

## Fully-chromatic NUMERICAL SOLFÈGE for movable do: syllables and markings

developed by Kate Reese Hurd

This numerical solfège is based on the **normal** scale steps as experienced in both the MAJOR and the NATURAL MINOR modes of the tonal scale. The solfège syllables then change to reflect changes to this normal structure: the vowel will brighten to 'ee' (or to 'y' – 'eye') or darken to 'ay' (or to 'è' – 'èh'). The syllable for each *next-higher pitch-tone* is shown above the normal one and the syllable for each *next-lower pitch-tone* is shown below; and in the markings > points to the next-higher and < points to the next-lower:

ween	tee	thry	feer	feev	seex	seev	eet
<b>one</b>	<b>two</b>	<b>three</b>	<b>four</b>	<b>five</b>	<b>six</b>	<b>sev'n</b>	<b>eight</b>
wayn	tay	thray	fayr	fayv	sayx	sayv	èt

-----

1>	2>	3>	4>	5>	6>	7>	8>
ween	tee	thry	feer	feev	seex	seev	eet

1	2	3	4	5	6	7	8
<b>one</b>	<b>two</b>	<b>three</b>	<b>four</b>	<b>five</b>	<b>six</b>	<b>sev'n</b>	<b>eight</b>

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## About Chromatic Numerical Solfège

Using numbers brings our solfège-singing into direct correspondence with how the laws and relationships of tonal music are conveyed: by numbers.

We can experience that this numerical solfège gradually awakens us to an ever-deeper awareness of tonal relationships, musical laws and how the entrance of non-scale members usher in key changes.

We can begin the practice of numerical solfège with simple melodies learned in childhood. Many carols and folk songs make good starting places. Try to detect where 'one' is – also called the prime, the tonic, or 'do' (as in the "Do-Re-Mi" song in the film, *The Sound of Music*) – and work from there. In piano pieces and choral pieces, also work toward singing the bass line and inner voices using the numerical solfège.

Simple rhythmic notation with barlines can be used to notate the rise and fall of the pitch of a melody with the numbers written in for each note. For example, here is the opening of the carol, "Joy to the World":



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