Table of Instruments
in *Trecento* Documents

Many modern studies are rich in documentation relating to musical performance. These publications by Zippel, Cellesi, D'Accone, Brown, Polk, Wilson and McGee[1], mostly written to document the rich musical life of late medieval Florence, have published documents which identify the instruments used at that time. The following table is derived from these and directly from late medieval writers to identify the original archival or literary sources of our knowledge of the *trecento instrumentarium* and to contextualize the instruments by citing, where possible, a line of text from the original source.

In documenting the use of *trecento* musical instruments, five categories of documents have been searched: payment records from surviving archives[2],

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[1] When these published sources cite the text of the document, the context of the term identified is briefly cited; when no text is cited, only the reference to the archival document is given. These sources are published in Guiseppe ZIPPEL, *I suonatori della signoria di Firenze*, Trent: 1892.
Luigia CELLESI, 'Documenti per la storia musicale di Firenze', *Rivista musicale italiana,* XXXIV (1927): 579-602 and
———'Documenti per la storia musicale di Firenze', *Rivista musicale italiana*, XXXV (1928): 553-562 , Frank D'ACCONE, 'Le compagnie dei laudesi in Firenze durante l'Ars nova', *L'Ars nova italiana del Trecento III*: Certaldo 1969,
———'Music and musicians at the Florentine monastery of Santa Trinita, 1360-3', *Quadrivium (Memorie e contributi alla musica.a Federico Ghisi)*, XII/1 (1971): 131-151. 1970, pp. 253-280; --------
———. 'Music and musicians at the Florentine monastery of Santa Trinita, 1360-3', *Quadrivium (Memorie e contributi alla musica.a Federico Ghisi)*, XII/1 (1971): 131-151,
Blake WILSON, *Music and Merchants: the Laudesi companies of republican Florence*, Oxford: Clarendon Press, 1992;
Timothy McGEE *The Ceremonial Musicians of Late Medieval Florence*, Bloomington & Indianappolis: Indiana University Press, 2009;
Keith POLK, 'Civic patronage and instrumental ensembles in Renaissance Florence', *Augsburger Jahrbuch für Musikwissenschaft*, III (1986): 51-68
———'The trombone, the slide trumpet and the ensemble tradition of the early Renaissance', <I>*Early Music*</I>, 17 (1989): 389-97.
[2] Zippel 1892, Cellesi 1927& 1928, D''Accone 1969-71, Polk 1986, Wilson 1992, McGee 2006

contemporary chronicles[3], contemporary literature[4], medieval music theory treatises[5] and relevant modern accounts[6]. Excluded from this catalogue are musical activities which do not necessarily involve instruments, such as singing and dancing: these will be displayed in another table. Frequently encountered generic names for musicians such as *suonatore* and *piffaro* have not been included in the catalogue of instruments as the instruments actually played are not specified: the *Suonatores della Signoria* comprised *trombadori* (players of *trombe*), *trombetti* (trumpet players) and *pifferi,* who played shawms and bombards. These generic musicians are listed separately.

Documents with the document number beginning with [D] are usually payment records and therefore refer only to musicians who were paid for their work, irrespective of whether this was a full-time occupation of just and occasional engagement. Document numbers beginning with [L] are taken from contemporary literature, Dante, Boccaccio, Sacchetti, Jacopo da Voragine, Folgore da San Gimignano, Petrarcha, Brunetto Latini and Prudenzani. While the works from which these documents have been extracted make no pretence at giving a factual account of Florentine musical practice, they are important for describing the musical activities of those not usually paid for their musical activity – the amateur players who were an important part of the Florentine soundscape. More descriptive of actual events are the documents whose document number begins with [C]: contemporary chronicles in which festive occasions are described, especially those by Goro Dati and Giovanni Sercambi, Giovanni Villani and Filippo Villani. Medieval Latin theory texts,

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[3] Filippo Villani, *Libri de Civitate Fiorentia; Le Vite D'uomini Illustri Fiorentini.* Venezia: G. Pasquali, 1747, https://warburg.sas.ac.uk/pdf/hnh1625b2748807.pdf; Goro Dati, *Istoria Di Firenze Di Goro Dati Dall'Anno 1380 All' Anno 1405. Con Annotazioni,* Firenze: Giuseppe Manni, 1735, https://ia800408.us.archive.org/13/items/bub_gb_9n3fNaZ8gN0C/bub_gb_9n3fNaZ8gN0C.pdf Giovanni Sercambi, *Le Croniche* edited by S. Bongi, Rome: Istituto Storico Italiano, 1892, https://warburg.sas.ac.uk/pdf/hnh5100b2477167v1.pdf; Pietro. GORI, *Le feste fiorentine attraverso i secoli: Le feste per San Giovanni.* Vol. 1. Giunti Editore, 1987, https://ia802904.us.archive.org/29/items/lefestedisgiovan00agoo/lefestedisgiovan00agoo.pdf *Le feste di S. Giovanni in Firenze antiche e moderne: cenni storici*
[4] Dante, Boccaccio, Folgore, Sacchetti, Francesco da Barberino, Jacobus de Voragine
[5] Isidorus Hispalensis, Hieronymus de Moravia, *Tractatus de musica*, ed. S. M. Cserba, Freiburger Studien zur Musikwissenschaft, vol. 2 (Regensburg: Pustet,, Johannes Aegidius de Zamora (T1319), *Ars Musica* ed. Robert-Tissot, Corpus scriptorum de musica, vol. 20 ([Rome]: American Institute of Musicology, 1974), 30-122 http://www.chmtl.indiana.edu/tml/14th/ZAMLIB; Johannes de Grocheo, *De Musica* ed. Ernst Rohloff, *Der Musiktraktat des Johannes de Grocheo nach den Quellen neu herausgegeben mit Übersetzung ins Deutsche und Revisionsbericht*, Media latinitas musica, vol. 2 (Leipzig: Gebrüder Reinecke, 1943),
[6] Zippel 1892, Cellesi 1927 and 28, D'Accone 1969-71, Wilson 1992, McGee 2009 and Polk 1986

extensively gathered in the *Thesaurus Musicarum Latinarum*[7], sometimes discuss the use of musical instruments but do not necessarily reflect *trecento* musical practice: the *systrum*, for example, an instrument known from Egyptian times, and *symphonia* are nowhere documented in other trecento documents. Two exceptions are the treatises by the Dominican Jerome of Moravia and the Franciscan Juan Gil da Zamora, which may have been used in the education of young friars[8] and Johannes de Grocheio's *De Musica*, which describes of musical life in Paris, where many Florentine friars were educated.[9]

The search was based on the linguistic root of the instrument name, e.g. *viol* or *viuol* for fiddle. This produced successful hits for *viola* and *viuola* but also irrelevant words like *violenza* (violence); the root *organ* produced verbs like *organizzare* (to organize). The led to the establishment of a list of words to be excluded.

From the initial file of 78,127 documents, a file of 15,295 unique records was developed with one keyword for each line[10] of the document in which the keyword is found. This file includes names of instruments, generic terms used for instruments such as *istormenti* and *stormenti,* but generic terms for players of instruments such as *suonatori* and *pifferi* as well as more specific terms such as *cennamellarius* (shawm player) and *trombadori* (trombonists) were labelled as *musicians* and saved for a separate table. It also identifies non-instrumental musical activities such as singing (both monophonic – *cantare* and polyphonic –*biscantare*) and dancing – *danzare* and its cognate forms. These are also listed in a separate table.

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[7] http://www.chmtl.indiana.edu/tml/

[8] See Peter V. Loewen, *Music in Early Franciscan Thought*, Leiden & Boston: Brill, 2013, especially Chapter VIII, 'The *Ars Musica* of Juan Gil de Zamora, p. 207; M. M1chèle Mulchahey. *"First the Bow is Bent in Study . .. ": Dominican Education before 1350*. (Studies and Texts, number 132.) Toronto, Ontario, Canada: Pontifical Institute. 1998, Michèle Mulchahey,'The The Role of the Conventional Schola in Early Dominican Education' in Studio e Studia: le scuole degli ordini mendicanti tra XIII e XIV secolo, Centro Italiano di Studi sull'alto medioevo, Spoleto, 2002, 118-150 and Christopher PAGE, 'Jerome of Moravia on the rubeba and viella', *The Galpin Society Journal*, XXXII/May (1979): 77-98

[9] See Mulcahey 1998, Mulchahey 202, Roest 200a, Roest 200b, Bert Roest, *Franciscan literature of religious instruction before the council of Trent*, Brill: Leiden & Boston, 2004; and Loewen 2013.

[10] The line number refers to the number assigned by the database software FoxPro7. The length of the line can be set within the program: the standard used in this dissertation is 254 characters, i.e. the maxim number of characters in a fixed-length field. While this may seem arbitrary to those not using the same software, it securely identifies the segment of 254 characters within which the keyword is located in a digital file. All documents with their line numbers are held in my Dropbox folder TXTDocuments.

Instruments listed:

avena (*avena*), 3; bagpipe (*ciecòla, sampogna, zampogna*), 62; bell (*campana*), 270; bombard (*bombarda*), 1; cetra (*cetra*), 236; curved trombone (*tromba torta*), 3; fiddle (*gighe, vidula, vielle, viuola, viol*), 845; flute (*fistula, flauto, tibia*), 94; gittern (*gittern*), 2; harp (*arpa*), 185; horn (*cornuto*), 105; instrument (*suono*), 86; lute (*leuto, liuto, lenbuto, lembuto*), 370; lyre (*lyra*), 189; monochord (*menacordo,monocordo,monochordo*), 14; nakers (*nacchere, nakere*), 207; organ (*organo, organetto, positivo, portativo,*), 83; psaltery (*psalterio*), 88; quintern (*quintaria*), 5; rebec (*rebeca, ribeba, ribeca, ribeccone*), 90; reed pipe (*syringa*), 3; sambuca (*sambuca*), 27; shawm (*ciramella*), 16; suonatore (*bannitore, piffaro, trombetto, trombadore*), 1601; symphonia (*symphonia, organistrum*), 1; syrena (*syrena*), 3; tabor (*tamburo*), 59; tromba marina (*tromba*), 3; trombone (*tromba*), 692; trumpet (*trombetto, trompetto, tronbetto*), 20; tuba (*tuba*), 1.

Generic Musicians listed:

biscantatori[11], cantastorie[12], cantatori[13], cantori[14], danzatori[15], laudesi[16], piffari (two shawms and a bombard)[17], suonatore, trombadori (eight to ten players)[18], trombetti (five or six trumpets)[19],

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[11] See Prudenzani D0054, D'Accone 1970 D0975 and Wilson 1992 p. 148.

[12] ASF: PR No. 73, for 1384, records an isolated payment to "Chellinus Benini de flor, sonator viole" (fol. 4r). There is no statement about his duties, nor does bis name appear again on the pay list. It is interesting to note that the Iute and viola were the instruments usually played by *cantastorie*, including the civic herald. It is doubtful that extra instrumentalists would be needed for this duty. It is possible, however, that their purpose was to play instrumental music and accompany singing other than that performed all'improvviso. (McGee note 42)

[13] Wilson, 1992, Professional laudesi

[14] *Ibid, passim.*

[15] Folgore da San Gemignano , I Sonetti di Folgore da San Gemignano edited by F. Neri, Lapi: Citta di Castello, 1914

[16] See D'Accone 1970, Francesco da Barberino L1317 and L1318, Villani L1327 and Wilson 1992 passim.

[17] 40 documents

[18] Cellesi 1927 D0930, D'Accone 1970, D0942 McGee 2009, M1060

[19] Keith POLK, 'Civic patronage and instrumental ensembles in Renaissance Florence', *Augsburger Jahrbuch für Musikwissenschaft,* III (1986): 51-68.