

*Music*

GARY  
TOMLINSON

*in Renaissance*

Toward a  
Historiography  
of Others

*Magic*



# Music In Renaissance Magic Toward A Historiography Of Others

**Jessica Bissett Perea**



## **Music In Renaissance Magic Toward A Historiography Of Others:**

*Music in Renaissance Magic* Gary Tomlinson, 1993 Magic enjoyed a vigorous revival in sixteenth century Europe attaining a prestige lost for over a millennium and becoming for some a kind of universal philosophy Renaissance music also suggested a form of universal knowledge through renewed interest in two ancient themes the Pythagorean and Platonic harmony of the celestial spheres and the legendary effects of the music of bards like Orpheus Arion and David In this climate Renaissance philosophers drew many new and provocative connections between music and the occult sciences In *Music in Renaissance Magic* Gary Tomlinson describes some of these connections and offers a fresh view of the development of early modern thought in Italy Raising issues essential to postmodern historiography issues of cultural distance and our relationship to the others who inhabit our constructions of the past Tomlinson provides a rich store of ideas for students of early modern culture for musicologists and for historians of philosophy science and religion A scholarly step toward a goal that many composers have aimed for to rescue the idea of New Age Music that music can promote spiritual well being from the New Ageists who have reduced it to a level of sonic wallpaper Kyle Gann Village Voice An exemplary piece of musical and intellectual history of interest to all students of the Renaissance as well as musicologists The author deserves congratulations for introducing this new approach to the study of Renaissance music Peter Burke NOTES Gary Tomlinson s *Music in Renaissance Magic Toward a Historiography of Others* examines the otherness of magical cosmology A passionate eloquently melancholy and important book Anne Lake Prescott *Studies in English Literature*

*Music in Renaissance Magic* Gary Tomlinson, 1993-01-15 Magic enjoyed a vigorous revival in sixteenth century Europe attaining a prestige lost for over a millennium and becoming for some a kind of universal philosophy Renaissance music also suggested a form of universal knowledge through renewed interest in two ancient themes the Pythagorean and Platonic harmony of the celestial spheres and the legendary effects of the music of bards like Orpheus Arion and David In this climate Renaissance philosophers drew many new and provocative connections between music and the occult sciences In *Music in Renaissance Magic* Gary Tomlinson describes some of these connections and offers a fresh view of the development of early modern thought in Italy Raising issues essential to postmodern historiography issues of cultural distance and our relationship to the others who inhabit our constructions of the past Tomlinson provides a rich store of ideas for students of early modern culture for musicologists and for historians of philosophy science and religion A scholarly step toward a goal that many composers have aimed for to rescue the idea of New Age Music that music can promote spiritual well being from the New Ageists who have reduced it to a level of sonic wallpaper Kyle Gann Village Voice An exemplary piece of musical and intellectual history of interest to all students of the Renaissance as well as musicologists The author deserves congratulations for introducing this new approach to the study of Renaissance music Peter Burke NOTES Gary Tomlinson s *Music in Renaissance Magic Toward a Historiography of Others* examines the otherness of magical cosmology A passionate eloquently melancholy and important book Anne Lake Prescott

Studies in English Literature      The Cambridge Companion to Music and Romanticism Benedict Taylor, 2021-08-26 This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century and encourages readers to explore what Romanticism in music might mean today Challenging the view that musical romanticism is confined to a particular style or period it reveals instead the multiple intersections between the phenomenon of Romanticism and music Drawing on a variety of disciplinary approaches and reflecting current scholarly debates across the humanities it places music at the heart of a nexus of Romantic themes and concerns Written by a dynamic team of leading younger scholars and established authorities it gives a state of the art yet accessible overview of current thinking on this popular topic

**Robert Burton and the Transformative Powers of Melancholy** Stephanie Shirilan, 2016-03-03 Few English books are as widely known underread and underappreciated as Robert Burton's *The Anatomy of Melancholy* Stephanie Shirilan laments that modern scholars often treat the *Anatomy* as an unmediated repository of early modern views on melancholy overlooking the fact that Burton is writing a cento an ancient form of satire that quotes and misquotes authoritative texts in often subversive ways and that his express intent in so doing is to offer his readers literary therapy for melancholy This book explores the ways in which the *Anatomy* dispenses both direct physic and more systemic medicine by encouraging readers to think of melancholy as a privileged mental and spiritual acuity that requires cultivation and management rather than cure Refuting the prevailing historiography of anxious early modern embodiment that cites Burton as a key witness Shirilan submits that the *Anatomy* rejects contemporary Neostoic and Puritan approaches to melancholy She reads Burton's erraticism opacity and theatricality as modes of resistance against demands for constancy transparency and plainness in the popular literature of spiritual and moral hygiene of his day She shows how Burton draws on rhetorical theological and philosophical traditions that privilege the transformative powers of the imagination in order to celebrate melancholic impressionability for its capacity to inspire and engender empathy charity and faith

**The Routledge Companion to Music, Mind, and Well-being** Penelope Gouk, James Kennaway, Jacomien Prins, Wiebke Thormahlen, 2018-12-07 In recent decades the relationship between music emotions health and well being has become a hot topic Scientific research and new neuro imaging technologies have provided extraordinary new insights into how music affects our brains and bodies and researchers in fields ranging from psychology and music therapy to history and sociology have turned their attention to the question of how music relates to mind body feelings and health generating a wealth of insights as well as new challenges Yet this work is often divided by discipline and methodology resulting in parallel yet separate discourses In this context *The Routledge Companion to Music Mind and Well being* seeks to foster truly interdisciplinary approaches to key questions about the nature of musical experience and to demonstrate the importance of the conceptual and ideological frameworks underlying research in this field Incorporating perspectives from musicology history psychology neuroscience music education philosophy sociology linguistics and music therapy this volume opens the

way for a generative dialogue across both scientific and humanistic scholarship The Companion is divided into two sections The chapters in the first historical section consider the varied ways in which music the emotions well being and their interactions have been understood in the past from Antiquity to the twentieth century shedding light on the intellectual origins of debates that continue today The chapters in the second contemporary section offer a variety of current scientific perspectives on these topics and engage wider philosophical problems The Companion ends with chapters that explore the practical application of music in healthcare education and welfare drawing on work on music as a social and ecological phenomenon Contextualising contemporary scientific research on music within the history of ideas this volume provides a unique overview of what it means to study music in relation to the mind and well being *European Music, 1520-1640* James Haar, 2014 Chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera as well as essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement humanism the concepts of Renaissance and Baroque Music as Medicine Peregrine Horden, 2017-07-05 Music whether performed or heard has been seen as therapeutic in the history of many cultures How have its therapeutic properties been conceptualized and explained Which cultures have used music therapy What were their aims and techniques and how much continuity is there between ancient medieval and modern practice These are the questions addressed by the essays in this volume They focus on the place of music therapy in European intellectual medical and musical traditions from their classical roots to the development of the music therapy profession since the Second World War Chapters covering the Judaic Islamic Indian and South East Asian traditions add global comparative perspectives Music as Medicine is the first book to establish the whole shape of the history of music therapy in a systematic and scholarly way It addresses the problem of defining what music therapy has meant in different cultures and periods and sets the agenda for future research in the subject It will appeal to a diverse readership of historians musicologists anthropologists and practitioners **Postnational Musical Identities** Ignacio Corona, Alejandro L. Madrid, 2008-01-01 The interdisciplinary essays gathered in this volume explore how music audiences and markets are imagined in a globalized scenario how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization Focusing on the Americas they cast a new light on the role of music production distribution and consumption beyond the traditional paradigms of musical discourse *Music in Shakespeare* Christopher R. Wilson, Michela Calore, 2014-02-27 With an A Z of over 300 entries Music in Shakespeare is the most comprehensive study of all the musical terms found in Shakespeare's complete works It includes a definition of each musical term in its historical and theoretical context and explores the diverse extent of musical imagery across the full range of Shakespeare's dramatic and poetic work as well as analysing the usage of instruments and sound effects on the Shakespearean stage This is a

comprehensive reference guide for scholars and students with interests in the thematic and allegorical relevance of music in Shakespeare and the history of performance Identifying all musical terms found in the Shakespeare canon it will also be of use to the growing number of directors and actors concerned with recovering the staging conditions of the early modern theatre *The Cambridge History of Seventeenth-Century Music* Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

*Aesthetic Theory Across the Disciplines* Max Ryyänen, Zoltán Somhegyi, 2023-11-13 What is aesthetics How is it related to other disciplines The chapters of this book examine the history theoretical conditions and connection points between aesthetics and other disciplines At the same time the authors are also interested in practical clashes of methodology and agenda especially when it is not merely about the securing of the position of one or the other discipline but is used in a dialogical manner as the form of understanding better the nature of both as well as the benefits of their collaboration The authors work on the border of aesthetics and at least one other academic field Through their regular scholarly activities the contributors constantly benefit from cross and interdisciplinary practice and this makes them ideal interpreters of these methodological questions Contributors include Mami Aota Karl Axelsson Paul Duncum Lisa Giombini Oiva Kuisma Jacob Lund Tyrus Miller Max Ryyänen Mateusz Salwa Zoltán Somhegyi Wendy Steiner and Joseph Tanke **Sound Relations** Jessica Bissett Perea, 2021 Sound Relations delves into histories of Inuit musical life in Alaska to register the significance of sound as integral to self determination and sovereignty Offering radical and relational ways of listening to Inuit performances across a range of genres from hip hop to Christian hymnody and traditional drumsongs to funk and R B author Jessica Bissett Perea registers how a density not difference of Indigenous ways of musicking from a vast archive of presence sounds out entanglements between structures of Indigeneity and colonialism This work dismantles stereotypical understandings of Eskimos Indians and Natives by addressing the following questions What exactly is Native about Native music What does it mean to sound or not sound Native Who decides And how can in depth analyses of Native music that center Indigeneity reframe larger debates of race power and representation in twenty first century American music historiography Instead of proposing singular truths or facts this book invites readers to consider the existence of multiple simultaneous truths a density of truths all of which are culturally constructed performed and in some cases politicized and policed Native ways of doing

music history engage processes of sound worlding that envision otherwise beyond nation state notions of containment and glorifications of Alaska as solely an extraction site for U S settler capitalism and instead amplifies possibilities for more just and equitable futures      Music, Sensation, and Sensuality Linda Phyllis Austern,2013-10-11 Divided into three sections

Linda Phyllis Austern collects eighteen cross disciplinary essays written by some of the most important names in the field to look at this stimulating topic The first section focuses on the cultural and scientific ways in which music and the sense of hearing work directly on the mind and body Part Two investigates how music works on the socially constructed representational or sexualized body as a means of healing beautifying and maintaining a balance between the mental and physical Finally the book explores the action of music as it is heard and sensed by wider social units such as the body politic mass communication from print to sound recording and broadcast technologies      **The Oxford Handbook of Music and the Body** Dr. Youn Kim,Dr. Sander L. Gilman,2019-08-01 The presence of the phenomenological body is central to music in all of its varieties and contradictions With the explosion of scholarly works on the body in virtually every field in the humanities the social as well as the biomedical sciences the question of how such a complex understanding of the body is related to music with its own complexity has been investigated within specific disciplinary perspectives The Oxford Handbook of Music and the Body brings together scholars from across these fields providing a platform for the discussion of the multidimensional interfaces of music and the body The book is organized into six sections each discussing a topic that defines the field the moving and performing body the musical brain and psyche embodied mind embodied rhythm the disabled and sexual body music as medicine and the multimodal body Connecting a wide array of diverse perspectives and presenting a survey of research and practice the Handbook provides an introduction into the rich world of music and the body      *Voice Machines* Bonnie Gordon,2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound music voice instrument and machine Italian courts and churches began employing castrato singers in the late sixteenth century By the eighteenth century the singers occupied a celebrity status on the operatic stage Constructed through surgical alteration and further modified by rigorous training castrati inhabited human bodies that had been mechanized to produce sounds in ways that unmechanized bodies could not The voices of these technologically enhanced singers with their unique timbre range and strength contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound the body and personhood Connecting sometimes bizarre snippets of history this multi disciplinary book moves backward and forward in time deliberately troubling the meaning of concepts like technology and human Voice Machines attends to the ways that early modern encounters and inventions including settler colonialism emergent racialized worldviews the printing press gunpowder and the telescope participated in making castrati In Bonnie Gordon s revealing study castrati serve as a critical provocation to ask questions about the voice the limits of the body and the stories historians tell      **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      *The Ethnomusicology of Western Art Music* Laudan Nooshin, 2013-10-23 Since the late 1980s the boundaries between the musicologies have become increasingly blurred Most notably a growing number of musicologists have become interested in the ideas and methodologies of ethnomusicology and in particular in applying one of the central methodological tools of ethnomusicology ethnography to the study of Western art music a tradition which had previously been studied primarily through scores recordings and other historical sources Alongside this since the 1970s a small number of ethnomusicologists have also written about Western art music thus complicating the idea of ethnomusicology as the study of other music Indeed there has been a growth in this area of scholarship in recent years Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition as shown in the writings presented in this book The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds exploring a variety of issues including music in orchestral outreach programmes new audiences for classical music concerts music and conflict transformation ethnographic study of the rehearsal process and the politics of a high profile music festival This book was originally published as a special issue of *Ethnomusicology Forum*      Theory and Method in Historical Ethnomusicology Jonathan McCollum, David G. Hebert, 2014-09-11 Historical ethnomusicology is increasingly acknowledged as a significant emerging subfield of ethnomusicology due to the fact that historical research requires a different set of theories and methods than studies of contemporary practices and many historiographic techniques are rapidly transforming as a result of new technologies In 2005 Bruno Nettl observed that the term historical ethnomusicology has begun to appear in programs of conferences and in publications Nettl 2005 274 and as recently as 2012 scholars similarly noted an increasing concern with the writing of musical histories in ethnomusicology Ruskin and Rice 2012 318 Relevant positions recently advanced by other authors include that historical musicologists are all ethnomusicologists now and that all ethnomusicology is historical Stobart 2008 yet we sense that such arguments while useful and theoretically correct may ultimately distract from careful consideration of the kinds of contemporary theories and rigorous methods uniquely suited to historical inquiry in the field of music In *Theory and Method in Historical Ethnomusicology* editors Jonathan McCollum and David Hebert along with contributors Judah Cohen Chris Goertzen Keith Howard Ann Lucas Daniel Neuman and Diane Thram systematically demonstrate various ways that new approaches to historiography and the related application of new technologies impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space Contributors specializing in historical musics of Armenia Iran India Japan southern Africa American Jews and southern fiddling traditions of the United States describe the opening of new theoretical approaches and methodologies for research



on global music history In the Foreword Keith Howard offers his perspective on historical ethnomusicology and the importance of reconsidering theories and methods applicable to this field for the enhancement of musical understandings in the present and future

**Music and the Play of Power in the Middle East, North Africa and Central Asia** Laudan Nooshin, 2016-04-29 What is it about the history geographical position and cultures of the Middle East North Africa and Central Asia that has made music such a potent and powerful agent This volume presents the first direct look at the complex relationship between music and power across a range of musical genres and countries Discourses of power in the region centre on some of the most contested social issues most notably in relation to nationhood gender and religion Individual chapters examine the ways in which music serves as a forum for playing out issues of power ideology resistance and subversion How does music become a space for promoting or conversely resisting or subverting particular ideologies or positions of authority How does it accrue symbolic power in ways that are very particular perhaps unique And how does music become a site of social control or alternatively a vehicle for agency and empowerment at times overt and at others highly subtle What is it about music that facilitates and sometimes disrupts the exercise and flows of power Who controls such flows how and for what purposes In asking such questions in the context of countries such as Afghanistan Egypt Iran Tunisia and Tajikistan the book draws on a wide range of relevant theoretical and critical ideas and many disciplines including ethnomusicology anthropology sociology politics Middle Eastern studies globalization studies gender studies and cultural and media studies The countries and areas explored share a great deal in historical and cultural terms including a legacy of colonial and neo colonial encounters and predominantly Judeo Muslim religious traditions It is hoped that the volume will contribute ultimately to a richer understanding of the role that music plays in these societies

*Time, Space, and Motion in the Age of Shakespeare* Angus Fletcher, 2007-02-15 Taking us to the very heart of the enterprise of the Renaissance this closely focused but far reaching text reveals how early modern science and English poetry were in many ways components of one process discovering and expressing the secrets of motion whether in the language of mathematics or verse

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