

Music in Shakespeare's Plays

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ABSTRACT

This study aims to discuss the relationship between Shakespeare's plays and music, to examine the function of the music used in the plays of the period, and to present the understanding of music in the early modern period. In the first part of the study, the emergence of the plays in the Ancient Greek Theatre and the place that music held at that time were discussed; in the second part, how Shakespeare reflected the music in his plays and then the dominant music belief in the period is disputed. In the continuation of the study, while the development of art and thus music in the early modern period with the support of the queen is discussed, ideas about Shakespeare's success and extensive musical knowledge are put forward. Moreover, the contribution of some music and songs used in Shakespeare's plays *Hamlet*, *The Merchant of Venice*, *Twelfth Night*, *Othello*, *A Midsummer Night's Dream* and *As You Like It* to the plays is mentioned. The reason for choosing these plays, in particular, is that different functions of music are witnessed in each selected play. The aim of this study is to give both the historical background of the period when Shakespeare wrote his plays; and how it reflects the function of music to Shakespeare's plays.

Keywords: *Music, Theatre, Shakespeare, Tragedy, Comedy.*

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Research Article - Submit Date: 02.01.2022, Acceptance Date: 7.04.2022

DOI: 10.17932/IAU.IJMCL.2015.014/ijmcl_v08i1002

ÖZ

Bu çalışma, Shakespeare oyunlarının müzikle olan ilişkisini, dönemin oyunlarında kullanılan müziğin fonksiyonunu incelemeye, erken modern dönemdeki müzik anlayışını sunmaya yöneliktir. Çalışmanın ilk bölümünde Antik Yunan Tiyatrosu'ndaki oyunlarının ortaya çıkışı ve müziğin o dönemde tuttuğu yer incelenirken; ikinci kısımda Shakespeare'in müziği oyunlarına nasıl yansıttığı ve akabinde dönemde hakim olan müzik inancı incelenir. Çalışmanın devamında ise, sanatın ve dolayısıyla müziğin erken modern dönemde kraliçenin destekleriyle gelişmesi tartışılırken, Shakespeare'in başarısı ve geniş müzik bilgisi hakkında fikirler ileri sürülür. Dahası, spesifik olarak Shakespeare'in *Hamlet*, *Venedik Taciri*, *Onikinci Gece*, *Othello*, *Bir Yaz Gecesi Rüyası* ve *Size Nasıl Geliyorsa* oyunlarında kullanılan bazı müziklerin ve şarkıların oyunlara olan katkısına değinilir. Özellikle bu oyunların seçilmesinin nedeni ise, seçilen her oyunda müziğin farklı fonksiyonlarına şahit olunmasıdır. Bu çalışmanın amacı, hem Shakespeare'in oyunlarını yazdığı dönemin tarihi arka planını vermek; hem de müziğin işlevini Shakespeare'in oyunlarına nasıl yansıttığını ortaya koymaktır.

Anahtar Kelimeler: Müzik, Tiyatro, Shakespeare, Trajedi, Komedi

INTRODUCTION

Music has always been a part of the plays since the emergence of theatre, it was part of the entertainment, including songs and dances at festivals for Dionysos, the god of fertility and wine. In these festivals, people danced by singing songs and these songs were also sung by the choir. Thus, the first appearance of the theater is connected with these festivals. Considering these, it would not be wrong to interpret Dionysos as the god of theatre. When the songs and dances sung in the festivals held in his name were loved by the people, they made it a tradition and they held the same festival every year at the harvest time. The Greek tragedy is also referred to as the goat tragedy since goats were sacrificed for the god Dionysos while songs were sung; that is, the ancestor of tragedy, its origin is songs and music. As Sarıkaya also states, the origin of the words comedy and tragedy is related to the songs sung in ritual processions. The word tragedy derives from a meaning such as tragodia, that is, goat song (tragos-odia). (Sarıkaya, 2019, p. 35) That is, among the songs; the fun and enthusiastic ones turned into comedy plays; the sorrowful and sad ones turned into tragedy plays. Thereafter, long narrative poems began to be read in front of the choir, and this is how theatre plays began to be written.

When it comes to the early modern period is considered to be the period in which the foundations of European civilization were laid. The Elizabethan era was rich

in every way, a time of advances in art and culture; it was a period of improvement in the way of life of people in general and an increase in the level of welfare. In this period people got bored with their ordinary lives where they could only make a living, entertainment became a different and feel-good escape for them. This helped the adoption and spread of music and entertainment during the Elizabethan era. Thus, the love and curiosity of music entered the middle class, and with the queen's love of music, musicians and dancers were employed in the state. Music, as everyone knows, was indispensable to the Elizabethan stage. (Gordon, 1942, p. 433) Queen Elizabeth was a music lover, and she danced and acted at the same time. The Queen encouraged musicians, gave them employment; in a way she encouraged them. One of these important musicians is William Byrd, he is one of the greatest Catholic church music composers. He was appointed as organist at Lincoln Cathedral in 1563, and although he was appointed to the Royal Chapel in 1570, he continued this work. Byrd composed many church music, polyphonic songs, and keyboard pieces. His religious works for sound are Latin motets. He managed to come to the fore in his time with his non-religious music as well as his religious music. Another famous musician of the period was Thomas Morley, who followed in the footsteps of William Byrd and is a master of the Italian madrigal style. Another musician of the period worth mentioning is Orlando Gibbons, an English early baroque composer who lived from 25 December 1583 to 5 June 1625, who was also an organist and virginalist. The queen advised the musicians to use different instruments, thus providing authentic Elizabethan music. Some of these musical instruments were instruments such as keyboards, violins, and oboes. In this way, Elizabethan music broke away from periods such as the Middle Ages and settled in a more genuine original place.

The entry of music into drama and gaining great importance has also occurred due to the inclusion of music in the plays of William Shakespeare, one of the most important playwrights of the period and still. In this way, music and musicians began to see the same value as theatre actors, and this allowed them to gain value. Places were determined on the stage for the musicians, sometimes they played just below the stage, sometimes above the stage, and sometimes where the actors were on the stage. The musical instruments played, and the songs chosen in the play were determined by the type of the play. While more calm and soft-toned melodies are used in comedy genre plays; harder melodies were preferred in historical or tragedy type plays; an instance of this is the Willow Song in the tragedy of *Othello*.

The birth of modern drama was with music, the earliest beginning of drama was divine rites; these rites were acts of worship in the form of a drama that celebrated and enlivened the life, pain, and resurrection of the creator with words and music. (Carpenter, 1968, p. 1) That is to say, the interpretation that music has followed a

path from religious rituals to the theatre stage will not be wrong. In Elizabethan period, which is called the Golden Age, one of the biggest factors that enabled the development of theatre, music and art in general was Queen Elizabeth. Queen and her family were also interested in music, as they were interested in the arts in general. Thus, with the support of the queen, music became an indispensable element in religious and state ceremonies as well as in art and drama. During the early modern period, anyone with a higher education was expected to know about music, not just the royal family or the clergy. Therefore, this period, was not only an age in the field of theatre, but also an age in which the success of music reached its peak. Music was broadcasted in England during the early modern period and was universal; famous songs sang in the streets, shops, churches, meadows. At that time, since there were no regular concerts or entertainment venues where the public could listen to music and sing; the only place where folk songs could be heard by the masses was the theater stage. During the early modern period, music ceased to be used only in church or religious ceremonies; became more artistic and more secular. Now, especially noble people playing a musical instrument was seen as an important feature in the society for them, this gave people a label. Actually, music at that time; it was an element that reflected the enthusiasm and success of England, the joy and voice of the country under the queen's rule. The aim of this study is to evaluate the music in Shakespeare's plays with a historical background.

The secret behind Shakespeare's accomplishment has been debated for centuries. It is a fact that every critic agrees that his pen is forceful, and any critic can attribute this to another detail in his life. To illustrate, some attribute his success to being a decent reader, while others argue that he was prospering since he was the son of a merchant father and knew how to manage money. However, the undeniable truth about him was that Shakespeare knew his audience highly and was keenly aware of what they wanted. It was his greatest talent to amuse them, to make them sad or blissful, to make them feel something. He also used music in his plays for this purpose; most plays contained more than one song.

LITERATURE REVIEW

Shakespeare had a decent knowledge of music that would surprise researchers. Just as Meyer puts it, "Shakespeare's vast knowledge of musical terminology often astonishes musicians today." (Meyer, 1968, p. 37) At that time, only royalty, clergy and highly educated people could have such good musical knowledge. However, it was not possible for him to have received such a superior musical education at the grammar school he attended. His knowledge of music was not the same as that of a normal person; in his plays, he used many musical

instruments and songs or made references to them in order to create an emotion in the audience or to reveal a situation. Although it is not clear exactly where Shakespeare got his musical knowledge, it has been suggested that he acquired most of his musical knowledge from his surroundings, acquaintances, what he heard in private homes, courts, taverns, churches, and brothels. (Ekmekçioğlu, 2014, p. 77-78) That is to say, it is not one; but multiple possibilities could be considered related to his musical knowledge. Shakespeare relied on music, and he showed this at the end of his plays by using music as a device and as a dramatic element. (Von Ende, 1965, p. 48) The drama of the Shakespearean era was of great importance to the audience, and they were aware of the world through the drama. The audience wanted to encounter the events they encountered in their daily lives and much more on the stage. And just as Shakespeare, who knew very well what they wanted, was a master at playing with words, he showed the same mastery with the music he used in his plays. The audience of the period believed that music had a sacred and magical power, and Shakespeare reflected this idea in his play *The Winter's Tale*: Hermione, one of the female characters in the play, is resurrected with the music in the last scene. At this point, it is highly likely that the audience will think that it is the music that resurrects Hermione. That is to say, music has become one of the most important factors shaping the ending of *The Winter's Tale*. Songs and dance are frequently featured in *The Winter's Tale*, as well as many references to music. There is music in the lines, in life and in the early parts of the Madrigal music genre. (Pafford, 1959, p. 161) As can be understood from this quote, Shakespeare included religious Madrigals, which were used very frequently during the early modern period, in his plays. However, not only in *The Winter's Tale*, but also in many of his plays, Shakespeare brought music to the fore. *The Tempest* has thirty operas on it (Dean, 1964, p. 810) and is thus one of the most popular plays, while *Romeo and Juliet* is one of the most popular tragedies. (Carpenter, 1976, p. 248) *Romeo and Juliet* was found to be extremely inspiring in terms of its musical richness.

DISCUSSION

There are many prospering playwrights who lived in the early modern periods; Christopher Marlowe, Thomas Kyd, William Shakespeare, Philip Sidney, Ben Jonson, Edmund Spenser, Richard Hooker are the most substantial of them. The first theater building, called "The Theatre", was built by James Burbage during this period. This building became a pioneer and after its establishment, other theater buildings were opened. The establishment of theater buildings naturally offered theater plays a more comfortable, wider and own living space. In 1599, Shakespeare founded his own theater, The Globe, and staged many of his plays

here. If the architectural structure and acoustics of The Globe are mentioned, it can be said that the drawing care of its architectural structure resembles the old Roman theater traditions. Although its circular structure did not reflect the Roman "D" structure, it resembled the crowded meeting places of the town markets in 1576, where all the actors rehearsed. (Özhancı, 2010, p. 18) Globe theatre is an open stage and has an octagonal shape. Players are placed on the top floor of the building and sometimes this part is included in the play according to the course of the play. In line with all these, it can be inferred that factors such as the fact that it is an open theatre building, the musicians are also present, and the distance between the stage and the audience is not too far, increases the noise in the theater building. However, the magnitude of The Globe is undeniable in terms of bringing music to the stage and the effect of music on the audience. Because the music that Shakespeare used in his plays brought the audience and the actor together. At first, the baroque music played with authentic instruments was harsh and heavy to the audience, but after a while and when the chords were made, the music started to appeal to many people. (Wanamaker, 1989, p. 30) In this context, it can be stated that The Globe's scene has a rather lively and colorful structure. Shakespeare provided a dynamic with music and movement on the stage. Since the building is an amphitheater open to the sky, it is up to the actor to make their voices heard clearly to the audience. The acoustics in The Globe have been restored to a better state as a result of the galleries closing and restoration. (Hornby, 1998, p. 618) However, it took effort from the actors to equally reflect the impressiveness of the performances.

Shakespeare wrote poems in the genre of sonnet as well as plays in the genres of comedy, tragedy, historical and problem plays. The only purpose in his comedy plays was not only to make the audience laugh, but he also always created versatile characters. With a highly intelligently fictionalized play flow and plot, he used the spiritual and psychological richness of his characters to make them laugh while at the same time not neglecting to question them. There are all kinds of humor in Shakespeare, from the coarsest to the most subtle. Shakespeare does not criticize his humorous characters by making fun of them, on the contrary, he instills in his readers and audience the closeness and love he feels for them. (Urgan, 1984, p. 84) At this point, it would be appropriate to give the instance of Kate, the main female character of the *Taming of the Shrew* comedy. Kate has different features from the women of the period, she is not a quiet, obedient woman like her sister Bianca. Kate is sharp-tongued and treats them the way men treat her; a man has even been hit on the head with a musical instrument; she is ill-tempered. However, in her temper, the audience observes the right sides, to exemplify Kate does not attack anyone who does not verbally attack her, so the

first move always comes to her from the outside; she too has to defend herself. As this instance shows, the characters created by Shakespeare could always be thought of as multidimensional.

Another genre that Shakespeare wrote his historical plays, although the events in the play are inspired by historical reality and characters, they do not actually convey exactly the events that took place in history; he also added fiction to his historical plays. Although he has successfully staged all kinds of plays he wrote, the plays that brought him his real fame are actually plays in the tragedy type; *Hamlet*, *Macbeth*, and *Othello* are best known for his three tragedies.

The tragedy of *Hamlet* has an undisputed reputation as a play and Prince Hamlet has a reputation for years independent of the play. If the content of the play is briefly mentioned, Prince Hamlet cannot cope with the death of his father, almost making himself sick. On the one hand, he also harbors anger towards his mother since it has been a very short time since his father's death. One day, a ghost with the silhouette of the old king appears before the young prince and asks him to take his revenge. The Young Prince, on the other hand, decides to pretend to be mad in the face of this request. Conversely, the people around the young prince (for example, Polonius) think that he fell into this situation because of his desperate love for his own daughter Ophelia. One of the biggest problems that the young prince has in this process is that he cannot act, he constantly thinks and drowns in his own thoughts. Besides all this, a theater company comes to visit their city and the young prince makes this company a play with the same plot as his father's murder. The aim here is to reveal the killer in return for the reaction of the killer (his own uncle) by observing his state while watching the play. Just as expected, the new king's demeanor as he watches the play reveals that the prince was right. Later, while trying to kill the new king, the prince accidentally takes the life of Polonius. The new king, on the other hand, takes advantage of this opportunity and wants to send the prince to England. However, the prince realizes that the new king wants to get rid of him and returns home. On the one hand, Ophelia loses herself and dies; his brother Laertes comes to Denmark, vowing revenge. The new king takes advantage of this ambition of Laertes and provokes him against the young prince. A duel takes place between the two, and the young prince plans to use a venomous cold steel in this duel, but the new king also prepares a poisonous drink to guarantee the young prince's death. The queen accidentally drinks the poisonous drink, and while they fight, Laertes injures the prince. Capturing the venomous cold steel, the young prince kills both Laertes and the new king. As he dies, he tells Horatio, who is his best friend and the only survivor, to tell all the survivors about this, that he wants everyone to learn the truth, and the play ends.

Prince Hamlet owes this reputation to being a deep philosophical and psychological character. Prince Hamlet yearns to avenge his father who was killed by his uncle and succeeded his father, but there is something stopping him, indecision. It can be emphasized that Prince Hamlet is a sophisticated and complex character that can be examined from both psychological and philosophical aspects. Throughout the play, Prince Hamlet struggles with his conscience, with many ideas, words, and emotions in his mind, and on the other hand, he tries to endure everyone's treatment of him as insane. He is even smart enough to use the way they treat him sometimes to his advantage since at the same time he is a student at one of the best universities of the time, he is an intellectual. Saddened by the death of his father, the intellectual youth experienced psychosis due to his mother's unexpected and unusual second marriage and turned into a misfit. (Davis, 1921, p. 629) In short, Hamlet is the most intellectual and epic interpretation of inaction.

It would be wrong to say that the play in general is a silent play, on the contrary, it is a play that includes a lot of songs. As Johnson also stated, the music presented in *Hamlet* with respect for form and situation symbolized both civil and political order. (Johnson, 2005, p. 258) In other words, Shakespeare used music to help reveal the characters in the play, their roles, their political and civil situations, and their psychological states. That is to say, music serves to make the subject and the emotional states of the characters understandable. It is possible to capture psychological impressions both in Hamlet himself and Ophelia throughout the play. Hamlet is a psychologically rich character, and this is presented in various ways in the play. To exemplify, Hamlet is constantly talking and arguing with himself, constantly humming songs; here the humming detail is identified with Hamlet's madness. Another character whose psychological state is reflected in the play is Ophelia, and just like Hamlet, Ophelia also sings. In other words, music has been successfully used by Shakespeare to present the emotions and attitudes of the two most important characters in the play, their psychological states, and how they deal with their feelings. In the light of this information, it can be interpreted that *Hamlet* is a play in which madness and music are intertwined. In addition to all this, in act III scene II, Hamlet pairs himself with a musical instrument and says:

“You would sound me from my lowest note to the top of my compass.

And there is much music, excellent voice, in this little organ,
Yet cannot you make it speak?

‘Sblood, do you think I am easier to be played on than a pipe?

Call me what instrument you will, though you can fret me,
Yet you cannot play upon me.” (Shakespeare, 1603, p. 396)

Here, Prince Hamlet mocks those who play him as simply as an instrument, he says, as if you think you know all the octaves by heart, exactly where you need to put your finger to play me; he says you may think you can play me, but you cannot make a fool of me. In fact, with this reference to the musical instrument, it can be stated that there is a reference to Prince Hamlet's intellectual intelligence mentioned above. Since, from this analogy, it is observed that Prince Hamlet and, of course, Shakespeare had knowledge about musical instruments. He puts himself in the place of the instrument, compares himself with the instrument and warns the people that this treatment cannot be done. It would not be wrong to comment that these lines of Hamlet are clear proof that Shakespeare is a master of metaphor.

The blending of the music with the madness is also clearly observed through Ophelia in the play. In the act four and scene there of play, Ophelia takes the stage, and her mood is not well. It is observed that her first line is a song while she is in a state of madness. She also frequently laments for her deceased father, Polonius. Ophelia's constant singing and occasionally appearing with a lute in her hand when she is in grief and sadness shows that she has forgotten the social class order and rules, or that she is unable to remember. Because at that time, it was not welcomed for women to sing in public all the time, so an inference can be made about Ophelia's mental state here. The songs and the laments she sang are proof that she is not in a decent condition to isolate herself even from social duties and rules. Even after Olivia committed suicide, the music and songs continue to be heard. For instance, upon the death of Ophelia, the gravedigger digs to open a grave for her, while humming a song. Ophelia's death does not arouse any feelings or sadness in him since it seems normal to him since he is doing this job all the time, digging a grave is an ordinary job for him; the gravedigger looks blissful when he sings. At that time, the gravedigger singing and being pleased with it is similar to Ophelia's singing for her dead father.

The lyrics of another song that Ophelia sang reflecting her mental and psychological state are as follows: "He is dead and gone, lady, he is dead and gone; at his head a grass-green turf; at his heels a stone." (Shakespeare, 1603, p. 28) Throughout the play, it is seen that Ophelia is taken care of by her father, since she does not have a mother, so the influence of the father figure on Ophelia's life was of great importance. Therefore, the loss of her father caused a great void on Ophelia and since everyone's reaction to such a loss is different, she reacts in this way. The people around her deduce that her mood is not normal and healthy at all, from the way she hangs around singing indifferently. That is to say, Ophelia's painful loss is brought before the audience's eyes because of the song she sings and the accompanying behaviors. Moreover, Ophelia's singing to Gertrude in this scene is also rather meaningful. Ophelia may also be

referring to King Hamlet in the song, as the Queen also recently experienced the death of her own husband. Consequently, by using this song, Shakespeare may have tried to evoke other views and feelings in the mind of the audience. Since in the rest of the song Ophelia continues: "Larded with sweet flowers, which bewept to the grave did not go, with true-love showers." (Shakespeare, 1603, p. 40) Since Gertrude married her relative-in-law as soon as her husband dies and she never mourned her husband's death, Ophelia's reference to the tomb not visited is denotative. The reason she made this reference is because the queen's love for the deceased king was gone or never existed. Whether Gertrude loved the deceased king is another matter, but it is clear that she was not affected by the king's death and easily adapted to her new life. The fact that Gertrude chose not to mourn the death of King Hamlet is proof that something has changed in her. Another thing Ophelia questions here is that Prince Hamlet did not mourn the loss of Ophelia since something has changed in Prince Hamlet, and she is not sure of his love either. With this song she sings, Ophelia symbolizes more than one thing, not only reflecting her own mental health, but also questioning the reality that love and death mean different things for every person. If there was a shallow interpretation of Ophelia's song, it could be said that she was just insane, but this song does not have such a simple meaning. The song is not only a lament for her father, but thanks to the song, Ophelia tastes a little bit of freedom. Ophelia, who is portrayed as a passive character throughout the play, becomes a situation where she can express her thoughts to everyone with this song. As a woman who is tired of being under the influence of others, this song is one of her first steps with courage. Of course, Ophelia grieves and suffers during this time, but on the other hand, there is an Ophelia who defies the queen. This song can be interpreted as the only truth that Ophelia has left, and she does not hesitate to express.

When *The Merchant of Venice* is considered, it could be stated that it is a complex and versatile play like *Hamlet*. This play, which has been fictionalized with an extremely rich character, encourages the audience to look at thought patterns that have been going on for years from a different place and with a different eye. To briefly mention the content of the play, Antonio is a ship trader, but has recently been experiencing financial difficulties. Bassanio, with whom he has been friends for a long time, is in the same financial trouble and demands that he lend him some money. On the other hand, there is Shylock, who is ostracized by the society since he is Jewish and is notorious for his stinginess, while Antonio asks the notorious Jew for money since both he and his close friend are suffering. The Jewish merchant agrees to give them money but adds a clause to the contract: if he does not get his money back in time, he will take a piece of meat from the debtor's (Antonio) body. On the other hand, Portia, whose father is a wealthy merchant; she intends to get married and she plays a game to the groom-to-

be. She will marry the one who knows the right one from the laid boxes, and Bassanio is the applier who finds the right box and they get married. News arrives that Antonio is unable to pay his debt and is in trouble, while Portia sets out to help him with her quick wit. The Jewish merchant insists that he wants a piece of the debtor's meat. Brilliant bride (Portia) disguises herself as the judge and sets a new rule: the debtor's blood will not be spilled. Desperate at this point, the Jewish merchant is forced to accept what has been said. Thus, Portia both saves Antonio's life and ensures the security of his goods to Jessica (the daughter of the Jewish merchant) and his lover Antonio, and the play ends.

One of the most striking characters of this play is undoubtedly the Jewish character Shylock; he is a Jewish merchant and lives with his daughter Jessica. He is an ostracized character by society and Christians; however, it will be seen that he is not much different from other merchants and people. Even his daughter Jessica excludes him like other people, Shylock is "the other" one of the play. By approaching Shylock in a humanistic way, Shakespeare actually makes the audience laugh at him, but also, he makes the audience empathize with him. Again, in this play, many songs are used, and musical quotations are included. Shakespeare uses a reference to the nature of music; in a conversation between Lorenzo and Jessica, Jessica mentions that she never liked music. At this point, it is necessary to dwell on why Jessica dislikes music. Jessica was raised by Shylock, and as a father he has enforced some rules on Jessica. To exemplify, Shylock tells Jessica to keep the windows closed and to prevent the sounds of flutes and drums from entering the room. It is clear that he has counseled Jessica many times like this, Shylock tries to keep himself and his daughter away from such fun and soul-saving dynamics. There might be many different interpretations for this situation, but one of the most plausible ones is that Jessica dislikes music since she was raised by her father in a strict, rules-based manner. Although Jessica has stopped following her father and has chosen to become a Christian, she still has similar behavioral patterns and the sensitivity she was raised with due to her blood ties to her father. Lorenzo, on the other hand, has a different view on Jessica's dislike for music. He thinks that Jessica has a wild soul at her core, so pleasant music does not affect her soul.

Actually, in this case Jessica tries to pretend to be someone she is not, she is a Jew but she does not want to admit it since she is in love with a Christian; despite being raised by her father, she is in a state of rejection. Shakespeare analyzes and questions the attitudes of the people of his time through Jessica. Elements of humanism, racism, comedy and tragedy in the play are shown through Jessica's misfit identity enforced by society. (Beskin, 2007, p. 37) From this point forth, Shakespeare uses the dislike of music by Jessica as a means to show that although

she actually tries to be Christian, she actually carries her father's teachings. Lorenzo's response to Jessica goes like this:

“There is not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still choiring to the young-eyed cherubins.
Such harmony is in immortal souls,
But whilst this muddy vesture of decay [...]” (Shakespeare, 1623,
p. 80)

In this speech, Lorenzo, a Christian character, lectures Jessica, who is Jewish, about the right listening to music; tells her the true nature of music. Lorenzo talks about a common belief among people during the Elizabethan era. What he refers to as *musica mundana* is a type of music that emerged from a universe created according to the Pythagorean and Neoplatonic rules and could be observed in heaven and in the transitions of the seasons. It was described by Boethius and is also called the music of the spheres. *Musica mundana* originates from the harmony of the celestial bodies but is a type of music that cannot be heard. They believed in the power of music in the early modern period, this belief emerged with the ideology of the music of the spheres. Followers of that period believed that the rotation of the planets in their orbits occurred with a certain musical accompaniment that symbolized the harmony of the god. (Henze, 2017, p. 36-37) In other words, according to the mentality of that period, it was believed that the universe was absolute, extremely ordered and proportional in every aspect and in every way. So much so that these uses can be a reference to the Music of the Spheres theory in the form of various psychological states and moods, from madness to the theme of love, in countless works. In addition, it would be a right move to understand the philosophy of the period to look at the thematic use of music in emphasizing the details of different characters and plot. When Shakespeare's plays and various sources on the subject are examined, the philosophical and practical aspects of the music of Shakespeare's time are examined. It is quite apparent that he was greatly influenced by the ideas of the Music of the Spheres. Throughout his life, the use of music in the works of Shakespeare, who presented many works to the world of literature, enabled him to bring to light a great deal of particulars about the musical impression of his period. In a way, as a conscious choice or completely by chance, it has also shed some light on the music history of the Shakespearean era.

The important point in the play is that the Christian character Lorenzo arrogantly addresses the Jewish character Jessica, and Shakespeare uses music to do this. Lorenzo seems to know a lot about music and its nature, while Jessica dislikes music. In other words, the fact that a Christian can have so much knowledge about music, while a Jew does not understand music at all, is something Shakespeare

implicitly wanted to draw attention to. Lorenzo tells Jessica in all details about his views and ideas about music of the period, he literally puts on a show. That is to say, Shakespeare wanted to draw attention to common prejudices among people by using his knowledge of music.

Like these plays mentioned, *Twelfth Night* also contains a musical richness. *Twelfth Night* is a rather clever and fun play; there are particular dynamics in the play, a brilliant female character disguised as a young man is the leading role of the play. If the content of the play is briefly mentioned, Twins Sebastian and Viola's ship sinks, and they lose each other. The sister somehow manages to reach land and arrive at Illyria, conversely there is no news of Sebastian and therefore he is presumed dead. Viola disguises herself to survive in an unfamiliar environment, and now she starts working for Orsino as a young man. Orsino, on the other hand, is in love with a woman (Olivia) and asks this new recruit to go and tell her about his love for her and persuade her to say yes to his love. Viola's new name as a young man is Cesario. Olivia, on the other hand, is influenced by Cesario and begins to have feelings for him. While Olivia is impressed by Cesario, Viola cannot resist him and falls in love with Orsino. While all this is going on, Sebastian manages to reach the island, he is not dead. Since Sebastian and Viola are twins, they are extremely similar to each other, and as the play unravels, Olivia marries Sebastian. Cesario, who turns out to be a woman, turns out to be Viola and Orsino finds himself in love with her, and the play ends with everyone's happiness.

Twelfth Night greets its audience with a musical reference. Noble Duke Orsino, one of the main characters of the play, opens the first scene of the first act with this line:

DUKE: "If music be the food of love, play on." (Shakespeare, 1623, p. 4)

The duke, who appeared before the audience with the choir and musicians on the first scene, began to praise the music. He describes music as the food of love and asks musicians to play nonstop since he wants to fill love with music. Making such an enthusiastic introduction to the play, Shakespeare not only presents a preliminary idea about the play, but also warms the audience to the play by using music. Being that, in the continuation of his renowned speech, the duke refers to a melody that flies away like the fragrance of violets. The melody that flies away here can also be interpreted as the duke's love for Olivia vanishing, as will be seen in the later scenes of the play. And then Orsino says that he gets bored with this music and asks the musicians to change it; this can be interpreted as a reference to her falling in love with Viola right after Olivia.

Another song that can be evaluated in the play is *When that I was and a Little Tiny Boy*. This song has substantial and deep meaning related to the content of the play. The first one, which is meant by little, tiny boy, evokes Viola disguised as a young man. Secondly, it creates a meaning when it is voiced by Feste in the last act of the play. The song presents the image of a cute little boy in the first part, and then rain and wind are included in the atmosphere of the song. What is meant by rain and wind here can be interpreted as the various difficulties that people face in their lives. In other words, the song has a tone that tells about a person's life adventure, the tough struggle one faces and tries to overcome. In the last stanza of the song, it announces the end of the play in a joyous tone; the deep meaning here is that wind, rain, that is to say; all kinds of difficulties are interrupted for a while. One of the points worth mentioning about this song is the possibility of talking about Viola in general and saying goodbye to the audience with this song. Viola has been dealing with certain problems since the first act of the play and manages to overcome them, in other words, she struggles with wind and rain. However, with her patience and determined attitude, she manages to overcome all this and reaches a happy ending; just as depicted in the song. Another crucial point is the detail that the play starts with a musical reference and ends with a song. It is clear that Shakespeare used music both as a tool and as an end in this play.

Twelfth Night also includes the song *O Mistress Mine* arranged by Thomas Morley and Byrd, one of the most famous composers and musicians of the period; the song is an old English song, and the theme is love, the lyrics are as follows:

‘‘O Mistress mine where are you roaming?
O stay and hear, your true love’s coming,
That can sing both high and low.
Trip no further pretty sweeting,
Journeys end in lovers’ meeting [...]’’ (Shakespeare, 1623, p. 44)

This song is also performed by Feste. Shakespeare’s staging of this song certainly had a purpose, and the song has an allusion. The main characters in the play fall into an unrequited love, and the song contains a message dedicated to them. In the song, it advises to stop standing by for the upright one to come; make her blissful, to make do with what she has and try to be delighted with it. Since she already has someone with her and she can be joyful with him but waiting for the person who is not is just a waste of time and means missing the day, so seize the moment, the song says, stop waiting for the future and enjoy the present. Another striking feature of the song is the rich use of words; the song has an effect on the listener, the metaphors used made the song have a deep and impressive meaning. The main theme in the song is the phenomenon of time, love is something to be experienced right now; the idea that it cannot be postponed until later is dominant.

Moreover, the fact that the song is rich in terms of words is evident from the word roaming in the first line. The word of roaming has the effect of evoking Olivia's love in a different direction. On the other hand, the love of Orsino, another love with a traveling effect, comes to mind, the duke is in love with Olivia, but he cannot see Viola standing next to him, since his mind wanders elsewhere. Thus, the word roaming in the song has a usage enriched with meanings related to the content of the play. Therefore, the songs used in the play may have had an impressive feature for the audience as they carry clues about the contents of the play, like a riddle.

Another play that will be focused on musically is *Othello*. *Othello* is one of the tragedies whose reputation and will never go out of style, and just like in the tragedy of *Hamlet*, themes such as psychological factors and social prejudices are at the forefront in *Othello*. In the play, universal subjects such as love, jealousy, lust, passion, and evil are handled. If information about the content of the play is presented, the protagonist of the work, Othello, is a black commander and rather successful. Iago is the villain, almost everything revolves around Iago. He is a cruel, hypocritical man with a heart full of grudge and hatred. Iago is also Othello's sergeant but is also hostile to Othello since he has recruited a man named Cassio instead. This is the main reason for all the events that occur in the work. Desdemona is the woman Othello loves much. While these people are playing the lead roles, a naive man named Roderigo, Iago's wife Emilia and Bianca, who falls in love with Othello's squire, are some of the side characters in the work. Othello and Desdemona fall in love and secretly and they and they choose to marry secretly. However, Brabantio (Desdemona's father) is not happy with this situation, adopts a racist attitude and completely opposes this marriage of his daughter. The fact that his son-in-law is a good and successful commander and a quality person at his core no longer means anything to him. Meanwhile, a war breaks out in Cyprus, the warring party is the Ottomans. Since he is a successful commander, Othello must go there, his newly married wife does not want to leave him alone and decides to go with him. Desdemona and Othello are forced to board different ships, and Desdemona, Iago, Emilia and Cassio reach their destination before him. Worried that her husband has not arrived yet, it is Cassio who comforts Desdemona in a rather humane way. The villain of the play, Iago, sees this situation and immediately makes sinister plans since he is jealous of Cassio and is angry with Othello for not giving that rank to him. Othello eventually reaches there, but the Ottomans cancel the battle. Meanwhile, the evil figure Iago tells the people around him that Cassio is in love with Desdemona. Continuing this lie, Iago constantly tries to humiliate Desdemona in Othello's eyes by creating various excuses and situations. Othello, on the other hand, asks for proof one day, and Iago meticulously takes the handkerchief that Othello gave to Desdemona, symbolizing their own love, and tells Othello about this lost handkerchief.

Othello asks Desdemona for the hankie, but the hankie is missing. He then becomes convinced that the deception story is true and takes Desdemona's life. Conversely, he soon learns that all this is pure evil Iago's fiction, and he kills himself in great grief and regret; this is how the play ends.

The lead female character of the tragedy, Desdemona, is extremely self-assured, free, and forward-thinking; that is why she does not hesitate to express her feelings in front of the whole senate. And Desdemona defends her love:

“That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world. My heart's subdued
Even to the very quality of my lord.
[...] Let me go with him.” (Shakespeare, 1622, p. 253)

Here, Desdemona likens the power of her love, her desire to be with Othello, and the courage she will exert for this, to the sound of a snare trumpet. Yet the play is a tragedy and before Desdemona is killed by Othello, which turns the play into a tragedy, Desdemona is frightened since she does not want her husband to be unfair to her, and she expresses her sadness and fear by singing the Willow Song. The Willow song has its origins in 1583 and is an extremely sad, painful song; it is about a man who dies of grief since his lover cheated on him. Shakespeare has changed the victim; while the deceased is a man in the song; the person who dies in the play becomes Desdemona. Willow Song, an old and familiar song that enters the consciousness of the characters, creates a dynamic effect for the play. (Minear, 2009, p. 366) And she descants:

“The poor soul sat sighing by a sycamore tree,
Sing all a green willow.
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.
The fresh streams ran by her, and murmured her moans,
Sing willow, willow, willow.
Her salt tears fell from her, and softened the stones” [...]
(Shakespeare, 1622, p. 44)

Not only Othello, but also Desdemona is a character that has been discussed for years, and changes occur in her character throughout the play. At the beginning of the play, she is extremely strong, free, self-confident, confident in herself and her love, strong enough to defend her love and marriage before the Senate and her father; late in the play, Desdemona is witnessed passively, weakly, and cryingly singing the willow song. Shakespeare presents the change in the character he created to his audience in different ways, and this song is one of them. Desdemona

is now such a helpless character that she laments for herself and her love. Using music, Shakespeare communicates to the audience that Desdemona's end is near and allows Desdemona to mourn her own death.

In his comedy plays, it can be observed that Shakespeare uses music to highlight and underline the comic elements. *A Midsummer Night's Dream* is a fantastic play in which magic, fairies and supernatural events take place. If the content of the play is briefly mentioned, Preparations for the wedding ceremony of Theseus and Hippolyta are being made. Hermia's eyes see only Lysander; however, Hermia's father Egeus chose Demetrius as his groom. Hermia and Lysander have no choice but to leave, and Lysander tells Helena of this plan. Helena tells him all their escape plan to befriend Demetrius. While they are running away at night, Demetrius is after them, and Helena is after Demetrius. While on the way, a traveling amateur theater group is making theater on their way, they reach a fairy palace; they stop there. Helena declares her love for Demetrius, but Demetrius rejects her. The queen fairy and the king (Titania and Oberon) quarrel over a completely different matter, unaware of everything. The naughty fairy, Puck, creates a love elixir, and whoever is exposed to this elixir, opens his eyes, and gives his heart to the person he sees. The king of the fairies is rather angry with the queen, so he burns with the desire to take revenge on her. Puck's elixir comes to mind and asks him to use it for the queen. However, the mischievous fairy confuses everyone and accidentally uses the potion on Lysander. Therefore, the first person he sees in the morning is Helena, and after that, he falls deeply in love with Helena; Hermia cannot make any sense of all this, she gets angry and frustrated. Meanwhile, the mischievous fairy tricks again and turns Bottom into a donkey. When the queen of fairies wakes up and sees Bottom in front of her, the elixir comes into play and the queen gives her heart to the donkey. The king of fairies gets angry with Puck for ruining everything, sends him away and tells him to use the potion for Demetrius; Puck does so, and Demetrius falls for Helena. Helena, on the other hand, thinks that everyone is making fun of her and complains that they are humiliating her. The king of fairies asks Puck to create a dense mistiness in the forest, and all the characters feel tired and fall asleep because of this mistiness. In this way, the mischievous fairy casts a spell on them all and when they wake up everything will be back to normal, the play ends with a great celebration.

And it can be observed that Shakespeare put the music at the service of these fantastic elements in this play. To exemplify, fairies who put the queen to sleep by singing lullabies, scenes where Oberon recommends music to be played to deepen their sleep, mermaids who sing a song with their harmonious voice in Puck and Oberon dialogues could be seen throughout the play. In addition to this, one of the elements that it provides in this play to indicate its funny elements is music. In the play, Bottom is turned into a donkey by magic, when everyone is afraid of

him and flees, he is left alone in the big forest and begins to sing to hide his fear. Meanwhile, Titania falls in love with Bottom since a love potion is poured into her eyes, and although Bottom sings with an extremely dissonant and out of tune voice, this voice is perceived by Titania quite pleasantly. The mismatch between aspect and actuality becomes the fountain of comedy and laughing in the play. (Ekmekçioğlu, 2014, p. 84) Therefore, Shakespeare gave different tasks to music in the play and managed to use them effectively.

Moreover, there is a combination of fairies and music observed in this play. It has its origins in English folk culture; in this culture; there were mischievous and active fairies in old fairy tales. There were even those who believed that fairies were real. And these were not limited to ordinary people, it was not just gypsies, fishermen, country dwellers, Irish mystics or priests who contributed to the existence of fairies. In England, the belief in fairies continued for many years. (Silver, 1986, p. 141) The crucial point here was that when the fairies were going to do something, they did it using music. Fairies sang, played music, and danced, so magic and music went hand in hand; therefore, English audience was not surprised to see the same theme in this play. Fairies, dances and songs in the play are the theme of the play; carries the play; it creates action and excitement, so it would not be wrong to comment that there is a festival spirit in the play. To exemplify, Titania has fairies at her service, and they sing lullabies for her to sleep soundly. And Titania wakes up only when she sees Bottom, who has turned into a donkey. On the other hand, when there is a disagreement between Oberon and Titania, they make up again by dancing. That is to say, what supports any theme in the play is music and dance; and also, fairies contribute to the plot of the play; they are a tool for the play. The fairies created by Shakespeare, collected by the music, thus perform an event, which creates a real sense of community; it gives the audience a sense of unity and togetherness. Even after all the complexities in the play have been resolved, they bid farewell to this magical festive world by singing and dancing.

When Shakespeare's plays are taken into consideration, *As You Like It* can be considered as a play that can even enter the musical genre due to the excess of songs it contains. If the subject of the play is briefly mentioned, Duke Frederick seizes his brother's office and expels him. Although he initially allows his older brother's daughter, Rosalind, to stay with his own daughter Celia, after a while he expels her due to his insecurity. Celia, on the other hand, does not want to leave her cousin, so she leaves with her. Disguised to be protected on the road, Rosalind and Celia's goal is to find Rosalind's father. On the way they buy a farm and settle there. In addition, Orlando's story develops in parallel with Rosalind's story. After his father's death, all his wealth and office are left to Oliver, the eldest son. Oliver, on the other hand, keeps his brother Orlando in the background

as much as he can and does not provide him with any opportunities. Unable to stand it any longer, Orlando takes down Duke Frederick's undefeated wrestler, Charles, to prove himself. Thus, it affects Rosalind and Celia, who are watching the wrestling. Rosalind and Orlando fall in love with each other. Duke Frederick does not love Orlando's father and expels him from his duchy. Orlando, whose brother Oliver also took his life, sets out with Adam, who supports him. The two lovers' paths will cross in the forest of Arden, but Rosalind is disguised as a man. Rosalind, who hides this situation for a while, appears at the end of the play with her own identity with the intervention of Oliver, who has now changed, and the lovers unite. Meanwhile, Oliver has also fallen in love with Celia. All goes well when Rosalind also meets her father. Because Duke Frederick, who was very impressed by a priest, left everything to his elder brother, whom he fired, and closed himself in the monastery. In addition to these, the play, which includes small parallel stories, ends with a collective happy ending.

Throughout the play, the music on stage appears in various forms; like songs performed instrumentally or vocally, when a king enters a historical play. (Hazrat, 2019, p. 4) In other words, as in his other plays, Shakespeare has assigned various tasks to music in this play. In act II scene V, the song *Under the Greenwood Tree* is heard. The song advises people to leave the palace and says that they can choose a more calm and peaceful life in nature; nature is heaven itself. As a matter of fact, the song criticizes the active state of modern life and that a quieter life can come to life in nature. Through this song, the audience learns about Duke Senior's views on country life. Another song in the play, again sung by Amiens, is the song *Blow, Blow, Thou Winter Wind*. In the song, he makes an analogy between fake friendship and harsh winter. According to the song, a wrong friend does more harm than a harsh winter. Strong wind is hard, but the wind's harshness and hardness hurt less than the lie of an ungrateful friend. Therefore, the harsh winter can be endured, but it is much more difficult to endure the ingratitude of a friend. The song openly teaches the listeners, the harm of winter and black frost to the human physique is not noteworthy, it is simple, it can be healed; this physical pain and harm is more tolerable than human falsity. Another song celebrating spring and forest is *It Was a Lover and His Lass*. The song makes a marvelous celebration of love in the spring. Since the setting of the play is mostly the forest and the lovers meet each other in the forest, the song is completely in harmony with the play. The song is a rather enjoyable one that symbolizes the marriage excitement and happiness of the new couple. At this point, the music in *As You Like It* has a feature that attracts the attention of the audience, no matter how implicit meanings it has. (Hazrat, 2019, p. 11) As can be seen from the instances, the songs included in the play have a feature that both supports and enriches the play in terms of subject matter and entertains the audience.

CONCLUSION

Music, which is used only in churches, religious rituals and state ceremonies, has taken its place in drama with the development and growth of art over time. As it is underlined above, music has been an indispensable part of the plays not only in the Elizabethan dramas of the early modern period, but also in the following periods. While some critics praise the use of music in Shakespeare's plays, others find it unnecessary and think it undermines the play at times. One of the critics who thinks that music undermines the play in some Shakespeare plays is Ortiz. He thinks that Shakespeare's music escapes words, and undermines them, especially in *Twelfth Night* and *Love's Labor's Lost*. (Lindley, 2015, p. 100-101) On the other hand, Seng, on the other hand, argues that the music Shakespeare uses in his plays has a mission far beyond the dramatic function, and underlines that music is not just for decorative entertainment. (Phillips, 1968, p. 360) No matter how different the opinions may be, as mentioned above, in the early modern period, people believed that music had power, and Shakespeare reflected this power in his plays.

To sum up, as can be seen in the examples given above and the plays described, Shakespeare used music in both his tragedies and comedies and made many references. At this point, the purpose Shakespeare's use of music may be open to debate. While previous critics underlined the place of music in Renaissance society, they sought to identify a more social cause. More modern critics, on the other hand, tend to view music more as a dramatic device. (Dunn, 1969, p. 391) As mentioned at the beginning of the article, the great poet, in order to give the audience what the audience demands; that is, he may have included music in his plays to entertain them and cheer up the crowd. Or, he may have used music as an effective element to underline the messages he wanted to convey with literary and theatrical concerns by approaching the subject in a more profound way. However, it is an undeniable fact that he has been pretty prospering in any way. Regarding the music in Shakespeare's plays and how he used it, which is also the subject of this study, it can be concluded that Shakespeare provided an interdisciplinary study while staging his plays, included the compositions of the most famous and best musicians of the period in their plays and worked with them. Shakespeare gave an allusion, a message, an event by using music; sometimes he prepared the audience for the situation by giving the psychological state of his character, the next event that awaits his character, with music. Sometimes, Shakespeare made references in his plays using musical instruments or the nature of music and beliefs of the period. In addition, not only Shakespeare but also his contemporaries used music effectively in the plays they staged. The Elizabethan period and then the Jacobean period had a great influence on this. Thanks to the support of the rulers of the period, branches of art such as literature, theater and music were always

intertwined. It is even said that one of the reasons why Shakespeare's musical knowledge is quite good is that he had many friends from the art community and the close friendship he established with musicians. Music has a long journey on the stage from the Ancient Greek Theatre to the Modern Drama. Hence, it is quite common for Elizabethan playwrights to have made music an important element of their plays.

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