

Guidonian practice of giving each degree of the hexachord a syllable, used in Germanic countries.

2. *Fixed do*, in which each syllable corresponds to a note-name, and naming pitches after the solfège syllables, and is used in Roman Catholic churches.

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Movable do solfège

Movable do is frequently employed in Australia, China and Japan (with 7th being si), Ireland, the United Kingdom, the United States, Hong Kong and English-speaking Canada (although a few American conservatories use French-style fixed do). In the movable do system, each solfège syllable corresponds not to a pitch, but to a scale degree: The first degree of a major scale is always sung as 'do', the second as 're', etc. (For minor keys, see below.) In movable do, a given tune is therefore always sol-faed on the same syllables, no matter what key it is in.

The solfège syllables used for movable do differ slightly from those used for fixed do, because the English variant of the basic syllables ('ti' instead of 'si') is usually used, and chromatically altered syllables are usually included as well.

Major scale degree	Mova. do solfège syllable	# of half steps from Do	Trad. Pron.	Sato Method ^[16]	Sato Pron.
Lowered 1		(-)1, 11		De	/dɛ:/
1	Do	0	/dɔʊ/	Do	/dɔ:/
Raised 1	Di	1	/di:/	Di	/di:/
Lowered 2	Ra	1	/ɹɑ:/	Ra	/rɑ:/
2	Re	2	/ɹeɪ/	Re	/rɛ:/
Raised 2	Ri	3	/ɹi:/	Ri	/ri:/
Lowered 3	Me (or Ma)	3	/meɪ/ (/mɑ:/)	Me	/mɛ:/
3	Mi	4	/mi:/	Mi	/mi:/
Raised 3		5		Ma	/mɑ:/
Lowered 4		4		Fe	/fɛ:/
4	Fa	5	/fɑ:/	Fa	/fɑ:/
Raised 4	Fi	6	/fi:/	Fi	/fi:/
Lowered 5	Se	6	/seɪ/	Se	/sɛ:/
5	Sol	7	/soʊ/	So	/sɔ:/
Raised 5	Si	8	/si:/	Si	/si:/
Lowered 6	Le (or Lo)	8	/leɪ/ (/lɔʊ/)	Le	/lɛ:/
6	La	9	/lɑ:/	La	/lɑ:/
Raised 6	Li	10	/li:/	Li	/li:/

Lowered 7	Te (or Ta)	10	/teɪ/ (/tɑː/)	Te	/tɛː/
7	Ti	11	/tiː/	Ti	/tiː/
Raised 7		12		To	/tɔː/

If, at a certain point, the key of a piece modulates, then it is necessary to change the solfège syllables at that point. For example, if a piece begins in C major, then C is initially sung on "do", D on "re", etc. If, however, the piece then modulates to G, then G is sung on "Do", A on "re", etc., and C is then sung on "fa".

Passages in a minor key may be sol-faed in one of two ways in movable do: either starting on do (using "me", "le", and "te" for the lowered third, sixth, and seventh degrees which is referred to as "Do-based minor"), and "la" and "ti" for the raised sixth and seventh degrees), or starting on la (using "fi" and "si" for the raised sixth and seventh degrees). The latter (referred to as "la-based minor") is sometimes preferred in choral singing, especially with children.

Natural minor scale degree	Movable do solfège syllable (La-based minor)	Movable do solfège syllable (Do-based minor)
1	La	Do
Raised 1	Li	Di
Lowered 2	Te (or Ta)	Ra
2	Ti	Re
3	Do	Me (or Ma)
Raised 3	Di	Mi
4	Re	Fa
Raised 4	Ri	Fi
Lowered 5	Me (or Ma)	Se
5	Mi	Sol
6	Fa	Le (or Lo)
Raised 6	Fi	La
7	Sol	Te (or Ta)
Raised 7	Si	Ti

One particularly important variant of movable do, but differing in some respects from the system here described, was invented in the nineteenth century by John Curwen, and is known as tonic sol-fa.

In Italy, in 1972, Roberto Goitre wrote the famous method "Cantar leggendo", which has come to be used for choruses and for music for young children.

The pedagogical advantage of the movable-Do system is its ability to assist in the theoretical understanding of music; because a tonic is established and then sung in comparison to, the student infers melodic and chordal implications through his or her singing. Thus, while fixed-Do is more applicable to instrumentalists, movable-Do is more applicable to theorists and, arguably, composers.

Fixed do solfège