

Solmization and Thoroughbass in Banchieri's Early Tonality

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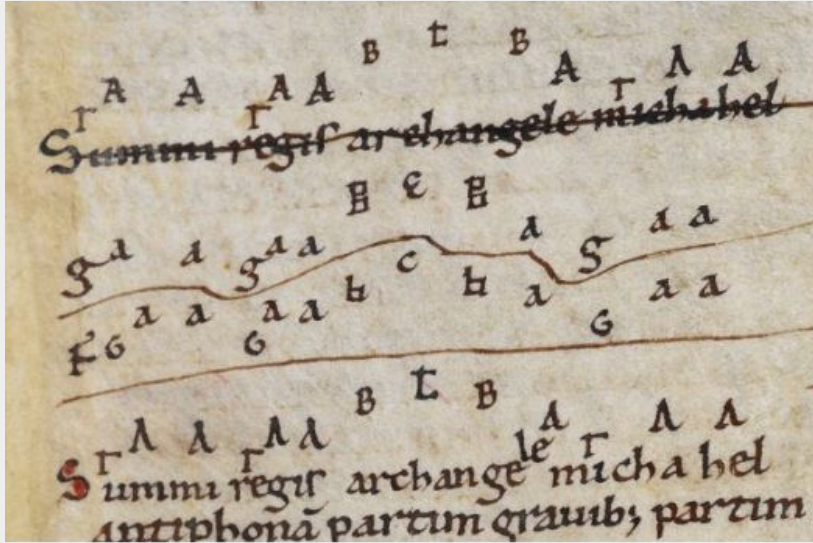
Fig. 1: the Guidonian hexachords and gamut

The image displays musical notation for Guidonian hexachords and a gamut. The top section shows three hexachords: 'soft hexachord' (B-flat), 'natural hexachord' (B), and 'hard hexachord' (B-sharp). Each hexachord is represented by a six-note scale on a staff with rhythmic markings 'T T S T T' below. The bottom section shows a gamut on a staff with various accidentals (natural, flat, sharp) and brackets indicating the 'hard', 'natural', and 'soft' hexachords. The word 'etc.' is placed at the end of the gamut.

Fig. 2: 11th c. Western notation

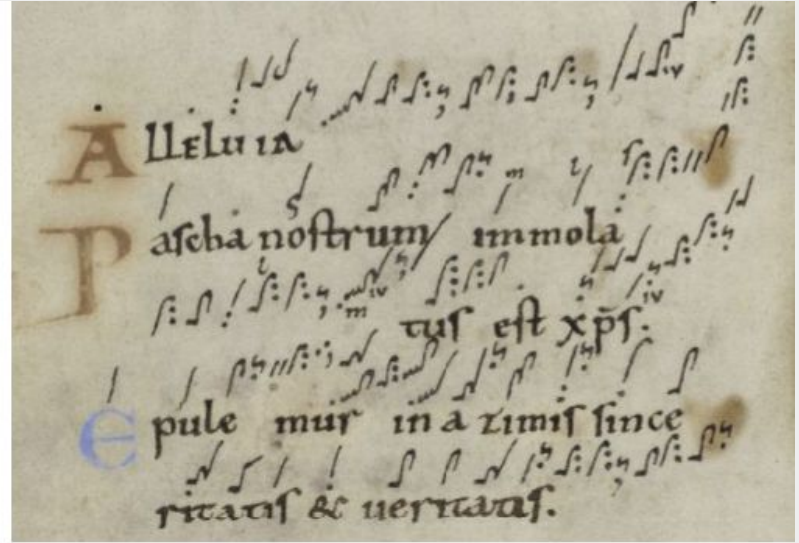
letter notation

diastematic notation



British Library, Harley MS 3199, 82r

Guido: *Micrologus*



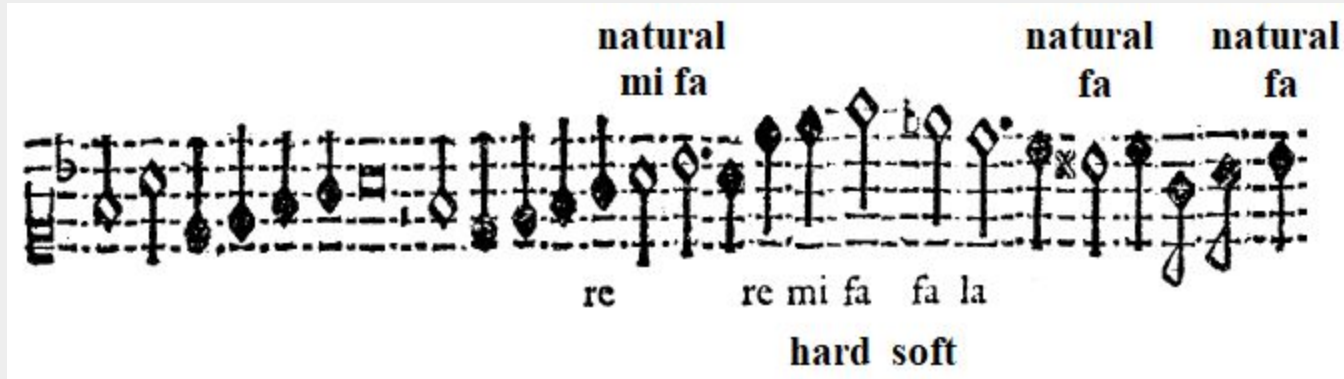
Cambridge, Corpus Christi College, MS 473, 3v

Winchester Troper

Fig. 3: hexachordal mutation



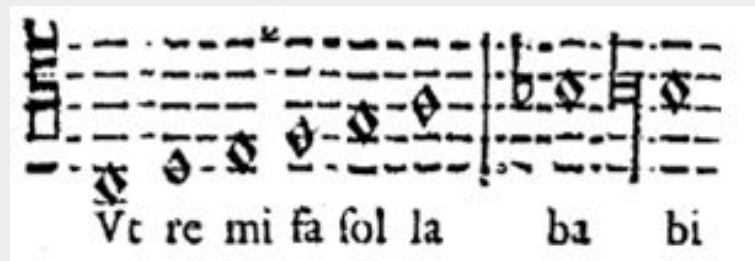
La Banchierina (1623), 29



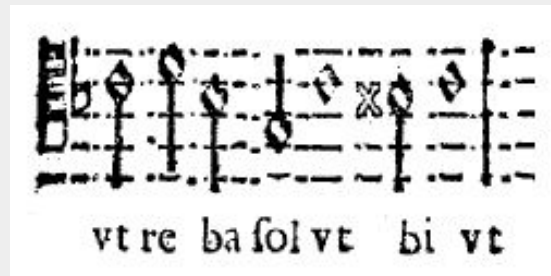
Cartella musicale (1614), 54

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

Ba la fol **fa** **fa** **fa** re vt ba la re **fa** vt fol **fa** fol.

The image shows a single staff of music with a treble clef and a key signature of one flat (B-flat). The melody consists of a sequence of notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are written as half notes. The lyrics 'Ba la fol fa fa fa re vt ba la re fa vt fol fa fol.' are written below the staff. The words 'fa', 'fa', 'fa', 'fa', and 'fa' are enclosed in rectangular boxes to highlight the specific pitch used for each instance of the syllable 'fa'.

Fig. 6: triadic descent sol-fa-ut
Banchieri: *Cartella musicale* (1614), 22

The image displays a single staff of musical notation from a historical manuscript. The staff contains a sequence of notes, with a curved line above the first few notes. Below the staff, the text "sol re:" is positioned under the first two notes, and "fa: sol: fa re:" is positioned under the next four notes. A white arrow points upwards from the word "mutation" to the first note. A rounded rectangular box encloses the notes "fa: sol: fa re:", with the text "5-4-1 triad" written below it.

Fig. 7: an easy and brief rule

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

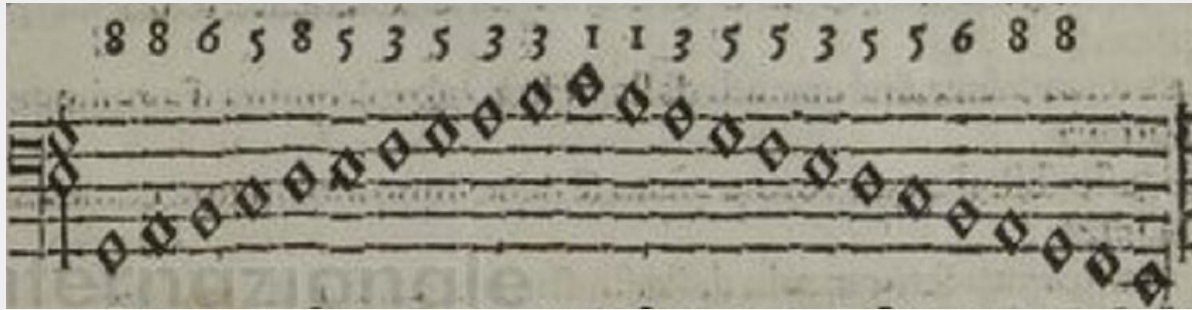
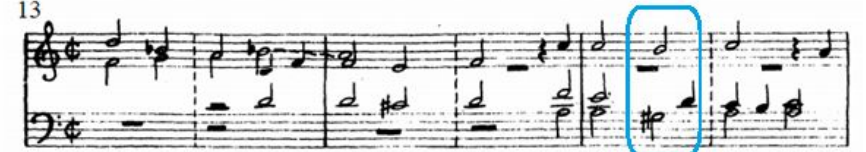


Fig. 8: ricercata del primo tuono

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



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

Fig. 9: sonata prima, fuga plagale

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



A modern musical score for organ, consisting of two staves (treble and bass clef). The notation is in a contemporary style, featuring various note values, accidentals, and a large slur over the first two staves. The manuscript shows a complex polyphonic texture with multiple voices. Above the first staff, the numbers "7 - 6" are written. Below the second staff, the numbers "5 - 6" are written. A circled note is present in the second staff.

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

Soggiungo di più valere ancora sù vna Chiaue fola, mediante le posizione di vno, ò più ♯, ò di vno, ò più b molli.

Esempj.

The image displays three rows of musical notation, each representing a different hexachord. Each row contains three hexachord diagrams, each starting with a 'Do.' label. The diagrams show various combinations of sharps and flats on the staff lines, illustrating how the same 'Do' note can be represented in different positions across different hexachords. The notation is in a historical style, with a single staff and a clef.

Fig. 12: a chromatic rule

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

3^a v. colla 2^a talsa aggiunta

The image shows a musical score for a chromatic exercise. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The treble staff contains a series of notes that ascend chromatically from G4 to E5. The bass staff contains a series of notes that descend chromatically from G3 to E2. Between the two staves, there are two rows of numbers representing figured bass. The first row contains the numbers 5 6 5 6 5 6 5, and the second row contains the numbers 3 3 3 3 3 3 3. The entire exercise is enclosed in a large brace on the left side.

Thanks for listening!