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## REPRESENTATION

**\*\*solfa** — representation for tonic solfa syllables

## DESCRIPTION

The **\*\*solfa** representation permits the encoding of extended tonic solfa syllables for the “moveable doh” system of pitch naming.

The **\*\*solfa** representation distinguishes three types of data tokens: pitches, rests, and barlines.

Pitches tokens are represented using the syllables *do*, *re*, *mi*, *fa*, *so*, *la*, and *ti* — or their chromatic alterations: *di*, *da*, *ri*, *ra*, etc. (see table below). Tonic solfa syllables can be determined only with reference to some prevailing key. For example, the pitch C is the tonic (do) in the key of C major or C minor.

The **\*\*solfa** representation does not distinguish between major and minor modes. Only the tonic pitch is of importance when determining the representation for a given pitch. For example, in both C major and C minor, the pitch A-natural is represented as *la* while the pitch A-flat is represented as *le*.

The amount of chromatic alteration is not represented by **\*\*solfa**; once a pitch is “raised,” raising it further will not change the note’s representation. For example, where the tonic pitch is B-flat, both B-natural and B-sharp are represented by *di*.

Octave designations are not represented in **\*\*solfa**. However, **\*\*solfa** provides limited capabilities for representing phrasing and slurs.

Several pitches may be encoded concurrently in a single spine by using the Humdrum multiple-stop convention: pitches within multiple-stops are separated by single spaces. For example, the following example encodes a 4-note tonic major chord using two **\*\*solfa** spines — each spine containing a double-stop.

```
**solfa    **solfa
*C:        *C:
do mi      so do
*_         *_
```

Pitch tokens may be modified by the presence of additional signifiers. The open brace ‘{’ denotes the beginning of a phrase. The closed brace ‘}’ denotes the end of a phrase. The open parenthesis ‘(’ denotes the beginning of a slur. The closed parenthesis ‘)’ denotes the end of a slur. The semicolon ‘;’ denotes a pause.

Rests tokens are denoted by the lower-case letter ‘r’.

Barlines are represented using the “common system” for barlines — see **barlines** (2).

## FILE TYPE

File type is dubbed ‘.sol’.

## SIGNIFIERS

The following table summarizes the **\*\*solfa** mappings of signifiers and signifieds.

do	(pronounced <i>doe</i> ) tonic pitch
di	( <i>dee</i> ) raised tonic pitch
de	( <i>day</i> ) lowered tonic pitch
re	( <i>ray</i> ) supertonic pitch
ri	( <i>ree</i> ) raised supertonic pitch
ra	( <i>raw</i> ) lowered supertonic pitch
mi	( <i>me</i> ) mediant pitch
my	( <i>my</i> ) raised mediant pitch
me	( <i>may</i> ) lowered mediant pitch
fa	( <i>fah</i> ) subdominant pitch
fi	( <i>fee</i> ) raised subdominant pitch
fe	( <i>fay</i> ) lowered subdominant pitch
so	( <i>so</i> ) dominant pitch
si	( <i>see</i> ) raised dominant pitch
se	( <i>say</i> ) lowered dominant pitch
la	( <i>la</i> ) submediant pitch
li	( <i>lee</i> ) raised submediant pitch
le	( <i>lay</i> ) lowered submediant pitch
ti	( <i>tee</i> ) leading tone
ty	( <i>tie</i> ) raised leading tone
te	( <i>tay</i> ) lowered leading tone
r	rest
=	barline; == double barline
(	slur start
)	slur end
{	phrase mark (start)
}	phrase mark (end)
;	pause sign

*Summary of **\*\*solfa** Signifiers*

## EXAMPLES

A sample document is given below:

```

!! Johannes Brahms
!! Waltz Opus 39, No. 15
**solfa      **solfa
*M3/4        *M3/4
*A:          *A:
=2           =2
do           so mi
so mi        .
.            mi do
mi so        mi do
.            so mi
=3           =3
do           la fa
.            so
.            fa
fa fa        so mi
la do        fa re
=4           =4
do           so mi
*-           *-

```

## PERTINENT COMMANDS

The following Humdrum command accepts **\*\*solfa** encoded data as inputs:

**vox**            determine active and inactive voices in a Humdrum file

The following Humdrum command produces **\*\*solfa** data as output:

**solfa**           translates **\*\*kern**, **\*\*pitch**, **\*\*solfg**, **\*\*Tonh**

## TANDEM INTERPRETATIONS

The following tandem interpretations can be used in conjunction with **\*\*solfa**:

meter signatures	*M6/8
key signatures	*k[f#c#]
key	*c#:
tempo	*MM96.3

*Tandem interpretations for **\*\*solfa***

## SEE ALSO

**barlines** (2), **\*\*deg** (2), **\*\*degree** (2), **\*\*kern** (2), **\*\*pitch** (2), **\*\*solfg** (2), **\*\*Tonh** (2),  
**vox** (4)