

Musica turchesca: Italian Ears and Mediterranean Sounds in Seventeenth-Century Tuscany.

The Medici court was regularly exposed to foreign musical and military sounds associated with their Mediterranean foes and allies. This exposure would have provided a ready resource for representational noise that was both foreign and familiar. In this paper I consider the music making of various enslaved foreigners, including musical ensembles within the slave *bagno* in Livorno and the use of enslaved musicians during elaborate Florentine spectacles representing Turks. This work excavates both the familiarity of Florentine audiences with foreign musical sounds and the fluency with which military instruments could invoke or re-cite *alla turca* associations (long before the supposed emergence of the practice). I seek to recover sounds that have been lost over time and to understand the ways in which sounds represented people as different or similar, foreign or familiar.