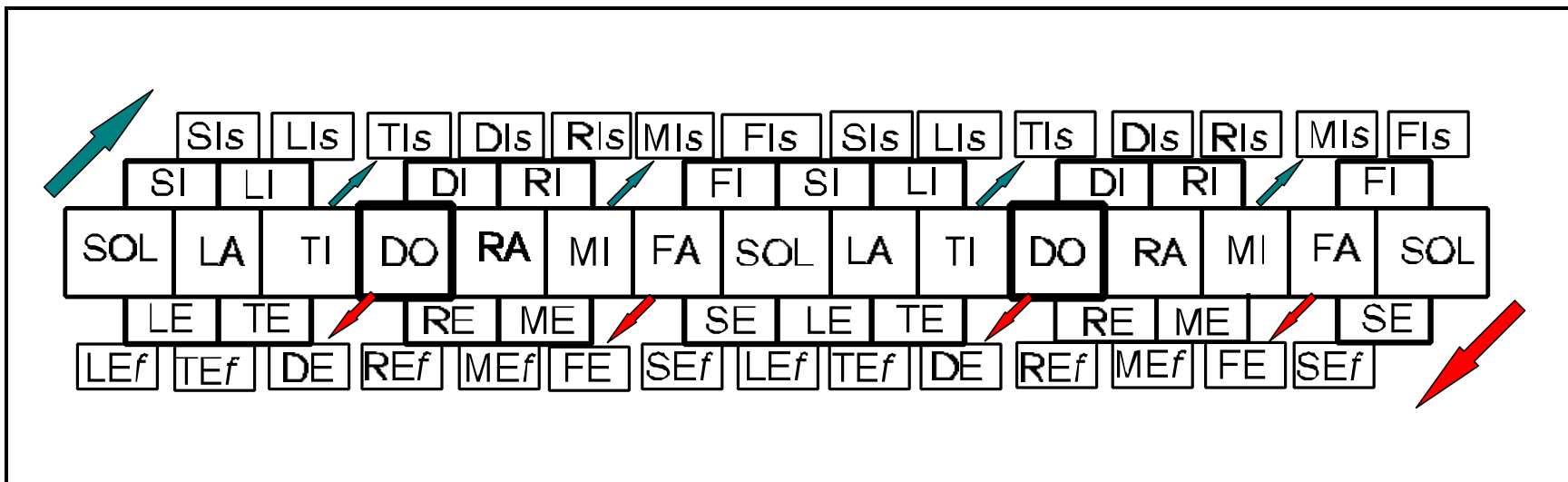


New Solfege



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In designing New Solfege, the author's intention is to provide a solmization system which accommodates the high level of chromaticism found in the repertoire of the 19th century to present.

The most glaring inconsistency in traditional solfege is the use of RE for the supertonic (second degree). In traditional solfege, the [e] vowel is reserved for a lowered pitch with the exception of diatonic RE which when lowered becomes RA (?!). **New Solfege employs RA for the supertonic and RE for the flatted supertonic.** The author recognizes that adherence to tradition will likely cause some to object to this revision but wishes to point out that: 1) In 1026AD Guido d'Arezzo first proposed UT as the syllable for the tonic (first scale degree) and that since then significant revisions of solfege have taken place, 2) numerous variations of solfege are currently in use internationally (this is not a reference to fixed DO versus moveable DO but to variations in the choice of naming chromatic alterations), and that, 3) music itself is evolving and systems may need to adapt to these changes to remain useful.

With New Solfege, lowering a diatonic pitch by a half step always results in the vowel [e]. This is always true with RA becoming RE (see previous paragraph) and the introduction of two new syllables FE and DE. Lowered one half step, FA becomes FE and DO becomes DE. **Raising a diatonic pitch by a half step always results in the vowel [i] except when the diatonic syllable already contains this vowel.** Raised by one half step, MI becomes MIs (“meesh” as in Mi sharp) and TI becomes TIs (“teesh” as in TI sharp).

With traditional solfege, the syllable for a doubly raised pitch requires the use of the enharmonic syllable (for example with C being Do, F double sharp is sung Sol). **With New Solfege, raising a diatonic pitch by two half steps always results in adding a sharp to the chromatic syllable** (for example with C being Do, F double sharp is sung Fis [“feesh” as in Fi sharp]). **With New Solfege, lowering a diatonic pitch by two half steps always results in adding a flat to the chromatic syllable** (for example with C being Do, B double flat is sung Tef) [“tāfe” as in Te flat].