# Solmization and Thoroughbass in Banchieri's Early Tonality

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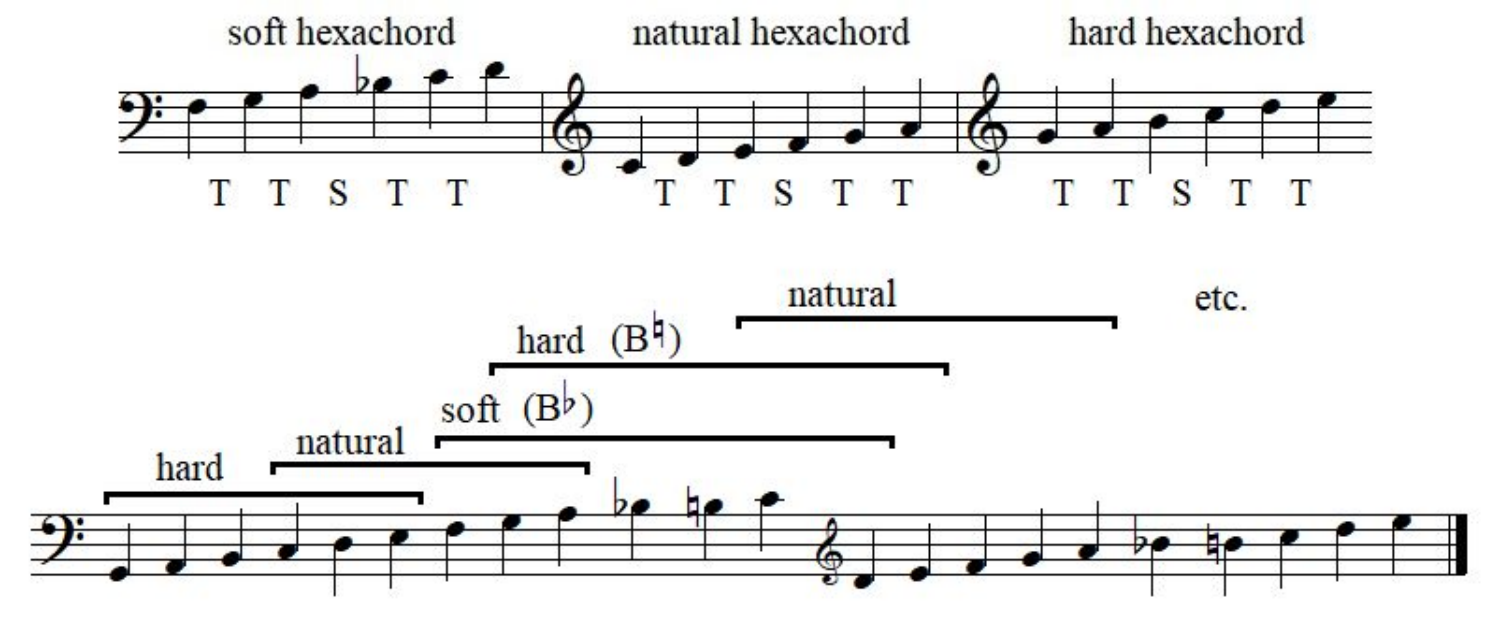
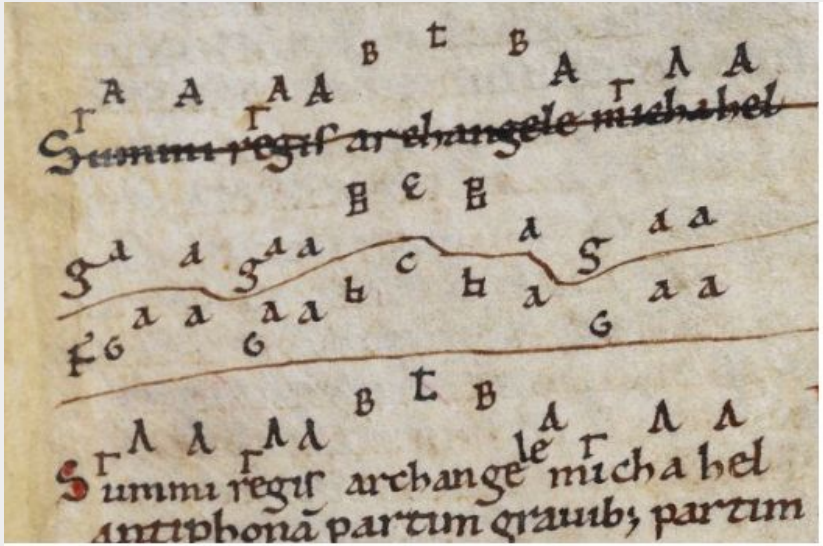
# Fig. 1: the Guidonian hexachords and gamut



# Fig. 2: 11th c. Western notation

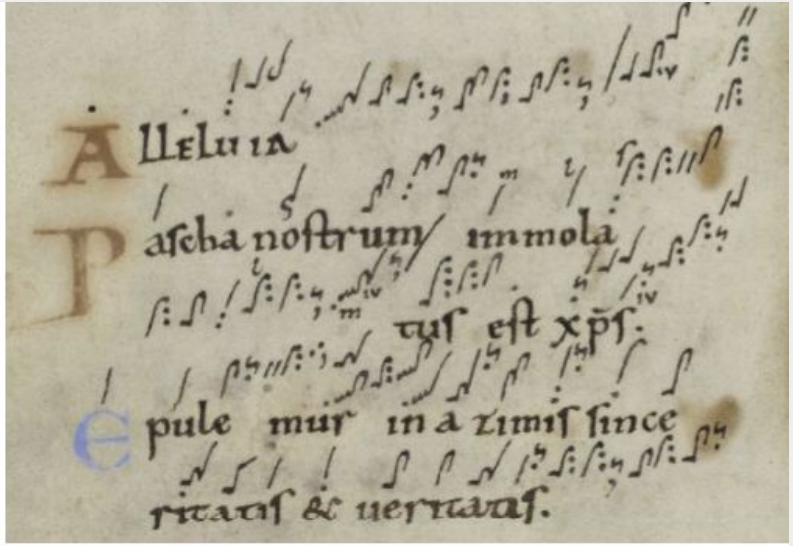
letter notation



British Library, Harley MS 3199, 82r

Guido: *Micrologus*

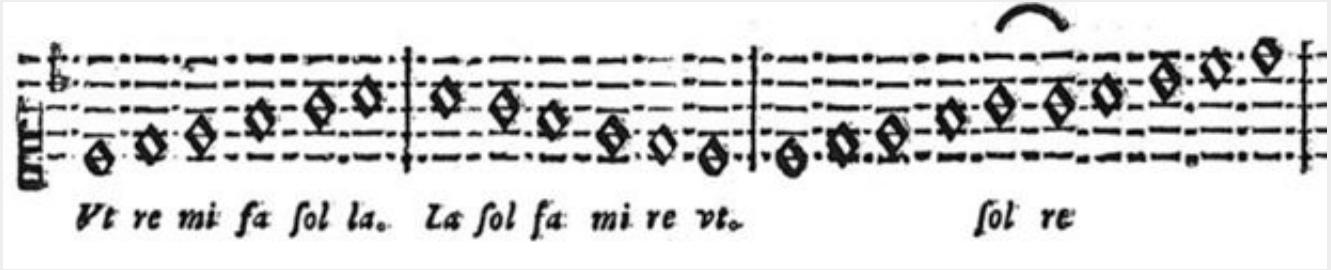
diastematic notation



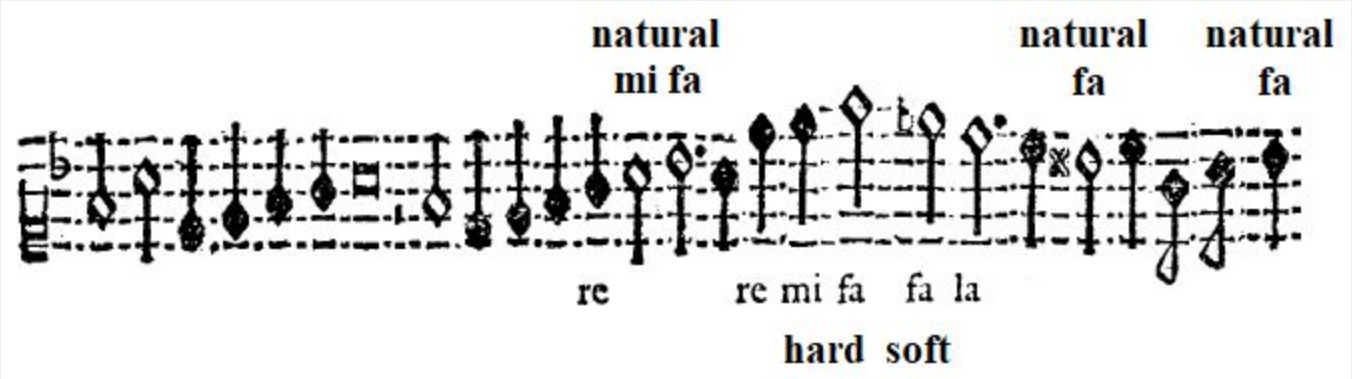
Cambridge, Corpus Christi College, MS 473, 3v

Winchester Troper

# Fig. 3: hexachordal mutation



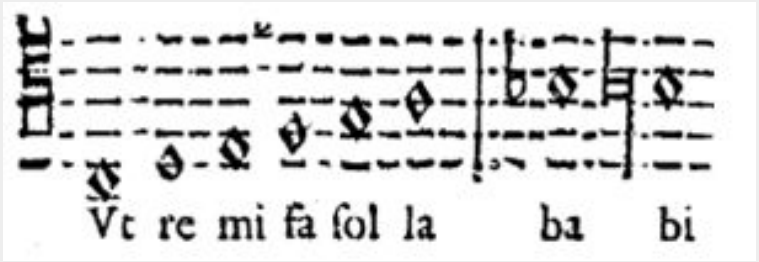

*La Banchierina* (1623), 29



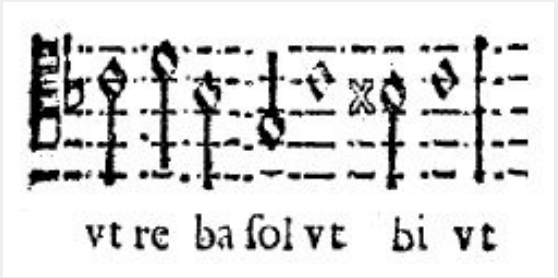

*Cartella musicale* (1614), 54

# Fig. 4: heptachordal solmization

Banchieri: *Cartella musicale* (1614)



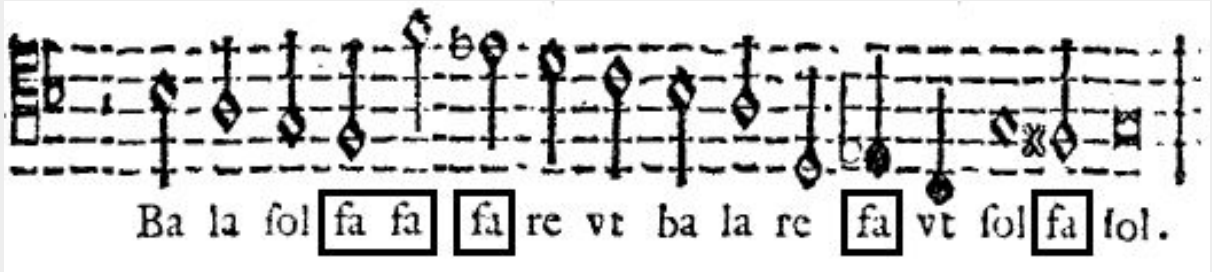

scalar (20)




melodic (23)

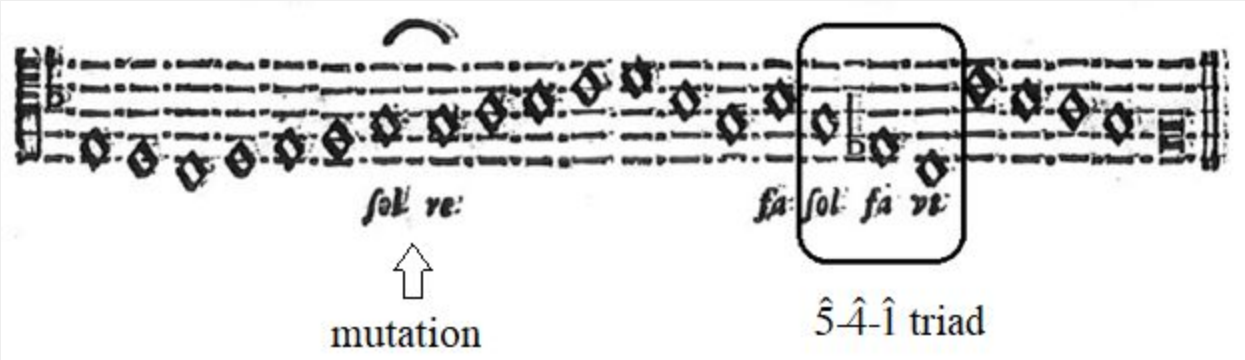
# Fig. 5: F, Eb, and F# as fa

Banchieri: *Cartella musicale* (1614), 22



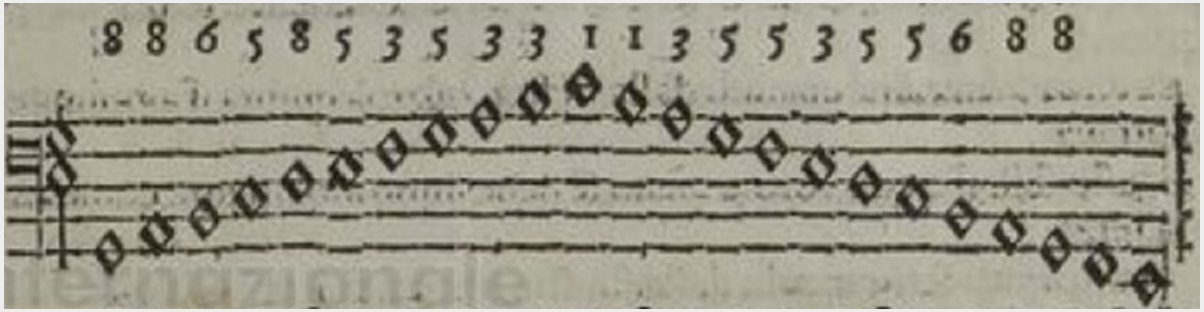
# Fig. 6: triadic descent sol-fa-ut

Banchieri: *Cartella musicale* (1614), 22



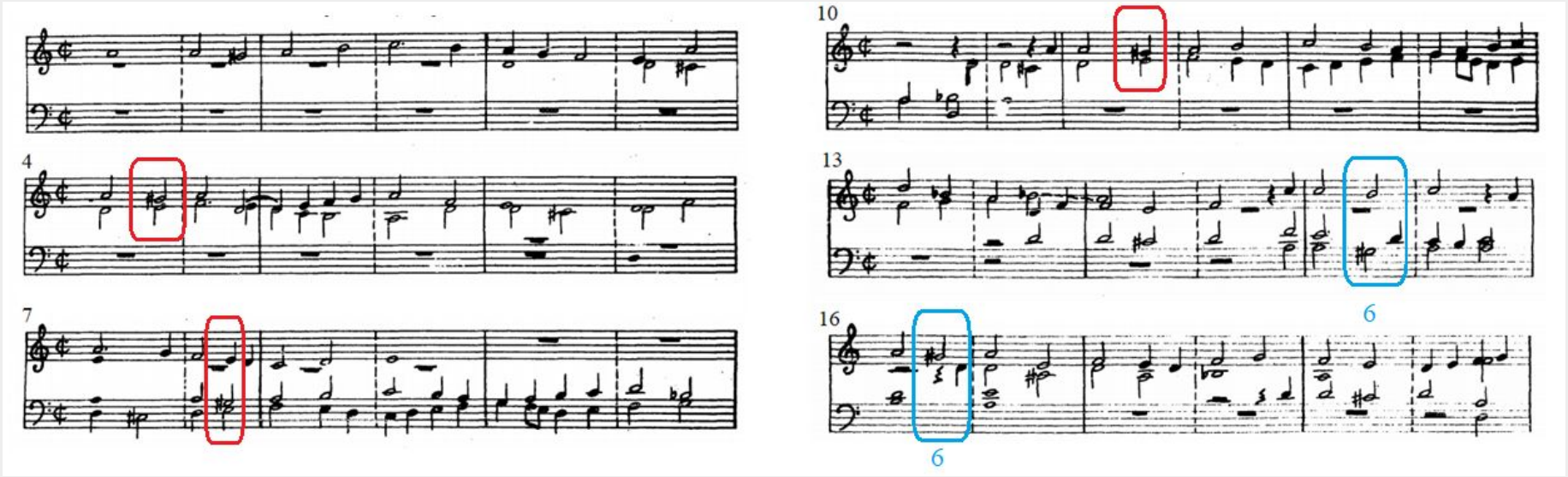
# Fig. 7: an easy and brief rule

Sabbatini: *Regola facile e breve* (1628), 21



# Fig. 8: ricercata del primo tuono

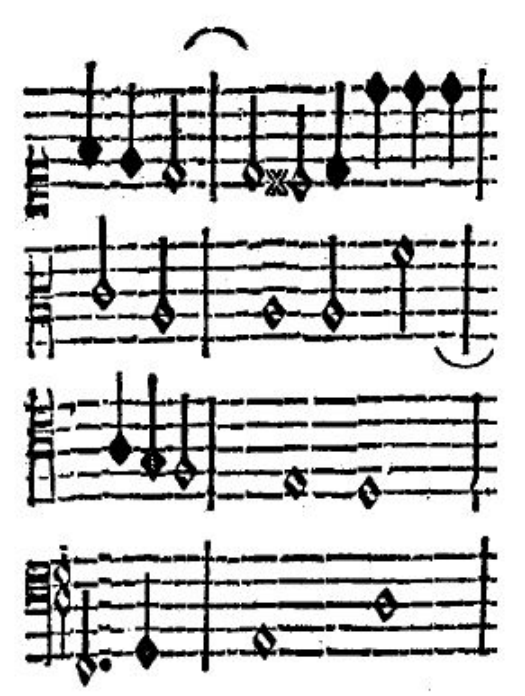
## Banchieri: *L'Organo suonarino* (1611), 70

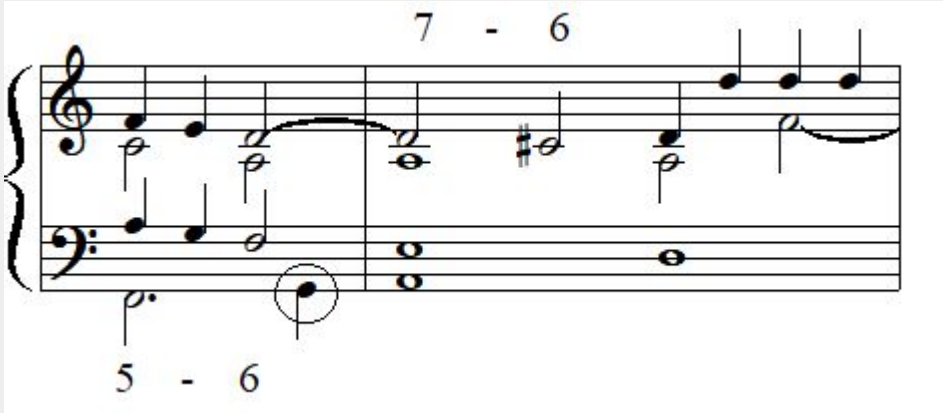



trans.: Donald Marcase, Indiana University Ph.D. diss., 1970, 403

# Fig. 9: sonata prima, fuga plagale

Banchieri: *L'Organo suonarino* (1605), 22

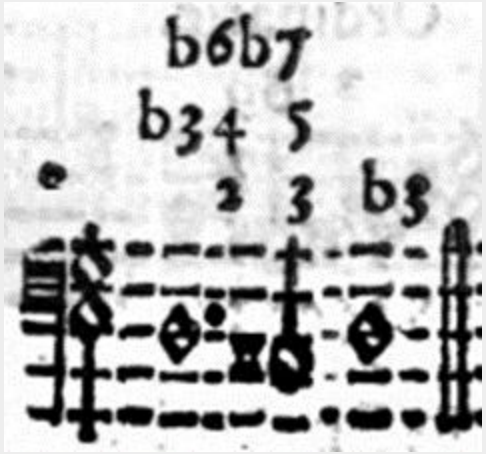


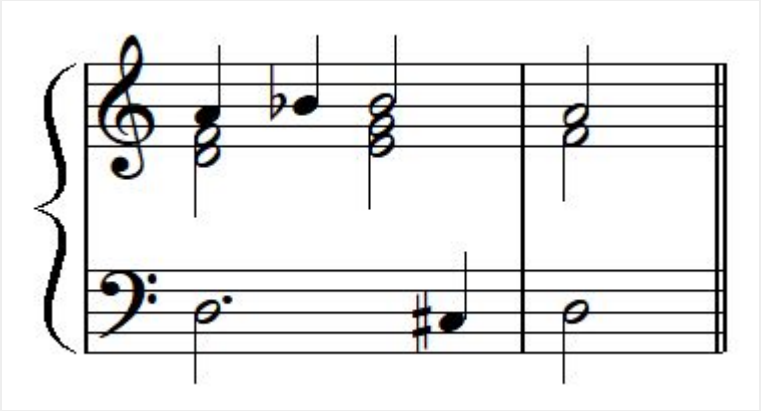



modern

# Fig. 10: dim. 7 resolution

Penna: *Li primi albori musicali* (1679), 165

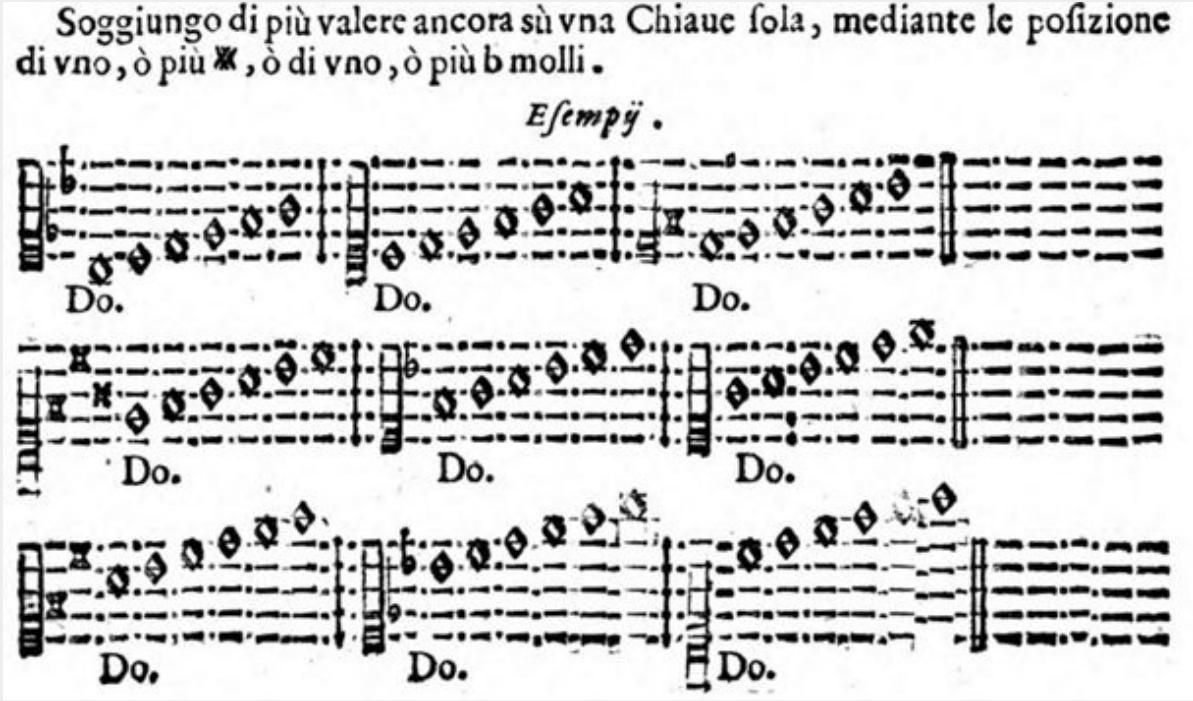


modern

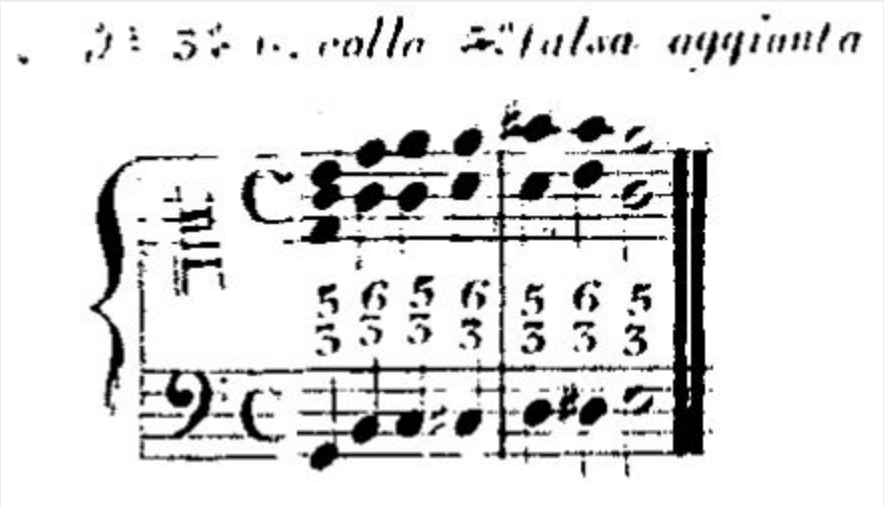
# Fig. 11: movable-do hexachords

Penna: *Li primi albori musicali* (1679), 13



# Fig. 12: a chromatic rule

Fenaroli: *Partimenti ossia basso numerato* (1775), 80




*Thanks for listening!*