Basic Detail Report

Tromba marina

Date

1750 ca.

Description

The tromba marina has iconographic depictions dating back to the 14th century. It is bowed with the right hand while the players left thumb lightly touches the string, creating harmonics. The use of the harmonic series and its trumpet-like sound, created by its vibrating bridge, leads to its name, tromba marine, or trumpet marine. The origin of “marine” is not known. Tromba marines were used from the 1450’s until late in the 19th century. Repertoire for the tromba marine includes works from Lully and Prin, a tromba marine virtuoso. The tromba marine was often used in convents in place of the traditionally male played trumpet. This led to another of its name, the nun’s fiddle. NMM 10928 was once played in the Cloister Anna, Bruch, in Lucerne, Switzerland. Other instruments played in the convent are in the collections of the Lucerne Richard Wagner Museum. These instruments were at one time part of the Schumacher collection. NMM 10928 has the Schumacher’s inventory number on the inside of the back stave written in pencil: 53. The LRWM’s tromba marines from the Cloister Anna are Schumacher numbers 51 and 54. Monochord. Six-sides. Interior seams reinforced with parchment and paper strips. Exterior seams reinforced with marbled (nonpareil design) paper strips. Interior brace reinforces the underside of soundboard, rigid metal end-brace fitted around the exterior of the base; wood frame at bottom of base interior. Fixed bridge(Adkins 1A) and vibrating bridge (Adkins group III). Two guidon sockets, one upper and one lower on belly. Three-quarter-round neck with pegbox and uncarved scroll. Finely wrought screw, ratchet wheel, and anterior pawl. Materials: Wood (types to be determined) body, neck, pegs and bridge. Iron tuning mechanism. Gut strings. Head: Simple, uncarved-scroll-design (Adkins type B) at one time varnished black. Tuning Device: Metal tuning peg activates a ratchet and pawl. Peg is square and inserts into a wing-nut-shaped head. The peg is cylindrical after passing through the peg box with a hole for the string. Peg is square as it passes through the other side of the peg box and finally ends in a threaded screw. square peg passes through a ratchet and is held

on with a small wing nut. The ratchet is held in place by a pawl which is attached to the peg box with a screw. The wood of the head is protected by two metal, tear-dropp-shaped plates, one on each side of the head. The plates are attached to the head with two metal nails. Nut: Not original. Light colored wood measuring: length 45mm, width 10mm, height 5mm. Neck: One time varnished black. Node markings on paper squares attached to front. Neck block: Six-sided piece of wood mortised with the neck. Staves glued to the block and possibly nailed (nails not visible due to paper linings) Body: Six sides of same wood at one time varnished brown. Belly (sound board), and five staves joined together at the neck block, gradually flaring to the base opening, attached to an interior wood frame and an exterior metal brace. Belly constructed from two pieces of joined wood. Piece of wood inlaid under vibrating string. Parchments strips (musical manuscript and text) reinforce seams of the five staves. Paper lining reinforces seams of the belly and juncture of belly with right stave 1 and left stave 1. Paper linings (possibly attempts at repair) also cover outer seams. Bracing: Single interior brace supports belly. Gut string anchored by brace with a knot. End reinforcement: Shaped wooden frame on interior of base. Metal rim on exterior of the base. Parts of wood frame appear to be original with nail holes visible. Wood frame at base of left stave 2 is a replacement. Rigid metal rim of some ferrous metal is attached to exterior of the instrument with metal wire staples (possibly added later to reinforce edges of base). Fixed Bridge: Dark colored wood attached to belly. Used to anchor the string. Adkins type 1A. Vibrating Bridge: Not original. Shoe-shaped, movable piece of wood with two feet lying in the same plane. The string rests above one of the feet; the other is free to vibrate against the belly. Adkins group III. String: Thick gut string. String hole: Reinforced with square socket attached to body with various visible adhesives. Guidon: Double socket guidon. Bottom socket (not original) is square-shaped with a raised center where the peg is inserted. Socket is located to the left of the bridge (167 mm above end of the instrument). Second socket is square shaped and attached to the belly with 4 nails, one on each side; located below the left side of the neckblock (1121 mm above the end of the instrument. Two pegs hold a gut string (Provided by NMM). Another gut string (provided by NMM) is tied from the guidon string to the vibrating bridge. Node Markings: square pieces of paper with printed, black capital letters, adhered to neck so player could read looking down, except for the F. (Starting from the nut down. Measurements are taken from the nut to the center of the nodal mark) E: 180mm, D2: 195mm, A2: 245mm, F: 310mm, D1: 385mm, A1: 535mm.

Dimensions

(length x width x height) Total: 1940 mm x 60-410 mm x 295 mm Body: 1255 mm x 60-410 mm x 135-295 mm Belly: 1255 mm x 60-410 mm x 5 mm Staves: all 1255 mm long Lt 1: 40-180 mm x 5 mm Lt 2: 23-190 mm x 5 mm Back: 35-170 mm x 5 mm Rt 2: 20-190 mm x 5 mm Rt 1: 42-180 mm x 5 mm Neck: 545 mm x 43-48 mm x 37-55 mm Head: 140 mm x 42 mm x 62 mm Fixed Bridge: 140 mm x 27 mm x 24 mm Vibrating Bridge: 60 mm x 20 mm x 31 mm Inlay: 120 mm x 40 mm String: 1540 mm