

MUSIC, DISCIPLINE,
AND ARMS
IN EARLY MODERN FRANCE



KATE VAN ORDEN

Music Discipline And Arms In Early Modern France

Katherine Butler, Samantha Bassler



Music Discipline And Arms In Early Modern France:

Music, Discipline, and Arms in Early Modern France Kate van Orden, 2005-09 Examines noble education in the arts to show how music contributed to cultural and social transformation in early modern French society Van Orden constructs a fresh account of music's importance in promoting the absolutism that the French monarchy would fully embrace under Louis XIV uncovering many hitherto unpublished ballets and royal ceremonial performances The great pressure on French noblemen to take up the life of the warrior gave rise to bellicose art forms such as sword dances and equestrian ballets

Music, Myth and Story in Medieval and Early Modern Culture Katherine Butler, Samantha Bassler, 2019 The complex relationship between myths and music is here investigated Myths and stories offer a window onto medieval and early modern musical culture Far from merely offering material for musical settings authoritative tales from classical mythology ancient history and the Bible were treated as foundations for musical knowledge Such myths were cited in support of arguments about the uses effects morality and preferred styles of music in sources as diverse as theoretical treatises defences or critiques of music art sermons educational literature and books of moral conduct Newly written literary stories too were believed capable of moral instruction and influence and were a medium through which ideas about music could be both explored and transmitted How authors interpreted and weaved together these traditional stories or created their own reveals much about changing attitudes across the period Looking beyond the well known figure of Orpheus this collection explores the myriad stories that shaped not only musical thought but also its styles techniques and practices The essays show that music itself performed and created knowledge in ways parallel to myth and worked in tandem with old and new tales to construct social political and philosophical views This relationship was not static however as the Enlightenment dawned the once authoritative gods became comic characters and myth became a medium for ridicule Overall the book provides a foundation for exploring myth and story throughout medieval and early modern culture and facilitating further study into the Enlightenment and beyond KATHERINE BUTLER is a senior lecturer in music at Northumbria University SAMANTHA BASSLER is a musicologist of cultural studies a teaching artist and an adjunct professor in the New York metropolitan area Contributors Jamie Apgar Katie Bank Samantha Bassler Katherine Butler Elina G Hamilton Sigrid Harris Ljubica Ilic Erica Levenson John MacInnis Patrick McMahon Aurora Faye Martinez Jacomien Prins Tim Shephard Jason Stoessel F rdia J Stone Davis Amanda Eubanks Winkler **Beholding Violence in Medieval and Early Modern Europe** Allie

Terry-Fritsch, 2017-07-05 Interested in the ways in which medieval and early modern communities have acted as participants observers and interpreters of events and how they ascribed meaning to them the essays in this interdisciplinary collection explore the concept of beholding and the experiences of individual and collective beholders of violence during the period Addressing a range of medieval and early modern art forms including visual images material objects literary texts and performances the contributors examine the complexities of viewing and the production of knowledge within cultural political

and theological contexts In considering new methods to examine the process of beholding violence and the beholder's perspective this volume addresses such questions as How does the process of beholding function in different aesthetic conditions Can we speak of such a thing as the period eye or an acculturated gaze of the viewer If so does this particularize the gaze or does it risk universalizing perception How do violence and pleasure intersect within the visual and literary arts How can an understanding of violence in cultural representation serve as means of knowing the past and as means of understanding and potentially altering the present

Early Printed Music and Material Culture in Central and Western Europe Andrea Lindmayr-Brandl, Grantley McDonald, 2021-05-04 This book presents a varied and nuanced analysis of the dynamics of the printing publication and trade of music in the sixteenth and early seventeenth centuries across Western and Northern Europe Chapters consider dimensions of music printing in Britain the Holy Roman Empire the Netherlands France Spain and Italy showing how this area of inquiry can engage a wide range of cultural historical and theoretical issues From the economic consequences of the international book trade to the history of women music printers the contributors explore the nuances of the interrelation between the materiality of print music and cultural aesthetic religious legal gender and economic history Engaging with the theoretical turns in the humanities towards material culture mobility studies and digital research this book offers a wealth of new insights that will be relevant to researchers of early modern music and early print culture alike

The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher, 2013-11-01 This volume demonstrates a new approach to cultural history as it now being practiced by both historians and musicologists and the field's quest to grasp the realms of human experience understanding communication and meaning through the study of music and of musical practices The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the new cultural history and new musicology of the 1980s with recent social sociological and anthropological theories or those which attempt to ground language and symbols within both social reality and a social field of power

Enlightenment Orpheus Vanessa Agnew, 2008-05-01 The Enlightenment saw a critical engagement with the ancient idea that music carries certain powers it heals and pacifies civilizes and educates Yet this interest in musical utility seems to conflict with larger notions of aesthetic autonomy that emerged at the same time In Enlightenment Orpheus Vanessa Agnew examines this apparent conflict and provocatively questions the notion of an aesthetic philosophical break between the eighteenth and nineteenth centuries Agnew persuasively connects the English traveler and music scholar Charles Burney with the ancient myth of Orpheus She uses Burney as a guide through wide ranging discussions of eighteenth century musical travel views on music's curative powers interest in non European music and concerns about cultural identity Arguing that what people said about music was central to some of the great Enlightenment debates surrounding such issues as human agency cultural difference and national identity Agnew adds a new dimension to postcolonial studies which has typically emphasized the literary and visual at the expense of the aural She also

demonstrates that these discussions must be viewed in context at the era's broad and well entrenched transnational network and emphasizes the importance of travel literature in generating knowledge at the time. A new and radically interdisciplinary approach to the question of the power of music, its aesthetic and historical interpretations and political uses. Enlightenment Orpheus will appeal to students and scholars in historical musicology, ethnomusicology, German studies, eighteenth century history and comparative studies.

Music Along the Rapidan James A. Davis, 2014-07-01 In December 1863 Civil War soldiers took refuge from the dismal conditions of war and weather. They made their winter quarters in the Piedmont region of central Virginia: the Union's Army of the Potomac in Culpeper County and the Confederacy's Army of Northern Virginia in neighboring Orange County. For the next six months the opposing soldiers eyed each other warily across the Rapidan River. In *Music Along the Rapidan* James A. Davis examines the role of music in defining the social communities that emerged during this winter encampment. Music was an essential part of each soldier's personal identity and Davis considers how music became a means of controlling the acoustic and social cacophony of war that surrounded every soldier nearby. Music also became a touchstone for colliding communities during the encampment: the communities of enlisted men and officers or Northerners and Southerners on the one hand and the shared communities occupied by both soldier and civilian on the other. The music enabled them to define their relationships and their environment emotionally, socially and audibly.

Performing Restoration Shakespeare Amanda Eubanks Winkler, Claude Fretz, Richard Schoch, 2023-01-26 *Performing Restoration Shakespeare* embraces the performative and musical qualities of Restoration Shakespeare (1660-1714), drawing on the expertise of theatre historians, musicologists, literary critics and importantly theatre and music practitioners. The volume advances methodological debates in theatre studies and musicology by advocating an alternative to performance practices aimed at reviving original styles or conventions, adopting a dialectical process that situates past performances within their historical and aesthetic contexts and then using that understanding to transform them into new performances for new audiences. By deploying these methodologies the volume invites scholars from different disciplines to understand Restoration Shakespeare on its own terms, discarding inhibiting preconceptions that Restoration Shakespeare debased Shakespeare's precursor texts. It also equips scholars and practitioners in theatre and music with new and much needed methods for studying and reviving past performances of any kind, not just Shakespearean ones.

We are the Champions: The Politics of Sports and Popular Music Dr Ken McLeod, 2013-01-28 Sports and popular music are synergistic agents in the construction of identity and community. They are often interconnected through common cross marketing tactics and through influence on each other's performative strategies and stylistic content. Typically only studied as separate entities, popular music and sport cultures mutually play off each other in exchanges of style, ideologies and forms. Posing unique challenges to notions of mind/body dualities, nationalism, class, gender and racial codes and sexual orientation, Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are

not culturally or ideologically distinct but are interconnected modes of contemporary social practice Examples include how music is used to enhance sporting events such as anthems chants cheers and intermission entertainment music that is used as an active part of the athletic event and music that has been written about or that is associated with sports There are also connections in the use of music in sports movies television and video games and important though critically under acknowledged similarities regarding spectatorship practice and performance Despite the scope of such confluences the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty first centuries **We are the Champions: The**

Politics of Sports and Popular Music Ken McLeod,2016-02-11 Sports and popular music are synergistic agents in the construction of identity and community They are often interconnected through common cross marketing tactics and through influence on each other s performative strategies and stylistic content Typically only studied as separate entities popular music and sport cultures mutually play off each other in exchanges of style ideologies and forms Posing unique challenges to notions of mind body dualities nationalism class gender and racial codes and sexual orientation Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice Examples include how music is used to enhance sporting events such as anthems chants cheers and intermission entertainment music that is used as an active part of the athletic event and music that has been written about or that is associated with sports There are also connections in the use of music in sports movies television and video games and important though critically under acknowledged similarities regarding spectatorship practice and performance Despite the scope of such confluences the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty first centuries

Scandal and Reputation at the Court of Catherine de Medici Una McIlvenna,2016-05-12 Scandal and Reputation at the Court of Catherine de Medici explores Catherine de Medici s flying squadron the legendary ladies in waiting of the sixteenth century French queen mother who were alleged to have been ordered to seduce politically influential men for their mistress s own Machiavellian purposes Branded a cabal of cuckoldry by a contemporary critic these women were involved in scandals that have encouraged a perception which continues in much academic literature of the late Valois court as debauched and corrupt Rather than trying to establish the guilt or innocence of the accused Una McIlvenna here focuses on representations of the scandals in popular culture and print and on the collective portrayal of the women in the libelous and often pornographic literature that circulated information about the court She traces the origins of this material to the all male

intellectual elite of the parlementaires lawyers and magistrates who expressed their disapproval of Catherine's political and religious decisions through misogynist pamphlets and verse that targeted the women of her entourage. Scandal and Reputation at the Court of Catherine de Medici reveals accusations of poisoning and incest to be literary tropes within a tradition of female defamation dating to classical times that encouraged a collective and universalizing notion of women as sexually voracious duplicitous and ultimately dangerous. In its focus on manuscript and early print culture and on the transition from a world of orality to one dominated by literacy and textuality this study has relevance for scholars of literary history particularly those interested in pamphlet and libel culture.

Music and Ceremony at the Court of Charles V Mary Tiffany Ferer, 2012 Music and Ceremony reconstructs musical life at the court of Charles V examining the compositions which emanated from the court the ordinances which prescribed ritual and ceremony and the Emperor's prestigious chapel which reflected his power and influence.

The Heroic in Music Beate Kutschke, Katherine Butler, 2022 Reconstructs the socio-political history of the heroic in music through case studies spanning the middle ages to the twenty-first century. The first part of this volume reconstructs the various musical strategies that composers of medieval chant Renaissance madrigals and Baroque operas cantatas or oratorios employed when referring to heroic ideas exemplifying their personal moral and political values. A second part investigating the eighteenth and nineteenth centuries expands the previous narrow focus on Beethoven's heroic middle period and the cult of the virtuoso. It demonstrates the wide spectrum of heroic positions national ethnic revolutionary bourgeois and spiritual that filtered not only into classical large-scale heroic symphonies and virtuoso solo concerts but also into chamber music and vernacular dance music. The third part documents the forced heroization of music in twentieth-century totalitarian regimes such as Nazi Germany and the Soviet Union and its consequences for heroic thinking and musical styles in the time thereafter. Final chapters show how recent rock folk and avant-garde musicians in North America and Europe feature new heroic models such as the everyday hero and the scientific heroine revealing new confidence in the idea of the heroic.

The Oxford Illustrated History of the Renaissance Gordon Campbell, 2019-02-14 The Renaissance is one of the most celebrated periods in European history. But when did it begin? When did it end? And what did it include? Traditionally regarded as a revival of classical art and learning centred upon fifteenth-century Italy, views of the Renaissance have changed considerably in recent decades. The glories of Florence and the art of Raphael and Michelangelo remain an important element of the Renaissance story but they are now only a part of a much wider story which looks beyond an exclusive focus on high culture beyond the Italian peninsula and beyond the fifteenth century. The Oxford Illustrated History of the Renaissance tells the cultural history of this broader and longer Renaissance from seminal figures such as Dante and Giotto in thirteenth-century Italy to the waning of Spain's golden age in the 1630s and the closure of the English theatres in 1642, the date generally taken to mark the end of the English literary Renaissance. Geographically the story ranges from Spanish America to Renaissance Europe's encounter with the Ottomans and far beyond to the more distant

cultures of China and Japan And thematically under Gordon Campbell s expert editorial guidance the volume covers the whole gamut of Renaissance civilization with chapters on humanism and the classical tradition war and the state religion art and architecture the performing arts literature craft and technology science and medicine and travel and cultural exchange

Music Education as Craft Kari Holdhus, Regina Murphy, Magne I. Espeland, 2021-05-08 This book is a collection of leading international authors in the field of music education taking the concept of craft as a starting point to deconstruct and reconstruct their understanding of the practices and theories of music education Their insights draw from deep wells of resources located in historical philosophical epistemological musicological and educational traditions that lead to rich and complex insights on the evolving field of music education In so doing they generate a constellation of new understandings and illustrations of what crafts can mean in this field Historically the idea of craft was typically associated with a skill or experience in knowing how to do or make something or an activity of some kind that requires specific professional skills In Old Norse the concept for craft was *kraptr* meaning strength and virtue while Old English and continental use was associated with power and physical strength as well as skill When these definitions of crafts are infused into contemporary understandings of the field of music education as a professional field a whole new set of possible interpretations are unearthed Such insights are not exhaustive but rather point the way in which this professional diverse inclusive and ambiguous field might continue to evolve in the 21st century

Instruments of Knowledge Jean-François Gauvin, 2023-06-19 In a bid to claim scientific objects as requiring a significant amount of conceptual labor this book looks sequentially at instruments habits and museums The goal is to uncover how together these material and immaterial activities rules and commitments form one meaningful and credible blueprint revealing the building blocks of knowledge production They serve to conceptualize and examine the entire life of an instrument from its ideation and craft to its use reuse circulation recycling and if not obliterated its final entry into a museum It is such an epistemological triptych that guides this investigation

The Voice of Virtue Melinda Latour, 2023 The Voice of Virtue illuminates the musical practices at the heart of the Neostoic movement that spread across French lands during the Wars of Religion in the latter half of the sixteenth century revealing that virtue as voiced in these Stoic practices proves to be both rational and fully invested in the sensory processes of the singing body

Marin Mersenne and the Study of Harmony Leendert Miesen, 2025-10-01 Marin Mersenne and the Study of Harmony delves into the central role of music among the early modern sciences by focusing on the work of the French polymath Marin Mersenne 1588 1648 Although now regarded more as an art than a science music was for many early modern scholars a universal science for studying the harmonies present in all beings For Mersenne music s ability to be quantified while being experienced aesthetically meant that it was the central science to approximate the sounding and inaudible harmonies present in the world and universe at large Bringing together Mersenne s interests in the physics of sound and hearing musical composition instruments curiosities and music from outside Europe this book shows why so many

scholars were drawn to music and how music was at the center of the early modern debate on the foundations of knowledge

Fashion and Masculinity in Renaissance Florence Elizabeth Currie, 2016-07-28 Dress became a testing ground for masculine ideals in Renaissance Italy With the establishment of the ducal regime in Florence in 1530 there was increasing debate about how to be a nobleman Was fashionable clothing a sign of magnificence or a source of mockery Was the graceful courtier virile or effeminate How could a man dress for court without bankrupting himself This book explores the whole story of clothing from the tailor's workshop to spectacular court festivities to show how the male nobility in one of Italy's main textile production centers used their appearances to project social sexual and professional identities Sixteenth century male fashion is often associated with swagger and ostentation but this book shows that Florentine clothing reflected manhood at a much deeper level communicating a very Italian spectrum of male virtues and vices from honor courage and restraint to luxury and excess Situating dress at the heart of identity formation Currie traces these codes through an array of sources including unpublished archival records surviving garments portraiture poetry and personal correspondence between the Medici and their courtiers Addressing important themes such as gender politics and consumption *Fashion and Masculinity in Renaissance Florence* sheds fresh light on the sartorial culture of the Florentine court and Italy as a whole **Warrior,**

Courtier, Singer Richard Wistreich, 2016-02-17 Giulio Cesare Brancaccio was a Neapolitan nobleman with long practical experience of military life first in the service of Charles V and later as both soldier and courtier in France and then at the court of Alfonso II d'Este at Ferrara He was also a virtuoso bass singer whose performances were praised by both Tasso and Guarini he was even for a while the only male member of the famous Ferrarese court Concerto delle dame who established a legendary reputation during the 1580s Richard Wistreich examines Brancaccio's life in detail and from this it becomes possible to consider the mental and social world of a warrior and courtier with musical skills in a broader context A wide ranging study of bass singing in sixteenth and early seventeenth century Italy provides a contextual basis from which to consider Brancaccio's reputation as a performer Wistreich illustrates the use of music in the process of self-fashioning and the role of performance of all kinds in the construction of male noble identity within court culture including the nature and currency of honour chivalric virt and sixteenth century notions of gender and virility in relation to musical performance This fascinating examination of Brancaccio's social world significantly expands our understanding of noble culture in both France and Italy during the sixteenth century and the place of music making within it

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