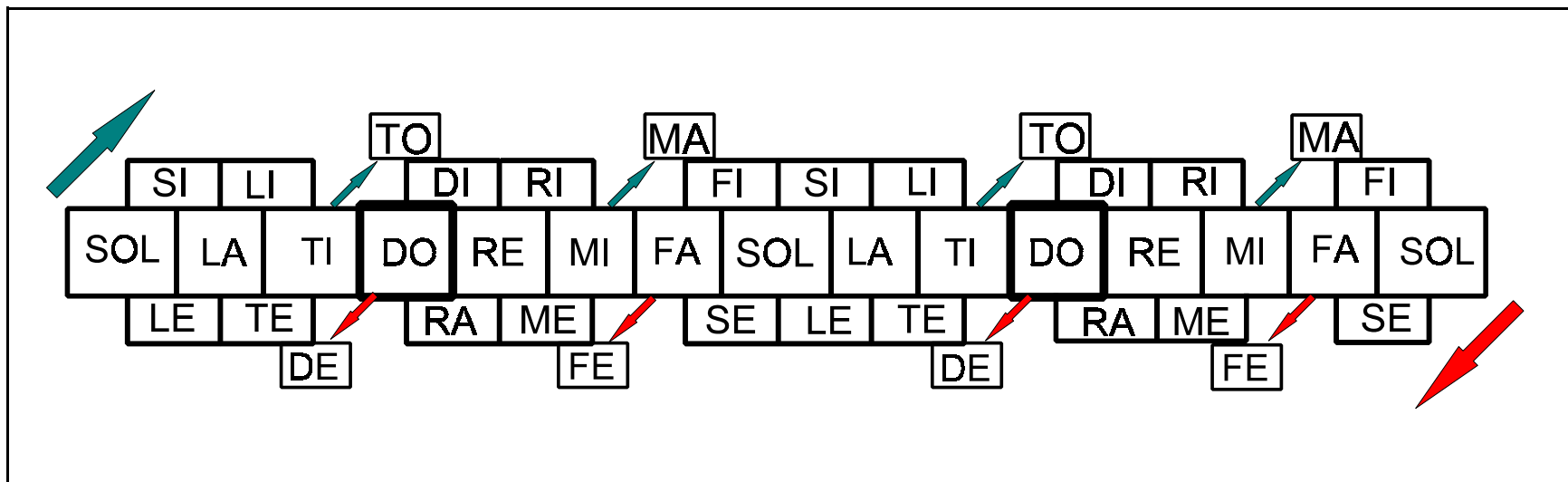


# Revised Standard Solfege



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## Rationale:

In designing the Revised Standard Solfege chart, the author's intention is to adhere to recent chromatic solfege tradition but to provide new syllables where enharmonic equivalents occur--where the adjacent diatonic note is at the half step. This solmization system partially accommodates the high level of chromaticism found in the repertoire from the late 19<sup>th</sup> century to the present (for a solmization system which more fully accommodate extreme chromaticism, see New Solfege).

Consistency in choice of initial consonant and following vowel is considered of utmost importance. Following the already established procedure of using the [e] vowel for chromatically lowering a written note by a half step, Do becomes De and Fa becomes Fe. Since Mi and Ti already make use of the [i] vowel, a different solution was adopted--a chromatically raised Mi becomes Ma and Ti becomes To. With Revised Standard Solfege, E sharp is Ma, a syllable which recognizes the written note as E with the consonant [M] and the sounded pitch with the vowel [a]. B sharp is To, a syllable which recognizes the written note as B with the consonant [T] and the sounded pitch with the vowel [o]. Ma is easily recognized as enharmonic with Fa, To with Do. The efficacy of this approach is proven by more radical revisions and expansion as seen in New Solfege.

The principles of well-tempered tuning (as differentiated from just or pure intonation) indicate that A-sharp is not exactly the same pitch as B-flat even though we describe these two pitches as enharmonic equivalents. This fact supports syllabic differentiation and discourages easy, perhaps thoughtless and definitely needless use of most syllabic enharmonics.

The author recognizes that slavish adherence to tradition will likely cause many to reject revisions but wishes to point out that: 1) several major revisions of solfege have taken place since 1026 AD, 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 solfege systems must adapt to these changes or risk becoming irrelevant.