

Tabelle I / Table I

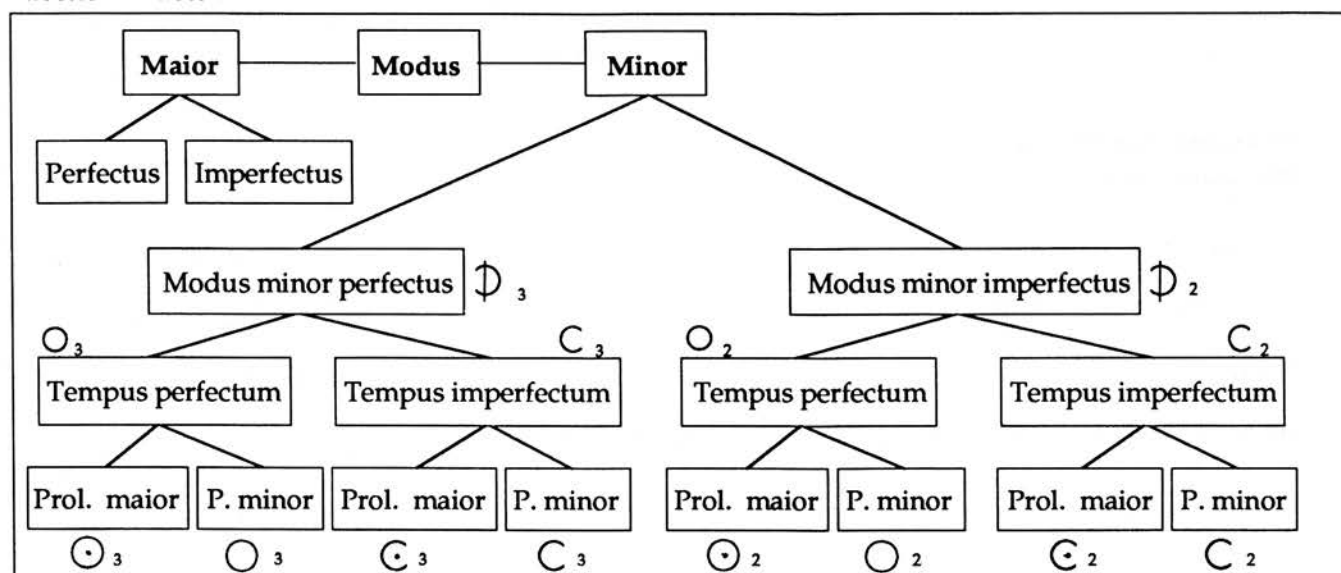


Tabelle II / Table II

| <u>Modus</u> | <u>Mensurzeichen</u> | | <u>Proportionszeichen</u> |
|---------------------------|----------------------|------------|---------------------------|
| Modus maior | | | |
| - Modus maior perfectus | | □ = □□□ | |
| - Modus maior imperfectus | | □ = □□ | |
| Modus minor | | | |
| - Modus minor perfectus | ⊙ ₃ | □ = □□□ | |
| - Tempus perfectum | ○ ₃ | □ = ◇◇◇ | 3 3 1 1 |
| - Prolatio maior | ⊙ ₃ | ◇ = ◇↓◇↓◇↓ | 3 2 3 3 |
| - Prolatio minor | ⊕ ₃ | ◇ = ◇↓◇↓ | |
| - Tempus imperfectum | ⊖ ₃ | □ = ◇◇ | |
| - Prolatio maior | ⊙ ₃ | ◇ = ◇↓◇↓◇↓ | |
| - Prolatio minor | ⊕ ₃ | ◇ = ◇↓◇↓ | |
| - Modus minor imperfectus | ⊙ ₂ | □ = □□ | 4 8 12 1 2 3 |
| - Tempus perfectum | ○ ₂ | □ = ◇◇ | 1 2 |
| - Prolatio maior | ⊙ ₂ | ◇ = ◇↓◇↓◇↓ | |
| - Prolatio minor | ⊕ ₂ | ◇ = ◇↓◇↓ | |
| - Tempus imperfectum | ⊖ ₂ | □ = ◇◇ | 2 4 6 8 1 2 3 4 |
| - Prolatio maior | ⊙ ₂ | ◇ = ◇↓◇↓◇↓ | |
| - Prolatio minor | ⊕ ₂ | ◇ = ◇↓◇↓ | 2 4 6 8 1 2 3 4 |

| | common rate of syllables | occasional subdivision | tempo range |
|----------|--------------------------|------------------------|--------------------|
| tempo #1 | 1 per unit (♩ or ♩.) | ♩♩ or ♩ ♩ | ♩ (♩.) = MM 112-44 |
| tempo #2 | 2 per 3 units (♩ ♩) | ♩♩♩ | ♩. = MM 66-80 |

Note values written here symbolize duple or triple division. The value ♩ represents ♩, ♩., ♩.; the value ♩. represents ♩., ♩., ♩..

Tabelle III / Table III

| | | im 15. Jahrhundert | im 16. Jahrhundert |
|------------------------------------------------------|---|--------------------|--------------------|
| Tactus proportionatus oder Tactus inaequalis: | | | |
| - Tactus maior | | | wurde Tactus minor |
| im diminuierten Tempus | — | ⊙ □ = ♩ ♩ ♩ → | ⊙ □ = ♩ ♩ ♩ |
| - Tactus maior | | | wurde Tactus minor |
| im nichtdiminuierten Tempus | ↘ | ○ ◇ = ♩ ♩ ♩ → | ○ ◇ = ♩ ♩ ♩ |
| - Tactus minor | | | |
| im diminuierten Tempus | — | ○ ◇ = ♩ ♩ ♩ | |
| - Tactus minor | | | |
| im nichtdiminuierten Tempus | — | ○ ◇ = ♩ ♩ ♩ | |
| Tactus simplex aequalis: | | | |
| - Tactus maior | | | wurde Tactus minor |
| im diminuierten Tempus | — | ⊕ □ = ♩ ♩ → | ⊕ ◇ = ♩ ♩ |
| - Tactus maior | | | wurde Tactus minor |
| im nichtdiminuierten Tempus | ↘ | ⊕ ◇ = ♩ ♩ → | ⊕ ◇ = ♩ ♩ |
| - Tactus minor | | | |
| im diminuierten Tempus | — | ⊕ ◇ = ♩ ♩ | |
| - Tactus minor | | | |
| im nichtdiminuierten Tempus | — | ⊕ ◇ = ♩ ♩ | |

TABLE I
Temporal changes in style

| | 1200 | 1300 | 1400 | 1500 | 1600 |
|-----------------------|-------------------------|--------------------------------------------------------------------|-------------------------------------------|-----------------------------------------------|-------------------|
| COMPOSITIONAL CHANGES | mostly monophonic | simple polyphony; 2 and 3 parts | increased use of polyphony; 3 and 4 parts | polyphony dominates; 4 and more parts → | |
| | | harmonies dwell on 5th and 8ve | increased use of 3rds | mostly filled chords → | |
| | | lines have independent contours and phrases | more integrated and similar lines → | | |
| | | | some use of imitation | much imitation → | |
| | | rhythms and phrases irregular and complex | becoming less complex and more regular → | | |
| INSTRUMENTATION | | national styles (secular) → | | national and international styles → | |
| | | mostly vocal music; instruments assist vocal music and play dances | | separate instrument repertory | |
| | | contrasting instrumental colours → | | similar sounds and families of instruments | use of continuo → |
| | | separation according to loud and soft → | | separation according to families | |
| | | drone and non-drone intermixed → | no drones → | | |
| ORNAMENTATION | | much use of solo single-line instruments → | | use of ensembles and polyphonic instruments → | |
| | | graces and short <i>passaggi</i> → | graces and longer <i>passaggi</i> → | national preferences → | |
| | | all ornaments on highest part → | some on lower parts → | ornaments on all parts → | |
| | much rhythmic variety → | less variety → | | variety by national style | |

TABLE 2
National style characteristics

| | language | rhythmic flow | ornaments | other remarks* |
|----------------------|---------------------------------------------------|--------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| ITALIAN | regular, accented; emphasis on vowels | regular, even, smooth motion; long phrases; accents | some graces; preference for <i>passaggi</i> in long and elaborate groups | near 1600 interest in dramatic stress and exaggeration of emotion |
| FRANCO-NETHERLANDISH | irregular; duration for stress rather than accent | irregular, complex; short and long groups; irregular phrases | preference for graces; short <i>passaggi</i> | emphasis on smooth line with complex rhythmic flow |
| SPANISH | accented, irregular; emphasis on consonants | irregular, short-long groups; very rhythmic mixture of short and very long phrases and rhythmic values | even mixture of graces and <i>passaggi</i> ; much variety; <i>passaggi</i> not as long as Italian | near 1600 somewhat dramatic rhythmic variety |
| ENGLISH | irregular, accented | irregular, accented; short phrases and rhythmic groups | graces and <i>passaggi</i> in moderation; florid, even <i>passaggi</i> in instrumental music | more subdued expression; less interest in imitation |
| GERMAN | regular, accented; emphasis on consonants | regular, accented; mostly syllabic; short phrases | graces and <i>passaggi</i> in moderation; regular flow | rhythms accented and regular phrases regular |

*For instrument preferences see table 3.

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TABLE 10
Ornamentation styles: general practice

| | before 1300* | 1350-1450 | 1450-1525 | 1525-1600 |
|----------|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|------------------------------------|------------------------------------------------------------------------------------|
| GRACES | mordents, quick wavers, vibrato, trills of half and whole step, with steady or variable speed | same | same | same, used in combinations |
| PASSAGGI | fairly short, filling in intervals and turning around a single note | mostly stepwise motion in limited range; variety of rhythms; duple and triple subdivision | mostly duple division; wider range | most elaborate ornaments still on top or bottom line; extreme national differences |

*N.B. Before 1300 ornaments were applied only to the top line; from about 1400 short ornaments were added to the lower (tenor or bass) line; and from about 1500 ornaments were applied to all lines.

TABLE 11
Ornamentation styles: national differences

| | 1300-1400 | 1400-1525 | 1525-1625 |
|----------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| ITALIAN | some graces, mostly <i>passaggi</i> of one beat to several bars in length; much variety in range of subdivision and rhythmic combinations | some graces; wide ranges of <i>passaggi</i> with much rhythmic variety | few graces; long bursts of <i>passaggi</i> with rhythmic variety tending towards the dramatic |
| FRANCO-NETHERLANDISH | graces and <i>passaggi</i> ; less elaborate subdivision; more varied rhythms; shorter <i>passaggi</i> ; use of unequal rhythms | less rhythmic complexity; preference for short groups; more graces | mostly graces; <i>passaggi</i> short with even motion; long, even <i>passaggi</i> in instrumental music |
| ENGLISH | graces and <i>passaggi</i> rather short; some rhythmic variation in lower lines; <i>passaggi</i> less rhythmically varied | some graces and <i>passaggi</i> ; short and smooth; duple subdivision | some graces; short and long <i>passaggi</i> with even motion; in instrumental music long <i>passaggi</i> on repeat |
| SPANISH | some unequal subdivision; quick graces; short and rhythmically varied <i>passaggi</i> | many graces and <i>passaggi</i> ; wide mix of quick, medium, and long groups, both even and rhythmically varied | same |
| GERMAN | few graces; mostly short <i>passaggi</i> for interval fill-in or turning around one note; even and regular | some graces; medium-length <i>passaggi</i> ; subdivision; little rhythmic variety | conservative use of graces and <i>passaggi</i> ; some long groups; even rhythm |

(STARIJI) NAZIVI ZA NOTE U RAZNIM JEZICIMA + HRVATSKI

| Latinski | Engleski | Francuski | Njemački | Talijanski | Hrvatski |
|-----------------|--------------------------------|------------------|----------------------------------------|-------------------|-----------------------|
| Maxima | Maxima | | | Massima | |
| Longa | Longa | | | Lunga | |
| ----- | | | | | |
| Brevis | Breve | Caree | Doppelte Note | Breve | Dvostruka cijela nota |
| Semibrevis | Semibreve | Ronde | Ganze Note | Semibreve | Cijela nota |
| Minima | Minim | Blanche | Halbe Note | Minima | Polovinka |
| Semiminima | Crochet | Noire | Viertelnote | Semiminima | Četvrtinka |
| Croma? | Quaver | Croche | Achtelnote | Croma | Osminka |
| Semicroma | Semiquaver | Double croche | Sechzehntelnote | Semicroma | Šesnaestinka |
| Biscroma? | Demisemiquaver | Triple croche | Zweiunddreissigstelnote | Biscroma | Tridesetdruginka |
| Semibiscroma? | Hemidemisemiquaver | Quadruple croche | Vierundsechzigstelnote | Semibiscroma | |
| Fusa? | Quasihemidemi semiquaver | ----- | Hundertachtund- zwanzigstelnote | Fusa | |
| Semifusa? | Demisemihemi demisemiquaver | | Zweihundertsechsun- fünfzigstelnote | Semifusa | |

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













Note values

| Name | | Century | | | |
|-----------|----|---------|------|------|------|
| | | 13th | 14th | 15th | 17th |
| Maxima | Mx | | | | |
| Longa | L | | | | |
| Breve | B | | | | |
| Semibreve | Sb | | | | |
| Minim | Mn | | | | |
| Semiminim | Sm | | | | |
| Fusa | F | | | | |
| Semifusa | Sf | | | | |

Rests

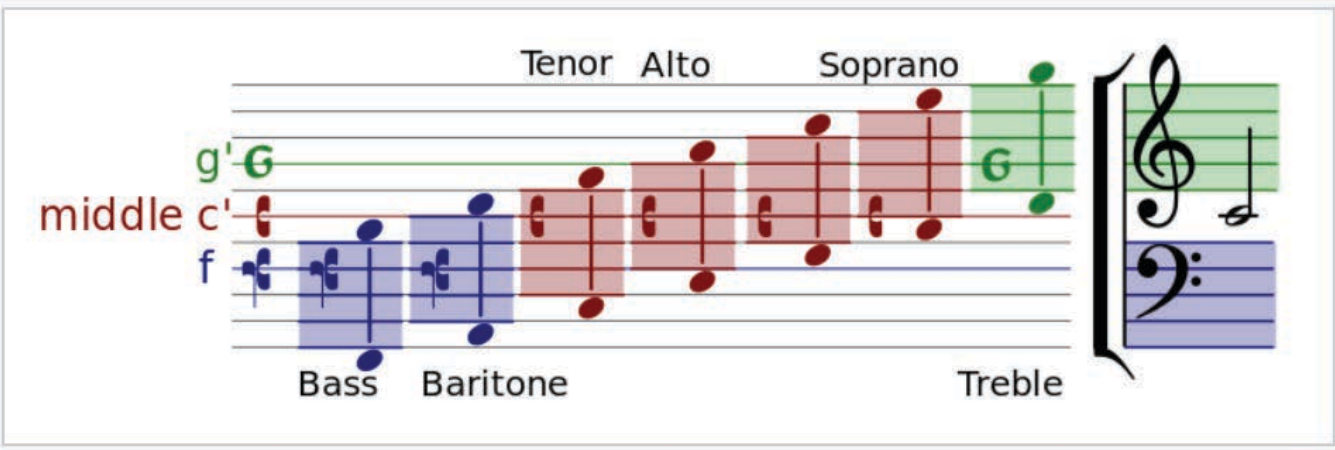
| Value | Mensural | Modern |
|-------|----------|--------|
| Mx | | |
| L | | |
| B | | |
| Sb | | |
| Mn | | |
| Sm | | |
| F | | |
| Sf | | |

16th Century Note Durations

| | | | |
|------------------------------------------------------------------------------------|-----------|---------------------|------------------------------------------------------------------------------------|
|  | Maxima | | |
|  | Longa | | |
|  | Breve | = Double whole note |  |
|  | Semibreve | = Whole note |  |
|  | Minim | = Half note |  |
|  | Semiminim | = Quarter note |  |
|  | Fusa | = Eighth note |  |
|  | Semifusa | = Sixteenth note |  |

STARI KLJUČEVI

| | | |
|--------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| C clef |  |  |
| F clef |  |  |
| G clef |  |  |



Tenor Alto Soprano

g' G
middle c'
f

Bass Baritone Treble

Clefs and their typical voice ranges

Textual and musical form in the Frottola

| Text Form | Published Appearance | Manner of Performance | | | | | | | | | | | | | | | | | | | | | | | | |
|--------------------------------------------------------------------------------------|------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------|----------------|--------------|--------------|----------------|---------|-----|-------|-------|-----|------|---------|-----|-----|-----|-----|-----|--|--|--|-----|--|--|
| 1. <i>Barzelletta</i> with 2-line <i>volta</i> , only <i>ripresa</i> and refrain set | 1 2: :3 4 1 2' | <table> <tr> <td><i>Ripresa</i></td> <td></td> <td><i>Refrain</i></td> <td><i>Piedi</i></td> <td><i>Volta</i></td> <td><i>Refrain</i></td> </tr> <tr> <td>1 2 3 4</td> <td></td> <td>1 2'</td> <td> :1 2: </td> <td>3 4</td> <td>1 2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td>a b</td> <td>c d</td> <td>d a</td> <td>a b</td> </tr> <tr> <td></td> <td></td> <td></td> <td>c d</td> <td></td> <td></td> </tr> </table> | <i>Ripresa</i> | | <i>Refrain</i> | <i>Piedi</i> | <i>Volta</i> | <i>Refrain</i> | 1 2 3 4 | | 1 2' | :1 2: | 3 4 | 1 2' | a b b a | | a b | c d | d a | a b | | | | c d | | |
| <i>Ripresa</i> | | <i>Refrain</i> | <i>Piedi</i> | <i>Volta</i> | <i>Refrain</i> | | | | | | | | | | | | | | | | | | | | | |
| 1 2 3 4 | | 1 2' | :1 2: | 3 4 | 1 2' | | | | | | | | | | | | | | | | | | | | | |
| a b b a | | a b | c d | d a | a b | | | | | | | | | | | | | | | | | | | | | |
| | | | c d | | | | | | | | | | | | | | | | | | | | | | | |
| 2. <i>Barzelletta</i> with 4-line <i>volta</i> , only <i>ripresa</i> and refrain set | 1 2: :3 4: :1: :2' | <table> <tr> <td>1 2 3 4</td> <td>1 2'</td> <td> :1 2: </td> <td>3 :4: :1</td> <td>: 2'</td> </tr> <tr> <td>a b b a</td> <td>a b</td> <td>c d</td> <td>d e a</td> <td>b</td> </tr> <tr> <td></td> <td></td> <td>c d</td> <td>e a</td> <td></td> </tr> </table> | 1 2 3 4 | 1 2' | :1 2: | 3 :4: :1 | : 2' | a b b a | a b | c d | d e a | b | | | c d | e a | | | | | | | | | | |
| 1 2 3 4 | 1 2' | :1 2: | 3 :4: :1 | : 2' | | | | | | | | | | | | | | | | | | | | | | |
| a b b a | a b | c d | d e a | b | | | | | | | | | | | | | | | | | | | | | | |
| | | c d | e a | | | | | | | | | | | | | | | | | | | | | | | |
| 3. <i>Barzelletta</i> with 2-line <i>volta</i> , both <i>ripresa</i> and stanza set | 1 2 3 4 5 6: :7 8 1 2' | <table> <tr> <td>1 2 3 4</td> <td>—</td> <td> :5 6: </td> <td>7 8</td> <td>1 2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td>c d</td> <td>d a</td> <td>a b</td> </tr> <tr> <td></td> <td></td> <td>c d</td> <td></td> <td></td> </tr> </table> | 1 2 3 4 | — | :5 6: | 7 8 | 1 2' | a b b a | | c d | d a | a b | | | c d | | | | | | | | | | | |
| 1 2 3 4 | — | :5 6: | 7 8 | 1 2' | | | | | | | | | | | | | | | | | | | | | | |
| a b b a | | c d | d a | a b | | | | | | | | | | | | | | | | | | | | | | |
| | | c d | | | | | | | | | | | | | | | | | | | | | | | | |
| 4. <i>Barzelletta</i> with 4-line <i>volta</i> , both <i>ripresa</i> and stanza set | 1 2 3 4 5 6: :7 8: :9 1 2' | <table> <tr> <td>1 2 3 4</td> <td>—</td> <td> :5 6: </td> <td>7 :8: </td> <td>9 1 2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td>c d</td> <td>d e a</td> <td>a b</td> </tr> <tr> <td></td> <td></td> <td>c d</td> <td>e</td> <td></td> </tr> </table> | 1 2 3 4 | — | :5 6: | 7 :8: | 9 1 2' | a b b a | | c d | d e a | a b | | | c d | e | | | | | | | | | | |
| 1 2 3 4 | — | :5 6: | 7 :8: | 9 1 2' | | | | | | | | | | | | | | | | | | | | | | |
| a b b a | | c d | d e a | a b | | | | | | | | | | | | | | | | | | | | | | |
| | | c d | e | | | | | | | | | | | | | | | | | | | | | | | |
| 5. <i>Strambotto</i> , only 1st couplet set | 1 2 | <table> <tr> <td> :1 2: </td> </tr> <tr> <td>A B</td> </tr> <tr> <td>A B</td> </tr> <tr> <td>A B</td> </tr> <tr> <td>C C</td> </tr> </table> | :1 2: | A B | A B | A B | C C | | | | | | | | | | | | | | | | | | | |
| :1 2: | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| C C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6. <i>Strambotto</i> , 1st and last couplets set | 1 2: :3 4 | <table> <tr> <td> :1 2: 3 4</td> </tr> <tr> <td>A B C C</td> </tr> <tr> <td>A B</td> </tr> <tr> <td>A B</td> </tr> </table> | :1 2: 3 4 | A B C C | A B | A B | | | | | | | | | | | | | | | | | | | | |
| :1 2: 3 4 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B C C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7. <i>Strambotto</i> , entire strophe set | 1 2 3 4 5 6 7 8 | <table> <tr> <td>1 2 3 4 5 6 7 8</td> </tr> <tr> <td>A B A B A B C C</td> </tr> </table> | 1 2 3 4 5 6 7 8 | A B A B A B C C | | | | | | | | | | | | | | | | | | | | | | |
| 1 2 3 4 5 6 7 8 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B A B A B C C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8. Sonnet, 1st quatrain set | 1 2: :3 | <table> <tr> <td>1 :2: 3 :1 2 3: </td> </tr> <tr> <td>A B A C D C</td> </tr> <tr> <td>B C D C</td> </tr> <tr> <td>A B A</td> </tr> <tr> <td>B</td> </tr> <tr> <td>Da Capo</td> </tr> </table> | 1 :2: 3 :1 2 3: | A B A C D C | B C D C | A B A | B | Da Capo | | | | | | | | | | | | | | | | | | |
| 1 :2: 3 :1 2 3: | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B A C D C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B C D C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B A | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Da Capo | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9. Sonnet, 1st quatrain and 1st tercet set | 1 2 3 4 5 6 7 | <table> <tr> <td> :1 2 3 4: :5 6 7: </td> </tr> <tr> <td>A B B A C D C</td> </tr> <tr> <td>A B B A C D C</td> </tr> </table> | :1 2 3 4: :5 6 7: | A B B A C D C | A B B A C D C | | | | | | | | | | | | | | | | | | | | | |
| :1 2 3 4: :5 6 7: | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B B A C D C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B B A C D C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10. <i>Capitolo</i> | 1 2 3 4 | <table> <tr> <td> :1 2 3: 4</td> </tr> <tr> <td>A B A</td> </tr> <tr> <td>B C B</td> </tr> <tr> <td>C D C</td> </tr> <tr> <td>Y Z Y Z</td> </tr> </table> | :1 2 3: 4 | A B A | B C B | C D C | Y Z Y Z | | | | | | | | | | | | | | | | | | | |
| :1 2 3: 4 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A B A | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B C B | | | | | | | | | | | | | | | | | | | | | | | | | | |
| C D C | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Y Z Y Z | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11. <i>Oda</i> | 1 2 3 4 | <table> <tr> <td>1 2 3 4</td> </tr> <tr> <td>a b b c</td> </tr> <tr> <td>c d d e</td> </tr> <tr> <td>etc.</td> </tr> </table> | 1 2 3 4 | a b b c | c d d e | etc. | | | | | | | | | | | | | | | | | | | | |
| 1 2 3 4 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| a b b c | | | | | | | | | | | | | | | | | | | | | | | | | | |
| c d d e | | | | | | | | | | | | | | | | | | | | | | | | | | |
| etc. | | | | | | | | | | | | | | | | | | | | | | | | | | |

Key
 numerals = musical phrases
 2' = extension of 2nd phrase of music
 letters = poetic lines and rhyme scheme
 (capital letters = lines of 11 syllables; lower case letters = lines of less than 11 syllables).

Table 3.2 Memory treatises in *canterino* anthologies

| | |
|------------------------------------------------------------------------------------------------------------|--|
| I. Niccolò cieco/Michele del Giogante | |
| A. Florence, Biblioteca Riccardiana 2734 (copyist: Michele, et al., 1445) | |
| B. Florence, Biblioteca Nazionale, Mgl. VI.115 (copyist: ?, before 1475) | |
| II. Michele del Giogante | |
| Florence, Biblioteca Riccardiana 1159 (copyist: Michele Grezzi, Michele del Giogante, et al., early XV) | |
| III. Filippo Scarlatti | |
| A. Florence, Biblioteca Medicea Laurenziana, Acquisti e Doni 759 (copyist: Filippo Scarlatti, ca. 1467–81) | |
| B. Florence, Biblioteca Nazionale, II.IX.137 (copyist: Filippo Benci, XV) | |

Table 3.3 Niccolò cieco d'Arezzo/Michele del Giogante memory treatise

| A. <i>Places</i> (Michele's house) | <i>Images</i> (to be placed above the "place") |
|------------------------------------------------------------------|------------------------------------------------|
| 1. The bench outside, & I call it the 1st place | a king |
| 2. The door to the street | the sword |
| 3. The large chest beside the door | the keys of the door |
| 4. The closed off window above the chest | arms for defense |
| 5. The corner by the window [end of 1st category] | the banner hanging there |
| 6. The woodwork along the floor of that wall | a body shield |
| 7. The door of the cellar | a lantern upon it |
| 8. The console as you enter the underground cellar | a cockerel upon it |
| 9. A funnel for filling casks next to the console | a barbary ape/old busybody upon it |
| 10. The stair of the cellar [2nd category] | a fairy upon it |
| 11. The bucket of olives on the landing of the stair | a mouse upon it |
| 12. The basket of kitchen utensils hanging on the cellar wall | a charcoal burner upon it |
| 13. Casks of vinegar on the right-hand side of the cellar | a Jew upon them |
| 14. The supply of oil in that place dug out above the street | the bat upon it |
| 15. The dark corner next to the cellar on the right [3rd categ.] | the idle man upon it |
| [etc., 85 more] | |

B. *Images*: The 8 Figures of Artificial Memory

1. *figura propria* (actual): to recall people or objects known first-hand
 2. *figura immaginativa* (imaginative): to recall people or objects not known first-hand
 3. *figura significativa* (significative): employs alliteration (e.g., "Blake" to recall St. Bernard)
 4. *figura accentuale* (emphasized): break into meaningful syllables a strange word without associations
 5. *figura artista* (skill/trade): images associated with what one does or how something is used
 6. *figura famosa* (fame): use to recall objects or people according to fame or reputation (good or bad)
 7. *figura voluntaria* (action): to recall something according to what you would like to do to it, see happen to it
 8. *figura condizione effettiva*: to recall a thing/person by attaching the opposite of the truth to it (e.g., a good man hanged)
-

Table 3.4 *Canterini* of the Florentine republic, ca. 1333–1505

| Name | Service | Title/Position |
|-------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ser Prezzivale (Percival) | 1333–13?? | <i>istrio, solempne e strenuo cantore . . . ad solatium et gaudium Civium</i> |
| Gello (d. 1352) | 133?–1352 | <i>istrio</i> |
| Antonio Pucci (ca. 1310–88) | 1350 | |
| Jacopo Salimbene (d. 1375) | 1352–75 | <i>sindico proveditore e referendario; verbis cum delectabili sonoritate prodicuis inretiti; recitando cantilenas morales et sonitios el alia multa moralia</i> |
| Geronimo di Meglio, “Puccio” | 1376–77 | <i>buffone; recitando cantilenas morales et sonitios, etc.</i> |
| Giovanni di Giorgio da Trebbio | 1377–92 | <i>cavaliere di corte e sindacho e referendario; recitator coram Dominis rerum moralium in vulgari et similiium</i> |
| Antonio di Piero di Friano | 1393, 1396–1416 | <i>cantoris cantilenarum; cavaliere e buffone dei nostri Signori; cavaliere cortegiano e referendario del comune</i> |
| [hereafter singing at Mensa done by other, often multiple singers, though heralds continued to write and sing poetry on behalf of the Signoria] | | |
| Francesco di Gherardo, “Checco” | 1394–96 | <i>canterinum . . . ad recitandum . . . ad mensam . . . cantilenas morales et similia; cavaliere di chorte de’ Signore; canterino</i> |
| Benuccio barbiere | ca. 1390? | <i>[ad hoc singer at the Mensa]</i> |
| Cristofano Loci | 1401 | <i>[supplementary singer at the Mensa]; chantore de’ signori</i> |
| Zanobio di Landino, “Berardino” | ca. 1410–22 | <i>buffone e famiglio del palagio; giucholatore de’ Signori</i> |
| Bernaba di Cristofano Loci | 1404–16 | <i>cantor dominorum priorum; cantorem de cantionibus moralibus ad Mensam; chantatore e giucholatore a la tavola dei Signori</i> |
| Piero di Bartolo di Giusto | 14??–1416 | <i>cantore di canzoni alla Mensa dei Signori</i> |
| Antonio di Matteo di Meglio | ca. 1404–16 | <i>cantoris cantilenarum; eletto a dir chanzone alla mensa; militis referendarii dominationis</i> |
| Anselmo Calderoni | 1419 | <i>cantoris cantilenarum [at Mensa]; militem curialem dominationis</i> |
| Antonio di Matteo di Meglio | 1417–42 | <i>sindico e referendario; cavaliere di corte; kavaliere di palagio</i> |
| Anselmo Calderoni | 1442–46 | <i>miles curialis</i> |

Table 3.4 (*cont.*)

| Name | Service | Title/Position |
|---------------------------------|-----------|---------------------------------------------------------------------------------------------------------------------------------|
| Gregorio di Antonio di Meglio | 1446–48 | <i>araldo comunis Florentie; sindaco e referendario</i> |
| Simone di Giovanni da Chanciano | 1448–50 | <i>[araldo]</i> |
| Bartolomeo d’Antonio | 1450–55 | <i>[araldo]; syndicus et referendarius; miles referendarius</i> |
| Francesco Filarete | 1456–1505 | <i>araldo della Signoria; canterinus cum violamore; quitarrista seu violinista; militis curialis et seu araldi dominationis</i> |

Table 3.6 Civic *canterini* in Perugia, ca. 1385–1493

| Name | Dates | Designation | Content |
|-----------------------------------------|---------|------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ercolano di Gilio da Perugia | 1385 | <i>pulsando instrumenta musica et alia faciendo</i> | <i>cantilenas</i> |
| Angelo Muti | 1395 | | |
| Lando da Perugia | 1395 | | |
| Giovanni di Marco da Perugia | 1400–01 | <i>cantarinum seu citarizantem</i> | |
| Giovanni di Porta Sant'Angelo (Perugia) | 1400 | <i>in cantilenas suavibus et melifluis expertum</i> | |
| Antonio di Marco da Perugia | 1401 | | |
| Jacopo di Filippo da Siena | 1407–10 | <i>copiosissimo et in ejus arte peritissimo</i> | <i>cantilenis</i> |
| Matteo di Angelo da Città di Castello | 1431–32 | <i>cantarino palatio</i> | |
| Niccolò cieco d'Arezzo (de Florentia) | 1432–33 | <i>canterinus, citerista rimator et rimarum inventor, citarista et cantore rimarum</i> | <i>multiplicium ystoriarum</i> |
| Santem Pascutii | ?–1456 | <i>cantarinum</i> | |
| Francesco di Enrico da Firenze | 1456–76 | <i>cantarinum cum viola, cantarinum palatii, quitarrista, seu violinista et cantarinum</i> | <i>recitat gesta per antiquos Romanos et alias pulcherimas istoria et fabulas; ystorias antiquas et modernas; docens optima exempla antiquorum romanorum et aliorum multorum</i> |
| Bernardo da Firenze | 1477 | <i>cantarinum palatii</i> | |
| Angelo Maria da Lucca | 1478 | <i>cantarino. . .doctus et expertus</i> | <i>optima exempla antiquorum romanarum, etc.</i> |
| Francesco di Simone da Perugia | 1479 | <i>cantarinum palatii, novo cantarino. . .in dicta arte cantandi practicus et expertus</i> | |
| Mariano da Firenze | 1480–81 | <i>cantarinus. . .ad sonandum et cantandum</i> | |
| Angelo da Siena | 1481 | <i>cantarinum dicti palatii, cantarino per Cameram Apostolicam</i> | |
| Francesco de Florentia | 1483 | <i>cantarino</i> | |
| Angelo Maria da Lucca | 1483–84 | <i>cantarinus palatii, [per] cantare inproviso</i> | <i>cantilenas Romanorum antiquorum aut alis notabiles</i> |
| Andrea di Angelo da Firenze | 1484–93 | <i>novo cantarino, citaristam seu cantarinum palatii, cantarino palatii tam per canmeram apolostolicam quam per comune perusii</i> | |

Table 4.2 Musical and poetic structure of Poliziano's *Orfeo*

| Lines | Verse Type | Language | Delivery | Function | Character |
|--------------------------------|---------------|----------|---------------------------|----------------------|---------------------------------|
| I. Bucolic | | | | | |
| 1–16 (16) | ottave | Italian | recited | prologue | Mercury/Shepherd |
| 17–53 (38) | terza rima | Italian | recited | dialogue | Mopsus/Thyrsis |
| 54–84 (31) | balata | Italian | solo song | bucolic love song | Aristaeus |
| 85–124 (40) | ottave | Italian | recited | dialogue | Mopsus/Thyrsis/ Aristaeus |
| 126–137 (12) | frottola | Italian | recited | dialogue | Aristaeus (chasing Eurydice) |
| 138–189 (52) | sapphic ode | Latin | solo song <i>ad lyram</i> | panegyric | Orpheus |
| II. Heroic (Underworld) | | | | | |
| 190–197 (8) | ottave | Italian | recited | dialogue | Shepherd |
| 198–229 (32) | ottave | Italian | solo song <i>ad lyram</i> | lament | Orpheus |
| 230–245 (16) | ottave | Italian | recited | dialogue | Plutó/Minos |
| 246–285 (40) | strambotti | Italian | solo song <i>ad lyram</i> | prayer | Orpheus |
| 286–301 (16) | ottave | Italian | recited | dialogue | Pluto/Proserpone |
| 302–305 (4) | distichs | Latin | solo song <i>ad lyram</i> | victory song | Orpheus |
| 306–321 (16) | irregular | Italian | recited | dialogue | Orpheus/Eurydice |
| 322–353 (32) | strambotti | Italian | solo song <i>ad lyram</i> | lament | Orpheus |
| III. Bacchic | | | | | |
| 354–369 (16) | ottave | Italian | recited | dialogue | Bacchantes |
| 370–401 (31) | carnival song | Italian | choral song | bacchanale | Bacchantes |

Table 5.1 Humanist educators: early treatises and sources

| Author | Title/Source | Date | Dedicatee/Provenance |
|--------------------------------------|-----------------------------------------------------------------------|--------------|-----------------------------|
| Pier Paolo Vergerio (1369–1444) | <i>De ingenuis moribus et liberalibus adulescentiae studiis liber</i> | ca. 1402–03 | Ubertino Carrara (Padua) |
| Leonardo Bruni (1370–1444) | <i>De studiis et litteris</i> | ca. 1424 | Battista Malatesta (Urbino) |
| Guarino da Verona (1370–1460) | [<i>Epistolario</i>] | [ca. 1429ff] | Este (Ferrara) |
| Vittorino da Feltre (1378–1446) | [Sassolo, Prendilacqua, Platina] | [ca. 1423ff] | Gonzaga (Mantua) |
| Maffeo Vegio (1407–58) | <i>De educatione liberorum et eorum claris moribus</i> | 1444 | (Rome) |
| Aeneas Silvius Piccolomini (1405–64) | <i>Tractatus de liberorum educatione</i> | 1450 | Ladislaus (Hungary) |
| Battista Guarini (1435–1513) | <i>De ordine docendi et studendi</i> | 1459 | Maffeo Gambara (Brescia) |

Table 5.2 Figures from *Laus Musicae* in humanist educational treatises

| Figure | Instrument | Attributes |
|--------------------------------------|------------|---------------------------------------------------------------------------------------------------------|
| Achilles and Chiron (via Homer) | Lyre | leisure from battle; civilized centaur Chiron taught him to play the lyre |
| Amphion of Thebes | Lyre | built walls of Thebes with music |
| Apollo | Lyre | presided over the muses, god of poetry and music, lyre as chief attribute |
| Arion (of Corinth) | Lyre | inventor of dithyramb; rescued by dolphins |
| Augustus (Emperor) | | warrior/scholar who declaimed verse every day in camp |
| Cretans | Lyre | led into battle by lyre |
| David | Harp | calmed Saul with harp music |
| Demosthenes | | master of oratory/eloquence |
| Gracchus | | used music in his orations before Roman senate (Quintilian) |
| Iopas | Lyre | Carthaginian bard at Dido's court; sang of profound matters at banquet |
| Lacedaemonians (Spartans) | Aulos | won for having been drilled to musical measures of the aulos |
| Lycurgus | | Spartan leader, brought Cretan musician Thaletas to create social order |
| Marsyas | Aulos | aulos-playing satyr who challenged Apollo and his lyre to a musical contest |
| Mercury (Hermes) | Lyre | inventor of lyre, which he presented to Apollo |
| Metellus of Agrigento and Draco Nero | | Plato's music teachers over indulged passion for music (compared to Augustus) |
| Olympus (mythical) | Aulos | aulos player; connected to Marsyas |
| Olympus (real) | Aulos | family of musicians, father of aulos playing; inventor of enharmonic genus |
| Orpheus | Lyre | poetry, oratory/rhetoric, civilizing/magical force of poetry/music |
| Pan | Panpipes | In some accounts, substitute for Marsyas in competition with Apollo |
| Pythagoras | | discovered mathematical basis of harmony |
| Socrates | Lyre | took up lyre in old age |
| Simonides (of Ceo) | Lyre | lyric poetry; art of memory; trained choruses and invented new choral forms; added a string to the lyre |
| Themistocles (leader) | Lyre | uneducated since he refused the lyre at a banquet |
| Timotheus of Thebes | Aulos | aulos player who inspired martial mood in Alexander |
| Timotheus of Miletus | Lyre | poet, singer, lyre-player at Macedonian court; often confused with above |
| Ulysses | Lyre | sang in banquet at court of Alcinous (Homer) |

Table 6.1 *Canterini* at the Ferrara court, ca. 1436–1543

| Name | Dates | Designation |
|----------------------------------------------|------------------------|------------------------------------------------------------------|
| Niccolò Tedesco | 1436–66 | <i>cantarino, cantor et pulsator</i> |
| Branca da Firenze | 1462 | <i>sonare e cantare in giesta</i> |
| Giovanni da Verona | 1465 | <i>maestro delli mexi, cantava in proxa</i> |
| Malagise da Firenze | 1466–72 | <i>canta de giesta de le storie romane</i> |
| Giovanni orbo da Parma | 1468–78 | <i>dixe cose . . . de improvviso; maestro de soneti</i> |
| ?Alessandro de Alemagna [+Antonio] | 1470 | <i>cantori e suonatori di viola</i> |
| Michele Spagnolo | 1471 | <i>cantò . . . a la ziciliana</i> |
| Francesco cieco da Ferrara | 1489–1505/06 | <i>canta de gesta in rima, che canta in lira</i> |
| Francesco d'Antonio cieco da Firenze | 1470, 1475–81 | <i>che dice in rima alo improvviso; chantadore di giesta</i> |
| Filippo Lapacino da Firenze | 1479 | <i>che dice in rima</i> |
| Ludovigo | 1481 | <i>canterino</i> |
| Sanazar Spagnolo (from Rome) | 1506 | <i>che dice a lo improvviso</i> |
| Niccolò d'Aristotele de' Rossi, 'Zoppino' | ca. 1509–?, 1521–26 | <i>che canta in banco</i> |
| ?Vincenzo di Polo Bighignol | ca. 1509ff | <i>canto in banco</i> |
| Cesare da Fano | 1538 | <i>che dice a lo improvviso</i> |
| Ippolito Ferrarese | 1540s | |
| Giacomo da Goito | 1541 | <i>che dice a lo improvviso</i> |
| Mario Teluccini ('Il Bernia') | 1543 | <i>sonava la cetra e improvvisava</i> |

Table 6.3 Sannazaro, *Arcadia*: verse structure of the eclogues¹⁵⁷

| | | | |
|-------|----------------------------------------------|---------------------------------------------------|----------------------------------------------------------------------------|
| I. | Selvaggio, Ergasto | | |
| | 1–60 | <i>terza rima (sdruciolli)</i> | (Selvaggio sings) |
| | 61–90 | <i>frottola (11-syll. lines + rima al mezzo)</i> | |
| | 91–106 | <i>terza rima (sdruciolli)</i> | |
| II. | Montano (De Jennaro), Uranio (Pontano) | | |
| | 1–18 | <i>terza rima (piani)</i> | (1ff. Montano sings) |
| | 19–38 | <i>frottola (11-syll. lines, rima al mezzo)</i> | |
| | 39–56 | <i>terza rima (sdruciolli)</i> | |
| | 57–80 | <i>terza rima (sdruciolli; 11 + 7 [frottola])</i> | |
| | 81–100 | 5-line stanzas (11 + 7) | (81–116 song contest Montano vs. Uranio = sompogna vs. <i>lira</i>) |
| | 101–132 | madrigals (11 + 7) | |
| | 133–148 | <i>terza rima (sdruciolli + piani)</i> | |
| III. | Galicio | | |
| | 1–81 | <i>canzone</i> | (Galicio solo song, Eugenio acc. on <i>sompogna</i>) |
| IV. | Logisto, Elpino | | |
| | 1–75 | <i>sestina doppia</i> | (song contest) |
| V. | Ergasto | | |
| | 1–68 | <i>canzone</i> | (lament for Androgeo = Sannazaro's father) |
| VI. | Serrano, Opico | | |
| | 1–139 | <i>terza rima (sdruciolli)</i> | (song contest) |
| VII. | Sincero, "shepherd of Naples" (Sannazaro) | | |
| | 1–39 | <i>sestina</i> | (song with lyre) |
| VIII. | Eugenio, Clonico | | |
| | 1–151 | <i>terza rima (sdruciolli)</i> | (Eugenius sings) |
| IX. | Ofelia, Elenco, Montano | | |
| | 1–54 | <i>terza rima (sdruciolli)</i> | (song contest: Ofelia leads) |
| | 55–151 | <i>terza rima (piani)</i> | (song contest: Elenco leads) |
| X. | Selvaggio, Fronimo | | |
| | 1–78 | <i>terza rima (sdruciolli)</i> | (Selvaggio sings on prescribed topic, Fronimo responds) |

¹⁵⁷ Italicized poetic forms in the middle column indicate verses Sannazaro designated for singing.

Table 6.3 (cont.)

| | | | |
|------|----------------------------------------------------------------------|--------------------------------------------------|--------------------------------------------------------------|
| | 79–161 | <i>frottola (11-syll. lines + rima al mezzo)</i> | (49–185 Caracciol sings = Giovan Francesco Caracciolo) |
| | 162–204 | <i>terza rima (sdruciolli)</i> | |
| XI. | Ergasto (solo) | | |
| | 1–160 | <i>terza rima (piani)</i> | (lament for Massilia = Sannazaro's mother) |
| XII. | Barcinio (Cariteo), Summonzio (Summonte), Meliseo (Pontano) | | |
| | 1–325 | <i>terza rima (sdruciolli)</i> | (lament for Filli = Adriana, wife of Pontano) |

Table 7.2 Serafino Aquilano: chronology and travels

| Date | Place | Patrons/Hosts | Details |
|-------------|--------------------|-------------------------------|------------------------------------------------------------------------------------|
| 1466 | Aquila | | born to parents of minor nobility |
| 1478 | Potenza | Count Antonio de Guevara | studies music w/Guglielmo Guarnier as a court page |
| 1481-84 | Aquila | | continues to refine singing of Petrarch's sonnets, canzoni, & <i>Trionfi</i> |
| 1484-90 | Rome | Ascanio Sforza, Paolo Cortesi | exposure to Tuscan poets and poetry via Cortese's Academy |
| ca. 1485-86 | Naples | | |
| 1490 | Milan | w/Ascanio, Ludovico il Moro | hears Cossa sing Cariteo's <i>strambotti</i> |
| ca. 1490-91 | Naples | | |
| 1491-93 | Rome | Ascanio Sforza | deepens ties to Cortese Academy, incl. Calmeta (and Colocci?) |
| 1493-94 | Naples | Prince Ferrandino | exposure to Pontano, Sannazaro |
| 1494 | Urbino | Elisabetta Gonzaga | encounters Tebaldeo and his poetry |
| 1494-95 | Mantua | Francesco Gonzaga | continues exposure to north It. poets incl. P. Sasso, N. da Correggio |
| 1495-97 | Milan | w/F. Gonzaga | assists in festivities for installation of Ludovico il Moro as duke |
| 1497-98 | Mantua (Venice) | Francesco Gonzaga | short trip to Venice in July |
| 1498-99 | Urbino (Genoa) | Guidobaldo da Montefeltro | |
| 1500 | Rome | Giovanni Borgia | 10 August dies of <i>febbre terzana doppia</i> (quartan fever, or malaria) |