or image, belongs to the irrational sphere, the unconscious (Jacobi 1942:96).

The symbol is an image of a content that largely transcends consciousness, and it always addresses the whole psyche, its conscious and unconscious parts and all its functions. The human mind has its own history, and the psyche retains many traces left from previous stages of its development. More than this, the contents of the unconscious exert a formative influence on the psyche. Consciously we may ignore them, but unconsciously we respond to them, and to the symbolic forms, including dreams, in which they express themselves. The more closely one looks at the history of symbolism, and the role that symbols have played in the life of many different cultures, the more it becomes evident that there is a recreative meaning in these symbols. Some symbols relate to childhood and the transition to adolescence, others to maturity, and others again to the experience of old age, when man is preparing for his inevitable death.

In the course of this thesis, prominent symbols will be examined in analyses of significantly popular stage musical scores, which have been selected for the purpose of interpreting man's attempt to grapple with life during a profound period of change in the twentieth century, via widely accessible artistic conceptions. These musicals feature archetypal themes consistent with the highly persuasive hero myth, precisely because its specific purpose is to assist man to achieve personal integration and societal health.

The idea that man lives, works and has his being either consciously or unconsciously, through symbols, has been expressed by several philosophers, at least from Plato onwards. Donington expresses the view that in opera,

> where the promptings of the irrational imagination are at their most uninhibited and the restraints of naturalism are at their least intrusive, symbols both conscious and unconscious particularly abound. Almost as immediately as dreams, and far more coherently, opera offers a royal road into the unconscious, drawing as it does on regions of the psyche where consciousness has little power to penetrate." (Donington 1990:3).

What we recognize and empathise with in opera and its characters, is "the complex network of instinctual and psychological dispositions" (Donington 1990:4), and "there are in myth and fairytale and legend and ritual such perennial similarities that they seem to have a common symbolical vocabulary" (1990:8).

Although opera and musicals are different genres and have a different ancestry, they do share certain premises, for example that there is a storyline with singing (and speaking) characters who play roles according to a fixed libretto/script with arias/songs/chorus items expressing their views/feelings about life and the plot. Very broadly speaking, in opera, music predominates and in production it is the function of the conductor/musical director to see that the primary concerns of musicianship are addressed in full partnership with all other concerns. In the stage musical, however, the drama/action/ interaction of characters and plot predominate. Music supports and it is the function of the musical director/conductor to serve and enhance the dramatic elements. Interestingly, Donington's statement about opera, " it is for music to express what words articulate" (1990:9), would seem to apply to musicals as well, although in general these tend to be "lighter" in vein, (not necessarily less symbolically/ psychologically valuable or less cathartic) and in most cases, in musical material. It is worth noting that *operas* focusing on the hero's journey theme were conspicuous by their absence during the 1960s and 1970s. It is useful to examine the stage musical works which target this symbolic theme in their stead during this period, and which would appear to have held meaning for significant audience numbers, achieving international public recognition over many performances and several years.

CHAPTER 2

The Myth of the Hero (and Hero's Journey)

According to Jung, the myth of the hero is the most common and best known myth in the world, found in the classical mythology of Greece and Rome, in the Middle Ages, in the Far East, and among contemporary primitive tribes. "It has an obvious dramatic appeal, and a less obvious, but none the less profound, psychological importance." (Jung *et al* 1978:101) These myths have a universal pattern; structurally they are very similar. The hero story is the model story for Western civilisation. The writings of Dante, Shakespeare and Milton were strongly influenced by the hero theme. The hero pattern lies at the root of Western culture and is still being retold in Western literature and cinema, detective stories, science fiction thrillers (e.g. Star Wars), comic books and DVD games. Popular tales represent the heroic action as physical; the higher religions show the deeds to be moral; nevertheless there is astonishingly little variation in the morphology of the adventure, the character roles, the victories gained. Over and again one hears a tale describing a hero's miraculous but humble birth, his early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (*hybris*. Gr.), and his fall through a "heroic" sacrifice or betrayal, that ends in his death. It appears that the perilous journey was a labour of re-attainment rather than attainment, of re-discovery rather than discovery. The godly powers sought and dangerously won are seen to have been within the hero's heart all the time, and the hero is symbolic of that divine creative and redemptive force which is hidden within us.

The hero myth itself also "evolved" as mankind evolved.

> (In)...the complete hero myth...the whole cycle from birth to death is elaborately described,...the image of the hero evolves in a manner that reflects each stage of the evolution of the human personality." (Jung *et al* 1978:102).

The primary insight of all the major world religions and most of the primitive religions is that the purpose of human existence is a religious pilgrimage, a journey. The journey is variously described, but its destination is union with a divine source that is in, with and

under everything. The human religious pilgrimage is a journey to God in life and time. The journey is experienced and described in rich symbolism, lived and understood in the images of symbolic language, explains Slüsser (1986: 21).

Jung has suggested that each human originally has a sense of wholeness, a powerful and complete sense of the Self. And from the Self – the totality of the psyche - the individualised ego-consciousness emerges as the individual grows up.

> It is believed that there is a series of events by which the individual emerges during the transition from infancy through childhood. This separation can never become final without injury to the original sense of wholeness. The ego must continually return to establish its relation to the Self in order to maintain a condition of psychic health. It would appear that the hero myth is the first stage in the differentiation of the psyche. It seems to go through a fourfold cycle by which the ego seeks to achieve its relative autonomy from the original condition of wholeness (Jung *et al* 1978:120).

The development and preservation of ego consciousness is often represented by the hero myth, for it is an achievement that can be compared to a fight with an overwhelming monster and which calls for almost superhuman strength. This is because the individual must achieve some degree of autonomy in order to relate himself to his adult environment. The hero myth does not ensure that this liberation will occur, it only shows how it is possible for it to occur, so that the ego may achieve consciousness. Individuation is a spontaneous, natural process within the psyche; it is potentially present in every man, although most are unaware of it. Unless it is inhibited, obstructed or distorted by some specific disturbance, it is a process of maturation and unfolding, the psychic parallel to physical growing and aging.

In its broad outlines the individuation process in man follows regular patterns. It falls into two main, independent parts, characterized by contrasting and complementary qualities. These parts are the first and second halves of life. The task of the first half is "initiation into outward reality" (Jacobi 1942:108). The first half of life, roughly up to the age of thirty-five, is concerned with the development and independence of the ego from its birthplace in the unconscious aspect of the psyche. This part of the story is the tale of

the development of consciousness, with ego as its centre. Through the consolidation of ego, differentiation of the main function and of the dominant attitude type, and development of an appropriate persona, it aims at the adaptation of the individual to the demands of his environment. The task of the second half of life concerns the reconnections of the ego, now independent, to the ground of its being, the great unconscious, but particularly to the centre of the psyche, which Jung called the Self. This task is a so-called "initiation into the inner reality" (Jacobi 1942:108), a deeper self-knowledge and knowledge of humanity, a turning back to the traits of one's nature that have remained unconscious or become so. By raising these traits to consciousness the individual achieves an inward and outward bond with the world and the cosmic order.

Since man is not only a solitary and isolated creature but also a collective being who requires relationships with others, the true individual personality consists of a union of these two opposing tendencies.

> Sigmund Freud stresses in his writings the passages and difficulties of the first half of the human cycle of life – those of our infancy and adolescence, when our sun is mounting towards its zenith. C.G.Jung, on the other hand, has emphasized the crises of the second portion - when in order to advance, the shining sphere must submit to descend and disappear, at last, into the nightwomb of the grave (Campbell 1993:12).

The Self is the most important archetypal element. It pervades the psyche and is the senior partner in the fellowship of the psyche. The ego is the junior partner, and here lies a problem, because, after its adventure of coming to independence through hardship, ego may come to regard itself the senior partner. This individualistic stance is particularly endemic to Western civilization. Each of us is called upon to make a hero journey, which, though it passes through the same stages, is unlike any other hero journey.

Signposts and milestones in an individuation process as observed by Jung are provided by certain archetypal symbols, whose form and manifestation can vary from one individual to another. Only some of the symbolic figures which are characteristic for principal stages of the process will be considered in this thesis. In a psychological sense "the hero image is best described as the symbolic means whereby the ego separates

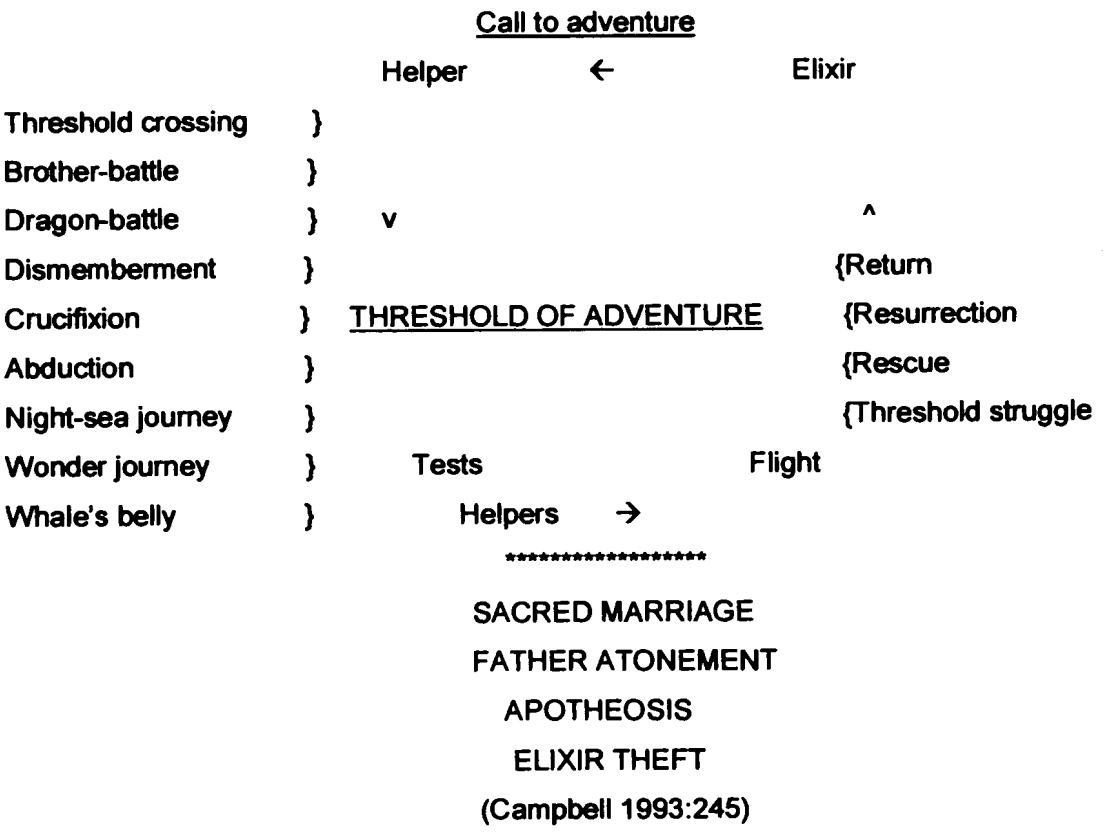
itself from the archetypes evoked by the parental images in early childhood" (Jung *et al* 1978:120).

The metaphysical realm = the unconscious (and vice versa). The victorious hero is a symbol of consciousness. His death means the death of the individual/individuality (Jung *et al* 1978 :314).

> The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation – initiation – return: which might be named the nuclear unit of the monomyth (Campbell 1993:30).

A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from the mysterious adventure with powers to bestow boons on his fellow man. (Campbell 1993:30;italics original).

The adventure can be summarized in a diagram:



(Campbell 1993:245)

The mythological hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle;offering, charm) or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. This triumph may be represented as the hero's sexual union with the goddess mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary). If not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir). (Campbell 1993:245-6;italics original).

The variations on the simple scale of the monomyth are virtually beyond comprehensive description. Many tales isolate and enlarge upon one or two of the typical elements of the full cycle. Characters or episodes can become fused, or a single element can reappear with many changes. Furthermore, the outlines of myths and tales are subject to damage, archaic traits are often subdued or eliminated, imported materials are revised to fit local custom or belief, and in the innumerable retellings of a story, accidental or intentional dislocations occur. The significance of important symbolic omissions will be discussed with particular reference to *JC Superstar* in later chapters.

Myths, legends and folktales lie at the inception of literature, and their plots, situations and allegorical (metaphorical narrative) judgements of life represent a constant source of literary inspiration. The world's great works of literature evoke and organise the archetypes of universal human experience. By the time literature appears in the

development of a culture, the society has already come to share a whole system of stereotypes and archetypes: major symbols standing for the fundamental realities of the human condition, including the kind of symbolic realities that are enshrined in religion and myth. Eventually a language comes to be a huge sea of implicit metaphors, an endless web of interrelated symbols. Literature provides the libretto for operas, the script and lyrics for musicals, the themes for tone poems. It has an obvious kinship with the other arts, and particularly with music in its sonic and meaning aspects.

CHAPTER 3

Music and Myth

(i) Meaningful connections

During periods which produced a vital Western contemporary music, the view has been held that the language of music is inextricably linked to a particular time. Compositions from the first decades of the 18th century were regarded as old-fashioned by the mid-century, even though their innate value was recognized. Historical music, particularly that of the nineteenth century, forms the basis of current Western musical life, so much so, in fact, that, if we were to remove it from concert halls and perform only contemporary works, the halls would be virtually empty. The audience wants to hear music that is already familiar, over and over, "like children who want to hear the same story repeated because they remember beautiful parts from the first time it was read to them" (Harnoncourt 1982:27). The opposite would have been true in Mozart's time i.e. if the public had been offered exclusively earlier e.g. Baroque music. Harnoncourt says that the situation which currently exists of making the familiar past a continual comfort zone has not existed since the rise of polyphony.

To speak of the timelessness of all great works of art is as flawed as the notion of upward development from more 'primitive" origins through 'defective' intermediate stages, to an ideal final form. We are witnessing shifts in emphasis rather than value, which always parallel shifts in intellectual and social history. Like every art form, music is the living expression of its own period, reflecting the spiritual and intellectual climate of the time. Like all human cultural expressions, it is an element necessary to living. The music of a particular generation has always been a basic component of life. Currently music is divided into several categories such as "serious music", "folk music", "light music" and so on, within which only elements of the original unity of life and music still exist. In popular music we still find a vestige of the old function of music. The physical impact on the listener is self-evident. It is worth reflecting that no contemporary "serious" music plays a role comparable to the essential role of current popular music in our daily cultural life (Harnoncourt 1982:20). Harnoncourt describes so-called "serious (Western art) music as a mirror of the present, reflecting the spiritual crisis of our age and having significance only for a devoted handful, but disengaged from the general public".

He says this is not an indictment of the public, nor of the music, rather an indication of cultural collapse (Harnoncourt 1982:21).

For the conductor/composer Guiseppe Sinopoli (1946-2001) of Venetian/Sicilian origin, music was a path towards representing, openly and logically, the contradictions of existence, the labyrinths of the mind. When he interpreted the music of other composers, he set out from the evidence of the finished form and 'descended into the labyrinths', into the psychological contradictions that drove the composers to generate that form. For Sinopoli, there was a link born of necessity between musical form and psychological ferment, that compelled a composer to write in one way rather than another. Form, then, is never a purely formal entity, nor is an artist's psychology solely a psychological phenomenon. Sinopoli worked from the point of departure that there is a deviation, an illness, a neurosis, that forces the artist to transform his own sensibility into form. In this manner the artist, rather than remain a prisoner of his own neurosis, liberates it and liberates himself from it, casting it outside himself and thus making of it an instrument of consciousness. The artist is not ill; he expresses illness and in expressing it, sublimates it. Aristotle called this process "catharsis". Goethe distinguished in it the circumstance that gives birth to every genre of art. In Sinopoli's own opera *Lou Salomé,* the title character's illness is the fear of knowing herself. (This, for Kierkegaard, is the most terrible form of that "mortal illness", despair.) For creative artists, archetypes form whole thematic networks defining the author's personal myth, i.e. "characteristic mythical situations and their symbols in his works" (Tarasti 1979:22). Tarasti claims that while researching myths in the field of art, "one is ultimately led to the hidden essence of the creative process and the psychological recesses of the artist himself" (Tarasti 1979:22).

In many languages "poetry" and "song" are expressed by the same word. At the moment when language reaches a profundity surpassing that of any concrete message, it is linked to song, because with the help of music, sentiments beyond information can be conveyed more effectively. The meanings of words can be intensified by tones, melodies and harmonies enhancing understanding which exceeds the literally linguistic. Music did not remain merely an intensification of linguistic expression, however. Rhythm, melody and harmony developed and a syntax and vocabulary unique to music arose, which allowed music a great power over the soul and body of mankind. People listening to music can be seen to move, at times to the point of ecstasy. In the simplest progression

from dissonance to consonance, tension and relaxation is visible in their body language. In the realm of melody, patterns of expectation evoke physical release and relaxation. By frustrating this expectation the composer can mislead the listener, perhaps to evoke relaxation later in the composition. This is a complicated procedure utilised by composers for centuries. When we apprehend the music physically, which is what happens when we hear the tension and relaxation, changes occur in our circulatory system. Fascinatingly enough, popular music, limited though its resonances and meanings may be, incorporates many of the elements of earlier music: the unity of poetry and song, essential in the origins of music; the unity of performer and listener, and the unity of music and era. Most popular music does not last longer than 5-10 years,so it continually belongs to the present.

The anthropologist Claude Lévi-Strauss believes that it is

> impossible to understand a myth as a continuous sequence...we have to apprehend it as a totality...the basic meaning of the myth is not conveyed by the sequence of events but...by bundles of events even though these events appear at different moments in the story. Therefore, we have to read the myth more or less as we would read an orchestral score...i.e. ..not only from left to right, but at the same time vertically, from top to bottom ...and relating previous events to later ones as having reciprocal significance (Lévi-Strauss 1978:45).

He goes on to say that it was at about the time

> when mythical thought...passed to the background in western thought during the Renaissance and the seventeenth century, that the first novels began to appear instead of stories still built on the model of mythology. And it was exactly at that time that we witnessed the appearance of the great musical styles characteristic of the seventeenth and, mostly, the eighteenth and nineteenth centuries...It is exactly as if music had completely changed its traditional shape in order to take over the function - the intellectual as well as the emotive function - which mythical thought was giving up more or less at the same period (1978:46).

An integral aspect of Lévi-Strauss' theories on myth is that of its contradictory nature . This can be summarized by the formula "thesis – antithesis – synthesis", which results in the following structural analysis of myth:

1) Any myth can be broken up into segments or incidents. These refer to the relations between various characters or the status of an individual.	***Thesis***
2) These relationships are then placed into pairs of contraries	***Antithesis***
3) The contraries are resolved through mediation, which returns the cycle to its beginning	***Synthesis*** / ***Thesis***
4) Segments or incidents are again broken down into contraries, which are in turn mediated until only one contradiction remains.	

By applying the above structure to a myth or group of myths, Lévi-Strauss arrives at a form of social dialectic: the main social contradictions are stated and then restated in an increasingly modified form until finally a basic contradiction is revealed and resolved. Thus "the purpose of myth is to provide a logical model capable of overcoming a contradiction" (Leach 1970:132). Such an analysis assumes that each element is only relevant in relation to all the others and is meaningless in isolation, just as a musical note has no meaning without relationship to a score.

Harnoncourt writes that

> a constant theme in writings on music, especially in the age of Baroque music from about 1600 to the last decades of the eighteenth century, is that music is a language based on tones, involving dialogue and dramatic confrontation (Harnoncourt 1982:24).

In music from about 1600-1800, music is related to speech, and the parallels to speech were strongly emphasised by theorists of the period. Music was frequently described as "speech in tones", and Harnoncourt likes to say that music before 1800 speaks, and needs to be understood, since anything spoken requires understanding, while subsequent music 'paints', and therefore affects us by means of moods which need not

be understood, because they can be felt.(1982:39). In earlier times, an individual musician instructed apprentices just as craftsmen instructed men in their trades. Students went to a master musician to learn his "trade" from him. Attention was first focused on musical techniques, composition and instrumental playing. The art of rhetoric was also studied so that music could be made to "speak".

Looking at Western musical compositions from the 17th century to the end of the 19th, one would find almost without exception that the tonal contour of each composition (roughly from tonic to dominant and back to tonic) would follow the outline of Campbell's 'nuclear unit of the monomyth.' Taken a little further, it would not be difficult to draw an analogy between the (1) separation or departure, (2) trials and victories of initiation and (3) the return and reintegration with society, and the Exposition, Development and Recapitulation of Sonata form. Moreover, we are also not far from Lévi-Strauss' myth structure of Thesis, Antithesis, Synthesis.

> There is a kind of continuous reconstruction taking place in the mind of the listener to music or the listener to a mythical story. It is exactly as if, when inventing the specific musical forms, music had only rediscovered structures which already existed on the mythical level (Lévi-Strauss 1978:49-50).

True perhaps to the myriad variations of the monomyth presentation, not one sonata of Mozart, Beethoven, Schubert and their poetic inheritors of formal structures is the same as any other, although many use similar devices in exploring the basic outlines of "sonata form".

The psychiatrist Oliver Sacks in *Musicophilia:Tales of music and the brain* (2007) presents the music-language dilemma thus:

> given the obvious similarities between music and language, it is not surprising that there has been a running debate for more than two hundred years as to whether they evolved in tandem or independently - and if the latter, which came first.

He goes on to describe how Darwin speculated that musical tones and rhythms were

used by our half-human ancestors during the season of courtship, when animals of all kinds are excited not only by love, but by strong passions of jealousy, passion and triumph, and that speech arose from this primal music. Sacks continues to explain that Herbert Spencer, Darwin's contemporary, who conceived that music arose from the cadences of emotional speech, held an opposing view. Rousseau, says Sacks, "a composer no less than a writer, felt that both had emerged together, as a singsong speech, and only later diverged. William James saw music as an "accidental genesis...a pure incident of having a hearing organ", and Steven Pinker, in our own time, has expressed himself even more forcibly: "....as far as biological cause and effect are concerned, music is useless...it could vanish from our species and the rest of our lifestyle would be virtually unchanged." But Sacks himself states that there is "much evidence that humans have a music instinct no less than a language instinct, however this evolved. We humans are a musical species no less than a linguistic one. All of us (with very few exceptions) can perceive music, perceive tones, timbre, pitch intervals, melodic contours, harmony, and (perhaps most elementally), rhythm". He explains that we integrate all of these and 'construct' music in our minds using many different parts of the brain. He says that we add to this largely unconscious structural appreciation of music, a profound emotional reaction to it. But listening to music is apparently not only auditory and emotional, it is also motoric: "We listen to music with our muscles" says Nietzsche, (Sacks 2007:x-xi), who spoke of the "tonic effect" of music and "its power of arousing the nervous system especially during states of physiological and psychological depression." Nietzsche also spoke of the "dynamic" or propulsive powers of music – "its ability to elicit, to drive, and to regulate movement". Rhythm, he felt, could propel and articulate the stream of movement and the stream of emotion and thought, which he saw as no less dynamic or motoric than the purely muscular. (Sacks 2007:257). In his essay, *Nietzsche contra Wagner*", the former speaks of Wagner's late music as exemplifying (by contrast to the above) "the pathological in music," marked by a "degeneration of the sense of rhythm" and a tendency to "endless melody...the polypus in music." (Sacks 2007:258). Sacks has found Wagner's music not to be helpful in re-habilitating patients with Parkinsonian complaints due to its lesser rhythmic propulsiveness.

The connection between music and myth is a tricky one, because it is to some extent extremely close and yet there are also some tremendous differences between these two. Lévi-Strauss describes the dilemma of comparing music and myth in the following way:

> Contemporary linguists have told us that that the basic elements of language are phonemes – that is, those sounds that we represent, incorrectly, by the use of letters which have no meaning in themselves, but which are combined in order to differentiate meaning (Lévi-Strauss 1978:51-52).

One could say practically the same of musical notes. Only a combination of notes can create music – a note *a,b,c* or *d* , has no meaning in itself, it is just a pitch with duration.

> So you could very well say that, while in language we have phonemes as elementary material, in music we would have something which in French I would call "soneme' – in English perhaps "toneme" would do (Lévi-Strauss 1978:51-52).

Here we see a similarity between myth and music. Thinking of the next step or the next level in language, however, one would combine phonemes to make words, and in their turn, words are combined to construct phrases and sentences. "But in music there are no words: the elementary materials - the notes -- are combined together, but what you have right away is a 'sentence', a melodic phrase" (1978:52). Lévi-Strauss says that mythology can be compared to both music and language, but there is this difference: in mythology there are no phonemes; the lowest elements are words. Taking language as a paradigm then, the paradigm is constituted by, first, phonemes, second, words, third, sentences. In music one has phonemes and the equivalent of sentences, and in mythology there is an equivalent to words and sentences, but no phonemes. In each case, music and mythology, there is one level missing from the paradigm. He says that the relationship between myth and music can only be understood using language as a point of departure, with music and mythology growing apart in different directions, music emphasising the sound aspect embedded in language, and mythology emphasising the meaning aspect, also embedded in language (1978:53).

CHAPTER 3

Music and Myth

(ii) Resolving contradictions

Music has been used to enhance drama for centuries, and early forerunners of musicals (such as John Gay's *Beggar's Opera* of 1728) borrowed from the grander forms of music, but the development of the musical, an entertainment which weaves song, story and often dance into a single homogenous whole, is comparatively recent. Musicals are currently the most popular form of theatrical entertainment. Musical comedies have always offered escapism, and for the most part, they can still be said to perform this function, although more challenging subject matter has at times been used as the basis for musicals. Jungian archetypal universals present in mythological material from world cultures and mysticisms are revealed in the 20th century literature of the 20th century stage musical, as for example in *Camelot* (based on the Arthurian legend and containing themes of divine imminence, personal transformation and authentic expression). Although a limited body of literature exists on the aesthetics of myth and symbolism and their relationship to music, research in this field is extremely scarce and mainly linked to opera and the symphonic repertoire (for example, works by Wagner, Ravel, Sibelius, Stravinsky, Richard Strauss and Messiaen).

Tarasti believes that myth and music have a common function i.e., they both strive for a resolution of contradictions (Tarasti 1979:33). Lévi-Strauss writes:

> ...it is very striking that the fugue... is the true-to-life representation of the working of some specific myths, of the kind where we have two characters... Let's say one good, the other one bad... though that is an over-simplification. The antithesis or antiphony continues throughout the story until both..are...confused and confounded...then a final solution or climax of this conflict is offered by a conjugation of the two principles which had been opposed all along during the myth...The mythic solution of conjugation is very similar in structure to the chords

> which resolve and end the musical piece, for they offer also a conjugation of extremes, which, for once and at last, are being reunited (Lévi-Strauss 1978:50).

Interesting to note is Monteverdi's observation while searching for a musical expression for every "affect" or emotional state, for every human sentiment, for each word and each linguistic formula, while writing *Combattimento di Tancredi e Clorinda.* For a scene composed in 1624, he selected a text expressing the state of violent anger,

> but since I could not find an example for an impassioned mental state in the music of earlier composers...and since I also knew that the opposites move our souls the most, something which good music should always do... I began with all my energy to search for a passionate form of expression... In the description of *the struggle* between Tancred and Clorinda *I found the opposites* [italics my own] which seem right for transposing into music: war, prayer, death (Harnoncourt 1982:132).

We find the same principles employed by Monteverdi, in Mozart's work. He is always concerned with drama, dialogue, the individual word, conflict and its resolution, not with poetry set to music. In a dialogue-like, speaking music typical of this period, the principal pre-occupation was never with the beauty of the music, says Harnoncourt. "It is filled with passion, it is full of spiritual conflicts, which, though often terrible, are usually resolved." (Harnoncourt 1982:135-6)

Just as in previous stylistic eras the marriage of words and music aimed at enhancing the expressivity of the text through certain conventions, the scripts of musicals have music especially written to support the drama and any underlying subtexts of the chosen story. Each historic style finds its expression in the arts. Composers writing musical scores in the 1960s made compositional choices which inevitably reflect the intellectual climate of the time. It is noteworthy and no mere coincidence that during this time certain serious themes were presented to the general public in roughly "comedic" format with a "lighter" musical approach. Clearly more than escapism was at stake here.

Comedy performs an interesting function linked to the resolution of opposites inherent in both myths and music, both of which operate discursively in vertical and horizontal

planes. According to psychologist Robyn Skynner we basically function in two modes in relation to the world : "open" and "closed" (Skynner, Cleese 1993:74). The open mode is when we open ourselves up to the world, take in new information and let it change our internal maps of reality, to make them more comprehensive and accurate, so that they reflect even better how the world really is, and how we can work to get what we want from it. The open mode conveys greater awareness, greater open-mindedness, greater relaxation, a more humorous and philosophical approach, and so on. We need to be in the open mode if we are to change our ideas, look for new solutions, reassess our aims. However, we need a closed mode when some action has to be taken. We then give our attention to achieving some particular goal. Temporarily we narrow our focus and stop taking in all the extraneous information around us. Under these conditions we cannot learn anything, only add details to what we know. To be really effective we need to be able to alternate between the two modes.

Moving from the open to the closed mode is easier than from closed to open. Usually there is a trigger (Skynner, Cleese 1993:75) that alerts us to action that must be taken (the doorbell rings, the baby cries) and we switch to closed mode to implement it. But once we are in the closed mode it is not so easy to relax into the open mode, because we are closed off to the kind of information that might jolt us out of it. This is because we are following a kind of "programme" which began with a particular emotion linked to a posture and which was triggered by some demand for action in the first place.

So the question is: how to escape from the closed mode? Occasionally certain strong positive emotions can stop us in our tracks and make us more open and reflective. Experiencing awe and wonder have this effect, whether it is in a religious context, or just the sight of great beauty, or possibly witnessing some moving event. The postural changes associated with these positive emotions are more towards relaxation, and widening our awareness rather than focusing it. But the easiest way for us to get ourselves into the open mode is via laughter. Humour helps us become more flexible when we are rigidly 'set' in some strong emotional attitude. When we laugh, we become free, loose and unbolted, ready to move in any direction. Charles Darwin had some useful things to say about laughter. His idea of evolution arose from his observations of similarities and differences in the form and function of animals' bodies. He became intrigued later on in the way that different emotions were intimately linked with and

expressed by different bodily shapes, postures, stances and facial expressions, and patterns of muscular tension. Darwin observed that laughter occurs when two incongruous ideas set off two contradictory postures or tension patterns in the muscles, corresponding to two contradictory emotions, when the person is surprised. Then he said, you get a "convulsive discharge of muscular energy". "A collision of different tensions in the muscles caused by two contradictory emotions or ideas triggers laughter" (Skynner, Cleese 1993:73).

Nearly all humour expressed in puns, jokes, farce and slapstick to high comedy and satire contains the idea that something is 'funny' because two frameworks that are normally quite separate are suddenly brought together in a way that seems momentarily to connect them. Musicals are frequently presented in a comedic or light-hearted format, even when the subject matter is serious, as in *Camelot*. This 'sugaring of the pill' may leave us more open to the symbolic information contained in the myth than a serious presentation of the matters in hand. Appropriately then too, a light-hearted script elicits light-hearted music, or the juxtaposition of comedic script and heavily dramatic or serious music will not 'match' and the audience will receive a mixed or confused message. Comedian Arthur Miller felt that comedy is probably a better balance of the way life is, "because it is full of absurdities, and you can't have too many absurdities in a tragedy or it gets funny" (Skynner, Cleese 1993:79). One expects cabaret and farce to produce more extreme paradoxical juxtapositions than musicals for the purpose of eliciting frequent laughter (and hence greater receptivity to uncomfortable truths?). Campbell describes comedy as "the wild and careless, inexhaustible joy of life invincible. It belongs to the never-never land of childhood, which is protected from the realities that will become terribly known soon enough" (Campbell 1993:28).

In musicals we explore some of life's most serious themes couched in music which is highly accessible to a broad public. We may have the French Revolution to thank for this. Harnoncourt writes that the political utilisation of art to indoctrinate citizens or subjects, either overtly or covertly, had been known since antiquity; but never before had music been used in such a 'systematic way' as in and after the French Revolution.

> The French method, which aimed at unifying musical style down to the last detail, attempted to integrate music into an overall political plan. The relationship of

> master musician and apprentice prevalent in previous eras was replaced by a system, an institution : the Conservatoire (Harnoncourt 1982:24).

The idea was that music had to be simple enough to be understood by anyone, although the term "understood" no longer really applies; it had to be able to move, arouse, soothe anyone, whether educated or not; it had to communicate in a "language" that everyone understood without first having to learn it, as earlier musicians had had to study the complexities of conveying their ideas using the symbolic musical procedures specific to the Baroque *Theory of the Affections.*

Musical education had always formed one of the basic components of Western education. "When traditional musical education was eliminated, the elite community of musicians and educated listeners disappeared" (Harnoncourt 1982:25). Music with utterance was eliminated, and composers had to write in the most accessible manner, music which appealed directly to the emotions. The most important music teachers in France had to formulate the new ideas of music in a specified system, which meant, in technical terms, replacing verbal with pictorial elements. Harnoncourt says this is how the *sostenuto,* the sweeping melodic line, the modern legato came about. The great melodic line had existed before, but it had always been a synthesis of smaller elements. This revolution in musical training was carried out so radically that within a few short decades, musicians all over Europe were being trained in accordance with the system of the Conservatoire, which wiped out much that had formerly been considered important (1982:25). While this may be true of serious music, popular music at its best is concerned with personal feelings, in some cases, politics, and is heavily dominated by commercial tastes and enterprises.

Without the specifics of Baroque rhetorical formulae or conventions to make their music literally speak, composers found alternative sonic methods to convey their ideas and the symbolic content of the texts they set to music. The musical support for a drama is also subject to the choices of the author and librettist as to what material from the plot they should include to unfold the drama successfully.

> Every civilization is a synthesis of man's conquest of life. Art is the ultimate symbol of the conquest, the utmost unity man can achieve. Artistic conception

> and forms of expression depend on time, place and the temperament of the artist. Every great artist is part of his times, but he also helps to create them. We speak of 'the times', but time itself is empty and meaningless unless made conceivable by phenomena. Time is expressed through life, and life is conflict, motion within the times (Lang 1942:xix).

Stravinsky's revolutionary composition *The Rite of Spring* anticipated the daemons of human psyches in need of transformation and integration being unleashed on humanity in two world wars. Hero theme stage musicals of the 1960s and '70s speak as clearly of the dilemmas of their own times as did Stravinsky's work. They do this in a variety of ways, but usually feature one or two dominant compositional methods bringing across the symbolic subtexts embedded within the hero theme storylines.

One can expect to find within them the following archetypal trends, amongst possible others, conveyed in musical discourse:

1) trials experienced by the hero
   and/or important stages in the hero journey
2) representation of certain archetypal characters e.g. the anima, ego, shadow and
   archetypal processes experienced by the hero
3) societal rigidity challenged by the hero
4) tension between opposites (resolution of contradictions)

The selected musicals manifesting the above trends were born into an international mental space which will be discussed in the musico-historical context which follows.

CHAPTER 4

Historical Context : The 1960s and Popular Music

One may construe much of Western history as the story of the development of the strong, independent ego. Our stress on freedom, our overemphasis on rationality as *the* way of knowing, and our drift away from religion, can all be traced to this pattern. Ideally, "the goal in human development is not the strong ego, master of its soul and captain of its fate. But the goal for the ego is to have good rapport with all the depths of the psyche" (Slüsser 1986:23).

Slüsser describes a mythological canon, or symbol system, as "an organisation of symbols by which the energies of aspiration are evoked and focused" (1986:23). Without a symbol system, a person, or a civilization, experiences emptiness and anxiety. Persons without a symbol system experience a pervading sense of longing and searching, more or less frantic, for some way of filling the emptiness.(1986:23). That the existing symbol systems were in urgent need of revision and/or rehabilitation became increasingly evident in Western society in the second half of the 20th century.

In the 19th century and the first half of the 20th, the prevailing general belief was that through the logical power of science, people were in contact with the real world. It was assumed that through the agency of microscopes, telescopes, other extensions of human sensory organs and the corrective power of the rational mind, one had an accurate view of reality. The development of rationalism proceeds directly from the Renaissance, through the rise of the scientific worldview right up through the 19th century. The Romantic movement of the 19th century as reflected powerfully in works of poetry, drama and music, was a great protest against the tide of rationalism. This was an intense criticism of the conceptions of the rationalists, which resulted in narrowing the horizon of knowledge to the rational. With the rationalistic myth/symbol system, man constructed a mechanistic reality, which could be described mathematically and predictably because no freedom or will was involved. The rationalistic worldview was the general view of reality held in Western civilization by the scientifically unsophisticated mind (more than 99% of people) and was the reigning view amongst scientists for the

first half of the 20th century. This way of conceiving reality was socially approved not only as correct, but as the only correct view.

The rationalistic symbol system has four main characteristics:

a distrust of the natural and non-rational
a rejection of the spiritual dimension
an emphasis on this world – history, economics, politics
a basic trust in human rationality

These characteristics might also be described as four dichotomies demanded by the symbol system and presumed to be part of reality itself. They also represent values implicit in the symbol system:

rational versus nonrational
matter versus spirit,
objective (this world) versus subjective (imaginary or otherworldly)
fact versus myth (Slüsser 1986:13).

According to the rationalistic view, the first term of each dichotomy is the real or preferred one. In the detailed discussion of *JC Superstar* which will follow in this thesis, the particular relevance of this favouring of one term over another in the dichotomy as reflected in music, will become apparent. However, the body of knowledge created through this form of consciousness has come to be regarded as defective as a description of the universe.

> Under the aegis of rationalistic materialism, ego has come to be perceived as a master of psyche and has even become confused with soul. Even worse, ego has been limited as effective in knowing only through its rational capacity. Intuition, mythic or mystic vision, poetic and esthetic insight, along with all other spiritual functions, have been radically devalued (Slüsser 1986:26).

Perception is more complicated than our just seeing outside ourselves whatever our senses report to us, and the achievement of meaning is much more subtle than the

common view implies. Science itself in many respects has led the way beyond rationalism, via quantum physics and the notion that the results of an experiment depend to some extent on the views and nature of the experimenter.

All great watersheds in history are marked by great social unrest. The American sociologist P.A. Sorokin has catalogued these times of unrest carefully, and he claims that the 20th century shows up as particularly disturbed. Sorokin's data, which first appeared in the 1940s, were alarming but also puzzling because the age of rationality i.e. the rationalistic worldview, could not account for the disturbance. Civilization was supposed to be getting better as more people became more rational, more educated, more enlightened (Sorokin, Pitirim A. 1945. *The Crisis of our Age*. New York: Dutton as quoted in Slüsser 1986:12). The second half of the 20th century marks one of those great turning points in the course of human history when there is a shift away from a particular symbol system towards an emerging myth/symbol system which brings a new possibility of consciousness and knowledge. Shifts are denoted by a significant change in worldview, which underlies other cultural changes. If a sufficient mass of data conflicts with the system, some revision in the system itself is called for, but there is often great reluctance to make changes in the basic assumptions. We are rarely called upon to make major changes in our interpretive symbol systems, and when we are, the experience is traumatic. Letting go of outdated symbol systems is painful and upsetting: we do not change unless forced to do so by internal or external discord (Slüsser 1986:11-12)

The social protest of the 1960s and its reflection in popular music provides a musico-historical context for the musicals to be examined in this discussion. The keynote of the 1960s, a decade with a strong sense of its own identity, was change, change that could excite or repel, or more often, bewilder. The focus was on the new. "Old institutions, political, economic, educational, religious, were under review or just as often, attack". Most institutions survived, often partially reformed or reshaped. There were sharp contrasts of mood, even contradictions, at different times during the 1960s, "and at no one point were society, politics or culture all of one piece even in one place." By 1973 the whole decade, often characterised as "the swinging sixties", already seemed part of a history whose excesses were remembered more than its achievements. "In Western Europe and the United States this was a period of affluence, with consumption levels

rising to unprecedented heights". The new contraceptive pill gave women the key to control their own fertility. Brought into Europe from the US in 1960 and made commercially available in 1961, the pill was widely distributed before there was talk of radical and militant "woman's liberation". It was resisted in many countries as immoral, and condemned in a papal encyclical of 1968, *Humanae Vitae.* "The population of the Third World, where birth control, if available at all, was more rudimentary, continued to explode" (Campbell *et al* 1994:6.)

> Among the many human rights asserted during the decade, women's rights were the most universally demanded. Feminism found many new voices in the West, as did ethnic rights. Opposition grew, in the West as well as in Africa, to South Africa's policy of apartheid, while in 1964 Martin Luther King, the American black civil rights leader, won the Nobel Peace Prize. In 1968 he was shot and killed while campaigning in Memphis, Tennessee. Memphis figures in cultural mythology of the 1960's too, as the home of Elvis Presley, who dominated rock music until 1963, and whose music challenged the moral tenets of American society (Campbell *et al* 1994:6).

By then, however, the Beatles had appeared on the pop music scene, the first of many British groups who won international acclaim. It was to the sound of pop music that the claims of a permissive society were advanced during the 1960's, a society permissive in its attitudes not only to sex but, as the decade went on, to mind-changing drugs. By the end of the decade, "flower-power', most conspicuous in California, the key place on the map of change, offered a gentle challenge to what militant students and some of their professors called "the military, capitalist, imperialist complex" (Campbell *et al* 1994:6).

The hippies or the flower people, mainly drawn from the middle classes, lived in a psychedelic world of their own. By far the largest section of the community remained "mainstream", and there was as much resistance to permissiveness as there was acceptance of it. While the nonconformist and the rebellious were involved in their diverse forms of challenge, American military and capitalist power was growing. By the end of the decade this military and economic might was being employed imperially in Vietnam. The main justification for the United States greatly increasing its intervention in Vietnamese affairs from 1965 onwards, was that if North Vietnam, backed by the Soviet

Union and the People's Republic of China, defeated the South there would be a "domino effect" through Southeast Asia and beyond, "and country after country sympathetic to the West would fall into Communist hands... television, thought of throughout the decade as the major force generating change, brought the agonising realities of the war into peoples' homes as never before" (Campbell *et al* 1994:6). It was not until 1973 that the US suspended hostilities in Vietnam.

In the Soviet Union, Leonid Brezhnev became Secretary of the Communist Party in 1964 after the fall of Nikita Krushchev, and remained in power until 1982, presiding over a period of stagnation. This was in sharp contrast to the "Cultural Revolution" in China, a period of violent disturbance, inaugurated from the top by China's leader Mao Zedong in 1966. Maoist influence stretched far in the late 1960s, although the full facts of the terror in the Cultural Revolution were not known to many of the Western radicals who proclaimed themselves Maoist. October 1962 announced the discovery of Soviet rocket bases on Cuba. For a time the world seemed on the brink of nuclear war. The threat receded, the crisis was over by January 1963, and in November of the same year Kennedy's assassination removed him from the world scene. Emotional reverberations of this traumatic event were felt around the world. A widely popular leader, Kennedy had become the symbol of America's emergence as a dynamic and liberal world power. Within 18 months Churchill's death also removed the last of the world's great wartime leaders. (Campbell *et al* 1994:9). Western Europe felt the impact of the Vietnamese war only indirectly, though opposition to the war remained high on the agenda of radical and youth politics. In May 1968 student riots began in Paris, sparked off by problems within the French university system. These formed "part of a broader movement against government insensitivity, authoritarianism and patriarchalism" (Campbell *et al* 1994:34). and were followed by strikes and disturbances throughout France, leading to General de Gaulle's resignation after being defeated in a referendum on the reform of the Senate.

That for all its political and ideological divisions the planet was a single entity, was illuminated when astronauts orbited the Moon in 1968 (Campbell *et al* 1994:9), and a year later the first man, an American, walked on the Moon. The organisation "Friends of the Earth" was brought into being in 1971. By 1973 the environmental problems of the whole planet, global in scale and in their interrelationships, were beginning to receive more attention than outer space.

> The impending threat and immediate effects of continuing environmental damage, wrought in the course of the blinkered pursuit of technological sophistication and worldwide consumerism, were to menace the planet for the rest of the century (Campbell *et al* 1994:9).

The Middle East, an area which had for centuries featured prominently in the "tortuous evolution of the human race", remained a centre of political conflict during the 1960s and 70s as well as "one of the main sources of a commodity on which the world had come to depend – oil." (Campbell *et al* 1994:9). Of the musicals discussed in this thesis, *JC Superstar* in particular draws attention to this "tortuous evolution" and its Middle East connections.

During the sixties, American popular music received an unprecedented degree of attention. Throughout the postwar period a small nucleus of musicians had followed a path that ran counter to the prevailing tastes of young and adult markets alike. "They sustained and developed the part of the rural folk tradition that had made a point of articulating social grievance" (Campbell *et al* 1994:142). Their songs expressed two basic needs – the need for roots, and the need for change, in one form. A major contribution of the folk revival was the creation of an audience whose members identified themselves as a community. The audience of Bob Dylan and Joan Baez began to see their music as the first, essential step in the forging of a whole way of life. "A basic tenet of this lifestyle was antipathy to 'commercialism' and the trappings of mass consumerism" (Campbell *et al* 1994:143). Folk musicians aimed to demonstrate the stark contrast between the shallowness of contemporary popular music and the honesty of the traditional sounds, between the duplicity of current politics and the idealistic vision of justice.

> This radical and libertarian thrust of the folk revival found political form in the association between music and the civil rights movements in the US, as well as the anti-nuclear movement in Europe in the early 60s (Campbell *et al* 1994:142).

A major contribution to music of the ensuing "folk revival" lay in the increased importance of the lyrics, and the fact that the folk singer actually wrote his own material. Dylan's

music and his delivery moved firmly away from dance and provided the basis for the more intellectual reception of popular music. A tension became apparent between music as supporting the domination of the explicit, literate tradition, and music as expressive of alternative, implicit ideas. "The sense of possessing qualities equal to, but set apart from, those of established culture was an important element in the counter-culture of the late 1960s" (Campbell *et al* 1994:143).

Cinema attendance fell steadily during the 1960s in the US. The studios remained uncertain about what would attract audiences, and as the blockbuster phenomenon developed, they lurched from one expensive project to another. The Oscar winners of the 1960's and early 1970s reflected the trend of Hollywood's imagination; only one (Patton) was not based on a book or musical. Musicals are indicated in italics below.

1961 Westside Story	*United Artists*
1962 Lawrence of Arabia	Columbia
1963 Tom Jones	United Artists
1964 My Fair Lady	*Warner*
1965 The Sound of Music	*Fox*
1966 A Man for All Seasons	Columbia
1967 In the Heat of the Night	United Artists
1968 Oliver!	*Columbia*
1969 Midnight Cowboy	United Artists
1970 Patton	Fox
1971 The French Connection	Fox
1972 The Godfather	Paramount
1973 The Sting	Universal.

By 1960 television had "liberated" cinema by taking over its function as mass entertainment. The strategy of high-budget costume epics which had sustained Hollywood through the 1950s came crashing down with the extravagant failure of *Cleopatra* (1963), at $40 million, the most expensive film ever made. The film's colossal losses nearly bankrupted Twentieth Century-Fox. These were restored by *The Sound of Music* (1965), Made for $8 million, it grossed $78 million in the US and Canada alone. Many producers blamed *The Sound Of Music* for nearly destroying Hollywood, because

it was such a huge hit that every studio tried to copy it, investing in big budget musicals that failed disastrously at the box office (Campbell *et al* 1994:131). Maria in *The Sound Of Music* exemplified emerging feminine independence and the challenge to totalitarianism so imperative in a society aiming at higher mental health. Perhaps it is no accident that her solo musical items in this musical are notable for the stamina they require from the vocalist singing her role.

Just as rock 'n roll had provided a commodity around which the American teenage market could be defined in the 1950s, the Mersey Beat, a raucous and driving form of rock that emerged from Liverpool in 1962-3, signalled the arrival of the young British consumer as a commercial cultural force. But, as so often in Britain, their arrival was touched with class division. To be young, affluent and rebellious was not enough. As John Lennon put it, "A working-class hero is something to be." (Campbell *et al* 1994: 144). The surge of British "beat" music which followed the meteoric rise of the Beatles (from number 19 in the charts in December 1962 to unchallenged supremacy by the late summer of 1963), was greeted with wonderment. The new music overwhelmed British teenagers. As well as transforming the British top twenty, it engendered a spate of hysterical enthusiasm from the public – musicians such as the Beatles were greeted by screaming teenage girls every time they were seen in public. Beatlemania's chief importance lies in the fact that "for the first time girls took a leading role in the formation of popular culture" (Campbell *et al* 1994:145), another indication of feminine independence on the rise.

In the wake of the Beatles, other groups emerged from deeper explorations of rhythm and blues with a more profoundly unsettling music. The Rolling Stones, the Animals and others appealed to a wide section of the youth audience who felt that society's adoption of the Beatles and "beat" had undermined the element of opposition which was fundamental to the music (and to the mission of the hero archetype versus the status quo). On the other side, sentinels (the establishment-father archetype) ever on watch for moral degeneration, "began clearing their throats at the Stones' way of mixing middle-class bohemianism with a troubling and arrogant display of very un-British eroticism" (Campbell et al 1994:144-5).

The focus of musical attention shifted to California and San Francisco in the middle of the decade. The tradition of racially integrated audiences on the West Coast had produced a rich undercurrent of musical culture, out of which emerged the "indigenous" music that rivalled British beat in its ability to inject new life into music. Music was consistently at the forefront of this complex of aesthetic, political and social aspirations, where mysticism rubbed shoulders with revolution. Here, sharply focused anti-materialism was allied with a much fuzzier, drug-induced belief in the ease of "self-discovery".

Although the counterculture asserted its dislike of commerce, the involvement of music, musicians and record companies soon compromised this stance. "In late 1965 *Variety* magazine coined a celebrated headline: "Folk+Rock+Protest = Dollars" (Campbell *et al* 1994:148). By early 1967 the San Francisco area was being celebrated as the centre of the new lifestyle. "Flower-power", that intoxicating antithesis to all that was conventional, attracted would-be hippies from all over, and also a record industry not averse to striking an anti-Establishment stance.

The counterculture was essentially a movement of and for the middle-class male. Its ideas of liberation, especially when crudely understood as "from work, for sex", (Campbell *et al* 1994:148) struck resonant chords across a broad spectrum of American male society, whose members took advantage of the freedoms being won by the counter-culture. No mere coincidence is the argument that they were evidently "trapped in the lower nature", and that overcoming the instinctual forces is the first step in the journey of the hero and hence, the development of the independent ego. On the public level, the connection between culture and politics was made most clearly by the responses of the counter-culture to the Vietnam War and to police intimidation of demonstrators, and to the continuing social unrest. These responses were short-lived but pointed to a breakdown of the barrier that had traditionally separated politics from life. The personal had become political (Campbell *et al* 1994:148), a profound achievement for the counter-culture of the 1960s, which was not confined to California. Many of the most dramatic political moments of the radical politics were seen in Europe, due to the unifying factor of hostility to the US involvement in Vietnam.

By 1967 "rock" had consciously distanced itself from "pop". "It even mounted an invasion of Broadway, the nudity of the musical "*Hair*" signalling rock's confidence in its "inner" qualities" (Campbell *et al* 1994:149). In the wake of "*Hair*", Clive Barnes (then the powerful chief critic for the New York Times), proclaimed that rock music was the one hope for the Broadway musical. Since rock dominated the popular music scene, this was not an unreasonable position. By the early 1970's when *JC Superstar* reached the boards in London, rock and folk elements had been absorbed into the phenomenon known as the first "rock opera".

The rock festival, which developed in the US as an experiment in alternative living centred around rock music, was imported wholesale into Europe. The natural imagery beloved of festival goers was taken to represent peace and love. "Linked with magic, it provided another metaphor. Summoning up a witchdoctor, for example, if not intentionally, nevertheless invoked one of rationalism's oldest adversaries" (Campbell *et al* 1994:150). This is a reference to shamanism, a topic which will be examined in the chapters detailing the symbolic background to the musicals *Camelot* and *JC Superstar*.

For a few years, the large, outdoor rock festival, an idea borrowed from the tradition of folk and jazz festivals begun in the 1950s from San Francisco's "human be-in" gatherings or "happenings", became a symbolic expression of the counter-culture. Given fair weather, open-air venues provided ideal settings for the growth of a sense of community. Outside the constraints of the concert hall, one could believe that both the music and the new spirit knew no boundaries.

> In the mind of the general public the festivals provided clear evidence of the threat posed by a radical youth movement. It was clearly not just their political rhetoric, nor the widespread use of drugs; it was the sheer weight of numbers (Campbell *et al* 1994:150).

The sixties' largest festival took place at Woodstock in upstate New York on 15-17 August 1969, with an estimated attendance of 450 000. Despite all predictions of catastrophe, the occasion provided an overwhelming display of *camaraderie*, and in so doing gave its name to a generation. Woodstock raised hopes of a new beginning, but by the end of the year, the "dream" seemed over. Widespread violence occurred at the

Altamont Festival in December, and a youth was knifed to death during a Rolling Stones performance. This was taken as an assault on the very spirit of the counter-culture itself.

Into this political-personal-musical environment of change and youth counterculture, several stage musicals were born which exemplified the archetype of the hero and parts of his/her journey. The motivation for the choice of musicals with a hero theme which emerged during the era of challenge to the status quo is due to the value that these musicals brought to their audiences. The ego on its hero path had a particular resonance for a generation of youth (and others) who collectively sought a "new society" unfettered by ideologies of the past which had led to two major world wars and Vietnam, the war which consumed their own era. The selected musicals achieved ongoing popularity by virtue of their engaging scripts, symbolic appeal and musical evocation of the individuating hero. A study of these musicals throws light on the society in which they arose, but also extends our repertoire of symbol systems towards a metasymbol system, through the observance and interpretation of compositional mechanisms through which their composers speak, not hitherto revealed or evaluated.

By the 1980s, the emerging worldview already denied each of the four dichotomies upheld by the rationalistic age, and these were seen as a fundamental cause of the evils inherent in the passing age. Instead of dichotomies, the universe was considered to consist of polarities. The emerging myth/symbol system brought a new possibility of consciousness and knowledge, giving us the perspective from which to comment on and interpret the trends and insights of the past, and the ways these have been reflected in music.

CHAPTER 5

An Introduction to Selected Musicals which explore the Hero Theme

The musical, in all its various forms, is very much a living art form. A basic definition would be:

Musical (noun): a stage, television or film production utilising popular-style songs – dialogue optional – to either tell a story (book musicals) or showcase the talents of the writers and/or performers (revues). Book musicals have gone by many names:comic operas, operettas, opera bouffe, burlesque, burletta, extravaganza, musical comedy, etc. Revues have their roots in variety, vaudeville, music halls and minstrel shows.

The perennial appeal of Arthurian and Messianic themes in modern literature, films, music and other media has singled out *Camelot* and *JC Superstar* (1971) for particular focus in this study. (Until *Cats* overtook it, *JC Superstar* held the record as the longest-running West End musical of all time). *King Arthur in Popular Culture* (2002), a collection of 18 essays demonstrating the impressive extent to which the Arthurian legend continues to permeate contemporary culture beyond film and literature, covers the legend in economics, ethics, education, entertainment, music, fun and games, the Internet and esoterica and is but one book which is currently available, dealing with the ongoing influence of the legend. Other musicals which will receive attention in this discussion will be *The Fantasticks,* the longest running musical theatre show in history (nonstop off-Broadway from 1960-1997 and shows worldwide still running), which would seem to point to its ongoing relevance to audiences; *Man of La Mancha* (1965) - by the time it closed on Broadway after 2, 328 performances it had passed all but *Fiddler on the Roof, Hello, Dolly*! and *My Fair Lady* in Broadway longevity, and like these three exceptional pieces, it had spread itself triumphantly to all corners of the globe) – and very briefly, *The Sound of Music, Pippin* and *The Rainbow's Child.*

All these musicals except *My Fair Lady* (1956), *The Sound of Music* (1959) and *The Rainbow's Child* (2002) surfaced between 1960 and 1967, with *Pippin* coming to Broadway in 1972 to run at the Imperial Theatre for 1,944 performances before being produced in Britain, Australia and South Africa (1985).

Societies and families share the same mental health trends; when families feel strong they can allow a lot of freedom, diversity and disagreement, and when they are under threat, or the parents are weak, they show a much more rigid structure. When the First World economies were flourishing in the sixties, society was able to tolerate and include all the diverse social movements that flowered at that time, all of them questioning authority and tradition, because there was an underlying feeling of confidence. While certain musicals with a hero's (life) journey theme engage their audiences with aspects of the first half (*The Rainbow's Child*) and certain issues pertinent to the coming to adulthood (e.g. *The Fantasticks* and *Pippin*), *Camelot* is more concerned with the second half and maturity, and the results of unresolved ego problems re-surfacing in later life to upset the psychic balance. This musical also focuses on the feminine in the sense of the archetypal *anima*, here in the form of King Arthur's Queen, Guenevere, within the context of a medieval society confronting obstacles to wholeness.

JC Superstar looks at the ultimate hero factor and the juxtapositioning of holistic health versus the rigidity of totalitarianism within the cyclic formula of death and rebirth. The Christian aeon has been characterised from the very beginning by a combination of the most extreme opposites, antitheses which are personified in the figures of Christ and Antichrist. The radical separation of spirit and matter that has occurred in the West has resulted in dualism (dating back to the Greeks, late Judaism, Babylon and Persia and in modern dress, taught by John Locke in England and Descartes in France) becoming part of the basic myth of the West. This dualism split the universe and all its parts into good versus evil, light versus dark and innumerable other polarities. In the 1970s, *JC Superstar* reveals man still struggling with the problem of good and evil, still torn/tortured/crucified due to his insistence on dualism and perfection, which is less than the completeness available to the Self. Insistence on perfection causes the psychically opposite archetype of the Shadow, which is then projected onto others, causing wars, and suffering and proceeding indefinitely in this hopeless pattern. It is noteworthy that in *JC Superstar* there is no resurrection (no reconciliation of opposites), and no solution musically, only silence.

Evidently society is still battling with the same dilemmas a generation later, if not in a musical, then on the big screen: *The Passion of the Christ*, a Mel Gibson film of the early

2000s, was remarkable for its explicitly tortuous scenes depicting the obsessively violent treatment of the Christ character. This once again underlines the relentless battering which spiritual man (Anthropos, the whole man) undergoes at the hands of rationalistic materialism (logos).

Man of la Mancha looks at life's final phase and death, with particular focus on the *anima* and the tensions between opposites, as ever, predominating in the Western psyche. .
The Sound of Music is notable for its whole-hearted look at the life of the heroine – at a time in history when feminism was making its voice clearly heard. A woman, no less than a man, has her initial trials of strength that lead to a final sacrifice for the sake of experiencing the new birth. This sacrifice enables a woman to free herself from the entanglement of personal relations and fits her for a more conscious role as an individual in her own right. In contrast, a man's sacrifice is a surrender of his sacred independence: he becomes more consciously related to women.

Pippin tells the story of the son of King Charlemagne, called Pippin, who goes out on a journey of self-enlightenment. He encounters many of the seven deadly sins on the way, and is scarred and influenced by them. Pippin hopes to bring honour, justice and freedom to his own kingdom, but he fails. He gains a wife and child, but no satisfying answers to life's dilemmas and paradoxes.

The traditional rites of passage used to teach the individual to die to the past and be reborn to the future. "It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those other constant human fantasies that tend to hold it back" (Campbell 1993:11). This focus on "aspects" or parts of the hero's life/journey is characteristic of the 20th century approach to "mythological" or "ritual" explorations, for example in the work of Stravinsky, where ritual behaviours are portrayed in *Le Sacre du Printemps.* This presents a slice of the ritual life of antiquity without reference to any particular myth, by engaging in a specific mythical archetype, that of ritual transformation related to spring (rebirth) which emerges from winter (death). Fundamentally, the battle of the hero is always for the continued development of consciousness and responsibility. By 1913, when *Le Sacre* was first performed in Paris, European society was on the eve of a devastating war and faced enormous political shifts which were to change the face of the civilized world.

Stravinsky used his own provocative musical style, which had the public in an uproar because nothing like this work, with its relentless rhythms and dissonances, had been composed before. Supplying the symbols to carry the human spirit forward, *Le Sacre* wrenched into public awareness some of the human fantasies (regressive longing to return to the blissful state of infancy in a world dominated by the Great and terrible Mother, i.e. the primitive level of unconscious and dependence) evidently holding it back. In *Le Sacre*, ritual initiation rather than the hero's journey was portrayed.

> There is one striking difference between the hero myth and the initiation rite. The typical hero figures exhaust their efforts in achieving the goal of their ambitions; in short, they become successful even if immediately afterwards they are punished or killed for their *hybris* (overweening pride). In contrast to this, the novice for initiation is called upon to give up willful ambition and all desires and to submit to the ordeal. He must be willing this trial without hope of success. In fact, he must be prepared to die; and though the token of his ordeal may be mild... or agonising... the purpose remains always the same; to create the symbolic mood of death from which may spring the symbolic mood of rebirth.
> (Jung *et al* 1978:124)

Tarasti says that mythicism may manifest itself as stylistic features of a composition which are arranged to reflect various nuances and aspects of the mythical passage. The influence of myth upon music would therefore be ascertainable in the stylistic features of musical discourse. Certainly one could say that this is definitely true of Stravinsky's *Le Sacre*, for example, or Milhaud's jazz ballet "*La Création du Monde*". One accepts that a given musical culture provided these and other composers with substance for composition, in other words, scales established by a tuning system, rhythm, dynamics, harmonic progressions etc., which are given form by a composer in his composition. In a case like Stravinsky's, one is looking at history in the making, since he also modified the musical substance he inherited, sculpted what he wanted to from it in order to create a work of art in tune with the spirit of the age.

But if one is to believe Harnoncourt on the one hand, and the evidence provided by musicals of the '60s and '70s themselves on the other, then it is startlingly clear that we are stuck in the musical past and have been for some time. We listen almost exclusively

to music of the past in our Western concert halls, and in concert halls of the Far East, this same Western music of the past enjoys huge popularity. Sales of classical music CD's in the Far East are spectacular. This is all in spite of the fact that we are no longer in touch with the identities or intent of the eras represented by these bygone musics. At the time when these were written, few people were listening to music created prior to that period. They listened to music of their own time. Harnoncourt says our listening exhausts itself in comparisons of minor differences in interpretation (1982:27).

Recently composed serious music does not attract large audiences. Part of this inertia in what we (the general public) want to hear in music has been carried over into musicals of the 20th century. It is music out of its time. Musicals from their origins in vaudeville and musical theatre onwards utilise almost exclusively the musical tools of the past in their Western harmonic-melodic-rhythmic barline-dominated idiom. They are written using the musical devices and procedures deriving from several musical styles of the past 200 years, notably the system of functional tonality and the legato lines of the romantic *sostenuto* (as, for example, "I don't know how to love him" – the hit song from *JC Superstar*). Perhaps nowhere is our "stuckness" more thoroughly conveyed in the pedal point and *ostinato* minimalistic repetitions of this same musical, which will be discussed in detail with particular reference to the score.

Between the First and Second World wars, when Schoenberg, Berg and Webern were developing the constraints of serialism within the growing confines of European society, "feelgood" musicals like *Me and My Girl* (1937), to cite but one example, drew audiences in the UK because of their escapism and sheer entertainment factor. By the late 1950s and 1960, the Western world was experiencing the sexual revolution, and the Beatles, eastern philosophies and "flower power" had taken public imagination by storm. Into this climate of cultural and social permissiveness, the musicals discussed here were born. The dark, unconscious human psyche with its indwelling urge towards individuation initiated renewed attempts at wholeness and more tolerant, inclusive human behaviour.

It is fascinating to consider the links between this societally transformative period and the distant past, as revealed in the musical, *Camelot,* based on one of the Grail legend perspectives, commonly known as Arthurian legend.

CHAPTER 6

Camelot : Symbolic background

Many foundational understandings and dominant cultural myths are not set forth in specific documents, but form the understanding motifs of the culture. The Middle Ages in Western and Eastern Europe can be well characterised as an age of faith. This foundational understanding came directly from the Christian religion, albeit in practice modified considerably by the older religions of central Europe. The ultimate purpose of life was salvation, i.e. reunion with God, and the way of salvation was through the ministrations of the church. Consequently, the building of churches and the affairs of the church were the focus of the culture. For complex reasons, that unified culture began to fragment, but central to that fragmentation was a change in the foundational understanding, the myth. The focus shifted from the next world to this, from heaven to earth, from God to man, from church to world, from faith to knowledge and skill. There were vast changes not only in conceptions about the world but in the values by which people lived.

In terms of the language continuum, the shift was away from the mythic pole towards the logos pole, and along with the shift came the notion that knowledge belonged only to the logos pole, the realm of conscious rationality. *Camelot* emerged onto the musical stage at a time in history when the unified rationalistic culture was beginning to fragment. Central to this fragmentation was the shift in focus away from the logos pole, arguably back towards the mythos, as an attempt to restore balance within the psyche of a world in turmoil.

> it is increasingly evident that most personal failures ...in every aspect of social order, are due to problems of the psyche. The culture and its individuals cry out for... wholeness. The movement towards wholeness... is properly understood as the religious pilgrimage, the journey to God (Jung, von Franz 1998:23).

By the middle of the thirteenth century, a great spiritual awakening of Western man was taking place and being manifested in every sphere of life.

> The intellectual movements of scholasticism, the works of secular literature, art and architecture, the founding of convents and monastic orders, the Crusades, chivalry and *Minnedienst* (homage of love) are eloquent witnesses to the awakening and revival of the spirit, the intensity of which has been exceeded in no other epoch (Jung, von Franz 1998:95).

The Grail legends also belong to this springtide of the spirit and are an expression of this spiritual awakening. It is interesting to consider the emergence of the "hero archetype" in musicals in the 1960s-70s, in the light of this statement. *Camelot, The Fantasticks, Man of La Mancha, JC Superstar, Pippin,* and *The Sound of Music* all contain the hero's journey theme and symbolic language relating to the struggle for individuation. What kind of spiritual awakening were we witnessing during this period, and why did the old symbols re-emerge in popular, "light" artforms like the stage musical? What "spiritual awakening "of the 50s found expression in these works?

A possible explanation lies in the church's unintentional "slap in the face for the rationalistic view of the world", (Hyde, McGuinness 1992:119) which took place in 1950, when the Pope declared the doctrine of the Blessed Virgin's Assumption – her literal "heavenly transportation" and reunion with the Son as the Celestial Bride. Jung saw this as the church's unconscious recognition of the "fourth term" – the darker, mysterious, feminine dimension of nature. An early sect of heretic Christian mystics, the Gnostics, had tried to complete the Trinity of father, Son and Holy Ghost (the Trinity), with this fourth term. Most religions address the problem of opposites – good and evil, male and female, yin and yang and so on.

In early mystical Christianity, Christ had represented a totality that even embraced the Shadow side of man. But the Church later developed an extremely one-sided image of Christ. Instead of the wholeness of personality which surpasses and includes the ordinary man, Christ was interpreted as a redeemer – all goodness and light - who reflects a perfectly good Father, a God opposing the dark forces of evil. The sexual nature of the feminine was darkened and repressed, leaving a Christ figure so over-identified with light that he inevitably cast an archetypal Shadow – the devil. The Christ symbol lost its psychic wholeness. Christianity came to equate the feminine either with an immaculate Virgin Mary or with the wicked temptress, Eve. By so doing, Christianity

as a religion had embraced a doctrine of the irreducible divide between good and evil, and hence found it impossible to unite the opposites found in nature. (Hyde, McGuinness 1992:119)

Jung called the Church's recognition of the fourth term "the most important religious event since the Reformation ". (Hyde, McGuinness 1992:119)

Camelot is briefly described in the *Encyclopaedia of Musical Theatre* as "a musical in two acts by Alan Jay Lerner based on *The Once and Future King* by T.H. White. Music by Frederick Loewe. Majestic Theatre, New York, 3 December 1960." *Camelot* was Lerner and Loewe's first Broadway undertaking following their spectacularly successful *My Fair Lady*. It was based on T.H. White's re-telling of the Arthurian legend, *The Once and Future king,* and set in Ancient England. The original show presented a boyish and immature Arthur (played by Richard Burton) and his skittishly innocent wife Guenevere (Julie Andrews) as the patrons of the famous Round Table and the representatives of all that is good and orderly in the world. In 1967 a film version (again designed by Truscott) was made, with Richard Harris and Vanessa Redgrave starring, and a dubbed Franco Nero as Lancelot. A German-language version was seen for the first time in 1981. A far more lighthearted view of King Arthur's court was found in Rodgers and Hart's 1927 hit, *A Connecticut Yankee. King Arthur in Popular Culture* cites hundreds of examples of Arthurian themes used in films, books and TV series.

Arthurian legend is not conveyed comprehensively or chronologically in *Camelot.* The writers of the musical focus on certain "bundles of events" of the story of Arthur's life that were of relevance to American society of the 1960s: his coming to adulthood, his marriage to Guenevere, the formation of his Round Table and the dissolution of his kingdom due to personal and political betrayal. We see here examined a slice of life of King Arthur of Britain, the semi-historical, semi-legendary figure originally featured in a series of stories called the *Romans de la Table ronde,* which belong to what is called the *Matiere de Bretagne*. The story of the Quest for the Holy Grail also belongs to these particular *Romans*. These stories recount the deeds of Arthur's knights, and Arthur's Round Table is described in these tales as a kind of school of knightly training. The knight represents, at least in concept, a higher, more differentiated form of the warrior, even though the individual knight might in fact have been undifferentiated enough. From

the eleventh to fourteenth centuries chivalry played an impressive part in society. Knights were the energetic representatives of worldly power, while clerics represented spiritual power (which also soon became worldly). *Clergé* and *Chevalérie* formed the two higher ranks over the burghers and peasantry, in service to the feudal lords and kings.

What the ideal of chivalry meant to that age has been given expression by poets through the figures of King Arthur and his knights of the Round Table. The knight is an embodiment of a higher and more disciplined human being which enjoyed universal esteem and respect in the age of feudalism and gave that world its characteristic stamp. Only selected knights might join Arthur's Round Table, those who were masters not only of the knightly arts, such as the handling of arms, riding and hunting, but who also possessed the knightly virtues of fortitude, valour, fearlessness, love of battle, thirst for adventure, and above all, constancy and loyalty in the highest degree, to the feudal lord in particular, but also to the friend and even *vis-à-vis* the foe. These were no small requirements.

In the profoundest sense, a religious idea was concealed behind all this. According to Emma Jung, Arthur's Round Table might be looked upon as a symbol in which is mirrored the developing consciousness of Christian man in the first millennium. "In those days the spread of Christianity was linked with the great civilizing task of subduing the aboriginal brutality and unconsciousness of the heathen peoples". (Jung, von Franz 1998:61) This lent a higher meaning to the Christian knight's aggressive masculinity, which was put into the service of a nobler ideal and a higher state of consciousness. But a religion as spiritual as Christianity was not easily assimilated immediately by a mentality as primitive as that of the Northern and Western peoples of the era. In the 12th and 13th centuries the Anglo-Norman world was still quite close to heathendom. The figure of the king exhibits, to a greater extent even than that of the knights, a superimposed ruling principle of consciousness, as can clearly be recognized from fairy-tales and dreams. Arthur, the Lord of the Round Table, figures here as the dominant collective idea of Christian knighthood. To some extent the king embodies in himself the *Anthropos* , a visible and collectively conscious aspect of human totality now become visible. Arthur represents the idea of wholeness as it was conceived in the first millennium of the Christian era, his Round Table and twelve knights clearly connecting him with Christ and the twelve apostles.

Through the centuries, *Romans de la Table Ronde* served as an embodiment of the code of knightly virtue and conduct. (Jung, von Franz 1998:19). They had partly Celtic origins but also stemmed from sources in the east and in antiquity, and this literature enjoyed great popularity in the 12th century on account of its new and curious character.

> In their propensity for the irrational, the prominence of the feminine element, the assimilation of Oriental fantasy material and... in the ever more prevalent symbolism of a magical beyond and land of the dead – there is a psychological expression of an extraordinary stirring of the unconscious, such as does happen from time to time, especially in periods when the religious values of a culture are beginning to change (Jung, von Franz 1998:25).

One of the virtues required of Arthur's knights was to pledge himself to a woman and support her. Emma Jung sees this as a compensation for the over-evaluation of the masculine. *The Minnedienst* is an expression of the fact that the principle of relatedness, of Eros, was making itself more noticeable and requiring greater consideration. The literature and music of the period clearly illustrates what an important part this homage played in the songs of the troubadours and trouvères, but above all in the *Romans de la table Ronde*. It may have been at first a matter of giving more consideration to the real woman, of establishing with her a relationship which was more than merely the sensual drive of nature. But hand in hand with this went a regard for the feminine in general. and especially for the man's own individual femininity, the "anima". By *anima* C.G.Jung understands a personification of the unconscious in the man which appears as a woman goddess in dreams, visions, and creative fantasies.

> This figure would seem to be a derivative of the mother-imago and it is as if it encompassed within itself both the man's own inherent femininity and his actual experience with the real woman at the same time (Jung, von Franz 1998: 64).

Staged with spectacular period lavishness, the musical *Camelot* was an undoubted success, and ran for 873 performances on Broadway. It won a little extra glamour from the well-publicised approval of President John Kennedy, who was said, by those who did not favour him, to compare himself and his America with Arthur and Camelot,

The tragic event that turned the original stage show into a hit was the assassination of John F. Kennedy. Audiences reacted strongly to the collapse of "Camelot" as an ideal, seeing it as a parallel to real-life events - another stirring of the unconscious at a time when social values were experiencing an enormous shift from conservatism to permissiveness.

The Grail Age had proven unequal to the problem of the Shadow and its paradoxes – the paradox, for instance, that high virtue leads to pride and through this is perverted into something evil. Arthur in *Camelot* proves unequal to the challenges within his kingdom. *Camelot* itself is a commentary on the inability of the powers of the time to find solutions to the challenges of ruling the modern world, and the ongoing dilemma of resolving the paradoxes of a dualistic symbol system.

CHAPTER 7

Camelot : Symbolic soundworld

There is a particular focus on the masculine (knights, swords, higher consciousness), and of the feminine (the *anima*, Guenevere) in the musical *Camelot*. The hero character in tales through history is almost inevitably masculinised, because the logos principle was associated with light and consciousness, and the mythos or feminine principle, with darkness and the unconscious. The circle of knights around Arthur mirrors the symbol of the Self as it was manifested in the first half of the Christian age, an image in which the light, spiritual, masculine aspect of logos predominated one-sidedly and whose vital expression served the civilizing purpose of overcoming pagan and animal primitivity. Arthur's knights in particular, devoted themselves to this task (Jung, von Franz 1998: 216).

We find the Self (Arthur) ruminating over, amongst other problems, "How to handle a Woman", (and not a sword), whose lyric resulted in the axiom that loving is the best method. We also meet Arthur's Ego, Lancelot. The character of Merlin, Arthur's spiritual advisor, also has symbolic significance. Previously the counsellor of Uther Pendragon, Arthur's father, Merlin stands in the background of King Arthur's Round Table as a mysterious spiritual power. He supports the King in word and deed, sees into the hearts of everyone, has cognisance of all coming events and knows how each should be dealt with. With his gifts of clairvoyance and prophecy and his magic powers, Merlin embodies the archetype of the Wise Old Man, i.e. of the spirit, and with strong connections to a pagan nature being. Even as the Celtic Druid in the age of chivalry he still resembles the general type of primitive medicine man or shaman, a type of religious man who opens up a direct and personal approach to the collective unconscious spirit. In the Grail legends his existence signalled the profound psychic need at that time for healing of the opposites of Christ-Antichrist.

Merlin is at home in a setting of undines, melusines, water nymphs and swan knights, all of whom contain in themselves the mystery of semi-human nature beings. Arthur is lost without him. This has great significance because without the mystic connection to nature, the totality of being is lost. Allegedly Merlin came from Wales, from Caer

Myrddhin, the town or castle of Merlin, which is said to be named for him, or Cairn-Merlion - the hill of Merlin. Apparently the name Camelot is derived from this hill:the place of high consciousness, or Kingdom. This symbolic kingdom is an ever present opportunity. Merlin is Arthur's (the Self's) higher consciousness, or the realm of creative imagination within the Self. We first encounter him in Camelot, in a March ostensibly in D major which expresses his mystical ambiguities via chromatic changes to typical scalar expectations: the musical line is very choppy, rising and falling abruptly with an F natural replacing the expected F sharp. This note is retained in the accompaniment, however. All examples which follow will be preceded by the chapter number, in this case, 7, and followed by the page number of the example in the musical score. Ex.7.1 page.13

We are aware right from the opening bars that *Camelot* derives its imagery from the masculine (logos) aspect of the Age of Chivalry. Brass fanfares typical of heraldic pomp and ceremony are evident in musical flourishes from the opening of the overture onwards. Royal fanfares precede royal entrances. Ex.7. 2 page7 bars 5-6.
The choir's entry is declamatory, denoting regal power. Fanfare elements are written into a broad, sweeping melody set in four-part block chords. Ex.7. 3 page 8.
The rising broken chord melodic motif and rising melodic lines create expectation and an air of optimism. Ex.7. 4 page 9.
The falling triplet figures "deflate" this optimistic mood only slightly.
Ex.7.5 page 10.
The overall design of *Camelot's* musical language is one of retrospective storytelling with pictorial colourism. The musical externals of chivalry "paint a picture" of the "fairytale" or fantasy story elements, and hence of the symbolic universe embedded in the text.

One might expect the lyrics of *Camelot* to be set to the rock 'n roll of the 50s-60s or even early 'rock' itself – even jazz, maybe, since it could represent the possible stirrings of a new order challenging the old. But this is not the case. We encounter love, conflict, uncertainty and nostalgia for the fantasy world of childhood couched in musical conventions derived from mid-nineteenth-century functional tonal harmony, homophonic textures, strophic song, bar-line dominated conventional rhythms, metric division into 2, 3 or 4 with some additional elements like "modal" notes and "medieval folk/dance rhythms featuring metric changes traditionally associated with the period nature of the

piece. We hear the "old order" well represented in sweetly tuneful melodic phrase structures reminiscent of older, pre- and post- war musicals like *Me and My Girl* and *Kiss me Kate* (1948), for instance.

Lancelot's haunting "If ever I would leave you" and Guenevere's gentle "I loved you once in silence" became popular songs of the era. Betrayal, loss, separation and sacrifice are expressed in the most accessible terms. This is not unusual in musicals, which frequently present serious material in light-hearted or comedic formats. This "sugaring of the pill" may leave us more open to the symbolic information contained in the myth than a heavily serious presentation of the matters.

Nearly all humour expressed in puns, jokes, farce and slapstick to high comedy and satire contains the idea that something is "funny" because two frameworks that are normally quite separate are suddenly brought together in a way that seems momentarily to connect them. For example, Guenevere wants people to fight over her, so she will feel valuable, like a prize. In "The Simple Joys of Maidenhood" we are amused, because love and war are so oddly juxtaposed, and it is also heavily ironic because at the end of *Camelot* she *is* the object of dispute, only it is not a joke any more.

Guenevere enters the scene running, as if pursued, her tension depicted by a rising chromatic scale and oscillating chromatic figure: Ex.7. 6 page 23. The first part of the song is a prayer to her patron saint, Genevieve. This is supplicatory, smoothly tuneful, and appealing. The abrupt change from 3/4 to 2/4, the dramatic keychange and change of mood (the score indicates the next vocal section "to be sung with vehement rebellion"), create a sense of the comic. Her statement:"I won't obey you any more!", resists an arranged marriage. Ex.7.7 page 25.

She wants to be more than an object, exchanged to facilitate a peace treaty. "Shall a feud not begin for me?" she asks wistfully. Guenevere expresses her disappointment in a prayer to her patron saint over having never experienced any of the storybook excitements which a princess should have as part of "The Simple Joys of Maidenhood": "shan't I have the normal life a maiden should? Shall I never be rescued in the wood? Shall two knights never tilt for me/And let their blood be spilt for me?/Shall I not be on a

relations. The second can be seen in Faust's Helen, and Guenevere, who personify a romantic and aesthetic level (as expressed in the *Minnedienst*), that is still characterised by sexual elements. The third is represented by the Virgin Mary, a figure who raises love (Eros) to the heights of spiritual devotion, and the fourth stage is symbolised by Sapientia, wisdom transcending even the most holy and the most pure. Another symbol of this is the Shulamite in the *Song of Solomon*. In the psychic development of modern man, as von Franz points out, the fourth stage is rarely achieved. The *Mona Lisa* comes nearest to such a wisdom anima (Jung *et al* 1978:191).

Arthur and Guenevere meet in Camelot, which he describes to her as "perfect by decree". An upbeat musical item with strongly rising broken chord leaps in the accompaniment and octaves in the vocal line gives a powerfully positive feel to this idealistic representation of his kingdom. Ex.7.10 page 32. "In short, there's simply not, a more congenial spot, for happily-ever-aftering than here/In Camelot", sings Arthur later. Camelot's lyrics describe it as a story country, the fantasy land of children, a paradise relating the blissful early childhood attachment to mother, the bond to the unconscious instinctive. Guinevere's welcome is still couched in musical "story" language conveying royal/regal/chivalrous imagery of the legend. Ex. 7.11 page 39. Arthur describes how he felt when he recognised her. "I felt like a king. I was glad to be King...I wanted to be the wisest, most heroic, most splendid King who ever sat on any throne". Jung describes the anima's vital role in "putting a man's mind in tune with the right inner values and thereby opening the way into more profound inner depths." Encountering his anima made Arthur feel whole and inspired (Jung *et al* 1978:193). Jung also says that when a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps him to dig them out. Sometimes the most profoundly integrating experiences are best expressed in the simplest terms. The underscoring supporting this dialogue in the musical is a comforting, soothingly rocking rhythm in 3/4, in simple harmony.

Arthur explains to Guenevere how he drew the sword from the anvil embedded in the stone. A sword is beaten into shape on an anvil. The anvil can represent life. In the case of Camelot, or the Arthurian legend, the sword, the individual persona in expression, is released from the anvil, its life experience, on which it was beaten, and the rock in which it is bedded. The rock biblically represents truth. We talk about the bedrock of truth, and the Rock of Ages. Life functions and is experienced in objective reality. There is

objective reality, the way things truly are. Then there is subjective experience, the way we interpret life according to our beliefs and values, prejudices, ignorance and preferences. Our persona is beaten into its subjective experience in life. It is conditioned by life. But the bedrock of all experience is truth, however obscure that might be to our limited consciousness and understanding. When we can be freed of our subjective experience, which is a function of our conditioned identity, to express authentically, then we have drawn our expression from the deeper bedrock of truth, and so can enter our own kingdom, Camelot. We then own our unique portion of objective reality.

Arthur experiences this, but it is not a one-off experience, it is a living process. Arthur experiences the original connection, and then the testing comes. As a masculine weapon, the sword denotes strength, power and in that age more particularly, chivalry; it is an implement which serves to overcome hostile powers. Such a sword is often engraved with an inscription and has precious stones set in the hilt which impart magic strength. As the weapon especially characteristic of heroes or knights, the sword is closely connected with its owner, as if it were a part of him, and sometimes it has a name and a personality of its own. Arthur's sword is called Excalibur. It is a symbol or representative of its owner. Since the knight has the task of coming to terms with the outer world and overcoming it, the sword can be compared with certain functions of the ego personality to whom the task belongs.

Emma Jung states: "it is precisely those weapons which are necessary to the mastery of life and of the world which are presented by the anima, out of the maternal matrix of the unconscious." The sword signifies the life-urge "which leads to the recognition of the Self" (Jung, von Franz 1998:89). It symbolises the separating and discriminating aspect of the intellect. When he is faced with a terrible dilemma, Arthur speaks to his sword: "By God, Excalibur, I shall be a King!" He needs courage to behave like a King and not demand vengeance for Lancelot and Guenevere's infidelity. "This is the age of King Arthur, and violence is not strength and compassion is not weakness!" he exclaims. We recollect that he sings of how to handle a woman, and not a sword. The sword itself also points to certain problems of the age, particularly those involving incisive, differentiating intellectual skills. Arthur evidently has problems with woman and sword.

When Guenevere and Arthur marry, the deeply idealistic Arthur founds the Round Table ("Jenny, Jenny, a round table!!!" Arthur cries jubilantly) to establish new standards of conduct, friendship and loyalty. The Round Table itself as a "round thing" expresses totality, the circle being described as the most complete of all forms. King Arthur's Round Table had been inaugurated by his father Uther Pendragon (meaning Dragon's head) and also the ancestor of Perceval, one of the knights who searches for the Holy Grail in the *Histoires de la Table Ronde*. This took place at the bidding of Merlin. It was the last of three important tables mentioned in the *Queste de Saint Graal* and to some extent represents an archaic pre-form of the archetypal images beheld by Perceval in the Grail castle:

> You know that since the advent of Jesus Christ there have been three most important tables in the world. The first was the Table of Jesus Christ, at which the Apostles ate on several occasions. This was the table that sustained bodies and souls with food from heaven...And the Lamb without blemish that was sacrificed for our redemption established this table. After this table there was another *in the likeness and remembrance of it.* This was the table of the Holy Grail, of which great miracles were once seen in that country, in the time of Joseph of Arimathea, when Christianity was first brought to this earth (Jung, von Franz 1998:162.

This second table, which reminds us of the first, is, in accordance with the divine command, expressly described as *square*. The third table, Arthur's, on the other hand, is *round*. Concerning it, the *Queste* says:

> After this table the Round Table was set up, on the advice of Merlin; nor was it established without great symbolic significance. For what is meant by being called the Round Table is the roundness of the world and the condition of the planets and of the elements in the firmament; and the conditions of the firmament are seen in the stars and in countless other things; so that one could say that in the Round Table the whole universe is symbolized... the table is...associated with the human endeavour towards a synthesis of the totality (Jung, von Franz 1998:166).

Arthur's higher consciousness (Merlin) follows the nymph Nimue to a dream world. "To our home 'neath the sea, follow me" (to the unconscious, the instinctive realm, world of the mothers). Over a pedal point reinforcing a sense of suspended animation, a long-short-short rhythm is repeated over and over, as hypnotic as a child's nursery song, sung by the mother's voice. Ex. 7.12 page 46.
A chorus of women's voices adds to the soothing siren effect of this seduction. Sirens are negative aspects of the anima which can mislead a man. Ex. 7. 13 page 48.
Arthur feels lost without Merlin's shamanistic instincts and clairvoyance to guide him.

Knights are invited to Camelot to join Arthur's Round Table project. Heralds appear in the towers and sound their horns. Ex. 7.14 page 51. Among the knights who come to join the brotherhood of the Round Table is Lancelot du Lac. His name is surely no accident. Du Lac means "of the lake". Water in Jungian terms symbolises the emotions. Arthur's sword Excalibur is later received by the "lady of the lake" - the unconscious (in the legend, not represented in the musical). The lance or spear is a masculine symbol whose essential quality is not sharpness or separation like the sword, but aim or direction and impact. These characteristics of the weapon can be understood metaphorically, as perception of the goal or awareness of one's intentions, or reaching further possibilities. The lance has also been described as an instrument of intuition. This would tie in with the Jungian explanation of the water and emotions.

In *C'est moi* (It's Me) Lancelot describes himself as the epitome of the perfect knight. "I've never strayed from all I believe/I'm blessed with an iron will. Had I been made the partner of Eve/We'd be in Eden still." We meet "A French Prometheus unbound (Prometheus stole fire from the Gods)....the godliest man I know" in a vigorous, rollicking folk ballad style. Ex. 7.15 page 57. The "hero" of the tales we tell small children has arrived, in his own words at least. Unfortunately he is very self-important, very proud of himself, and hence rather insufferable. We hurtle headlong into the next very upbeat song, called "The Lusty Month of May". This has a springy, staccato rhythm typical of vigorous old English folk dances. 4ths, 5ths and octaves abound, infusing the item with robust energy. Ex.7.16 pages 59-60. Metric interjections of 2/2 bars written in "cut" time between the 3/2 bars introduce a medieval folk dance feel. Ex.7.17 page 60.

A fullblown chorus in homorhythmic homophony follows in shifting "cut" time and 3/4, concluding in powerful open intervals omitting the third of the triad at the cadence. "It's May, its' May (in cut time), when love has its way" (in 3/4, therefore outside the "boundaries" of the previous pulse). Ex 7.18 page 61. Guenevere announces "It's May! The lusty month of May! The darling month when ev'-ry-one throws self control away!...It's wild! It's gay! A blot in every way!" Clearly we may expect society to be outside the boundaries of morality. The chorus agrees: "The lovely month when everyone goes blissfully astray...everyone makes divine mistakes".

It is debatable whether true love always has to have its way. This sounds more like ego. In the midst of gaiety, hints of disaster abound. The problems inherent in the underlying discord of the Arthurian court sit uncomfortably in the language of "feelgood", because there are so many things that simply do *not* feel good. Despite all the idealism of the Round Table, the knights and the star-crossed lovers, the impending disaster waiting to happen, clouds the horizon. The feelgood music is too good to be true, thanks to the tension of opposites – language tells us of the disaster looming, in the script, and the music speaks of another, more ideal (pre-war?) reality, the one Arthur, Lancelot and Guenevere in their egoism and idealism (and compassion) might prefer. According to the lyrics this is the month of "great dismay", with a play on the words "may" and "dismay", supporting the underlying subtext to the fairytale.

Directly after this, King Pellinor arrives. King Pellinor is the projection of Arthur himself when he "loses" it. "I'm lost, I'm thoroughly lost!" when he stumbles into Camelot. "Of what kingdom?" they demand of him when he declares himself a king "I've forgotten" he mumbles.

The frivolous sentiments of sheer abandon in "The Lusty Month of May" are in direct contrast to Lancelot's impeccable virtue and reputation. Guenevere, who does not recognise the true kingliness of Arthur, (he does not recognise his own kingliness, hence the re-emergence and exaltation of ego), falls for Lancelot. The queen challenges Lancelot to joust with three knights. She encourages her followers to propose a catalogue of ghastly fates for the irritatingly virtuous Lancelot in "Take me to the Fair". The jousting tournament is a spectacle which accentuates the chivalric "mode" of the storytelling style. Downward runs and abrupt cluster chords describe the knights' actions

against Lancelot. Ex.7.19 page 78. "Jig" 6/8 rhythms are inserted over a pedal drone which add local folk dance colour as the item concludes.

For all his goodness and all his efforts, however, Arthur sees his queen falling helplessly in love with his best friend, Lancelot. He ruminates on "How to handle a Woman", trying to figure out how to relate to his wife and to the feminine elements within his own psyche. Achieving relatedness to the feminine is part of the hero's individuation process. Arthur is a ruler and a husband, so he has the added dilemma of how to get both right. He opts for the easygoing approach, expressed in a flowing, non-confrontational melodic line. Rather than put his foot down and be authoritarian (or barbaric), he prefers to be 'enlightened'. "The way to handle a woman is to love her", he decides, rather vaguely, because he does not want to deal with the reality of Lancelot and Guenevere. The song itself is also non-confrontational, undemanding, and equally vague, if tender. Guenevere sings "Before I gaze at you again", which is an attempt to send Lancelot away, an attempt to free herself from this painful, illicit love.

More rousing fanfares, knights jousting, agitated tournament music and tumblers entertain and describe the action taking place. Upward melodic runs in the accompaniment contribute to a sense of fleetness (of the tumblers) and lighthearted excitement. Ex 7. 20 pg 93.
The entrance of the King and Queen is grandiose and brassy. Ex. 7.21 page 96.
When the knights enter we hear the horses' hooves. (fig.10). We revisit the choppy, uneasy melodic line with non-scalar notes from Merlin's entrance in Act 1, which introduces an element of discord into the frivolity. Multiple rests interjecting between tritone dominated harmonic fragments rising and falling create a feeling of restless anticipation and dread. Ex. 7.22 page 104.
Yells from the crowd complete the picture of a major sporting event. Increasing tension at the conclusion is created by the repetitions of a falling chromatic line sung in unison by the crowd with a shout of alarm and horror when they realise that Lancelot has killed Lionel. Ex. 7.23 page 117.
Ominous tremolando figures continue the story scenario when Arthur pulls a blanket over Lionel's face. Ex. 7.24 page 118.
Lancelot emerges unscathed from the contest, having revived Sir Lionel with a prayer.

The scenario between them when Lancelot bows before the Queen is played out over underscoring of his song "C'est Moi". The knights parade and are dubbed by the King with more fanfares.

As he finds that he has fallen in love with the Queen, Lancelot leaves on knightly quests, but later he returns to be inducted into the Round Table. The ego, Lancelot (C'est Moi), fights the very king (the Self) whom he desires to serve. Actually, Arthur's love of ego gets him to exalt ego - Lancelot is knighted despite cuckolding the king. We are looking at the very human experience of a confusion of identity - Oedipus all over. Why is the kingdom plagued? Because humanity lives in falsehood, either innocently, or by choice for short-term gain in the interest of ego preservation. King Pellinor, also representing conscience, tries to warn Arthur of this, but he will not hear - like Hamlet, he cannot countenance the responsibility of taking timely action - until it is too late.

It is worth noting that Mordred enters immediately after Pellinor has been silenced. Arthur's illegitimate son, he has designs on the throne. He has been banished, i.e. in psychic terms, repressed, but now he returns to plague Arthur. Older parts of Arthur's life are catching up with him. Mordred - Arthur's shadow - will reveal, as the shadow function will inevitably do, that which Arthur chooses to suppress. Arthur's kingdom can only function in truth - when truth is compromised the kingdom will disintegrate, or disappear from view. The other knights revolt in the face of this betrayal of the order which sustains the very kingdom. Why should they be good when Arthur, Guenevere and Lancelot are undermining the community? "Fie on Goodness" indicates their unwillingness to remain virtuous, to uphold the chivalric values of the Round Table. This is also a result of the problems which arise in a psyche and in a culture when we put the 'whole' out of balance by repressing "bad" parts and favouring only "the good, virtuous, pure and perfect" parts. The text reveals this struggle in the startling juxtapositioning of horror and humour: "Ah but to burn a little town, or slay a dozen men, anything to laugh again! Oh Fie on Goodness, Fie!" and "no-one repents for any sin now/every soul is immaculate and trim. Ah, but to spend a tortured evening staring at the floor – guilty and alive, once more. Oh Fie on virtue, fie on mercy, fie on justice...". Thus the knights question all Arthur's higher values, originating from Christian faith and entrenched via Christian dogma.

Arthur's old tutor and protector, the magician Merlin, having been lured away by the spirit Nimue, leaves the young man with only his own (lower nature, physical) resources on which to rely in creating the best of all possible worlds. Arthur is not utilising his creative insight. Arthur's unwillingness to confront the problem of Guenevere and Lancelot results in crisis and conflict. Avoidance of reality, difficulty in reaching crucial (uncomfortable) decisions, hoping that problems will go away on their own or be solved by someone else, indicates reluctance to take responsibility, to face the responsibilities of being part of the collective, separated from the comfort zone of childhood, the world protected by mothers. We hear Lancelot echoing this inability to leave the mother in his haunting lovesong to Guenevere :"If I would ever leave you". "No never could I leave you, at all", he insists. Ex. 7.25 page 159.

Immediately after this declaration of dependence, Mordred negates virtue in "The Seven Deadly Virtues". According to Christian tradition there are seven deadly sins, amongst them, jealousy, avarice and lust. This hectic attack on virtues where sins are normally under attack, is a humorous reversal of the opposites. "you'll never find a virtue unstatusing my quo/or making my Beelzebubble burst". Beelzebub is another name for the Devil. Ex.7.26 page 163. Jung's Shadow archetype has surfaced.

Virtues will not bring Mordred the power he wants over the whole, so he devalues them. Avoidance and refusal to submit to the positive values of the collective results in Arthur's (and his society's) failure to grow to a condition of full adult mental health. It is necessary for the child, whom we normally protect from too much harsh reality, to confront certain difficult issues and be separated from the world of mothers, otherwise he will remain a child into adulthood. Adults stuck in the storytelling fantasy world of childhood as represented in the musical language in Camelot, present a liability to society because of the consequences of their failure to assume responsibility. There is a distinct pull between uncomfortable reality and the highly palatable, childhood storybook-way it is presented musically, which outlines the tension between opposites. Arthur's dilemma is also reflected in this tension.

The interesting twist is the soliloquy after Lancelot's knighting. "I demand a man's vengeance!" he says in pain after he has exalted ego. So Arthur's ego is challenged by its own machinations. And then the apparent liberation from this dilemma; "Proposition,

I'm not a man, I'm a king." True identity has partially won through and it has compassion for the human struggle towards consciousness. "But what about their pain - did they invite this calamity?" Ironically this compassion allows that to enter the order which will ultimately lead to its destruction. So we encounter true elements of Greek tragedy, albeit couched in childlike fantasy. "What do the simple folk do" reveals King and Queen trying to deal with their pain, like two helpless children trying to comfort themselves, in a simple song, with a simple text. They dance a hornpipe and whistle in an attempt to drive away "the blues" – i.e., depression caused by avoidance of the real pain of confronting the difficulties in their lives. Ex.7.27 page 175.

Mordred catches Lancelot and Guenevere together in a compromising situation and uses their guilt to his own advantage, with the help of his mother, the evil Morgan le Fey, here portrayed as Mordred's aunt. Le Fey = la fée, French for "the fairy". In *The Persuasion* Mordred bribes her with sweets, commonly used to manipulate or reward children, to build an invisible wall around Arthur ("to imprison the King in an invisible ring") to prevent him from warning Lancelot and Guenevere of Mordred's plan to trap them. She calls him a "naughty boy", school teacher terminology. We hear a trivial little French *bal musette* waltz tune. Ex. 7.28 page 186.

The trivilialisation or infantilisation of evil does not make it go away, and the invisible barrier referring to Arthur's limited understanding or paralysis of his will caused by avoidance is furthermore a barrier to complex mental integration: *Diabolus* (the disintegrator) *in Musica* cannot be far away. Arthur and Pellinor are lost in a forest of colouristic tremolondo tritones and fourths. Ex. 7.29 page 188. Also interesting to note is the circular motif (like a ring, going round and round). In terms of musical rhetoric the repetition of a motif of this nature could have been used to signify "encirclement", (Kloppers 2001:26). In this case, it signifies enslavement. Ex. 7.30 pages 187-188. Arthur misses his innocence – before he was confronted with complex adult decisions. "The Invisible Wall" itself has staccato repeated chord in a 6/8 and 9/8 "gigue" rhythm supporting an ominously relentless, chromatically invested melodic line which creates a panicky feeling. Ex. 7.31 page 190, fig. 18.

Lancelot insists "no never could I leave you, at all." Ex.7.31 page 198

Finally the bubble bursts to reveal the true nature of the turmoil threatening Arthur's tentative steps towards a just society, which is just beneath the surface of everyday existence. This seals their fate, and that of the whole. A piercingly discordant trill details Lancelot's scuffle with Mordred. Ex. 7.33 page 198. See below Ex.7.32.
Immediately, clashing chords delivered by brass and percussion signal the discord in the palace. By favouring the Ego above the Whole (Self), the Anima has caused an imbalance in the totality of the psyche – and the kingdom. Instantly, ballad singers step forward to wrap up the story in short phrases with frequent rests, conveying haste and describing the duelling protagonists. Ex. 7.34 page 199.

Mordred has Lancelot locked up and plans a death at the stake for Guenevere. His question to the King "Do you kill the Queen or kill the law?" symbolically poses the question "do you keep/choose the rational (the *Logos*, Masculine) over the irrational the *Mythos*, the eternal Feminine), or vice versa?". The choice is an impossible one, because they although they may be viewed at opposite ends of the same continuum, they are both equally valuable parts of the whole, and must be integrated for the sacred marriage to take place, i.e. the bringing of higher understanding.

Furthermore, comedy and tragedy

> are the terms of a single mythological theme and experience which includes them both and which they bound; the down-going and the up-coming (kathados and anodos) which together constitute the totality of the revelation that is life, and which the individual must know and love if he is to be purged (katharsis=purgatoria) of the contagion of sin (disobedience to the divine will) and death (identification with the mortal form (Campbell 1993: 29).

From page 201 onwards in the score we see this continual up and down movement in the melodic line, which is riddled with bare fourths. The struggle Arthur experiences in trying to make this impossible choice/resolve this tension of opposites (expressed as whether or not to burn Guenevere), is clear from the lyrics: "in his grief [melodic line rises], so alone [melodic line falls], from the King [rises], came a moan [falls] : 'I can't!' "
Ex. 7.35 page 207

Mordred taunts Arthur with the fragility of human existence :"So you're human after all – human and helpless". Upon Arthur hearing this indisputable fact, the psyche as a whole (Self) accepts all its parts including its own frailties and hence begins to re-integrate. The Ego (Lancelot) re-enters to rescue the feminine spirit = anima (Guenevere) from destruction (the stake). It is part of the hero's journey to rescue "the damsel in distress" from the dragon/the threat of the instinctive unconscious. Lancelot escapes from prison and flees to France with Guenevere. Arthur's world has been shattered but his love for both Guenevere and Lancelot remains. The energies of the higher order and the energies of the lower order will come to conflict (the biblical Armageddon). Mordred says Arthur's table is cracking because previously all the knights were equal but now Lancelot is killing them for the sake of preserving Guenevere. Arthur calls out to Merlyn to turn him into a hawk so that he can fly away from the horror of his kingdom's collapse. This conflict is represented by the same rising and falling melodic line as before: "in that dawn [rises] in that gloom [falls] more than love [rises] met its doom [falls]". Ex. 7.36 page 213.

Guenevere sees her flirtation with the idea of a war being fought on her behalf (when she first met Arthur) come to ironically horrible fruition. Starkly severe 4ths, 5ths and octaves devoid of softening 3rds and 6ths are accompanied by insistent, warlike rhythmic chords. Ex. 7.37 pages 216 and 218. Lancelot's fanfare (played by muted trumpets) takes us directly to the battlefield, which symbolises "the field of life, where every creature lives on the death of another" (Campbell 1993: 238). Arthur, who must now fight on behalf of the higher order, has also been the instrument of the lower order himself, and so, like Moses in the bible, he will not be able to enter the promised land. Like the biblical Joshua, Sir Tom of Warwick will have to do that - one of the few sparkling waves in the endless ocean. War is declared on France and Arthur discovers and forgives the runaways. The way in which these forces within the psyche of developing mankind are resolved, results in a non-retributive choice: Arthur ultimately chooses not to punish Lancelot and Guinevere, for example. His evolution, which mirrors the evolution of the Christian ethos of the time, allows him to eschew revenge, an unusual human choice of the highest idealism, even today. This type of choice demands a significant degree of civilization.

Arthur is now pitted against Mordred and his forces. At the end, with his kingdom in ruins, the King can still urge a young boy to tell everyone the story "that once there was

a fleeting wisp of glory called Camelot". Arthur's spirits are raised and, as a final act on the field of battle, he knights the boy and sends him back to England to continue the tradition and live up to the ideals that he himself had established – at the Round Table in Camelot. The value of Arthur's Round Table (and of the sword in the stone) will re-surface in spite of the losses he has suffered. While the ending of *Camelot* can scarcely be described as ecstatic, it conveys a hopeful message that *Camelot* will "come again" as part of the natural unfolding of events. The contradictory forces of betrayal, dishonesty and love at work within the drama have played themselves out and there has been a psychic resolution of sorts. In this sense it is more than a mere comedy of errors. The "happy" ending...is to be read not as a contradiction, but as a transcendence of the universal tragedy of man (Campbell 1993:29). We return to the musical item describing *Camelot* as the marvellous fantasy world where nothing goes wrong, essentially the land of childhood and of illusion as much as idealism. Ex. 7.38 page 235 Perhaps the chance to face and re-negotiate the dilemmas which haunt us will return.

> There remains the problem of maintaining and developing the consciousness in a meaningful way, so that the individual can live a useful life and can achieve the necessary level of self-distinction in society (Jung *et al* 1978:120).

Ancient history and the rituals of contemporary primitive societies provide us with a wealth of material about myths and rites of initiation, whereby young men and women are weaned away from their parents and forcibly made members of their clan or tribe. In making this break with the childhood world, the original parent archetype will be injured, and the damage must be made good by a healing process of assimilation into the life of the group. The group fulfills the claims of the injured archetype and becomes a kind of second parent to which the young are first symbolically sacrificed and then re-emerge into a new life (Jung *et al* 1978:120).

The representation of our efforts to grow and resolve issues from our past(s) which are still as relevant today as they have ever been throughout human development, in a musical idiom drawn also from the past, is in fact completely appropriate. One could also argue the appropriateness of this apparently idyllic representation makes audiences feel instantly "at home' and comfortable since it so aptly portrays the spirit of denial of our age, whether we are aware of this denial or not. For the most part, governments and

their peoples worldwide prefer not to grapple with the realities of finitude, damage caused by humanity to the planet, growing lawlessness, terrorism and violence, and any number of other horrors attendant on the age of rationalistic materialism characterising the 20th century and following us as rampantly into the 21st. *Camelot* as a symbolically idyllic "place" as described in the lyrics of the song epitomising it, depicts a world seemingly remote from reality, that is, until reality sets in. Nostalgia for the blissful state of safety with mother, the state of innocence of childhood and the idealised past are readily expressed in this comfortable old tonal system with sweet melodic-harmonic shapes we know so well. The pictorial, "chivalric" (masculine) music in Camelot has more punch, drive and visual impact than the music related to the more intimate *anima*, which is romantic, lyrical and yearning. The more uncomfortable parts of the story are nostalgic. When reality does penetrate, the music remains non-confrontational. We still wish it wasn't real, because reality is so uncomfortable. At the end of the musical, we look back at the past and remember those blissful childhood days when *Camelot* (the maternal, the unconscious) was all we knew. Back where we started, we have come a full circle, sadder, maybe a little wiser, but nevertheless not fulfilled.

The Grail Age proved unequal to the problem of the Shadow and its paradoxes, for instance, the paradox that high virtue leads to pride and through this is perverted into something evil (Mordred). The 60s were apparently just as unequal to leaving the comforting regions of the maternal unconscious and fully transcending the main paradoxes of the time. The musical *Camelot* does not deal with the outcome of the battle in which Arthur is mortally wounded and conveyed to Avalon "from which he will return", a kind of 'second coming' of the King. Nor does it deal with the graphic symbolic imagery of the sword, Excalibur, received back by the 'lady of the lake'. This reading is a truncated myth which omits some of the significant symbolic material of the Arthurian legend, in which the unconscious once again becomes the repository of the expression of truth.

Somewhere again it will be found embedded in the rock with the inscription; "Whosoever draweth this sword . . .is rightwise born king (queen)". You and I and the next man will inevitably encounter that sword. The question is, will we pull it? Now here's a challenge.

THE FANTASTICKS

CHAPTER 8(i) MUSICAL EXAMPLES

CHAPTER 8(i)

The Fantasticks Act 1

Rites of Passage explored through the Tension of Opposites.

The Fantasticks is a musical in 2 acts by Tom Jones. It is a reduction of the successful play *Les Romanesques* by Edmond Rostand and has music composed by Harvey Schmidt. A statistical phenomenon in the musical theatre, *The Fantasticks* opened on 3 May1960 and ran for 37 years at New York's 149-seater Playhouse. It still enjoys performances worldwide. This is a small-scale musical, making a virtue of being presented with simplicity on a bare stage with rudimentary properties and a cast of nine. While the original production began its three decade run in the tiny venue which it never abandoned for a larger one and the possibility of larger grosses, overseas productions proliferated, particularly amateur ones because the work is uncomplicated to stage. Jones and Schmidt hit the bulls-eye with their first show, a mixture of ballads spiced with up-tempo plot advancers. The compère and tempter in turn (El Gallo) won the best musical moment of the show of the sparkling score in the ruefully recalling song "Try to Remember", which opens the show. The song became a hit parade success and a longtime cabaret favourite. Both by its sentiments and by its staging and style, *The Fantasticks* remains a very 1960s musical, but one which has successfully carried those 1960s feelings through the 1970s and '80s with durability and gentle grace.

The Fantasticks explores the tension of opposites through the pairing of a couple and pairing of extremes. Early on in the action the couple are separated by a wall and communicate through a hole in it, like Pyramus and Thisbe in the play within a play in William Shakespeare's *A Midsummer Night's Dream*. This was also notably a comedy of errors which eventually sorts out several pairs into "compatible" units. There is also an invisible wall preventing Arthur from warning Lancelot and Guenevere in *Camelot*. This symbolises a boundary to the understanding.

> The 'Wall of Paradise' which conceals God from human sight is described by Nicholas of Cusa as constituted of the 'coincidence of opposites', its gate being guarded by the 'highest spirit of reason, who bars the way until he has been overcome'. The pairs of opposites (being and not being, life and death, beauty and ugliness, good and evil, and all the other polarities that bind the

> faculties to hope and fear, and link the organs of action to deeds of defence and acquisition) are the clashing rocks (sympleglades) that crush the traveller, but between which heroes always pass (Campbell 1993:89).

The Wall in *The Fantasticks* also separates and prevents the couple from reaching one another, describing the limits of their relationship and their understanding of relationship itself. Before we reach this "wall", which their fathers have built specifically to manipulate them into a romance (it pretends to keep them apart but paradoxically brings them together), we encounter the main characters Luisa and Matt, who are next door neighbours.

We meet Luisa describing how a bird woke her up, represented programmatically with trills and runs like imaginary birdsong, extending to the upper ranges of the piano or harp. The bird disappeared the minute that she greeted it: "It was mysterious", she says, and piano octaves in the lowest range of the instrument suggest this mystery. More extremes in the upper range describe her extreme pre-occupation with herself. "So do you know what I did? I went over to my mirror and brushed my hair two hundred times without stopping. And as I was brushing it, my hair turned mauve! No, honestly! Mauve! And then red. And then a sort of deep blue when the sun hit it." Ex.8(i).1 page 16

With all the energy of blooming adolescence and its strong secularity, she longs for more extremes: "much more than keeping house". In the song "Much More", she would like to dance till two o'clock/ "Or sometimes dance till dawn, or if the band could stand it, just go on and on and on." Ex. 8(i).2 page 19.
This continuation is represented by an extreme vocal interval from d-e : Ex.8(i).3 page 20. She would like to wear her hair unfastened "so it billows to the floor", much like Debussy's character Mélisande, whose extraordinarily long hair tumbling out of the castle window towards her lover symbolises sensuality and seduction in the opera *Pelléas and Mélisande.* Ex.8(i).4 page 21.

This song of Luisa has a large vocal range, from middle C – F natural an 11th above. The song material ranges from abrupt, heavy chords in a highly agitated rhythm, to a smoother melodic section describing herself swimming in a clear blue stream where the water is icy cold – an image of awakening. For a woman, life is best realised by a process of awakening, as distinct from a man, for whom life is something to be taken by storm, as an act of the heroic will. As the plot unfolds Luisa awakens to her true

function of relatedness, enabling her to accept the erotic component of the emotional bond with her father, repressed because of the incest taboo. This bond is projected onto El Gallo, who then betrays her trust and injures the bond with her father. She is then free to grow up and relate more maturely to the returning Matt.

When Matt introduces himself, his first words are: "There is this girl." El Gallo comments: "That is the essence". Matt continues: "And with her I perform the impossible: I defy Biology! And achieve Ignorance. There are no other ears but hers to hear the explosion of my soul. There are no other words but hers to make me wise...". The underscoring to this speech is noticeably starker and more confrontational intervallically than the birdcall introductory speech of Luisa. Ex.8(i).5 page 23.

In all *his* burgeoning adolescence, he calls to Luisa, ("I don't know what to call her. She's too vibrant for a name'), using a range of heroine character names in the musical item called "Metaphor": Juliet, Helena, Guenevere etc, and she answers like a dutiful wife already "Yes dear?"; "What, dear?" Ex.8(i). 6 page 24.
Anticipation is suggested in the tremolo and build-up with harp-like chords. So we are alerted to the essential drama of the hero engaging in the process of individuation, in order to achieve more ability to engage with the feminine and women. Luisa is the personification of Matt's *anima*, an archetypal element of the psyche which aids relatedness of the developing man towards women. The *anima* is a personification of all feminine psychological tendencies in a man's psyche, and includes his relation to the unconscious. The aspects of the *anima* can be projected so that they appear to the man to be the qualities of some particular woman. It is the presence of the *anima* that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is "she". Hence we encounter the adolescent love declarations of Matt and related swoons from Luisa, his *anima* personified.

Matt: "You are love!...my mystery of love...". They agree that she is love, and "better far than a metaphor can ever ever be." Ex.8(i).7 page 29. This mystery is expressed in the dissonant major 7^{th} interval upward leap from C-B and later E flat – D (traditionally rising to the tonic in resolution according to functional harmony).
Ex.8(i).8 page 33.
This item is also full of musical contrasts. A style resembling that used in operatic recitative, such as "until my mind is parch-ed" Ex.8(i).9 page 26, is followed by parallel (rippling, watery) chords as he proclaims her to be like cool clear water.

The aria itself, a robustly triumphant tune, is coherently connected in predictable phrases, unlike the recitative. The mystery of love is here outlined in a dissonant major seventh, rarely written for singers in a tonal framework because of the awkwardness of singing it in tune. Ex.8(i).10 page 27.
The recitative style follows in Matt's description of Luisa as heat, a fire alive with heat, the second element to which he compares her. This develops into a duet, with Luisa echoing Matt's impassioned outpourings. Ex.8(i).11 page 32. The pair "climbs" to the climax of the song celebrating their love ("luh-ve") via sweeping chromatic steps separated by a 10th, until the final 11th (perfect 4th separated by an octave), accompanied by an increasingly pounding rhythmic statement. Ex.8(i).12 page 34.
They celebrate, with a kiss, underscored by dissonant chords and glissandi before the entrance of Huck, Matt's father.

Their discussion provokes various vocal reactions from Luisa, who hears them from the other side of the wall. Matt describes these noises as coming from "a wounded bird". Huck tells his son he has chosen a wife for him. This meets with strong counter-reaction. The fathers communicate over the wall. The Ladder graphically represents their climb. Ex.8(i).13 page 37. The adolescents' respective fathers, Huck and Bell, decide that the romance is all going too well to last, so they decide to provide some obstacles for the pair to overcome in order to cement their relationship more permanently. Their strategy of reverse psychology (tension of the opposites) is revealed in "Never say No." This is a tango (danced by a pair) of paradoxes: "Children, I guess, must get their own way/The minute that you say 'no'", sing the two scheming fathers in duet, and "You can be sure the devil's to pay, The minute that you say 'no'". This is introduced by glissandi extending from the upper keyboard range to the bottom and back, across the pitch extremes of the instrument. Ex.8(i).14.page 38

The representative of this Devil enters right on cue: El Gallo. "What the devil!" exclaims one father, when El Gallo is introduced. Jung's Shadow archetype brings to light the parts of our personae which are hidden; less attractive, less approved of, they are therefore repressed - we say "no" to them. This darkness is not just the converse of the conscious ego. Just as the ego contains unfavourable and destructive attitudes, so the Shadow has good qualities – normal instincts and creative impulses. Our repressed parts are frequently projected onto "other" races.
El Gallo is characterised as Hispanic – "other", outside the family/ community circle. We are about to see how American-Hispanic prejudices of the '50s/'60s generation

are expressed musically in *The Fantasticks* in the abduction scenario, as they were previously portrayed in the brilliantly dramatised smash hit musical of the same period, *Westside Story* by Leonard Bernstein.

El Gallo could also represent the awakening of Luisa's sexuality, His name, meaning "the cockerel" is not only animal (a bird in this case) but sardonically phallic. We remember that in Luisa's introduction she noticed a bird, a projection of her awakening self. The bird is also a symbol of transcendence, a means to Luisa's release from an existence she has outgrown.

Luisa sees herself as a princess. She carries a rose, and lost her mother at an early age, leaving her very attached to and dependant on her father. This scenario has faint echoes of the fairy tale "Beauty and the Beast", in which a young girl or woman has entered into an emotional bond with her father (having lost her mother) and needs to be rescued from a love holding her to an exclusively virtuous attitude (to avoid the incest taboo). She says: "The moon turns red on my birthday every year and it always will until somebody saves me and takes me back to my palace". Both the mention of the moon and the red (blood) colour are images typical of the feminine cycle. With El Gallo's advice, the fathers plot a "seduction" of Luisa so that Matt can "rescue" her as part of their romantic manipulation of the couple. The wedding ritual, essentially a woman's initiation rite, makes many young men apprehensive. In tribal societies we find counterphobic rituals such as the abduction or rape of the bride. "These enable the man to cling to the remnants of his heroic role at the very moment that he must submit to his bride and assume the responsibilities of marriage" (Jung *et al* 1978:127).

El Gallo describes the type of "rape" scenario he can stage, after the pseudo Spanish/Moorish introduction Ex.8(i).15 page 41. The tango and fragments of a "gypsy" scale with augmented seconds in the melodic line persist. Ex.8(i).16 page 42. This type of melodic colourism heightens the comic effect of the text describing the catalogue of "rape" possibilities. Ultimately El Gallo explains "You see the sort of rape depends on what you pay". We are reminded that the fathers had said just prior to his arrival : "the devil's to pay, The minute that you say 'no'". These are all *double entendres* which are extended into the tension of opposites, here existing in the frivolous depiction of several theatrical "rape" scenarios. The underlying irony is that true rape is a chilling violation and anything but frivolous, charming or enjoyable.

El Gallo finally sums it up: "The comic rape "Perhaps it's just a trifle too unique". Ex. 8(i).17 page 49. Then he laughs his gallows laugh. Gallows humour is not at all funny, it is laughter in the face of death or to cover up something too uncomfortable to reveal consciously. The parody continues:" The gothic rape! I play Valkyrie on a bass bassoon". The fathers decide on nothing cheap, only the best will do for their children. Bell says 'it's so Spanish...that's why I like it!" and Huck replies "I like it too....Ai yi yi"! Ex. 8(i).18 page 51, as they become more excited (in a brief boogie-woogie) and the music becomes wilder and more abandoned. *Palmas* (Spanish flamenco clapping) adds to the (melo)drama. Ex.8(i). 19 page 53.
They have bought into the money-making propaganda of El Gallo, who is about to lead their children on the most hair-raising inner "journey" of their young lives, their introduction to adult reality. This is prefigured in El Gallo's punchline "Why invite regret when you can get the sort of rape you'll never ever forget" – as if one could. From here onwards the music whips up into a musical frenzy with El Gallo singing a wailing "Spanish" descant above the fathers recounting the rape options and ends with a flourish: "Ole!" Ex .8(i).20 page 56

It is decided that Moonlight will be included in the budget, expensive as it is, and a cardboard "lovers" moon is hung up, much as it would probably have been in the eloquent Pyramus and Thisbe drama. Moonlight no. 1 is depicted by an indeterminate harp glissando as if a magic spell is taking place, followed by delicate harp arpeggios continuing in this evocatively "magical" vein. Ex.8(i).21 page 58. Moonlight 2 follows, using musical material from Matt's introduction, as if we have a feminine, fantasy moon followed by a more masculine, muscular moon.

El Gallo proclaims September (autumn in the northern hemisphere) to be "a perfect time to be in love", just before it is about to rain. "In the Glen". Ex.8(i).22 page 60
Octaves and falling double major thirds create a sense of time standing still. Thunder interrupts this idyll with clusters played tremolando in the piano bass register. Pictorial sonic effects in this vein are typical of story theatre. "Soon it's gonna rain" : recognises the nesting impulse of young couples. They build a house "We'll live and love within our own four walls" Ex.8(i).23 page 65 and fantasise that it is a castle, play acting at being prince and princess, like the children they still are. "Happy ending" has its highest notes at the climax of the song on the lyrics "live and love within our castle wall". The pinnacle of their envisioned domestic bliss is expressed in extreme pitch. The accessible harmony and easy melodic lines make for a nursery/ fairy tale dimension. These are walls to protect and contain the psyche, not a wall to

separate. Jung has demonstrated that the nucleus of the psyche (the Self) normally expresses itself in some kind of fourfold structure. The couple sings in duet: "we'll live and love within our castle walls". It all sounds like the easy route to wholeness.
But is it?

One of the more important aspects of the typical hero – his capacity to save or protect beautiful women from terrible danger – (the damsel in distress was a favourite myth of medieval Europe) – is one of the ways in which dreams or myths refer to the *anima*. This is the feminine element of the male psyche which Goethe called "The Eternal Feminine". Not until the *anima* is liberated from the devouring aspect of the mother image can a man achieve his true capacity for relatedness to women. Myth depicts this process in stories such as the one about Theseus, who slew the Minotaur. He had to overcome his fear of unconscious demonic maternal powers, and is represented as a young patriarchal spirit of Athens who had to brave the terrors of the Cretan labyrinth to find its monstrous inmate. This monster symbolised the unhealthy decadence of matriarchal Crete. Having overcome this obstacle, Theseus rescued a single youthful feminine figure, Ariadne, a maiden in distress.

We see in this musical how Matt "rescues" Luisa when she is "abducted". The set-up Rape Ballet follows the fantasy castle scenario. The abduction is meant to spur the couple on to be together by reverse psychology, when it appears to them that somebody wants them apart. Matt rescues Luisa from her "abductors" by fighting duels with a sword, as if he is a chivalrous knight during the item After the Ballet. Luisa :"I always knew there would be a happy ending" is followed by a song called "Happy Ending". Everyone laughs on a text of "ha ha ha". Of course we are not at the end yet, except of the fairy tale the couple has been imagining. This is just the beginning of Matt and Luisa's adult experience. The musical item's title is a contradiction of reality. It is written not in contrary motion, which might convey contradiction, but in consonant parallel thirds, which harmonise with yet more consonant upward runs depicting laughter, and the broad melody and text "you are love", which returns to conclude Act 1. Ex.8(i).24 page 81.
El Gallo calls this artificial group of "living statues...a tableau". Since statues are not alive, this is a contradiction in terms.

THE FANTASTICKS

CHAPTER 8(ii) MUSICAL EXAMPLES

CHAPTER 8(ii)

The Fantasticks Act 2

Rites of Passage explored through the Tension of Opposites.

ACT 2

El Gallo also opens Act 2 with the words: "Their moon was cardboard, fragile'. Not at all like the real moon, a lump of rock. He explains that "the story is not ended and the play is never done/until we've all of us been burned a bit/And burnished by-the sun!". The "perfect" image of the tableau is broken. Evidently, "perfection" doesn't bring peace or happiness, if one is to go by the irritation of the "statues". *Pesante* section: Ex.8(ii).1 page 86. Dissonant intervals describe the heat of the sun and the dissent and dissatisfaction that mar this perfect romance. They all thought they had achieved what they wanted, but now they don't like what they have. The underscoring is sour and disgruntled. "This Plum is too Ripe". Matt exclaims: "She's only the girl next door!" To justify his leaving, he denigrates Luisa . The disillusionment of the couple is expressed in the jagged rhythms and complex harmonies of jazz.
Ex.8(ii).2 page 87-88.

This style has not been used before in the drama and is a complete contrast to the rather square "derived-from-classical-music" feel of previous musical items. The fathers are on the verge of a dispute. There is tension in the air. The couple discovers that it was all a charade, the wall was built to fall, the "feud' of the fathers was arranged, the rape and rescue were fake. This marriage of "convenience" horrifies the youngsters. Matt and Luisa sing: "take away the golden moonbeam/ painted sunset, take away the tinsel sky/blue lagoon, what at night seems oh so scenic, may be cynic by and by/much too soon." Jagged rhythms, a choppy melodic line and heavy chords convey the extreme contrast in mood to the end of Act 1.
The melodic contour builds and falls away, outlining the lyrics. The couple has awakened to the mundaneness of co-existence, the harsh reality in the broad light of day. Ex.8(ii).3 page 92.
Huck continues in this vein: "take away the sense of drama/take away the puppet play", and Bell: "take away the secret meetings, take away the chance to fight,...may be cynic in the light." There is an attempt to fix it all up with more illusion. "So take it away..." Ex.8(ii).3.2 page 91.

They repeat the lyrics in duet, trio and quartet with the fathers, but this does not work for long: "So take it away/that sun is too bright." The harsh dissonance in close harmonies and intensified texture dies away too. The "wholeness" of four (characters) is shortlived, reverting to three almost at once, then two, and finally one. The musical phrases become progressively spaced out, with phrases moved further apart, separated by rests, creating a sense of greater emotional distance between the main protagonists. Uneasy tension is built up via this stretching-out method.
Ex.8(ii).4 page 95.
Finally they snap in "The Quarrel", which follows: "Goodbye forever" yells Matt. "See if I care ", retorts Luisa stereotypically. Shortly before, they were in love, but now they insult one another. They are no longer puppets in a play, now they are real and it is time to grow up. This crisis is the hero's call to adventure. It is expressed in furious dissonance and jagged accentuation. The boy may go, but the girl must stay.
Ex.8(ii).5 page 96

Jung tells us that the ritual of initiation takes the novice back to the deepest level of original mother-child identity or ego-Self identity, thus forcing him/her to experience a symbolic death i.e. his/her identity is temporarily dissolved or dismembered in the collective unconscious. From this state the novice is rescued by the rite of the new birth. The ritual, whether found in tribal groups or in more complex societies, invariably insists upon this rite of death and rebirth, which provides the novice with a "rite of passage" from one stage of life to the next. This could be from early childhood or from early or late adolescence to maturity (Jung *et al* 1978:120).

In the first stage of this hero's journey, El Gallo and Matt sing a linear duet of contradiction: " I can see it", like a tug of war from two opposite points of view, with a "vulgar blues feel", indicated by the composer. They each see the same things, only through different eyes, i.e. from a different perspective, Matt from the callowness of youth and El Gallo from the vantage point of experience. Matt: "beyond that road lies a shining world"; El Gallo: "beyond that road lies despair". Matt's voice is always in a higher register, which sounds more hopeful and younger than the range of his darker-voiced counterpart, who provides the anticlimax to his every statement.
Ex.8(ii).6 page 98.
Like other mythological heros before him, Matt still has to overcome his childhood illusions about life, which separate him from relatedness to Luisa and from taking adult responsibility. The character of a man's *anima* is as a rule shaped by his mother. If he feels his mother had a negative influence on him, his *anima* will often

express itself in irritable, depressed moods, uncertainty, insecurity, and touchiness. The French call a dark anima figure with profoundly negative influence a *femme fatale*, who can drive a man to suicide. The Queen of the Night in Mozart's *Magic Flute* is a milder version. The Greek Sirens or the German Lorelei also personify this dangerous aspect of the *anima*, which in this form symbolises destructive illusion. Like the Lorelei, the sirens, who are temptresses notorious in sailor tales and a negative aspect of the *anima*, are in evidence in Ex.8(ii).7 page 101.

A duet where one protagonist contradicts another consistently, the one following the other, is an almost ideal format to represent opposite points of view. At Ex.8(ii).8 page 105 they overlap in a canonic formation, as if agreeing, although in fact they see two different visions of reality. The canon becomes by default a musical contradiction, because the same lyrics diverge in meaning.

El Gallo warns Matt against listening too close to the sirens in case he never returns. He also warns of how the world which seems so pretty and delightful, can burn.
Matt sings: "Who knows." This bears a curious resemblance to Westside Story's Tony, who also sings "Who knows". Ex. 8(ii).9 page 109.
Finally the canon turns into a powerful duet, representing both characters wanting Matt to learn what his own life is really about. Instead of pulling in opposite directions, they now pull together, achieving a resolution of opposites. Ex. 8(ii).10 page 112.
The whole inner psychic reality of each individual is ultimately oriented towards the archetypal symbol of Self, the innermost nucleus of the psyche. El Gallo reinforces Matt in this quest to know, performing the function of an impulse towards growth that the individual should cultivate and follow in order to "find himself". Matt leaves on the first stage of his journey towards understanding.

Soon the fathers rebuild the wall between their gardens. Ex. 8(ii).11 page 115.
The slow chords (bass) sound funereal, and the high melodic collapse, melancholic. This slow chordal rhythm speeds up as the fathers recover their good humour and sing "Plant a Radish', a song about the dependability of vegetables and opposed to the unpredictable nature of children. "As soon as you think you know what kind you've got, it's what they're not". Again we have a duet about opposites, and the pair singing agree on the discrepancies, finding a resolution of opposites in a comic item. This has a suitably "comic", jaunty melodic rhythm and gains in tempo, ending in a raucous vaudeville style. Ex.8(ii).12 page 122.

Secondary perhaps, but no less represented in the musical, is the drama of Luisa's development towards more independence.

> The theme of submission as an essential attitude towards promotion of the successful initiation rite can be seen in the case of girls or women. Their rite of passage initially emphasises their essential passivity, reinforced by the physiological limitation on their autonomy imposed by the menstrual cycle. This has the power to awaken the deepest sense of obedience to life's creative power over her. Thus she willingly gives herself to her womanly function, much as a man gives himself to his assigned role in the community life of his group. While a man's sacrifice is a surrender of his sacred independence, the woman, no less than the man, has her initial trials of strength that lead to a final sacrifice for the sake of experiencing the new birth. This sacrifice fits her for a more conscious role as an individual in her own right (Jung *et al* 1978: 125-6).

Luisa and El Gallo team up in a duet called "Round and Round", in which opposites are starkly portrayed, enhanced by the device of a mask which he gives her to wear. The script describes this as "a paper mask of a blank face, a laughing-hollow mask, a stylish face that is frozen forever into unutterable joy...when held in front of one's visage, it blocks out any little telltale traces of compassion or of horror". The song is in 3/4 and starts slowly like a carousel turning, a fairground/ amusement park "merry-go-round" here symbolising the dance of life. Luisa always wanted to dance till dawn...or just go on and on and on...Now she has a chance to do this, even to the extent of being trapped in the continual façade of "reckless and terribly gay", reinforced by her mask. This she takes on and off, seeing reality when it is off and a fantasy she prefers to believe when it is on.

She submits to El Gallo's guidance: "I'm ready anytime, take me I'm ready to go, show the way to me, I will try to be, ready to go". Ex.8(ii).13 page 128. In the imagination, they journey to Venice, where they see what appears initially to be pyrotechnics, but is actually a man on fire. El Gallo tells Luisa to keep on dancing, and to put up her mask. She obeys. Matt screams for help, but with her mask on, Luisa does not see his suffering, she says the red-orange colour (of the fire) is one of her favourite colours, and calls to Matt : You look lovely!". Ex.8(ii).14 page 131.
The duet continues in this vein, in a frivolous fairytale duet which has nightmare elements, like many fairytales. The couple visit "Athens" and "India", punctuated by

glimpses of Matt suffering various ordeals, which she first sees as they are, and then pretends he is not suffering, by lifting her mask to avoid the unpleasant reality.

Perhaps the commonest theme in the initiatory process of young people is the ordeal, or trial of strength, as proof of fitness to make way for the new theme of adulthood and responsibility. In this romance with El Gallo, as unreal as the marriage of convenience set up by the fathers, he insists "all we'll do is just dance", while she laughs all the more wildly. She gets tired, but he will not let her stop dancing. Ex.8(ii).15 page 134.
She is trapped in this dance that goes on and on with the mask of her false persona, her always "happy", laughing, dancing, fantasy–self, twisting her real point of view, trying to make the real fit the fantastic. We do not see things the way they are, we see things the way we are. The chorus joins in, reiterating the word "dance" as the carousel whirls relentlessly onwards. Matt and Luisa are forced to participate in the worldwide collective.
When the madness stops, Matt sees the world differently. Now it is El Gallo who sings Matt's previous words, using Matt's melodic line: "beyond that road is a shining world", and Matt answers in El Gallo's words and melodic line: beyond that road lies despair." He now sees things from a perspective of painful experience, and holds a less naïve point of view. The higher intervals are now El Gallo's, the lower ones, Matt's, describing the contrasts expressed in the lyrics: Ex.8(ii).16 page 154.

The opposites are resolved through this method of horizontal inversion, although paradoxically the divergence of views still remains. The opposite ends of life's continuum still exist to surprise us on another day. El Gallo describes a paradox, here represented just as paradoxically, in octaves – a total consonance, separate yet powerfully connected, different yet highly similar, the simplest of resolutions.
"There is a curious paradox/That no-one can explain/...who understands why Spring is born/Out of Winter's labouring pain/ or why we all must die a bit/before we grow again." Matt returns, the prodigal son, another paradoxical reference, since the prodigal son's return was celebrated by his father although he had squandered his fortune and hence expected the worst reception when he returned home from the pigsties of life. Ex.8(ii).17 page 154

Matt and Luisa come together again. The duet "They were you" describes their better mutual understanding, homorhythmically. Ex. 8(ii).18 page 157 .

interval of a dissonant major se\ to a final consonant third. Ex.8(ii).19 page 160.

They are in the same place as before, but now recognise it for the first time, because they are more conscious. The fathers want to take down the wall again, but El Gallo sagely advises against this: "Always leave the wall". "Try to remember", the rather retrospective item with which the show opened, brings us a full circle at the end. "Deep in December it's nice to remember, without a hurt the heart is hollow," he sings, and so the play is ended, with everyone a little older and wiser, the tensions resolved, the paradoxes still intact but no longer in conflict due to the higher (more inclusive) level of consciousness and hence comprehension.

CHAPTER 9

Jesus Christ Superstar

Paradox of the double focus

Using the tool of the metamyth, which states that psyche is a process of symbols that has an inherent pattern and direction, (in mythic terms, a goal or destiny), the hero myth can be read as the story of human psychic evolution. It is a central paradigm in every culture, and is also the story of the psychic development of the human being as an individual. The main story of the psyche and hence of hero myth, concerns the way ego relates to the other archetypal (structural) elements of the psyche (Slüsser 1986:21.)

Marie Louise von Franz explains that

> our inner psychic reality serves to manifest a living mystery that can be expressed only by a symbol, and for its expression the unconscious often chooses the powerful image of the Cosmic Man. In ... Western civilization the Cosmic man has been identified to a great extent with Christ, and in the east with Krishna or with Buddha...certain religious movements of late antiquity simply called him *Anthropos* (the Greek word for man). Like all symbols this image points to an unknowable secret – to the unknown meaning of human existence (Jung *et al* 1978: 216).

> The Hero is the archetypal forerunner of humanity in general, but the form that the story has taken in Western thought and literature is exemplified in the story of Jesus. The hero story which has been most influential in Western civilisation is the story of Jesus, as told in the New Testament and extrapolated in dogma (Slüsser 1986:136).

The symbols peculiar to the Jesus-hero myth differ considerably from those revealed in the other musicals chosen for study in this thesis, although there are points of overlap, for example, tension of the opposites. Archetypal truths fall all too easily "victim to literalisation on the plain of history" (Campbell 1994:249), and in this literal mode a

fragment of the original myth indicative of the values of the 1960s and '70s has reached us in the musical, *JC Superstar*.

When parts of myths are omitted, these omissions can speak volumes about the eras in which they occur. To examine only the fragment itself, we run the risk of imagining, like the characters in the tableau at the end Act 1 of *The Fantasticks* , that there is a quick and easy route to wholeness. To encounter the full import of the symbolic significance of myth fragments represented in the *JC Superstar* musical, however, it makes sense to examine the contextual framework of the ancient myth and its symbolic universe in detail. Jung says the dogma of the suffering God-man may be at least 5000 years old (Jung 1938:57).

The universal doctrine, true of Christian, Hindu, Sioux Indian, science and countless other "theologies", teaches that the visible structures of the world are the results of a power out of which they arise, which supports them during the period of their manifestation, and back into which they ultimately dissolve.

> The Buddha beneath the Tree of Enlightenment and Christ on the Holy Rood (the Tree of Redemption) are analogous figures, incorporating an archetypal World Saviour, World tree motif, which is of immemorial antiquity. The Immovable Spot (on which the Buddha sits) and the Mount Calvary are images of the World Navel, or World Axis (Campbell 1993:33).

Typically, the hero of the fairy tale achieves a domestic, microcosmic triumph, and the hero of myth a world-historical, macrocosmic triumph. Mohammed, Jesus, and Gautama Buddha bring a message for the entire world.

To grasp the value of the mythological figures which have come down to us, we must understand that they are not only symptoms of the unconscious, as indeed are all human thoughts and acts, but also

> intended statements of certain spiritual principles, which have remained as constant throughout the course of human history as the form and nervous structure of the human physique itself (Campbell 1993:257).

God and gods are but symbols to awaken the mind to the ineffable. "Heaven, hell, the mythological age, Olympus and all the other habitations of the gods are interpreted by psychoanalysts as symbols of the unconscious". (Campbell 1993:259).

> The key to the modern systems of psychological interpretation is this:
> the metaphysical realm = the unconscious.
> The key to open the door the other way is the same equation in reverse:
> the unconscious=the metaphysical realm
> (Campbell 1993:259).

The constriction of consciousness, to which we owe the fact that we see not the source of the universal power but only the phenomenal forms reflected from that power, turns superconsciousness into unconsciousness (the biblical image of the Fall) and, at the same time and by the same token, creates the world.

Redemption consists in the return to superconsciousness and dissolution of the world. Equally, the birth, life, and death of the individual may be regarded as a descent into unconsciousness and return. The hero (in this case Jesus Christ) is the one who, while still alive, knows and represents the claims of the superconsciousness which throughout creation is more or less unconscious.

> The adventure of the hero represents the moment in his life when he achieved illumination – the nuclear moment when, while still alive, he found and opened the road to the light beyond the dark walls of our living death (Campbell 1993:259).

Because myths and fairy tales give expression to unconscious processes, and their re-telling causes these processes to come alive again and be recollected, thereby establishing the connection between conscious and unconscious, it is curious to consider the genre in which the Christ legend has re-emerged as *JC Superstar*, a musical in the early 1970s. No serious dramatic (stage) work such as an opera has been written using the gospel texts relating to Christ's crucifixion (although several oratorios/

passions exist by J.S.Bach and others). *JC Superstar* has been described as a "rock opera".

In the analysis which follows, the New Testament view of Israel's past (as generally depicted in *JC Superstar* the musical) is accepted without questioning historical accuracy, since the concern here is archetypal symbolism and how it is represented in musical discourse.

In the earthly framework of the *JC Superstar* stage musical plot, we appear to be confronting the tragedy of existence – "the world, as we know it, as we have seen it, yields but one ending: death, disintegration, dismemberment, and crucifixion of our heart with the passing of the forms that we have loved" (Campbell 1993:25). In the persona of Jesus Christ we appear to be dealing with an initiate undergoing initiation rites. Jung distinguishes between the hero myth and the initiation rite: "the typical hero figures exhaust their efforts in achieving the goal of their ambitions" – and

> in contrast to this, the novice for initiation is called upon to give up willful ambition and all desires and to submit to the ordeal. He must be willing to face this trial without hope of success. In fact, he must be prepared to die; and although the token of his ordeal may be mild...or agonizing...the purpose remains always the same; to create the symbolic mood of death from which may spring the symbolic mood of rebirth (Jung *et al* 1978:124).

In *JC Superstar* the cosmic symbols are presented in a spirit of thought-bewildering sublime paradox.

> The Kingdom of God is within, yet without, also; God, however, is but a convenient means to wake the sleeping princess, the soul. Life is her sleep, death, the awakening. The hero, the waker of his own soul, is himself but the convenient means of his own dissolution. God, the waker of the soul, is therewith his own immediate death (Campbell 1993:260).

Perhaps the most eloquent possible symbol of this mystery is that of the god crucified, the god offered, "himself to himself." Read in one direction, the meaning is the passage of the phenomenal hero into superconsciousness. The body, with its five senses,

> is left hanging to the cross of the knowledge of life and death, pinned in five places (the two hands, the two feet, and the head crowned with thorns). But also, God has descended voluntarily and taken upon himself this phenomenal agony. God assumes the life of man and man releases the God within himself at the mid-point of the...cross arms: the 'coincidence of opposites' (Campbell 1993: 260).

Campbell explains atonement:

> ...the problem of the hero going to meet his father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life...and for a moment rises to a glimpse of the source. He beholds the face of the father, understands, and the two are atoned (Campbell 1993:147).

He describes initiation as the highest and ultimate crucifixion, not only of the hero, but of his god as well.

> Here the Son and father are annihilated – as personality-masks over the unnamed...all the forms of the worlds (represent) reflect the universal force of a single inscrutable mystery; the power that constructs the atoms and controls the orbits of the stars (Campbell 1993:191).

The story of Christ's life from birth to the crucifixion is not conveyed chronologically in *JC Superstar,* but certain events are conveyed literally rather than symbolically. Here Webber and Rice focused on the most traumatic week in Christ's life – the week culminating in his crucifixion at the hands of the Roman authorities. The last seven days of the life of Christ are seen through the eyes of his betrayer, Judas Iscariot, who fears that the humanitarian movement with Jesus at its head has become a personality cult,

with its leader's many statements taken up and twisted by his followers. Jesus preaches throughout the land offering riches in the afterlife, not here on earth. He is regularly ministered to by a tramp from the streets, one Mary Magdalene. Still worse, he is being hailed as the Messiah. Jesus must be stopped.

Judas meets with Priests of Judaea and agrees to betray Jesus for thirty pieces of silver. Meanwhile, a Roman officer, Pontius Pilate, dreams of a strange Galilean whose path will cross his own and cause him, Pilate, to be despised.

After casting traders from the Temple. Jesus has a last supper with his disciples and lets Judas know he is aware of the coming betrayal. At Gethsemane, Jesus prays for strength for the coming ideal, but also for a deliverance that he knows is not possible. When Judas brings the soldiers to Gethsemane, Jesus does not resist. He is brought before Pilate who recognizes the subject of his dream. Pilate refuses to convict him and sends Jesus to King Herod. Meanwhile, Judas has hanged himself. Back in Pilate's court (Herod has likewise refused to convict) a rabble insists; Jesus is convicted and crucified.

The feeling that everything is all going terribly "wrong' in *JC Superstar*, from the disciples' and Judas' point of view, comes from the fact that the latter treats Christ as a political "hero" figure and the Pharisees see him as a political challenge, whereas he is in fact an initiate facing the symbolic process of death and resurrection in order to achieve "at-one-ment" with the father God and so pass into the larger world.

> In the sense that mythology places our true being not in the forms that shatter but in the imperishable out of which they again immediately bubble forth, mythology is eminently untragical (Campbell 1993: 269)

"Herein lies the paradox of myth – the paradox of the double focus"(Campbell 1993:288).

According to psychiatrist Robin Skynner, religious ideas are subject to the same interpretation by different levels of mental health as other values or myths. (see Chapter 1 of this thesis). In his opinion, "all the great world religions seem to be constructed in a remarkably brilliant way as if they are designed to be useful to people at every level of

health, according to their capacity to understand". They would then be likely to interpret religious ideas in a way that best fits in with their existing psychology.

For example, for people functioning at the least healthy level, religion will be understood as a collection of rules, rewards and punishments, threats and promises, all enforced by a powerful and frightening God, the kind of extreme, black-and-white thinking found in young children. Skynner says the thinking of such people has become stuck at that level, and while this may be normal for a young child, it is not healthy in an adult. In fact it can be regarded as paranoid, violent and punitive. These people don't just want to judge others, they want to persecute and punish them too, and they may even enjoy that. But just as a totalitarian political system at least provides some order and stability in a society which has degenerated into total chaos, so even a fundamentalist value system can be an improvement in the society which was previously corrupt and where human decency, honesty and respect had been lost.

In the mid-range of mental health, people will have less extreme attitudes and a more balanced view. They would see God as basically more benign and compassionate. Religion may still be comprehended as a set of rules. Skynner says that "for people in the midrange, religion is...like a container that enables life to be lived with minimum confusion and anxiety". People will see belief in religious dogma as the important issue, with God still a conventional authority figure, like a stern and distant but loving parent. Moving up the scale of mental health, people's feelings towards those different from themselves will pass from hatred, through suspicion and resentment, to moral disapproval and a desire to "save" them. If one takes the religious myth as rules which emphasise the idea of Good and Bad, this can lead us to try to get rid of "Bad" emotions by denying them and projecting them onto other people or groups. In the New Testament story of Jesus Christ and in *JC Superstar,* the Pharisees represent people who deny their own undesirable parts to enable them to feel "better" than others.

As we get higher and higher in the midrange, God is more and more seen as the essence of love, the essence of everything we value. Towards the upper end of midrange, people are thoroughly kind and compassionate, trying to be aware of their own faults, and struggling with them so they can genuinely forgive them in others.

They are mature enough to bear uncertainty, so they will view religious ideas in a corresponding way. Very healthy people are likely to interpret the inclusive theology of Christ as a law of human psychology, interpreting religious myth as psychological information, because this brings them to the deeper understanding of their own psychic machinery. This in turn allows them to practise the value contained in the myth, and gradually increases the level of health of the people around them. The very healthiest people experience most of the time an emotional feeling of being involved in the whole cosmic set-up, connected with it in a harmonious and pleasurable way.
(Skynner, Cleese 1993: 269-307).

It does not take a great leap to deduce that the Pharisees found Jesus' ideas too advanced and too healthily inclusive for their liking, or even their comprehension. Even his followers found him very difficult to understand, and frequently did not understand him, to the point of betrayal.

"Wherever the poetry of myth is interpreted as biography, history or science, it is killed" (Campbell 1994:249). If one turns from the literal to the symbolic, however, the currents present in the re-telling of the Christ myth can be more satisfyingly linked to their musical representation. In the next chapter the story of Jesus will be approached as a complex symbolic entity with the purpose of augmenting insight into the symbolic elements represented musically. These will later be discussed under several symbolic headings. For the sake of integrated discussion, elements which have previously been mentioned with regard to *Camelot* and *The Fantasticks*, in particular, the *anima*, will be briefly included.

CHAPTER 10

The Symbolic Landscape of the Jesus-Hero's Psychic Journey

The hero as archetypal figure represents the destiny of psyche, of the soul.

"The Jesus story ...could be understood as the story of the individuating ego on its pilgrimage of soul-making" (Slüsser 1986:106).

Slüsser discusses the Jesus-Hero story in four steps; birth, departure and initiation, battle with the dragon, and sacred marriage (including death and resurrection). He maintains that these are stages of psychic development, the pilgrimage of the soul, and that "they centre on the development of ego-consciousness and its destiny" (Slüsser 1986:136). The story of the ego on its pilgrimage may pass through several phases, as outlined in the typical hero's journey outline in Chapter 2 of this thesis. Several of these are omitted in Webber and Rice's *JC Superstar* version of the Christ myth. The phases depicted in this version are underlined below. Those in brackets are briefly outlined to provide a symbolic context for the ones depicted in the musical drama.

(Virgin Birth)

"The hero is born of the virgin mother. The virgin proper is the transpersonal psyche (Jung's collective unconscious), the realm of the archetypes." For millennia, the potential of the ego slept in the Mother unconscious. "At some point the procreative masculine, which is also at work in the dark feminine world of the unconscious, became active and ego began to be born in psyche". (*Masculine* and *feminine* here refer to symbolic patterns present in myth and dream, not human gender distinctions). "The Father Spirit is the procreative aspect of the Divine Centre, the God archetype of the psyche", which Slüsser regards as synonymous with Jung's archetype of the "Self". He explains that Jung wished to confine his writings to psychology and that this was the reason why he avoided any terminology appropriate to a theological or metaphysical conclusion. For the purpose of this discussion the term Self will be used for the sake of brevity, unless in quotation from Slüsser, when his own terminology will be used.

Before the development of consciousness, there was no symbol because symbol is used here to mean a process of consciousness.

> Consciousness arises together with symbols. Only when symbols exist are perception and choice possible. The activation of the Father Spirit (the Great Father) fecundates the Great Mother unconscious and results in the birth of symbols and ego-consciousness. The Divine Centre calls into being in the primordial, undifferentiated psyche a subsidiary centre of consciousness that is occupied by ego. Symbolically, the ego is related to the Divine Centre as a child, in the myth of Jesus, as a son (Slüsser 1986:136-7).

Ego's destiny is to be a centre of consciousness on behalf of the Self. Consciousness is typically symbolised by light, and the hero is typically connected with the sun god, hence "born" on the sun's birthday, the midwinter solstice. From the onset, ego-consciousness has two enemies: the inertia of instinct, which would keep the ego asleep, and the structures of culture, which would keep the ego prisoner in conformity, i.e. the Terrible Mother and Terrible Father. Humans lived in the sleepy realm of instinct for untold ages. After its birth, ego struggles against these inertial and cultural forces.

Gradually the evolving ego comes to an awareness of individual identity, which is an important development in the history of consciousness. For thousands of years humanity had lived with only a collective sense of identity. Not until the modern period of history have most persons possessed a sense of personal, individual identity.

> Before then, humans were collective-minded, living almost identical lives of *participation mystique*. The sense of personal identity is crystallized by some event, external or internal, that calls us to our destinies. The calling itself may be of small importance as an event, but its effect is to start a process of death and rebirth within the psyche; it marks the transition from collective to individual being (Slüsser 1986:138).

Not everyone heeds this calling; many prefer the more comfortable, easier choices offered by the collective way. The consciousness of being called is an awareness of uniqueness, of having a special destiny.

> ...in the story of Hero Jesus, this event is the story of his encounter and baptism by John the Baptist. In and through this event, Jesus discovers his messianic vocation. Baptism signifies a return to the Mother unconscious, fountain of all being, from which one is born as a new being, consciously dedicated to the purpose of the calling (1986:138).

Like the birth of the ego and the initiation to follow, the calling is instigated by the Father Spirit.

(Departures and Initiation)

With the onset of a conscious identity, the conscious personality, the ego, now assumes an attitude and a relationship towards the realm of the unconscious, or at least towards its promptings. Jung discovered that this relationship is personified by an inner figure of the psyche, which has for men a feminine character and for women a masculine character : the *anima* and *animus* (Jacobi 1942:114). This figure mediates the relationship of ego-consciousness to the transpersonal psyche and to the Self. At this point of development, this inner figure confronts the Ego-hero with a trial, a testing which must be passed before further psychic development can occur.

> For Jesus, this trial, the initiation proper of the Hero, is his forty day testing in the wilderness at the hands of Satan. This initiation has a distinct resemblance to the vision quest of the shaman and perhaps is connected with the precipitating vision that seems to have formed the onset of the prophet's vocation in ancient Israel (Slüsser 1986:139).

Satan has been connected with the dark, unconscious side of ego, Jung's Shadow archetype. Jung viewed the Shadow as the necessary opponent who participates in the psychic struggle for development (Jacobi:1942:109).

"In mortal conflict with this figure, ego must struggle to defend its own values and destiny against its inner temptation to give in to various drives from pleasure or power" (Slüsser 1986:139). The realisation of this inner conflict is humbling. The ego that becomes

aware of its own limits, its own potential for evil and its dependence in relationship to the transcendent Self and the transpersonal psyches as a whole, "receives new and mysterious support from these forces." (Slüsser 1986:139). Calling and initiation require death and rebirth, symbolised in primitive groups in dramatic and powerful rites, and in Christianity in conversion and baptism. The events proper are inward, not caused by the rites. The new identity and purpose from the Self drive one into the unknown (the wilderness, in the New Testament), where the fundamental questions to be faced are those of personal identity, values and relationship.

Sacred Marriage, Crucifixion, (Resurrection)

The sacred marriage represents the union of the conscious and unconscious aspects of psyche; the full integration of the psyche proceeds beyond this union in the uniting with the Self (Jung) or Divine Centre (Slüsser).

> The essentially inner conflict between the lure of the spiritual principle (represented in anima or animus) and the introjected forces of socialization (backed by the collective) soon breaks into a more open conflict as one tries to live according to the personal inner vision. The hero now meets the outer dragonlike forces, which will mould the individual to fit and serve society's status quo first and which allow only such personal identity as does not seem likely to conflict (Slüsser 1986:141).

In the symbolic stories of myth these collective forces are often depicted as fire-breathing dragons which must be defeated if one is to win the fair young maiden, the symbol of one's soul. These stories often include a wicked or tyrant king (the ego gone wrong), or a weak, sterile king (without queen), who can have no more children, no renewal, no new life. When collective consciousness stiffens into doctrines, rules or laws, its connections with its creative roots, the transpersonal psyche, are lost. Further spiritual development is blocked.

When the hero journey reaches the stage at which independence of thought and action is necessary, it is the perceived tyrant father (culture) who becomes the archetypal

symbol. It is at this point in the hero's journey that we encounter the Jesus Christ of the musical, *JC Superstar*.

> The Ego-Hero, which is connected to the creative ground, will inevitably come into conflict with these negative forces of culture...the ego is called to be an agent to enlighten and free others. This call means a battle against the "fathers", who symbolise the world of collective values, ruled by the aged or tyrant king" (Slüsser 1986:141).

In this case, Herod.
Archetypal elements predominating in the musical *JC Superstar* include the patriarchate, manifest in the rigidity of the legal system of late Judaism as practised and enforced by the Pharisees.

> The leaders of the patriarchal tyranny of the mythic story are the chief priests, scribes and elders. These figures symbolize the masculinized ego-consciousness, dominated by its own rationality and enslaved by the legal system that it has created (Slüsser 1986:107).

The bearers of authority within the patriarchate have become possessed by an authority complex.

> The enemy Christ faces is the negative aspect of the father archetype, called the Terrible Father. Authority which is rigid results in the frustration of personal responsibility and of ego development. This system appears as the binding forces of morality, old law, religion, superego/conscience, convention, tradition or other cultural phenomena blocking the progress of soul making (Slüsser 1986:107).

Under these circumstances, the ego has taken control of the psyche and is no longer in communication with the deeper forces, the creative aspect of the psyche; it is cut off from the unconscious and hence from the Self. The hero, by overcoming for himself, and later for his society, the authoritarian forces, the tyranny of the elders and the past, opens the way to a new period of creativity. The Ego-Hero opposes the absolute

authority claimed by the fathers, and their canon of values. In so doing the hero is likely to be construed as a breaker of the law, an enemy of law and order, a cultural rebel and immoral.

Psychologically it is not rivalry for the mother that is involved in "killing the father" as in the Oedipal myth, but overcoming the oppressive authoritarian side of the Father archetype. In the latter half of the twentieth century, this Terrible Father was found not so much in collective traditional religious forces as in the dogmas of rationalism, which alienated ego-consciousness from its creative ground. These features of the era are identifiable in the character of Judas as he is portrayed in the musical. True to the original myth, he betrays Jesus to the patriarchate and then realises the enormity of his actions. But what is the cure for the split psyche of society and its members? Slüsser says

> ...it is not a *return* to traditional values and beliefs but the faithful following of the lure of the contrasexual aspect of psyche into the depths. When the Ego-Hero overcomes the Terrible Father dragon, the inner princess is freed and will lead the ego, as Beatrice led Dante, to the depths and heights of the psyche (Slüsser 1986:142).

This is the beginning of the final orientation and transformation of ego; in mythological terms, the sacred marriage.

"The ultimate adventure of the hero has, in myth, most commonly been told as the story of the sacred marriage" (Slüsser 1986:127). When all the preliminary ogres have been overcome, the Great mother and the Father Dragons slain and the princess freed, then comes the triumphant marriage with the Queen Goddess of the World. "The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master" (Campbell 1993:120).

> The marriage is the union of those principles of the psyche represented in Chinese philosophy as Yang and Yin, in myth by male and female, and in analytical psychology by conscious and unconscious... Only the hero who has truly overcome the destructive powers of the unconscious, whether the powers be experienced internally or in projection, who has transcended the need for self-

> aggrandizement of ego, who truly stands for all humanity – only that hero can join with the Divine Centre (Slüsser 1986:128).

The Easter events thus symbolise in a supreme way the necessary conjunction of opposites, re-affirming and re-establishing the union of God and human. This one, who is united with the Father and the Mother, "is the whole man, (who) has been made whole by the integration of opposites" (1986:128).

THE LAST SUPPER: an element of the rite of the Sacred Marriage

In preparing his disciples for the final phases of his self-sacrifice, Jesus shares with them a supper which has become the model for the central rite of the church. His sacrifice is an essential element of the rite of the sacred marriage. The ancient idea was that life could spring only from another life that had been sacrificed. "The life in that one sacrificed person, particularly a divine person, overflows and manifests itself on the cosmic or collective scale, so that a single being is multiply reborn in a whole group" (Slüsser 1986:109). This is an echo of the cosmogonic pattern of the "wholeness" broken into fragments by the act of creation (Slüsser 1986:109).

Human sacrifice, and by extension, certain notions of the Christian mass, can best be understood as variations of the mythologem of the divine being who was killed and planted to become the food of humanity. It is thought that the myth of the eternal return may have clues in the tradition of the shaman and his visionary capacity, which gave insight into a higher order. Miraculous phenomena are also rooted in the tradition of the shaman. In their rites of initiation and their healing practices, shamans experienced events much like the miracles of the Gospels, miracles of healing, or resurrection of the dead, and of control over nature, and the power that Jesus showed in casting out demon powers. The shaman's initiation is invariably a death and resurrection experience, and after this he is stronger than death (Slüsser 1986:113). Through his trance the shaman learnt how to reach the mythological realm, the depth of psyche: the results were the gifts of the Great Spirit: food, healing and the arts. "What happens in the symbols of the bread and wine of Jesus' last supper is the uniting of and transcending of the myths of the hunters and the planters" (Slüsser 1986:113).

Although the planting peoples are pre-dominantly feminine and the hunters and shamans are pre-dominantly masculine in mythology, both are necessary for the continued health and development of psyche.

We remember that in the era of the hero musicals targeted in this thesis, Woodstock and other huge outdoor music festivals took place. The natural imagery beloved of festival goers and taken to represent peace and love, when linked with magic, provided an additional metaphor. The imagery of the witchdoctor or shaman favoured by the hippie movement, "invoked one of rationalism's oldest adversaries" (Campbell *et al* 1994:150). (See Chapter 4, page 38 of this thesis). The profile of this nature man in touch with the spirit world, the shaman, found expression in the Jesus-hero of *JC Superstar*. The forty days of temptation in the wilderness experienced by Christ (which would seem a clear equivalent of the shaman's vision quest) are not featured in *JC Superstar*. Instead, we are instantly catapulted into the sacred marriage including crucifixion stages of the hero's journey.

JESUS CHRIST SUPERSTAR

CHAPTER 11(I) MUSICAL EXAMPLES

CHAPTER 11

Symbolism expressed in musical discourse in *JC Superstar*

From the complex symbolic narrative of Christ's hero journey as represented in the musical *JC Superstar*, only a few of the events and symbols can be treated within the scope of this thesis. Those selected are variously reflected in the musical discourse and will be discussed incrementally as they occur within symbolic contexts. Since the symbols are enmeshed and overlaid, a certain amount of repetition within the text will be inevitable. "Interpenetrations of qualities and contents are typical of symbols" (Jung 1938; 89).

For the understanding of Jesus as a hero figure, certain symbolic entities or processes will be singled out from the mythical context as a whole, and their significance will be discussed, with musical examples illustrating the main symbolic subtext in subchapters (ii)-(vii).

Classically, the Passover/Easter events, which are considered to begin with Jesus' entry into Jerusalem, contain a veritable forest of symbols.

11(ii) The Sacred Marriage
11(iii) The Priesthood and Sacking of the Temple
11(iv) The Last Supper
11(v) Cross, Crucifixion and Tree
11(vi) Tension of the Opposites
11(vii) The Persona of Judas and Rationalistic Materialism
and the symbolic contribution of *Diabolus in Musica*

In the score analysis of *JC Superstar*, two main features of the compositional construction will be examined and discussed with regard to their symbolic significance after a brief introduction:
In this subchapter (i) ostinati/minimalistic repetitions and pedal points and their relationship to rigidity,and in Chapter 11(vi), ambiguity in text-music combinations.

The overture to *JC Superstar* typically contains the predominant musical elements we are about to encounter in the work as a whole. In the brass, angular intervals, extensive employment of semitone figures, intensely chromatic motives and insistent rhythms convey the relentless quality consistent with the vocal items which express the text. These highlight the plot and script, based on a week in the life of Jesus Christ from Palm Sunday until the Crucifixion.

Musical rhetoric calls the harsh expression of rage, conflict, pain or anguish by means of dissonance and dissonant chord-progressions "Parrhesia". (Kloppers 2001:26)
Powerful chords with dissonant percussive crashes
Ex. 11(i) .1 page 5 letter N also characterise the section preceding a fragment of the *JC Superstar* theme:
Ex.11(i). 2 page 6, letter O , over a D pedal which, in its predominantly major key and "heroic" style, provides a striking contrast to the introduction. Three bars later at letter P we are thrust back into intervallic angularity (choral) supported by atonal pedal points in the strings.

(i) Ostinato figures, pedal points and minimalism

Prominent throughout the score are traditional pedal points (long notes underlying the harmonic activity) and motives, phrases or harmonic-melodic units which are repeated at length throughout whole items or significant sections. These are commonly termed *ostinati*. Pedal points have occurred in various guises since the earliest phases of part-music. They usually take the form of a sustained bass note or notes, or sustained or articulated notes in any part of the musical texture, above which various kinds of activity are projected. Previously they were much associated with tonic or dominant grounds in tonal music, but extensions of traditional practice abound, such as the colouristic use of pedal dyads.

Twentieth century pedals can also be simple expedients for piling up dissonance and heightening tension, since they often create an expectation of release analogous to the traditional patterns of tension (dominant) and release (tonic) in functional harmonic relationships. They entail a very basic compositional technique involving the projection of a dynamic element against a static one.

Ex. 11(i).3 page 1: opening over pedal point, letter B;
and
Ex. 11(i).4 page 2 letter C and D

Towards the end of *JC Superstar* pedal points used without a contrasting dynamic element create a sense of suspended animation.

The ostinato is perhaps the most typical twentieth century accompanimental device, appealing to composers from Debussy, Stravinksky, Bartók and Hindemith to current composers. Those associated with neoclassicism found ostinato devices of the *passacaglia* type compatible with their stylistic and aesthetic values. Whereas ostinati are typically observed as recurring, accompanimental melodies without significantly diverting pitch contours, constructed so as to provide a mostly neutral framework or base for other more diversified types of activity, the ones encountered in *JC Superstar* have powerful rhythmic/melodic identities which do not easily recede into the background.

Insistently repetitive figures both accompanimental and thematic emerge throughout the musical, interspersed with freer lyrical items. These convey the inertia of the society of biblical history. The totalitarian rule of the occupying Romans is built on authoritarianism. This is a regime sustained by rigidity and force. (see Chapter 1, page 2).
Ex.11(i).5 page 1: The opening motive of the overture bars 1 and 2
(See Ex. 11(i).3)
Ex.11(i).6 page 1: A repeated rising semitone motif predominates
(See Ex. 11(i).3) from letter B over a tritonal pedal point

Within the score, after the overture, repetitions abound. A guitar figure is used throughout the first section of the second musical number "Heaven on their minds":
Ex.11(i).7 page 8 :
The chorus and later the apostles sing repeatedly "What's the buzz?" throughout this number . Ex.11(i).8 page 19.

In the context of the 1960s and '70s, when "rock" music was a powerful anti-establishment commentary amongst the youth, ostinato figures express their insistent

challenge to the status quo. Jesus fits the profile of a "protest hero" to fit the anti-Vietnam, anti-violence sentiments of the age – a champion of the poor, the weak, the sick and societal misfits. His protest is largely misunderstood.

"How can you say that?" is repeated by the chorus in response to Jesus' criticism that "there is not a man among you who knows or cares if I come or go". Average society protests indignantly against his rebuke, because accommodating his unorthodox views means they have to extend themselves, which is uncomfortable or inconvenient.

Ex.11(i).9 pages 37-38
Ex.11(i).10 page 255 from letter C onwards, for several pages of the score: a two-bar phrase in 5/8 anticipates Pilate's interrogation of Christ.
Ex.11(i).11 page 280 : Alternating single note/dyad accompaniment patterns are later used when the mob calls for Christ's crucifixion.
Ex.11(i).12 page 4 at letter J : a 1-bar descending scale and repeated notes are also used later at page 271 by the mob screaming "Crucify him"
Ex.11(i).13 page 5: Close intervallic figures (as indicated in score: D D(8ve above) E flat C D) prefigure the 39 lashes at page 273 of 273-276. Ex 11(i).13.2

A note here about *Minimalism* :

The use of multiple repetitions in *JC Superstar's* score is curiously reminiscent of processes inherent in minimalism. Minimal music arose in America in the 1960s, largely in reaction to the extreme complexities of avant garde music. It uses in contrast very simple harmonic and melodic progressions which are usually tonal or modal and frequently involves large amounts of repetition of small phrases.

In 1968 the term "minimalism" was borrowed from the visual arts, first by British composer/critic Michael Nyman to describe the music of Cornelius Cardew, and shortly afterwards adapted by *Village Voice* critic Tom Johnson to address that circle of American composers working with repetitive musical modules.

In 1973 there were extreme reactions to Steve Reich's minimalistic composition *Four Organs* in New York's Carnegie Hall, according to a retrospective glance from *The Gramophone Magazine* of July 2006, p. 52-3, in an article written by Ken Smith entitled "Steve Reich's *Four Organs* : minimalism in meltdown". Some normally demure ticket holders began shouting threats throughout the performance. One elderly lady started banging her shoe on the stage to get them to stop. Another audience member ran down the aisle, screaming, "All right, I confess". Evidently certain listeners felt pressurised by insistent repetitions, even "tortured" to the point of "confession". One might even argue that the image of Christ as a suffering character in *JC Superstar* is aptly portrayed in musical repetitions capable of a certain degree of "torture".

Whereas "classical" music concert audiences may have been offended by the repetitive nature of minimalism, it would seem that large numbers of the younger pop- and rock- and folk music listeners found this characteristic highly engaging in their music of choice. However, while significant amounts of repetition are not unusual in popular music including "rock" and by extension, a "rock" musical, as *JC Superstar* is officially designated, the proliferation of repetitive figures inducing stasis or conveying insistence in this musical take it well out of the "theatrically normal" range. More of these will be discussed in the chapters which follow.

JESUS CHRIST SUPERSTAR

CHAPTER 11(ii) MUSICAL EXAMPLES

Chapter 11

Symbolism expressed in musical discourse in *JC Superstar*

(ii) The Sacred Marriage

The Hero's work is killing the tyrant dragon strangling culture, and winning the princess as his bride. This marriage represents the hero's full integration of the psyche.

Jerusalem itself was the queen city of Israel and the site of its symbolic religious centre, the temple. Jesus' entry into Jerusalem was no ordinary event, but the coming of the hero king to take charge of his kingdom. As was the custom for the king's coronation in Israel, he came in a royal procession, riding on a colt that had never before been ridden. "...and many threw their garments on the road, and others spread leafy branches which they had cut from the fields. And those who went before and those who followed cried out, "Hosanna! Blessed is he who comes in the name of the Lord!... Hosanna in the highest!" (The Gospel according to St Mark, chapter 11 verses 8-10). Commentators have generally agreed that this description is intended to parallel the coronation customs of Israel. "Hosanna" which means "save now" is in the *hallel* (Psalm 118:25) which was sung at Passover and at the Feast of Tabernacles. The word could only be addressed to a king or to God on behalf of a king.

The musical depicts this royal triumphal entry into Jerusalem in pictorial colourism, in "Hosanna " Ex.11(ii).1 page 72.

Slüsser says that when we connect these events with the myth of the Sacred Marriage, another set of meanings emerges. Jesus as King is entering the sacred queen city : the king is making entry to the queen. The sexual reference may seem farfetched, but *double entendres* are common to myth. Through the Sacred Marriage the continued life of the world is guaranteed. By his entry into Jerusalem, Jesus as King is entering into and consummating the Sacred Marriage, which will bring about rebirth, the continuation of the life of the world. But as is true in the ancient rites told in myth, in this process the King must die, a sacrifice to ensure the continued fertility of the life process. Here at the

triumphal entry, however, the King is coming to claim his kingdom and make continuation possible. The sacrifice to come is only a premonition.

According to Jung, the hero must do battle with both parents. The mother represents the inertia and instinctuality of the unconscious, and the father the imprisonment of a sterile collective or an institution. Both block the way to further spiritual development.

> The Hero's mother is identified with the female deity, the Mother Goddess, or archetypically, the Great Mother. Like all archetypes, the great Mother has a light and a dark side. The dark side of the great Mother appears as the possessive mother, and in another form, as the repressive society. The light side, or aspect of the great mother is her capacity to nurture and inspire. She is the container or the seedbed in which life begins and by which it is nurtured and protected until it can become more independent (Slüsser 1986:51).

Mythologically the hero, through his acts of valour, sets free the captive feminine (princess, here Israel) by overcoming the Mother and Father dragons, and founds a new kingdom with her.

> In this marriage, which in the oldest mythologies was celebrated and consummated at the new year festival, immediately after the defeat of the dragon, the Hero embodies the father archetype and the bride embodies the fruitful side of the Mother archetype (Neumann 1954:213.).

Archetypally, Israel had been captivated by a dominant patriarchal pattern and had repressed its feminine side; in this sense it was loveless. Jesus as hero would be bound to undertake to deliver Israel, his bride-to-be, from her captivity to the patriarch of the priesthood and law, the rulers of her lovelessness. Israel's alienation from her own feminine depths was symbolically attested by the lack of prophecy for some four hundred years before Jesus.

The captive maiden is not an individual: she represents the *anima*, the creative feminine, the "treasure hard to attain" (i.e. the captive herself is the treasure). Only the freeing and the marriage with this aspect of psyche enables the full creativity of psyche to proceed.

The primordial creative powers, which in the creation myths were projected upon the cosmos, are now (to be) experienced as belonging to the human, as the depth of psyche.

Until one has discovered, accepted and related to the contrasexual side of one's psyche, there is a sense of incompleteness; the completion is sought outside, in another person, who can fill the empty spaces. The implicit longing in all hero searches is for the "missing half". For mythology this situation, or rather its resolution, is the Sacred Marriage, a form of the Night-Sea journey. (see Chapter 2 of this thesis). Marriage is often connected with death, the ego's dissolving itself in the mother unconscious.

Getting beyond this inner division is the last important step of the hero towards final reunion with the God-centre. The necessary prelude to the Sacred Marriage is the separation and discrimination that has been accomplished in the steps of the journey described as crucifixion and resurrection-ascension.

Without these (steps), union would be unconscious, and without the reunion, life remains caught in opposition and warfare. Without the resurrection or ascension steps in the mythic process, the Sacred Marriage cannot be fulfilled.

Events which lead up to the crucifixion reveal the crowd's uncertainty as to Jesus' identity. Ex.11(ii). 2 page 299 of 299-300

The mother and the (creative) unconscious correspond in mythic symbology: it is from the unconscious that the creativity and the power must come to conquer the dragons. "Who is my mother"...where is my mother", mutters this Jesus during the Crucifixion at the end of the musical. In this rendering of the myth the dragons have not been conquered and culture/society cannot be freed, because the hero has lost touch with the mother (unconscious). Because the reunion cannot be effected, the Sacred Marriage (union of conscious and unconscious) cannot be fulfilled.
Ex.11(i).3 page 306 of 306-307.
Higher understanding via integration of the psyche has not been attained.

As distinct from the other Gospel story musical of the period, *Godspell* (1971), *JC Superstar* presents a truncated myth with considerable socio-cultural implications. As reflected in this particular score, psychic and hence societal integration is so profoundly influenced by legalistic rigidity (represented by the priests) in co-operation with rationalistic materialism (represented by Judas), that the feminine spirit, the compassionate and the vulnerable cannot be tolerated. Psychic processes essential to the health of human individuals and collectives apparently no longer take place, or survive only partially as hacked remains.

The funeral lament for these is heard in the final musical item. Ex. 11(ii).4 page 320
This is a reprise of Jesus' earlier despair at the overwhelming magnitude of the task he has undertaken, in "Gethsemane". Ex.11(ii).5 page 172

It feels as if he has been trying to achieve the impossible in what seems like a lifetime. If one considers man's consistent inhumanity to man during the two millennia since the era of Christ's birth, then this sentiment remains true to mankind's ongoing dilemma. Ex.11(ii) 6 page 175.

As represented here, the spirit of the age has not led culture to spiritual insight or healing wisdom, but rather to hopelessness. This will be further discussed in the chapter focusing on Judas.

JESUS CHRIST SUPERSTAR

CHAPTER 11(iii) MUSICAL EXAMPLES

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(iii) The Priesthood and the Sacking of the Temple

The battle in *JC Superstar* is between Jesus and the Levitical priesthood, the spiritual guardians of the religious life of Israel. The sacking of the temple is an even more conclusive battle linked to the one against the legalistic societal sterility. As the conflict intensifies, the hero (Jesus) is battling more than a single demon. Israel is the priestess held in captivity until the hero appears to deliver her from the dragon forces symbolised here by the Levitical priesthood, who are the "fathers", the representatives of law and order, from the earliest semblances to the modern judicial values. Neumann says:

> They hand down the highest values of civilization, whereas mothers control the deepest values of life and nature. The world of the fathers is thus the world of collective values (1954:172-73).

This canon of values, elevated to the place of absolute authority, must be opposed by the hero because his task is "to awaken the sleeping images of the future which can and must come forth from the night, in order to give the world a new and better face". (Neumann 1954:174). Almost immediately the hero is the enemy of the old ruling system and its leaders, a cultural rebel. In this conflict the 'inner voice', the command of the transpersonal father God, who wants the world to change, conflicts with the commands of the personal fathers who speak for the old law.

This is because "the bearers of authority in the patriarchate have become obsessed by an authority complex", explains Slüsser. (1986:107). Patriarchy and the law became a bulwark against feared excesses should there be any traffic with the feminine, especially the aspects of the Great Mother that were represented in the Mother Goddesses of the ancient Near East. Fear and consequent rigidity create an ego system that is hostile to the unconscious. Although this may be a good and necessary step for the developing ego as it struggles to be free of the destructive drives of the unconscious, the separation must be transcended.

> For the hero who represents the new consciousness, the hostile dragon is the old order, the obsolete stage which threatens to swallow him up again. The enemy is not the father, per se, i.e. not the personal father, nor ego-consciousness itself, the enemy is the negative aspect of the Father archetype, the terrible male. This figure is symbolized in matriarchal myth as the maternal uncle, the bearer of authority (Slüsser 1986:107).

In Jesus' time, the dragon force that opposed spiritual development was therefore the tradition-bound system of coercive, oppressive law and order, which would not manifest the new life it was intended to nurture. By the time of Jesus' life, obedience to a tangible law had more reality and social binding power than did spontaneous worship of and obedience to a Creator God, who had come to seem remote. The nearness of the law versus the apparent remoteness of God is a state of tragedy, for it represents the loss of any direct relationship to the creative source. Secondhand faith, based on the authority of tradition and someone else's experience, loses meaning and has no living power behind it. When the basic mythic faith of a culture is weak or lost, the culture starts to disintegrate, "and the cry for a saviour goes up to heaven".

Neumann observes that

> the adaptation of the individual to the collective, in disregard of his own needs not only castrates the individual but also endangers the community, for such unreserved adaptation to the collective transforms men into the components of a mass and...makes them a prey to every conceivable mass psychosis (Neumann 1973:43).

The Hero, by overcoming for himself (and later for his society) the authoritarian forces, the tyranny of the elders and the past, opens the way to a new creativity. The archetype of renewal will be discussed with reference to the Last Supper.

Pedal points outline the rigidity of the Levitical priesthood in the persona of their representative High Priest Caiaphas ("Good Caiaphas" as he is addressed by the first priest.) The angular melodic formula we encountered in the opening bars of the overture

opens the musical item "This Jesus must die". Symbolically the notion of wholeness must die because it is beyond the capacity of those less healthy to comprehend it.
Ex.11(iii).1 page 53.
The first priest's lyrics are outlined within the tritone between first and last notes (D and G sharp). Caiaphas answers in a low bass register, which sounds darkly threatening, true to his ruthless character as the villain in the (melo)drama. The rising semitone figure first encountered in the overture is also reiterated by the crowd. Ex.11(iii).2 page 54.
Priest Annas sings his commentary over another ostinato accompaniment figure, like a moving pedal point, conveying rigidity through stasis. Ex.11(iii).3 page 55

All the conspirators agree that Christ is dangerous in a rising and falling minor third in octaves over major chords, which sounds ambiguous and menacing juxtaposed with the *JC Superstar* all-major chords. This harmonic tug of war mirrors the dilemma of the priests and their concern, and the tussle between the priesthood and the populace.
Ex. 11(iii).4 page 56

The Sacking of the Temple

Slüsser says that

> the cleaning of the temple....is perhaps the mythological equivalent of the overthrow of the old king and his barren regime. This old king, as represented by Israel's patriarchy, was alienated from the feminine. The psyche, which is alienated because its ego has been split apart from the ground of the feminine consciousness, is barren (Slüsser 1986:94).

JC Superstar jumps straight from the entry into Jerusalem, to the battle of Jesus' cleansing of the temple.

> It is necessary to try to understand the cleaning as the liberation of an aspect of Israel that in myth in general is depicted as liberation of slumbering or enchained womanhood (Slüsser 1986:95)

because the essential quality of the feminine is the ability to relate things and persons.

> In a man the quality of Eros manifests itself through his contrasexual side, his anima. All of us are acquainted with the power of love to motivate, to relate, and it was this kind of power that Jung associated with the dominant side of woman and the contrasexual side of man (Slüsser 1986:95).

The Synoptic Gospels place the event (the sacking of the traders in the Temple) just after Jesus' triumphal entry into Jerusalem. The Synoptics also note that it was Passover. Passover was the time to remember and reenact in ritual the night of deliverance from Egypt, thus to remember Israel's purpose, her election. The universal intent of God's love had been made clear to Israel from the beginning of Exodus.

According to Slüsser

> It was not merely the commerce that was attacked by Jesus. (His) protest was against the priests who had made the temple a "den of thieves" by stealing for themselves exclusively the right of the Gentiles to know God (1986:98).

The scene in the Temple provides further fuel to the repetition fire. The materialistic vendors outline their trade and wares in a stiff, hustling 7/4, descending scales in thirds or rising scale extended to rising arpeggios couched between G minor and C minor chords – effectively Western functional harmony's pivotal extremes, the Tonic and Subdominant (the lower Dominant) expressing society's symbolic tug of war in a rhythmic-melodic-harmonic pedal point. The melodic structures are also firmly bounded within the octave range. Ex. 11(iii).5 : pages 101 letter B and 102 letter C.

This marketing frenzy is briefly interrupted by Jesus, who objects to the use of the Temple (the religious house of prayer) for commercial enterprises, and then introduces the minor melodic theme which is later expanded (libretto derived from the Gospel according to St John chapter 19 verse 41) :Ex.11(iii).6 page 109

Before long, the crowd of poor, sick and needy are clamouring for Jesus' attention in the same melodic-harmonic-rhythmic language as the merchants in the temple, their sheer

numbers and insistent desperation eventually reducing Jesus to anguish. The physical illness in society mirrors the spiritual illness evident in rigidity and disregard for the feminine, the inspirational, the irrational and the vulnerable represented by Jesus, and hence the challenge he poses the authorities in daring to teach a new way.
Ex.11(iii).7 page 110 letter H

Disturbingly, what should possibly diverge in style in ideal terms is therefore presented in an identical musical language, i.e. the traders in the temple who are selling their wares in the holiest of Jewish places of worship, and the sick and wounded who are crying out to Christ for healing, sing to the same music, later in the drama. It is revealing to consider some of the lyrics at
Ex.11(iii).8.1 pages 101 and 121,
("I believe you can make me whole);
page 123 (I believe you can make me well), and
8.2. pages 124 (Will you touch will you mend me Christ) and 125
(Will you kiss can you cure me Christ, Won't you kiss won't you pay me Christ).
The latter emphasises the relationship between the traders and the sick as conveyed in an identical musical language.

Without knowing whether the composer intended a deliberately chilling coincidence here, or whether he merely ran out of musical ideas, the effect nevertheless is one of the ongoing nightmare of Christ (Anthropos, or the whole man), confronted by factors of unwellness and unwholeness in continual human material demand and supply: humanity stuck in a state of ill-health. There is no place to breathe in the music either, because in 7/8 with no 8th quaver for the singers, it is as relentless as the demands and lack of insight of the public. It is an easy leap to regard the insistence on rationalistic materialism typical of 20th century Western society as an illness. At this juncture "Everything's alright" is heard again, although clearly everything is not.

After Mary Magdalene's pop ballad solo "I don't know how to love him", an improvised guitar solo follows which is notable for its pedal distortion sonorities typical of rock guitar effects, Judas says Mary "doesn't fit in" with Jesus' teachings. Certainly it could be claimed that her solo does not fit into the overall musical language of the musical: it is freely lyrical, diatonic not chromatic, unambiguous and rhythmically stable. It is also in

stark contrast to the rigid landscape of ostinato figures and pedal points. As the "whore', the outcast who does not fit in and does not know "how to love him", she is symbolically representative of Jung's "fourth term", as much as she also represents Christ's *anima*. (see Chapter 6 page 46).

A solo by Judas designated "Damned for all time" addresses the high priests with his betrayal of Jesus' whereabouts. The recommended performance mood "bright beat tempo", does not fit the title and is an example of tension of the opposites expressed in the divergent intent of text and music. Repetition abounds in his frenzied rationalisation "I haven't thought about my own reward/....Jesus wouldn't mind that I was here with you/....just don't say I'm damned for all time. Ex.11(iii).9 page 136 of136-140
The high priests respond in their previous jolly jazzy rhythm, with the lyric (Caiaphas) "We'll pay you in silver, cash on the nail", evidently a reference to the nails used to attach Jesus to the cross. Ex.11(iii).10 page 144
The transaction is effected as Judas reveals where Jesus will be for the soldiers to find him, in a melodic line with a Middle Eastern intervallic quality sung over a pedal point created by string tremolos which creates a feeling of anticipation by its avoidance of resolution. Ex.11(iii).11 page 148
This eerie bargain is concluded with irony in repeated major chords by the chorus, as if an "angel" choir has witnessed Judas' actions. Ex.11(iii).12 page 149. These sound as eerie as the bargain since they are so fair in a foul context, underlining the symbolic contradictions which the hero must resolve.

JESUS CHRIST SUPERSTAR

CHAPTER 11(iv) MUSICAL EXAMPLES

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(iv) The Last Supper

After casting the traders from the Temple, Jesus has a last supper with his disciples in which he breaks bread and shares wine with them in a ritual centuries old. He lets Judas know he is aware of the coming betrayal. He refers to the bread as the breaking of his body and the wine as the shedding of his blood in a ritual still commemorated by Christians in the mass to this day. For the church, this rite became the replacement for the Passover meal and was thought to have occurred "on the night that Jesus was betrayed". Ex.11(iv).1 page 153 of 153-4

Passover, by its dating, was and is both a lunar festival and a solar festival. In Old Testament history it commemorates the Exodus, but its date is that of the full moon of the Spring equinox in the Northern hemisphere. This date is also that of two ancient festivals, an agricultural and a shepherding festival during which the firstlings of the lambs were to be sacrificed and an offering of the first of the barley harvest was offered.

> Agriculture (i.e. reflection on it) taught man the fundamental oneness of organic life; and from that revelation sprang the simpler analogies between woman and field, between the sexual act and sowing, as well as the most advanced intellectual syntheses: life as rhythmic, death as a return, and so on (Eliade 1974:360-61)

The lunar dating of the Passover festival indicates the realm of the Mother Goddess and mythologies. In that realm, creation and its renewal "cannot take place except from *a living being who is immolated* – a primordial androgynous giant, or a cosmic Male, or a mother Goddess or a mythic Young Woman" (Slüsser 1986:109).

> Although Jesus is the "Lamb of God," hence identified with the shepherding tradition, the symbols of this supper with his disciples – wheat (bread) and the grape (wine)... connect the rite with vegetation mythology... A redemptive

> element in the mystique of agriculture is also present in the rite of Jesus' meal with his disciples. Plant life, which is reborn by means of apparent disappearance (the burying of the seed in the earth), offers at once an example and a hope; the same thing may happen to the souls of the dead... The ear or sheaf of grain is an emblem of fertility and an attribute of the sun. It also symbolizes the idea of germination and growth, the developments of any feasible potentiality. Loaves (of bread) are symbols of fecundity and perpetuation, which is why they sometimes take on the forms that are sexual in implication" (Slüsser 1986:109-111).

Although the symbols of bread and wine are agricultural, the wine, especially red wine, is symbolic of sacrifice and of blood. Wine, like the god most connected with it – Dionysus, or Bacchus – is an ambivalent symbol, meaning both blood and sacrifice but also youth and eternal life, such as the divine intoxication of the soul. Dionysus was originally a god of vegetation, a son-lover god who died and was resurrected yearly in the Liturgy of the Great Mother Goddess. His cult observance was one of death and dismemberment and resurrection.

But wine also means blood, the blood of sacrifice, which connects it symbolically with the tradition of the hunting peoples and their shaman visionaries. Blood is the most precious sacrifice of all, for it means that the life principle itself is being given up to the god. Each ritual sacrifice reenacts the primordial sacrifice by which the world was created. The ancients believed that no creation could occur without sacrifice.

To sacrifice what is dear is to sacrifice oneself, and the spiritual energy thereby acquired is proportional to the importance of what has been lost. The rite of killing the firstborn of flocks and fields in the planting cultures stems from the myth of the divine being who had become flesh in the living food substance of the world, in all of us. Another part of their myth was that plants are like the moon, dying and being reborn in a regular cycle.

> The rites of sacrifice teach the immortality of being, and the individual is, through the rite, united with that being, thus transcending death and becoming reconciled to a world in which life feeds upon death. The rite is a fresh reenactment of the god's own sacrifice in the beginning... Behind the seeming monstrosity of the universe in which life feeds upon death, a greater truth lies in wait, the truth of the

> self-giving deity who is "in, with and under" the whole mysterious play of things and beings" (Slüsser 1986:110-111).

Rituals in which a god is transformed into food and eaten existed long before the time of Christ. The drama of the Christian mass arose from the same underlying psychic processes underlying other ancient pagan rituals. In Christian theology the individuation process (called salvation through Christ) is ritually dramatised by the mass (called communion) in which the bread and wine symbolise Christ. The eating of Christ's "body and blood" in the mass not only commemorates his sacrifice and death, but symbolises his resurrection and transmutation into the immortal body of his Church. Communicants are changed in substance, or transubstantiated, transformed, exalted.

Symbolically Christ was to unite the feminine (planters) and masculine (hunters) aspects of psyche. Christ, from the Greek *Khristos*, meaning anointed King or Messiah, is an archetype of the Self, defined by Jung as the "whole person". From a psychological point of view, Christ represents wholeness of personality which surpasses and includes the ordinary man. In the archetypal symbolism of the Mass, Christ represents the Self, and the mass dramatises the individuation process. The mystery of the Eucharist transforms the soul of the empirical man, who is only a part of himself, into his totality, symbolically expressed by Christ (Hyde, McGuinness 1992:113-7).

In the middle of the rather tiredly cynical piece of frippery which serves to describe the thoughts of the apostles at the Last Supper, ("Always hoped I'd be an apostle/Knew that I could make it if I tried/Then when we retire we can write the gospels/So they'll still talk about us when we've died"), Jesus outlines the main ritual of the Christian church, the Holy Communion. We encounter here the juxtapositioning of the profound and the banal, revealing an inner tension of the opposites due to the divergence between the meaning of what is expressed and the way in which it is expressed.

The drama of the hero's battle is trapped in abounding repetitions, ostinato figures and pedal points. After "The Last Supper", Judas leaves and Jesus sings the haunting "Gethsemane", written in the minor and with a falling repeated bassline typical of a Chaconne, which is constructed harmonically over this repeated line. Ex.11(iv).2 page 172 and 173 letter A onwards

At letter B, an ostinato figure on B flat, A flat, G flat and F and returning to B flat in falling consecutive octaves outlines Jesus' struggle to accept this death.
Ex.11(iv).3 page 175.
This is followed immediately by another repeated rhythmic figure building to a frenzy before the reiteration of the four-note octave descent returns.
Ex.11(iv).4 page 175, the last two bars, (see(iv).3) and page 178.
The falling lines allegorically suggest Jesus' misery. In musical rhetoric falling lines or descending scales (Katabasis) could convey humiliation or depression. (Kloppers 2001:26).

> Allegory, comprising an association of extra-musical contents with musical signs, can be understood by the hearer mainly from the 'sensuous' effect: 'fall', 'plunge', but also 'abyss','sin', 'damnation' by descending voices, stepwise or by leaps (Blume 1967:112-116).

These two ideas alternate until the four-note figure (now transposed to C, B flat, A flat G) is repeated four times in conclusion of this outburst. Ex.11(iv).5 pages 180-1
The instrumental section which leads us back to the chaconne-like lyrical opening of "Gethsemane", is also a motivic repetition in 5/8 over the 4-note octave descent.
Ex.11(iv).6 pages 181-2

In The Arrest, Peter and the Apostles are shaken awake in the repetitive return to the frivolous "What's the buzz, tell me what's happening", trapped between the harmonically skeletal duality of G7 and C7. Ex.11(iv).7 page 188
Jesus is interviewed by the media whose questions, couched in repetitive rhythmic phrases, are supported by pedal chords (now more ominously in Cm and Gm):
Ex.11(iv).8 pages 192-3
At letter C we are back in the Temple with the rising arpeggio figure of the traders and later, the sick who come to be healed. Ex.11(iv).9 page 194

This interview, with its insistent motivic repetitions, develops a strong flavour of interrogation thanks to the doggerel of the lyrics, building to a nasty climax in another section of the repeated figure at letter D, Ex.11(iv).10 page 198 of 198-9.
Jesus echoes this when he answers Caiaphas' charge. Ex.11(iv).11 page 200

This is followed by the chorus in the same rhythmic figure. Ex.11(iv).12 page 201
It builds to a similar climax as at page 199, with the last notes in the phrase rising instead of falling. Ex.11(iv).13 page 203

The musical figure outlining Jesus' paradoxical question to Judas: "Judas, must you betray me with a kiss" (one expects a kiss to reveal affection, not betrayal)
Ex.11(iv).14 page 187...reappears 3 times depicting the betrayal of Jesus by Peter, in Mary's commentary and Peter's reply: (biblically Peter denied Christ three times, which he had predicted). Ex.11(iv).15 page 207

The accompaniment to Judas' death opens with a repeated two bar phrase which is used 8 times in 22 bars. Of the intervening 6 bars, another pair is also repeated once.
Ex.11(iv).16 page 232
The priests justify Judas' actions in their inappropriately jolly jazzy rhythm of before. Judas' final frantic outburst features a development on their theme.
Ex.11(iv).17 page 238.
This is followed by a fragment of Mary Magdalene's solo "I don't know how to love him" which ends in an improvised wail of self-pity and several "sob" indications in the score. Mary was the outcast who did not belong, according to Judas; now it is Judas' turn.
Ex.11(iv).18 page 241. A pedal point on G minor and a decorated version of this chord play out his suicide, modified to G7 overlaid with G min overlaid. Ex. 11(iv).19 page 243

The chorus enters at F to say farewell in 2 bar phrases of G flat major chords juxtaposed with the G7/Gm bars of Judas until he dies, whereafter the G flat phrases are sung for 32 bars, fading out. Fading out was a much used "record" technique at one stage in the 70s and 80s. One remembers that this stage musical was one of few in history which made its debut as a recording before it was mounted theatrically.
Ex.11(iv).20 :page 246 of 246-252.

JESUS CHRIST SUPERSTAR

CHAPTER 11(v) MUSICAL EXAMPLES

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(v) Crucifixion, Cross and Tree

When Jesus was taken to be crucified, it was on a cross of wood, between two thieves who reacted to him with opposing views. Tradition quickly recognized the cross as the 'tree'. "We know from many examples that an ancient tree or plant represents symbolically the growth and development of psychic life (as distinct from instinctual life, commonly symbolized by animals)" (Jung *et al* 1978:152).

The place of crucifixion was Golgotha, meaning "skull', translated into Latin as *Calvaria* and into English as *Calvary*. The common understanding is that the place was so named because it was a promontory shaped like a skull. In mythological symbolism then, the crucifixion was quickly placed on a rude *tree* on the *mountain* called *Calvary*. The "tree" of crucifixion has been transformed in Christian legend into the tree of life. As the seat and source of transformation and renewal, the tree has a feminine and maternal significance. Jung observes that the logos nature of Christ is often represented by the chthonic serpent and is the maternal wisdom of the divine mother, prefigured by Sapientia (Wisdom) in the Old Testament. The snake symbol characterises Christ as a personification of the unconscious in all its aspects, and as such he is hung on the tree in sacrifice, much like the god Odin in Norse literature (Slûsser 1986:116).

Jesus had spoken of himself as the vine and his disciples as the branches. Vine, grape and wine are closely associated with the Great Mother Goddess. She is also found at the "centre" of the world, beside the *omphalos* (navel), the tree of life and the four springs. Among the planting cultures, the vine was the symbol of immortality, just as the wine was the symbol of youth and everlasting life in primitive traditions. Grapes and wine symbolised wisdom until quite late in the Old Testament tradition. All these associations of myth have a clear and powerful meaning; here, on this mount, with this tree, we have a "centre of the world", *axis mundi* , a source of life, youth and immortality. The tree symbolises the universe in endless regeneration, and at the heart of the universe is always a tree, the tree of eternal life or knowledge. In Christian legend and symbolism

the cross is often depicted as the tree of life, able to bring the dead to life, and is made from the wood of the tree of life in the Garden of Eden (Slüsser 1986:115).

Events leading up to the crucifixion include the trial by Pilate, which opens over the D diminished pedal point used in the overture and item "This Jesus must die." Here Pilate's questions, Jesus' replies and commentary by the mob are built on semitones and semitone alternation (an oscillating ostinato figure) in the underscoring.
Ex.11(v).1 page 254 of 254-255, 256, 263 and 264 and 275.

Repetitions and pedal points continue to abound in the score without respite, as do the cruelties against Christ. At letter J the mob reiterates "Crucify him" and "Crucify" for 18 bars. Ex.11(v).2 page 271,
until the 40 lashes, where the guitar motive from page 2 of the overture underscores the action for 40 bars. Ex.11(v).3 page 273.
The semitone alternation pattern returns, incorporating dyads.
Ex.11(v).4 page 282 of 280-283
Pilate washes his hands of the whole affair in a 2 bar atonal phrase repeated 4 times
Ex.11(v).5 page 284.
"Superstar" opens over an E pedal (the tonic) for 8 bars. Ex. 11(v).6 page 286
The pitch E predominates throughout Judas' solo. Ex.11(v).7 page 289, and
and the chorus replies: Ex.11(v).8 page 290.
The girls "soul" chorus returns to the tonic at every melodic opportunity.
Ex.11(v).9.1 page 292
This 4 bar phrase becomes an internal ostinato phrase throughout the final section of this item. Ex.11(v).9.2 page 298
The coda ends over the tonic pedal. Ex.11(v).10 page 300.

No torture, however, not even that represented in relentless repetition, is enough to make Christ confess to any misdeed to escape his fate.

The Crucifixion

Sacrificial dismemberment, death and rebirth are ritual steps of a transmutation process undergone by tribal shamans from archaic times even to this day. What we call "religion" evolved through a series of stages :

1) archaic stage – shamans, medicine men and sages
2) Ancient civilisations – prophets, physicians and priests
3) The Christian heritage – mystics, theologians and philosophers

All these religious figures, at every stage in history, share one thing in common – the inner experience of divinity. Jung calls this experience "numinous" (from the Latin, numen or numina, "the presiding god" (Hyde, McGuinness 1992:111).

When the shaman hears "the voice of the great spirit", or the Christian mystic experiences "the Christ within", both are referring to an archetype of wholeness, represented as an image of God. All religions confirm the existence of "something whole", independent of the individual ego and whose nature transcends consciousness. A numinous experience of "something whole" is not only the privilege of shamans and priests; it is the aim of anyone seeking wholeness of self. The numinous experience of inner divinity points to the process of individuation. Spiritual experiences of death and rebirth communicate a process of becoming whole through sacrifice.

The shaman's spirit "leaves his body' and goes on a visionary pilgrimage, during which he experiences sickness, torture, death and rebirth. This is similar to the passion of Christ, but also parallels the soul's after-life voyage towards rebirth in Tibetan Buddhism, the Egyptian Book of the Dead and other religions (Hyde, McGuinness 1992:114).

"The Crucifixion" in *JC Superstar* is an electronic fantasy built over various string pedal notes and improvised minor modes/whole tone scales in a freeform solo
Ex.11(v).11 page 306
...which includes rising chromatic scale segments: Ex.11(v).12 page 314

"John 19.41" is an instrumental item with the repetitive "chaconne"- like harmonic structure. Ex.11(v).13 page 320.

Conspicuous by its absence from *JC Superstar* is the part of Jesus' shamanic initiation manifesting the sign of Jonah (who was 'swallowed' by the whale), which is "to die and descend to the underworld, there to remain until the third day, when he will rise again".

The shaman discovered a technique that made access to the mythological world possible, via the unconscious. This was an ecstatic or mystical personal experience with a mystical itinerary. He would most obviously connect with the maternal unconscious (the Mother). During the crucifixion scene in *JC Superstar* when Christ calls out "where is my mother? Who is my mother?" which is not a scriptural text, his link to the unconscious has been lost, and with it the loss of the motif of resurrection. This omission reflects the literalisation of the Jesus-hero myth within a rationalistic society which could not make sense of literal resurrection, and no longer comprehended or regarded as valuable the significance of symbolic resurrection.

> If one or other of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend or myth... the omission ...can speak volumes for the history and pathology of the example (Campbell1993:38).

It is with the awareness of hindsight that we observe how the dilemmas of the 1970s were beyond the resources of society to resolve them. The historical context of the era shifts the emphasis of the drama's structure. The prevailing Western approach of rationalistic materialism revealed its own emphasis in *JC Superstar* by making the Judas character and his insights rather than the ancient symbolic structures central to the piece. This idea will be elaborated upon in the chapter focusing on Judas.

JESUS CHRIST SUPERSTAR

CHAPTER 11(vi) MUSICAL EXAMPLES

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(vi) Tension of the Opposites

In the psychiatry of Jung and his followers, the separation of the unconscious and the conscious results in the dissociation of the personality, the root of all neuroses. Although there are many interim solutions, there is, says Jung, at the bottom of every neurosis a moral problem of opposites that cannot be solved rationally, and can only be answered by a supraordinate third, by a symbol which expresses both sides.

"The realization of the Self leads to a fundamental conflict, to a real suspension between opposites (reminiscent of the crucified Christ hanging between two thieves)" (Jung 1969:68)

Psychology can discern (in legends, myths and stories) uniting symbols representing the conjunction of a single or double pair of opposites, the result being either a dyad or a quaterniam such as the cross. The uniting symbols are symbols of wholeness meaning the unified wholeness of man. In a musical featuring a symbol of conjunction one expects to find an attempt in the musical discourse to resolve the tensions between opposites, as if there is an attempt by the characters or the community to resolve these opposites, which are really inner psychic struggles for wholeness.

"Everything's alright" is written in 5/8 (3+2 or 2+3). In a symmetrically perfect world where "everything's alright', one might expect a 6/8 rather than the "lopsided" but nevertheless hypnotically soothing 5/8 of this ominous lullaby.

The Judas character also uses an irregular rhythmic pattern when complaining to Jesus (compressed from 4/4 into 7/8), creating a feeling of breathless urgency because there is virtually nowhere for the singer to breathe. Ex.11(vi).1 page 13 letter E

While Mary's "folk" lullaby certainly has soothing qualities, particularly in the lyrics, when the orchestration builds and the repetitions become insistent, the construction becomes

hypnotic but hardly relaxing. The effect is rather one of controlled frenzy, at "everything's alright yes" overlaid with "close your eyes close your eyes". Ex.11(vi).2 page 48

True lullabies are unlikely to become climactic or denser texturally because this is unlikely to induce sleep. This is like shouting at the baby to *make* it keep quiet and relax. Instead, we may experience the insistence as a "controlling" attempt to "make" everything all right when it is clearly not. While the song is not harmonically dissonant, the inner tensions of rhythm added to repetitive insistence make for subtle internal dissonance of interacting forces. This is due to the discrepancy between what the elements claim to convey and what they convey in effect.

The "good vs. evil" dichotomy and the struggle between these two polarities prevalent in the Western philosophical tradition is well represented in *JC Superstar*, illustrated in the juxtaposition of major ("good, positive") and minor ("bad, negative") chords. This is evident in the Hosanna, which contains a mixture of major and minor chords and rising and falling minor harmonised arpeggios, resolving on a major triad. Ex.11(vi).3 page 72

When the crowd sings "won't you die for me" in place of the previous request "won't you smile at me?" we face the full irony of this major-minor ambiguity. Stridently disturbing descending trumpet figures within the Hosanna texture further underline the sense of underlying dissonance within outwardly "heroic" and easily accessible harmonic structures. The rather insignificant, even banal, anticlimactic ending to this dramatic conflict of priests and populace serves to emphasise the inane contrast of menacing text and jolly rhythm which has gone before. The "good vs evil" discourse has been musically approached and engaged, but not resolved.

Herod's song is a striking example of tension of the opposites. His stinging sarcasm is sung to ragtime with *honky tonk* solos indicated in the score – the party music of the 1920's, and used in circuses ever since. "Turn my water into wine" and "walk across my swimming pool" invite Jesus to do circus tricks, like a magician. Ex. 11(vi). 4 page 222
The words may strike us as amusing (self-obsessed ego-Herod evidently finds himself extraordinarily witty) although they are clearly laced with cyanide. This is no party, but a death knell, and another example of diverging text and music illustrating tension of the opposites, as in the "Everything's alright" 'lullaby'. Herod's song also contains dramatic

irony, since the audience familiar with the gospels is probably aware that Satan (the Shadow archetype) tempted Christ in a similar way. Herod now personifies evil by substitution, making the circusy music a caricature of the devil, which achieves trivialisation of the relevance of the Shadow and evil in society.

Most chilling of all in the musical is the representation of the Crucifixion *sans* Resurrection-Ascension, over extended pedal points and laughter from disembodied voices depicting the nightmare of physical crucifixion and the painful suffering of the person crucified. Ex.11(vi).5 page 302.
The pedal points tell us that we are still in the suspended animation of the previous outmoded system of understanding. We have not progressed through the tension of the opposites to a resolution, a point of higher understanding.

Tension of the opposites and rigidity of ostinati/pedal points combined

A jolly, jazzy rhythm in a minor key provides the vehicle for the priests' summing up of options in handling the challenge which Jesus presents to their society, which culminates in their decision (introduced by Caiaphas), that "this Jesus must die".
Ex. 11(vi).6 page 60, letter F.
This phrase, representing an inexorable point of view, is insistently repetitive.
Repetitions occur at page 64-66 (because of one man) and 70 -71 (Jesus must die).
This Jesus must (die) (This) Jesus must (die) (This) Jesus must die.
Ex.11(vi).7 pages 65-6 and 71

The compression of the lyrics at these two points has an effect of a "stuck record', and adds to the sense of urgency. The idea of a stuck record (LP) is lost to an entire generation who have grown up with CD's, but was particularly relevant to a generation of teenagers (first designated as such in the 1950s) who had only known LP's since 1948, when they were introduced into the record market. The jolly, jazzy rhythm is at variance with the lyrics: ("blood and destruction because of one man", "crush him completely" and "for the sake of the nation this Jesus must die).

Once again the internal rhythmic/harmonic materials create unease due to this divergent combination of meanings.

JESUS CHRIST SUPERSTAR

CHAPTER 11(vii.i) MUSICAL EXAMPLES

CHAPTER 11

Symbolism expressed in musical discourse in *JC Superstar*

(vii.i) Judas and Rationalistic Materialism

In the 1960s the hippie movement was a rebellion against the old order of the era. *JC Superstar* is set in the hippie/folk/rock anti-establishment idiom. Judas as a character is a political rebel against the Roman regime (a zealot), Jesus a spiritual rebel against the institutionalised patriarchy of Israel. *JC Superstar* focuses musically on presenting Judas as a more powerful character than Jesus. He is brought to the forefront of the story in broad, sweeping songs questioning and ultimately betraying the ethereal and unworldly intent of his closest friend.

Seen in psychological terms, Judas is consciousness who betrays itself/himself. He claims to have been murdered, however, and in a sense this is true: as an unwanted part of the psyche he is jettisoned in favour of the new order, raised to super-consciousness brought about by Christ's sacrifice.

In *JC Superstar* Christ is interpreted by Judas as a political leader and he is instrumental in the betrayal of Christ to the Jewish Pharisee priests. There is an immediate clash of interests because Christ has no political aspirations and represents a mystical paradigm, also not understood by the religious leaders of the day (Pharisees) who see him as a political threat. Judas aligns himself with the patriarchy in betraying Christ. From there onwards the inexorable machinery of the less healthy impacts on the minority, who proclaim the highest possible level of mental health. This is beyond the former's ability to accommodate.

In the script of *JC Superstar* Judas is revealed as "rational man", at odds with the irrational. Here we are watching events unfold in a symbolic universe, where modernity generates the invention of the secular by rejecting the participation between the immanent and the transcendant (the natural and supernatural worlds) which had preceded it (Smith 2004:88-89). We are watching the implied (predicted) results of the predominance of the masculine Logos over the wholeness of the natural world.

Choosing the rational over the irrational, Judas meets with Priests of Judea and agrees to betray Jesus for thirty pieces of silver. In his own words, he is damned for all time, although he objects to this.

> By removing the transcendant from existence, we are left with only the immanent, and ultimately, nihilism. In place of a participatory framework (natural) suspended from the transcendant (supernatural); modernity assumes an ontology (way of being) that both flattens the world and unhooks it from the transcendant, thus creating a new space untouched by the divine and an autonomous reserve of reality outside the religious (Smith 2004:88-89).

In short, the secular emerges and along with it the notion of an autonomous reason that is supposedly neutral and objective, offering an account of the world "uncontaminated" by theology. But living in a flattened world that engenders a neutral rationality which is supposedly universal, means that the human self is reduced to an isolated subject, a thinking thing (Descartes), later subdued with autonomy and inalienable rights. The modern individual becomes a parody of God, the modern state a parody of the church. Modern social theory becomes a parody of theology (Smith 2004:136). When the transcendant and immanent aspects of life no longer participate in one another, there is no meaning in life and nihilism is the result (Smith 2004:102).

Judas encounters the horror of this nihilistic paradigm and hangs himself when he realises what he has done by betraying Christ, insisting on the rational immanent world as the only way forward and thereby denying the sacramental essence of life inherent in the participation between the natural and supernatural.

The powerful figure of Judas wrestling with his own understanding of Jesus' function and with himself, is conveyed in several songs representing his role in this 20th century version of the Christian (Western) hero "myth" as a figure equal to or more prominent than Christ. Instances of musical repetition do still occur in his songs, such as in the item "Damned for all time", also called "Blood money", a double reference to Christ's sacrifice and to his own betrayal of Christ. However, Judas' mostly more lyrical song styles contrast strongly with the predominantly repetitive style of the musical, providing relief from the ostinato persistence and pedal point stasis describing society's rigidity and the

hero's struggle against it. Not merely the betrayer who commits suicide as outlined in the original Gospel texts, here he is a man of rational power and apparent strength of insight who realises his own pitiful limitations as the drama plays itself out.

In "Heaven on their minds" Judas sings prophetically, with rational acuity: "My mind is clearer now... if you strip away the myth from the man... you will see where we all soon will be". Ex.11(vii.i).1 page 8. He complains that the crowd have "too much heaven on their minds", revealing his own contempt for a less dominantly rational approach than his own, and expresses the opinion that Jesus should have remained in the immanent world of wood and stone. Ex.11(vii.i).2 page 13.

In "Strange thing mystifying" Judas the rational man (influenced by the legalistic approach of his own religious community and times) does not comprehend Jesus' *modus operandi.* In a symbolic universe Judas could represent a previous outmoded aspect or phase of human development which is psychically "less" than the "whole man" image (*Kristos*) represented by Jesus Christ. Rational thinking cannot encompass the irrational, intuitive dimensions of human existence, which are at the opposite end of the *Logos-Mythos* continuum.

Rationality also cannot make sense of Jesus' acceptance of the street woman Mary Magdalene into the "inner circle'. By apparent coincidence her own musical item "I don't know how to love him" does not fit into the repetitive, dissonant harshness of the majority of the musical material either, since she sings a ballad which was previously a country and western song, inserted by the writers to serve the needs of the stage drama. Rationality in the 20th century limits the mythic.

"Damned for all time" demonstrates Judas' firsthand encounter with nihilism in a rigidly repeated two bar accompanimental phrase. Ex.11(vii.1).3 page 138
In "The Last Supper" Judas features in a tussle of wills with Jesus. Again he cannot see past his own rational approach : "every time I look at you I don't understand...you'd have managed better if you'd had it all planned". Ex.11(vii.i).4 page 167

Literal representation of Judas's betrayal does little justice to the symbolic potential of this character as an element in the psychic development of mankind. For the new age to

be born, this man of limited insight (rational materialism) has to be sacrificed. He is the betrayer of the spiritual, the mythic, the whole. By aligning himself with the dominant obsession of the age (in the story, the rigid legalism of the priests, and in the musical, set anachronistically within the 1970s polemic, with the establishment), Judas is an outworn attitude, restricting the development of culture, who has to be superseded by a healthier attitude for culture to develop. "You have murdered me", he shrieks in a frenzy. Ex.11(vii.i).5 page 246.

If we look at the story literally, Jesus seems to be urging Judas to betray him, to get it over with because he knows it is inevitable, although it is rather odd to want to speed up one's own death. If we look at this as a symbolic exercise, however, it becomes clear that this apparent inevitability is a not about a human being committing an act of betrayal against his best friend. Rather it is limited, outmoded thinking of any kind which cannot comprehend or accommodate wholeness, and which betrays wholeness.

> the ego that proclaims itself master of its own soul or the ego who is enslaved to an authoritative tradition... has taken control of the psyche and is no longer in communication with the deeper forces, the creative part of the psyche; it is cut off from the unconscious and hence from the Divine Centre.(Slüsser 1986:108).

In the final analysis, this approach arrives at nihilism: a sense of meaninglessness. Judas commits suicide. The choir sings him an elegy in static harmonies over his shriek. "So long Judas, Poor Judas". He was somehow the "victim" of his own process, perhaps in failing to take responsibility for his own weaknesses, in failing to recognise the value of the unconscious, or perhaps being intrinsically incapable of this recognition.

(vii.ii) Diabolus in Musica

The Latin term *Diabolus in Musica* (the Devil in Music) is a late medieval nickname for the most dissonant interval, i.e. the tritone, which in music theory was regarded as the "most dangerous" interval, to be avoided or treated with great caution. As a melodic musical progression it was rarely used before 1900, except in combinations such as c-f#-g, where f# is the leading note before g, or in combinations with other intervals, mainly in the seventh chord (c-e-g-b flat) and its inversions.

One name for the Devil is *Diabolos*, the Divider, the splitter into fragments. Hence the possible origin of the term in musical usage. The tritone splits the octave exactly in half. Without proper handling it was anticipated that this interval would cause compositional problems. Composers of the time evidently considered the sound of the tritone uncomfortable, hence their designation of it as the most extreme dissonance. Even today it is still used in sirens for emergency vehicles such as ambulances, and in train hooters to alert pedestrians or other vehicles when trains are approaching level crossings, for example.

The *JC Superstar* score contains frequent bare tritones, set vertically and horizontally, so frequent as to dominate the melodic and accompanimental figures, and pedal points throughout the score. From the opening bars onwards the tritone pedal points set the scene in a dissonant and threatening mode. It never allows us to forget the knife edge we walk to balance or resolve extremes, and the possible trouble to come in the plot.

Health is a balance between extremes. Mental health, like physical health, is a matter of balance, of all the parts of us operating harmoniously together. Disease and disorder mean that the balance is upset and some parts of us have too big an influence, others too little. If one part of us gets split off, denied or lost to us, our health is gone. The reason why integration seems to be the ultimate value, the greatest expression of mental health, is because it is the opposite of disintegration, which is the expression of mental ill-health. Integration brings illumination and understanding. Disintegration brings darkness and meaninglessness. Skynner says that disintegration itself does not bring about evil, but the denial and avoidance of the fact of disintegration – a deliberate, purposeful further fragmentation, creates evil, while recognition of fragmentation is the first step towards healing the disintegration (Skynner, Cleese 1993: 308).

The proliferation of tritone useage in *JC Superstar* indicates more than discord in the affairs of ancient Israel. Symbolically it refers to the "dis-ease" in its own society which avoided or denied integrated, inclusive behaviour and therefore remained trapped in an outworn paradigm. Little more than a generation later, mankind seems little closer than its '70s counterparts to resolving contradictions which cause humanity untold suffering.

(vii.iii) *JC Superstar* : conclusion.

Up to the point of the Crucifixion music in *JC Superstar* it is possible to ask: if tragedy is then the "shattering of the forms and of our attachment to the forms", (Campbell 1993:29), what more apt representation could there be of Christ's turmoil, suffering and passion in the language of the rock music of the late 1960s and early 70s? What more appropriate musical language indeed than this apparently iconoclastic, non-conformist, establishment-shattering one?

As Jesus challenged the status quo of the mental health of his era, the rock music of the '60s and '70s was a deliberate challenge to the political *status quo*. The youth embarked on consciousness raising exercises and attempts to capture or facilitate higher consciousness through meditation and drugs. The *flower power* generation hoped for a more enlightened solution to the international political problems of the day. They demonstrated their challenge to the establishment in folk and rock musics.

Of course, rock is not the only musical language present in *JC Superstar*. In contrast we find lyrical "folksy" ballads and tonal choral outbursts as well. The tension of opposites or at least of diverging styles such as dissonant rock and tonal ballads is not resolved musically either, unless one can regard the relative severity of the minor key as a kind of feeble truce between the major dominance of ballads and choral sections, and the more extreme dissonance used in the rock sections.

JC Superstar is a truncated myth, in that the resurrection of the crucified one does not take place, as it does in the music of the oratorios/passions of previous centuries. Here the myth as a whole is represented fully from beginning to end in the harmonic and melodic and rhythmic preferred "language" of these earlier eras. However, not conveyed in this musical is the previous stance of acceptance that for new things to supersede old things, a rebirth of consciousness must take place. Resurrection in *JC Superstar* may be hinted at by directors who remove Christ from the cross at the end of the musical and leave the crown of thorns on the cross, for example, perhaps to symbolise the transcendence of Christ over the material world, but it is not represented musically.

The musical ends after the funereal musical item in a minor key, based on text taken from St John's Gospel. So we have a sense of something ending, but no new beginning, which has been part of the cyclic expression of the mythological hero's journey towards individuation since time immemorial. It is perhaps a rather hollow moment. The search for the Holy Grail would seem not to have succeeded. The sword has not been drawn from the stone in this musical representation of the hero's life journey. There is a silence, a moment when the audience is left to ponder the symbols; telling metaphors of the destiny of man, man's faith, and man's dark mystery.

MAN OF LA MANCHA

CHAPTER 12 MUSICAL EXAMPLES

CHAPTER 12

Man of La Mancha and his *anima* represented in rhythm

"Only he who attempts the absurd is capable of achieving the impossible". That quotation from the 20th century philosopher Miguel de Unamuno was the guiding precept behind the creation of *Man of La Mancha*, according to Dale Wasserman, who wrote the book for the prize-winning, much beloved 1965 musical. Certainly it must have seemed absurd to many theatre people for anyone make a musical out of a 16th-century classic of Spanish literature about an old man who goes crazy, imagines he is a knight and runs around tilting at windmills and trying to turn peasant whores into fair ladies. It must also have seemed an impossible dream come true when the show opened on November 22, 1965, at the ANTA Washington Square Theatre in New York City and, after some initial difficulties, went on to become a world-class hit. One song from the musical, "An Impossible Dream" became an almost instant standard. The show won five Tony Awards; it ran on Broadway for almost six years with a total of 2,328 performances; and it was produced in over 50 countries in more than 30 languages.

From the very beginning of their work on *La Mancha*, the creative team knew that this was not to be a typical Broadway musical. *Man of La Mancha* would be a play within a musical. One actor would portray both the literary classic's author Miguel de Cervantes, and the legendary character he created, Don Quixote de La Mancha, applying his make-up onstage, putting on moustache, pointed beard and thick eyebrows and switching instantly from one character to another. Cervantes would be a prisoner of the Spanish Inquisition and would tell his story to his fellow inmates, who would act all the other roles.

Man of La Mancha won both the New York Drama Critics Circle award and the Tony award as the best musical of the 1965-66 season. Richard Kiley won the Tony as best actor in a musical. Albert Marre won for best director of a musical; Howard Bay for best scenic design. Mitch Leigh and Joe Darion won the Tony for best score, which captured both the emotional essence of the story and synthesised its Spanish roots. The story itself, a tale of human faith and survival, of innocence, honesty and courage, had great appeal. *Man of La Mancha* was also a tribute to the imagination of Miguel de Cervantes, the contemporary of Shakespeare who wrote this

monumental testament to the resilience and folly of the human spirit, and lived, like Quixote, with his heart striving "to reach the unreachable star".

Rhythm, and in particular, rhythm indigenous to Spain stands out as the feature representing the tensions and conflict in the plot as well as the local flavour of the story and setting. It renders the seriousness of the subject light and jaunty, even humorous. This in itself addresses the tension of opposites. The subject matter concerning the Inquisition, not in itself a humorous or lighthearted process, is conveyed lightheartedly in the lyrics. The trumpets and side drum set the scene, with trombones and bright woodwind joining in typical heraldic-military style, before settling into a brisk Spanish dance rhythm outlined by guitar in first the minor and then the major. Ex.12.1 page 6

A brief tranquil transition (2 bars featuring parallel 8ves, 4ths and 5ths) leads to another Spanish dance, this time in a gentle 3/4 alternating with 6/8, with an internal accompanimental figure suggesting horses' hoofs. More 8ves and 5ths shift into yet another Spanish rhythm, this time notated as being in "Flamenco" style, the gypsy speciality of the Andalusian region of Spain, where Seville is situated. Castanets are featured here, adding to the local flavour. Ex. 12.2 page 8

The final Spanish rhythm of the overture is a bolero Ex. 12.3 page 11, carrying the broad sweeping melodic line of the musical's "hit" tune, "The Impossible Dream". This builds to a climax Ex.12. 4 page 12 with brass predominating. The "pull-up" in the broader bar (like a horse coming to a halt) at letter H renders the emphatic ending the more dramatic.

The scene is Seville, Spain, at the end of the 16th century. Miguel de Cervantes, prisoner of the Inquisition, descends a staircase to the common room of a prison. Thin and tall, in his late 40s, he is accompanied by a captain of the Inquisition, a group of soldiers and his chubby manservant, who is carrying a trunk. Around the room, the other inmates sit or wander. A male singer (cantaor) wails melismatically over strummed guitar chords *a la rasgueado,* a tyical Flamenco guitar indication for rough downward nail strokes from all the fingers in turn, starting with the shortest finger. The soldiers leave, and the other prisoners attack Cervantes and his servants, stealing their goods. One inmate, the Governor, asks why Cervantes has been imprisoned. "I am a poet", he answers. A poet, a playwright and an actor. He is in jail because he must appear before the Inquisition. He was a tax collector, and foreclosed on a church because the law said to treat everyone equally. But before there is to be an Inquisition, there will be a different kind of trial, the Governor says:

"No-one enters of leaves this prison without first being tried by his fellow prisoners". The verdict will be guilty, and the fine is all the new man's possessions. Cervantes offers them the contents of his trunk, which is full of theatrical costumes and properties, and asks only that he be allowed to keep one large package. The Governor at first thinks the package is valuable, but then sees it is merely paper. It is the manuscript of a book Cervantes is writing. The Governor goes to throw it in the fire, but Cervantes stops him and demands the trial. He will plead guilty, but will offer a defence because the jury may choose to be lenient.

"I shall impersonate a man," he says, beginning to put on the appropriate makeup. "Enter into my imagination and see him. His name is Alonso Quijana...a country squire... no longer young. Bony and hollow-faced...eyes that burn with the fire of inner vision. Quijana - and Cervantes – shall become a knight-errant and go forth into the world to right all wrongs." Cervantes impersonates the knight Don Quixote, living out his notions of chivalry and avoiding his greedily expectant family who are anxious to have him declared insane. The Don and his servant Sancho Panza set out along a road, which to Sancho looks like the way to El Toboso, where you can buy chicken soup. But the Don informs him that "beauty, my friend, 'tis all in the eye of the beholder". He warns Sancho of his enemy, the Great Enchanter, whose "thoughts are cold and his spirit shrivelled". One day they shall meet in battle.

Don Quixote hurls down his knightly gauntlet to the base and debauched world in a *paso doble* "I, Don Quixote". The human spirit challenges the unbearable, the cruelties of human existence and the inevitable end to all, death. "My destiny calls and I go" he sings Ex.12.5 page 15, in the manner of all heros. Sancho continues: "I'll follow my master till the end...I'm his friend!" Loyalty, love and friendship and the human condition itself, are as fragile as the musical texture. Ex.12.6 page 18
"Virtue shall triumph at last!" announces Don Quixote, as the *paso doble* develops into a lively gallop. Master and friend-servant sing a duet confirming their partnership, using the two melodic lines of their previous solos overlaid. They encounter a windmill, which Quixote thinks is a monstrous giant. He attacks, only to find that his sword has become a corkscrew. Knights traditionally fight dragons/giants to overcome the connection to the instinctive unconscious. Quixote fights a windmill, which he thinks is a giant – the giant is a figment of his imagination.

The ego's rise to effective conscious action becomes plain in the true culture hero. As part of this rise to consciousness the hero vs. dragon/giant battle may have to be

fought and refought to liberate energy for the multitude of human tasks that can form a culture pattern out of chaos. When this is successful, we see the full hero image emerging as a kind of ego strength (or, speaking in collective terms, tribal identity) that has no further need to overcome monsters and giants. Jung says that initiatory events are not confined to the psychology of youth.

> Every new phase throughout an individual's life is accompanied by a repetition of the original conflict between the claims of the Self and the claims of the ego. In fact, this conflict may be expressed more powerfully at the period of transition from early maturity to middle age than at any other time in life. And the transition from middle age to old age creates again the need for affirmation of the difference between the ego and the total psyche; the hero receives his last call to action in defence of ego-consciousness against the approaching dissolution of life in death (Jung *et al* 1978:123).

The fight of Quixote and the windmills is programmatically represented in fast woodwind chromatic scales depicting the sound of rushing wind. Ex.12.7 page 22

Undaunted, he and Sancho head to an inn, which to Quixote is a great castle. The inn is full of rough men – muleteers – and rough women. One woman, Aldonza, is a cook who specialises in all the pleasures of the senses. She and the men sing of their lives and relationships. The continual change wrought by an alternation of 3/4 and 6/8 gives an interesting twist to the song title "It's all the same", (when in fact the rhythm changes each bar), involving the muleteers and the whore Aldonza. This rhythmic pull enhanced by *palmas* (clapping) creates great vitality, again drawing attention to the living paradoxes life presents. Ex.12. 8 page 25. The song describes the externals of physical "love" but is not about real love at all. The 3/4 and 6/8 tension express this ongoing ambivalence. Aldonza's cynicism is revealed in the harsh lyrics: "You will get what money buys!" and "I have loved too many men with hatred in my breast," she reveals in a statement of total opposites. Ex.12. 9 page 28

Enter Don Quixote, seeking the lord of the castle. He espies Aldonza, to him, "a sweet lady... fair virgin... whose glory the whole world shall know under her "real" name, "Dulcinea". Knight-heros traditionally rescue damsels in distress. Don Q calls Aldonza "Dulcinea". *Dolce* (It.) means "sweet." Aldonza is anything but sweet. He sings a serenade - to his own *anima*: "sweet sovereign of my captive heart", what he later calls "the secret that each man holds within him", personified here as Aldonza/

Dulcinea - with tenderness. The alternation of 3/4 and 6/8 continues, more gently than before. Ex.12.10 page 31 "Half a prayer, half a song, Thou hast always been with me, though we have always been apart" ... and "thy name is like a prayer an angel whispers.", he continues.

The *anima* is the mediator between the ego and the Self, to which the psychic reality of each individual is ultimately oriented. The *anima* is connected to the number four, because there are four stages in its development. The first is best symbolised by the figure of Eve, the second can be seen in Faust's Helen (referred to by Matt in *The Fantasticks* in connection with Luisa), and Guenevere (in *Camelot*). The third stage is represented by the Virgin Mary, a figure who raises love (*eros*) to the heights of spiritual devotion.

It would appear that the Don is equating Dulcinea with this third version of the *anima*, a dramatic contrast when the unlikely persona of Aldonza is considered. "Dulcinea" is taken up by the coarse muleteers in *falsetto* and then raucously, as they mock Aldonza and the words of the song, which they interpret literally. This highlights the contrasting imagery of holy (Virgin *anima*) and whore. (Aldonza). Ex.12.11 page 36

The scene reverts to the prison, as Cervantes now tells of Alonso Quijana's family and friends: the Don's niece, Antonia, his housekeeper and the local Padre, who are worried about Quijana and the effect his madness will have on their futures and their fortunes. The relatives of Don Quixote arrive. Cervantes explains that the Don's niece Antonia "is only thinking of him", when it is clear she is only thinking of herself: "in the very heart of me, there is Christian charity". Antonia's fiance, Doctor Carrasco, " a man of breeding... intelligence... logic," arrives and declares that "your uncle is the laughingstock of the entire neighbourhood." And "there is a certain embarassment at having a madman in the family". They vow to wean the old man from his madness. Ex.12.12 page 42. The Padre (minister) naively supports the hypocrisy: "what a comfort to be sure, that their motives are so pure". Ex.12.13 page 46.
We encounter these expressed notions and their ambivalent subtexts in a trio between Antonia, the housekeeper (melodramatically sliding down the octave to bewail Don Quixote's madness on "Woe"), and the *padre.* More comic relief is achieved through these ironic juxtapositions. The truth is revealed in contradiction. Ex. 12.14 page 45

Back at the inn, Don Quixote has sent Sancho with a missive for Aldonza. It is imperative that each knight shall have a lady, for "a knight without a lady is like a body without a soul". In the letter, Quixote asks for a "token of thy fair esteem that I may carry as my standard into battle." This is presented by Sancho in free recitative style, a reference to a bygone age. Instead of the customary scarf, Aldonza provides her filthy, torn dishcloth and asks Sancho why he follows this madman. Sancho's reply is simple: "I really like him". This song is striking for the simplicity of its musical material and the simplicity of its text, which are aligned with themselves and also suit the character who sings the song. In the accompaniment we encounter an ostinato figure which serves to support the directness and determination of the text.

Contrasts emerge before long, however, for example between "I really like him" and "tear out my fingernails one by one", a humorous reference to the Inquisition, when people were tortured for not agreeing with their Inquisitors. It should not be forgotten that the age of burning witches followed the age of chivalry towards women. This is all accommodated within the "same breath" i.e. the same musical style. Opposing sentiments juxtaposed return us to humour, which is one way of managing uncomfortable circumstances. "You can barbecue my nose, make a giblet of my toes, make me freeze, make me fry, make me sigh make me cry, still I'll yell to the sky, though I can't tell you why, I like him". The opposites of Sancho's regard for the Don and the torture of the Inquisition expressed in the same bouncy tune are an attempt to resolve the agonies and ecstacies of existence. The orchestration is cheekily supportive. Ex.12.15 page 53.

Aldonza leaves and takes a bucket to the well, wondering, "What does he want of me?" This equally sincere song is more serious than Sancho's, in its mood if not its sentiments. While the internal ostinato rhythmic pattern of each accompaniment bar contains the invigorating if slightly unsettling 123-12-12 of 7/8, we are no longer battling with the tensions of alternating 3/4 and 6/8. "Doesn't he know, he'll be laughed at wherever he'll go? Ex.12.16 page 55. "Why I'm not laughing myself I don't know", she adds: although the Don's behaviours are perplexing and bizarre, they do not present us with the tension between opposites. His intentions are as earnest as the challenges he faces are serious.

"I don't know how to love him", Mary Magdalene's expression of bewildered regard from *JC Superstar,* is vastly different in musical content but no less sincere and unambigious than Aldonza's mystified response to the Don. There are parallels

between Christ (taking on the sin of the world) and the Knight (fighting all wrongs), as there are between Mary and Aldonza, the respective *animas* of their male counterparts. "Why does he give when it's natural to take " and "Where does he see all the good he can see?" could have been sung by either woman, about either man. The Muleteers eye Aldonza lasciviously, singing a song to her pleasures. ("Little bird, Little bird"). The Padre and Dr Carrasco arrive, hoping to cure Quixote. There are no giants, they tell him, no kings under enchantment, no knights. "These are the facts," the doctor says. But Quixote will have none of it. "Facts are the enemy of truth", he replies, underlining myth's paradox of the double focus. Sancho returns and offers Quixote the dishcloth; he accepts it with reverence.

A Barber enters, singing of his profession, and encounters the knight. The Barber shaves and could injure his client, and is also the doctor. "If I slip when I am shaving you And cut you to the quick You can use me as a doctor, 'cause I also heal the sick", he sings in comic folksong ditty in unambiguous 6/8, resolving the opposite extremes of his profession. Quixote demands the Barber's brass shaving basin, which the knight sees as "The Golden Helmet of Mambrino", which is another fantasy from the fevered imagination of Don Quixote.

This is an absurd (in the style of the play) reference to the crown of the Grail King, or to the Grail vessel itself (symbolic of the womb of the mother, the archetypal vessel), because he sings "Thy deeds the world will not forget! There can be no hat like thee". "When worn by one of noble heart," Quixote says, the helmet makes him "invulnerable to all wounds." The elongated bar, now in 10/8, suits the story-telling element of this short episode, which builds up into pomp and circumstance for the glorification of the object. "(The) Golden Helmet of Mambrino will make Golden History" nevertheless resolves in a *pianissimo* trio. Ex.12.17 page 69.
The Padre crowns Quixote with the helmet, to which has been attached his longed-for dishcloth. Quixote asks the Innkeeper to dub him a Knight; the Innkeeper agrees to do so at sunrise. "There is either the wisest madman or the maddest wise man in the world," the Padre says, trying to comprehend the Don's paradoxical condition.

As Quixote, lance in hand, contemplates "this historic night,", Aldonza returns and asks him why he calls her Dulcinea. That is not her name; she is Aldonza, "and I think you know me not." Quixote demurs : "All my years I have known thee," he says. "Thy virtue. Thy nobility of spirit". He asks to serve her, to hold her in his heart, "that I may dedicate each victory and call upon you in defeat". Unnerved, she asks why he

does "these ridiculous... the things you do." He answers that it is "only that I follow my quest". "Would you look at me as I really am?" she asks again. "I see beauty," he replies. "Purity. I see the woman each man holds secret within him. Dulcinea", referring again to the *anima* within each man in the item "To each his Dulcinea".

An ostinato rhythm accompanies the *idée fixe.* : "To each a secret hiding place where he can find the haunting face to light his secret flame", and: "there is no Dulcinea/ She's made of flame and air/And yet how lovely life would seem/If every man could weave a dream/To keep him from despair." *Anima* means breath or soul. A short breezy tune in 3/4 in naïve style with very light texture describes this creature of air and flame. Dr Carrasco tells the Padre that now they know Don Quixote's illness, they should be able to find the cure to his apparent madness. The Padre asks if the cure may not be worse than the disease. Immediately after this reference to the *anima* we encounter The Impossible Dream, (The Quest) in a bolero rhythm (9/8), compound triple.

Western man's struggle with the darker side of human nature is rooted in a theological problem:

> How can an omnipotent, all-good God allow the existence of evil? If God did not create the Devil, then the latter must be self-creating, implying that God is not omnipotent. Evil must therefore be created by man's choice, by his Original Sin which Christ's sacrifice was meant to redeem (Hyde, McGuinness 1992:119).

This irreducible divide between good and evil makes it impossible for Christianity to unite the opposites found in nature. Whereas most religions address the problem of opposites (male and female, yin and yang), Christianity equates the feminine either with the immaculate Virgin Mary or the wicked temptress Eve. Dulcinea and Aldonza in one person represent these two seemingly irreconcilable extremes.

The number three in Christian symbology is very important, because it refers to the Trinity and in Christian terms, perfection. Jung would not agree that this approach yields wholeness, because what he calls "the fourth term" is missing. Jung explains that the sexual nature of the feminine "is darkened and repressed, leaving a Christ-figure so over-identified with light that it inevitably casts a Shadow". An early sect of heretic Christian mystics, the Gnostics, had tried to complete the Trinity of Father,

Son and Holy Ghost "with a **fourth term** – the darker, mysterious, feminine dimension of nature" (Hyde,McGuinness 1992:119). In 1950, when the Pope declared the doctrine of the Blessed Virgin's Assumption, Jung saw this as the Church's unconscious recognition of the "fourth term" and called it "the most important religious event since the Reformation" (Hyde, McGuinness 1992:119). (see Chapter 6 page 46).

It would seem that the Don's Quest is probably a search for wholeness – the peace that passes all understanding, which the hero achieves by resolving the opposites: "And I know, if I'll only be true to this glorious quest, That my heart will lie peacefully calm when I'm laid to my rest", sings Don Quixote. The triple measure "dance of the universe/dance of life" feel keeps the weighty subject matter frothy and manageable. Parallels to the Christ–hero are evident in the lyrics: "And the world will be better for this/That one man scorned and covered with scars/Still strove with his last ounce of courage/To reach the unreachable stars".

Pedro, one of the muleteers, returns. He is angry because Aldonza has not gone to his bed, and he slaps her. Quixote, furious, attacks him. The other Muleteers arrive to join the fray. Aldonza grabs Quixote's sword and knocks Pedro down. The brawl continues, and the Muleteers are routed. "Victory!" Quixote shouts. The Innkeeper comes on the scene and sees that Quixote is hurt. He berates the Don for disturbing the peace of his inn and demands that he leave. Quixote says he will depart at daylight but reminds the innkeeper of his promise: to dub him a knight. "It is customary to grant the new knight an added name," Quixote says; the Innkeeper glances at the old man's face and instantly knows what this title must be. Before the Don is dubbed Knight of the Woeful Countenance, which parallels the Christ-hero imagery (the Don has to "bear the unbearable sorrow" and Christ was called "A man of sorrows and acquainted with grief" in the Old Testament book of the prophet Isaiah), the struggles of the hero are expressed in the warring metric battle between 6/8 and 7/8, with accents emphasising the conflict. Ex.12.18 page 83.
The Dubbing takes place over a pedal point, which enhances the tension of this moment, and is set in humorous vein " Farewell and good cheer, oh my brave cavalier, Ride onwards to glorious strife" – a contradiction in terms.

Quixote leaves, and Aldonza goes to minister to the wounds of the muleteers. But furious at losing the battle, they rape her. Violation and violence against the feminine

(Dulcinea – the *anima*) personified here as Aldonza are expressed in jagged rhythms, silences, accented chords, dissonance and abrupt changes. Ex.12.19 page 93 of 90-93. In musical rhetoric dissonances used for such a purpose would have been known by the term "Parrhesia", the harsh expression of rage, conflict, anguish, pain by means of dissonance and dissonant chord-progressions. The Abduction is a theme common to *The Fantasticks*, where it also violates the privacy of the main character Luisa, with the purpose of forcing her into a specific relationship.

Far away, Quixote is rhapsodically praising his noble Dulcinea. "Let this be proof to thee, Sancho," he says, "Nobility triumphs. Virtue always prevails." This is far from reality as we know it. Suddenly he falters. The scene shifts to the prison. Quixote reverts to the persona of Cervantes. He has heard the sound of the Inquisition; are they coming for him? But no, this time it is for someone else. The Governor urges him to go on with his defence. One prisoner wonders why poets are so fascinated with madmen. "I suppose," Cervantes replies, "we have much in common." In his years on Earth, the author says, he has seen life as it is: "Pain, misery, hunger ... cruelty beyond belief." He expresses his paradoxical opinions on "madness" : "When life itself seems lunatic, " he adds, who knows where madness lies?... perhaps to be too practical is madness....Too much sanity may be madness...and maddest of all, to see life as it is and not as it should be."

Don Quixote next encounters a Moorish Girl. She entices him, but he sees only innocence as her companions steal all of his possessions. He and Sancho are forced to return to the inn. The Moors are Muslims, who pray to Allah. Christian theology regarded them as unbelievers and hence undesirable, "other". They were despised by the Crusaders. Here they appear accepted but still "other".

Following on the heels of this item is the desperate story of Aldonza, the whore. Aldonza, bruised and in tatters, bitterly talks of Quixote's "madness and lies". He vows to punish all those who committed the crime. "You know the worst crime of all?" Aldonza retorts: "being born. For that you get punished your whole life." She tells of her difficult existence. The parallels between her and Mary Magdalene are strongly evident. All the associations of the feminine with the fourth term are present here. "I became, as befitted my delicate birth [irony], the most casual bride of the murdering scum of the earth", sings Aldonza. She is the whore, symbolically the cast-off one, the abandoned, betrayed, pushed aside fourth term outside the masculine [perfect] trinity. Don Quixote answers her: "And still thou art my lady". This attitude looks crazy

when we analyse Don Quixote rationally, but we are reminded that Christ saw good in the street woman, Mary Magdalene, and protected her. Aldonza's song wrestles 3/4 with 6/8 as she wrestles with her difficulties: "Blows and abuse I can give back again/Tenderness I cannot bear". This goes against her understanding because she has lost trust in humanity, so she is torn in two directions. Don Quixote's compassion offers a solution to the conflict of the less-than-perfect, providing the inclusivity that brings healing and wholeness, as Christ's compassion brought healing to the broken.

Suddenly there is the sound of trumpets. A knight arrives, wearing a chainmail tunic on which are mounted tiny mirrors that glitter and dazzle the eye. It is the Knight of Mirrors, who calls for Quixote. "Thou art no knight, but a foolish pretender," the mirrored vision says accusingly. Quixote is furious. It is the Enchanter, he says, his sworn enemy, and he prepares to do battle. But the knight's shield is polished steel, a mirror that blinds and confuses Quixote. The metal shines because it has been polished: this is a symbolic allusion to the belief that by accepting the frictions of life through earthly contact and suffering, one's inner being is shaped and polished, and one's soul can be transformed into a mirror in which the divine powers can be revealed. Here the truth of Quixote's masquerade is revealed to himself. "Look in the mirror of reality and behold things as they truly are," the knight says. The Knight of the Mirrors shows the Don himself, and the Don is cured of his "madness" The sword is the symbol which cuts both ways, cuts to the truth, to encourage rational discernment. Don Quixote sees himself as an ageing fool, a clown. Atmospheric music and sound effects follow. "Go deep, deep... the masquerade is ended!" Quixote sinks to the floor, weeping. When our masks are removed, when the personas which we present to the outside are removed, we can see ourselves as we are, our own reality. We do not see things the way *they* are, we see things the way *we* are. This confrontational rationality defeats Quixote, and his freedom is forfeit. The Knight of Mirrors is not the Enchanter, he is Doctor Carrasco, who has perpetrated his "cure".

Back in prison, the captain of the Inquisition enters and warns Cervantes that he will soon be summoned by the judges. The Governor urges Cervantes to finish the story. It is done, Cervantes says. But the Governor and the inmates announce that they do not like the ending and begin to pronounce their own sentence. "Wait", says Cervantes, "let me improvise". And he continues. Don Quixote, Alonso Quijana, is in bed, dying, his mind "retreated to some secret place". It is hopeless. Sancho wishes to speak to him, "a few words...to lighten his heart." Light relief in the form of comedy

follows the "cure", and Sancho the childlike spirit returns to amuse his master with the playful "A Little Gossip". "Why, when I'm asleep a dragon with his fiery tongue a waggin'/Whispers'Sancho, won't you please come out and play?" We remember that heros fight dragons. Sancho's dream reveals a playful dragon. Children play. Sancho remains childlike and playful in the face of life's challenges, even the supreme challenge of the Great Enchanter.

Don Quixote speaks. He is Alonso Quijana, and would like to make a will. Aldonza forces her way into the room, demanding to see Quixote. He does not recognise her or remember her name. "Please," she says, "try to remember". His mind stirs. "Then perhaps," he says, "it was not a dream". And they recall his quest.

He tries to stand and calls for his armour and his sword, but falls to the ground, dead. The Padre prays for him. Aldonza urges Sancho to believe in the dream. She says Quixote is not dead because his spirit lives on, and now calls herself Dulcinea. Hearing the drums of the Inquisition, Don Miguel de Cervantes is summoned to "submit his person for purification". The Governor hands him the packages, the history of his mad knight. "I think Don Quixote is brother to Don Miguel," the Governor says. "God help us," Cervantes replies, smiling. "We are both men of La Mancha".

The Finale reminds us of Don Quixote's Quest: "Though you know it's impossibly high/To live with your heart striving upward/To a far unattainable sky". We are rhythmically no more in conflict in this broad, sweeping, cushioned, powerful song. There are no clashes of meter, impulse or accentuation : the conflicts and paradoxes of the drama are resolved.

Conclusion

My interest in musicals was stirred during my childhood years, when I yearned to participate in visiting musical shows to my hometown, Port Elizabeth. I later developed a passion for Jungian psychology and symbolism. It occurred to me that certain musicals, frequently written in musical language of the familiar past, contained more than mere entertainment value and played a more important societal role than that of escapism.

While writing the script, lyrics and music of my own musical, *The Rainbow's Child,* and staging it at the National School of the Arts in 2001, I became increasingly aware of the relevance of the symbolic Hero theme to growing youngsters. Its prevalence in films and modern literature alerted me to the ongoing fascination of this topic, particularly to Western audiences and readers, although its roots in mythic tales are universal.

The connections between music and language were a point of departure for this study.
I began to look for research into the way "meaning" is conveyed in musical discourse. This led me to several writings which approached music via intensive, at times note-by-note analyses, including the semiotic approach. Looking at music this close up did not seem to me to reveal successfully how meaning might be conveyed in musical discourse, any more than examining electrons under an electron microscope might reveal the meaning of life.
I found the infinitely detailed minutiae of these analytical approaches in many cases rarified, exclusively academic and even obstructive to the hermeneutic insights for which I had been hoping.

Taking a step back, so to speak, I decided to analyse the texts of the musical libretti selected according to their Hero themes, and identify the main symbolic trends within these. There seemed to me a connection between the symbolic, rather than linguistic, "grammar" of fantasy tales, and the constructions of musical "grammar" of the familiar past, particularly that of the period in Western musical thought predominantly embracing the tonal system and its related features, i.e. accessible and easily identifiable melodic phrases, regular repetitive rhythms, and the tonal palette of the symphonic orchestra and popular "band" instruments.

I was convinced that the composers of certain musicals, in conveying the texts, might reflect the symbolic trends and entities within the texts via the use of specific compositional patternings, devices, formal/ harmonic/ melodic and/or timbral resources, even without being consciously aware that they were necessarily performing this process. Moreover, in so doing they might even augment the symbolic impact of the stories they convey, thanks to the (still) mysteriously communicative power of music. This conviction initiated my search for evidence of archetypal and other symbolic entities/trends expressed in musical discourse in the musicals discussed within this thesis.

Due to the nature of psychic structures, processes and relationships between symbolic elements revealed in the libretti, the examination of the scores has taken a macrocosmic overview of each musical. There is a flow and continuity in music which is not easily expressed in isolated bars and chords, or small rhythmic fragments. A sense of context and belonging to the whole both musically and theatrically, and a sense of symbolic identity and cohesion, are better conveyed in more comprehensive, complex musical sections of the dramatic-musical works, even if these are only several bars in length. Musical notation reveals at a glance a multitude of expressive potentials which would take text reams to describe. Homing in on specific smaller "particles" of musical organisation has occurred from time to time for the purpose of clarification or attention to symbolic detail within the drama unfolding, but it has been beyond the capacity of this thesis to elaborate upon each one of these potentials exhaustively, or to provide a detailed analysis of every song item, every detail of every symbol in each musical and how it is reflected in the musical discourse.

Symbols are by nature pictorial, with narrative if not visual properties. Examples of symbolic trends or entities expressed in musical discourse are descriptive and support the pictorial, which conveys the hero theme and "journey" processes. It is as if music has "no choice" but to mirror the contours of the symbolic grammar, albeit in the unique compositional style of each composer. The storytelling aspects of the musicals themselves lead to a descriptive rather than abstract style of composition, one which could be expected in programme music. Invested with detail as it is, the narrative style has the breadth to cover the territory of the hero tales expressed in the libretti.

Just as the content of a symbol can never be expressed in purely rational terms and the unconscious does not offer up its contents to the conscious mind to order, so the irrational does not submit entirely to rational analysis. "Meaning" does not necessarily reveal itself readily, just because it is hunted for. Neither does a list of Jungian archetypal properties and processes provide an instant key to recognising the same as they are embedded in the libretti and characters of the stage musicals, nor how they are expressed in musical discourse.

However, it was first essential to determine the factors most valuable as tools in the analysis by the study of several books explaining Jungian archetypal psychology, the writings of Campbell, Lévi-Strauss and others concerning the mythic realm, and the workings of the psyche and symbols by Slüsser. Examination of these factors has yielded detailed insights into the archetypal forces at work within the human psyche, within the stories expressing the relevance of these forces, and in turn within the music conveying the stories and their intricate subtexts to their audiences.

Encountering and observing the archetypal forces at work in everyday existence, and participating in the compositional process of a hero theme musical, ultimately provided the key to the analysis of the hero theme elements as presented within the stories, the scores and their unique compositional grammars. The study of practical music involves an encounter between score and musician which goes far beyond the purely academic and rational. To approach analysing music featuring archetypal entities is to add another dimension to the encountering process. The encounter enlarges us as musicians and as human beings, who are in turn part of a larger human societal context. The insight into the relevance of the forces within the music communicating the hero themes is the result of this encounter, against the background of data generated by specialist writers. The selected libretti and scores have been evaluated as continuous, integrated symbolic entities with identifiable symbolic landmarks and contours. The compositional trends within each work which coincide with and support these symbolic factors have been observed. The way in which the symbolic grammar has been mirrored by each composer in musical discourse has made possible certain insights into the societal perspectives of the era in which the musicals were written.

The musicals themselves, utilising musical features derived from musics of the past, acquaint us with that past, in the historical present of the era in which they were written. They are musical anachronisms. Not even *JC Superstar* can escape this designation, for all the composer's rock, pop and minimalistic references, which also make it a product of its own era. Nevertheless, they are part of an ongoing quest for the meaning of existence as expressed by the ancient Greeks such as Aeschylus, Sophocles and Euripedes in their mythic dramas, in which music played a functional role. Beyond the use of popular and familiar musical parameters utilised by the composers is a deeper sense of purpose.

I. Kässler, in an essay entitled "Apollo and Dionysus: Music Theory and the Western Tradition of Epistemology" (Strainchamps 1984:457), states that "the beginnings of music theory are to be found deep in Western mythology, where an antithesis is established between order and disorder". In order to explore the antithesis between order and disorder, integration and disintegration, meaning and nihilism, and find resolutions to contradictions inherent to dualisms, composers of the 1960s and '70s writing these musicals selected a musical grammar and ethos well-suited to examining ancient mythic dilemmas. Their compositional grammar reflects the influence of previous eras, but the appropriateness of this language to wrestling with the psychic issues so specific to the hero theme is clearly evident. Functional tonality within regular rhythmic phrase structures addresses the tensions and resolutions within the symbolic grammar of this mythic theme on an ongoing basis.

Alan Thompson states:

> in contemporary composition, the concept of myth has become less important as a concrete element, and has largely been replaced by a more abstract form of imagery. Although the theories and music of the late Romantic era exercised a huge influence on future generations, and still occupy positions of importance in modern cultures, few attempts were made to continue in the same spirit. It has yet to be seen whether or not art will again use myth in synthesis with itself to create a unitary aesthetic (1993:16).

Thompson also says that "the latter half of the 20th century has seen the concept of myth become less important in art" (1993:15). One wonders whether Jung would accede to this statement. Perhaps closer to the truth would be to say "less important in art *music*". "It is largely due to one of the great masters of contemporary music, Olivier Messiaen (1908-1992) that myth in music has survived at all". (1993:15).

If musicals are to be excluded from the parameters of contemporary composition *en masse*, then these statements may be true. But they must be re-considered in the light of evidence if certain musicals in our own or a past era examine and reflect issues relevant to the human condition via mythic themes, and utilise musical grammar appropriate to illuminating their symbolic content, be this anachronistic or not. Mythic themes may have been less important to art music composers of the second half of the 20th century, but they were important enough to the general public of the time for composers to create at least six musicals with one specific mythic theme, within the space of twelve years. While these musicals are still being performed regularly one must conclude that their relevance to society is at least as great as that of art music compositions of the same era, many of which have passed into obscurity by comparison.

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