**PROPOSITIONS OF THE 8th INTERNATIONAL COMPETITION IN SOLFEGGIO AND MUSIC THEORY**

**Ia CATEGORY – solfeggio**

**Students born in 2012, and younger**

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| **ORAL PART** |
| ***A prima vista***  Violin clef.  Tonality: F major - gradual melodic movement and decomposed tonic triad.  Time signature: A unit of counting quarter.  Example length: eight bars.  The contestant takes the intonation over the tuning fork (a1) and intones the tone of the tonality.  The example has a label for tempo, dynamics and articulation.  During the run, the examiner corrects the errors.  **Rhythmic reading - parlato**  Violin clef.  Unit of count: quarter.  Movement in quarters and octaves, appropriate pauses and rhythmic figure of syncope.  Example length: eight bars.  The example has a label for tempo and articulation.  The example has a label for dynamics and articulation.  During the performance, the examiner does not correct mistakes. |

**Ib CATEGORY – music theory**

**Students born in 2012, and younger**

**The violin clef is represented in the test. The test time is 45'.**

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| 1. Writing down given tones in a notation system with highs and lows from high to third octave.  2. Naming written notes in alphabetical order.  3. Write triads of T, S and D functions. Tonalities: C, G and F major. Write signs in progress.  4. Write the correct misspelled rhythm.  5. In the written example, write the tactics. Time signatures: 2/4, 3/4 and 4/4. |

**IIa CATEGORY – solfeggio**

**Students born in 2011, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **One voice melodic dictation**  Violin clef.  Tonality D minor.  Time signature: A unit of counting quarters.  **How it will be played**:  Camerton, tonality tuning, tonality confirmation.  The pulsation is given just before playing the dictation.  The dictation is played once as a whole.  Tact confirmation.  It is dictated by two bars: according to the playing of the examiner, the competitor fills in the blanks in the bars with notes.  The dictation is eventually played twice in its entirety. | ***A prima vista***  Violin clef.  Tonality: A and D minor.  Time signature: A unit of counting quarters.  The competitor takes the intonation through the tuning fork (a1) and the intonation intonation.  Example length: eight bars.  The example is labeled tempo, dynamics and articulation.  During the run, the examiner corrects the mistakes.  **Rhythmic reading - parlato**  Violin clef.  Tact: four-part division of the counting unit (without hexadecimal pauses) and rhythmic figures: dotted eighth and sixteenth, sixteenth and dotted eighth notes.  Example length: eight bars.  The example has a label for tempo and articulation.  During the run, the examiner does not correct mistakes. |

**IIb CATEGORY – music theory**

**Students born in 2011, and younger**

**The violin clef is represented in the test. The test time is 45'.**

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| 1.  a) Construction of the interval upwards, on the basic tones: major, minor, perfect (second, third, fourth and fifth).  b) Interval recognition: major, minor, perfect (second, third, fourth and fifth).  2.  a) Construction of scales, up and down. Scales up to one sign.  b) Recognition of scales arrays. Scales up to one sign.  3. Filling the bars with appropriate pauses. Quarter counting time signature.  4. In the given example, with the marked change of meter: 2/4 and 3/4, enter the tactics.  5. Shape the rhythm using the given figures (music notes are written). |

**IIIa CATEGORY – solfeggio**

**Students born in 2010, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **One voice melodic dictation**  Violin clef.  Tonalities: G and F major.  Quarter counting time signature.  Dictation length up to eight bars.  **How it will be played**:  Camerton (a1), tonality tuning, tonality confirmation.  The pulsation is given just before playing the dictation.  The dictation is played once as a whole.  Tact confirmation.  It is dictated by two bars.  The dictation is eventually played twice. | ***A prima vista***  Violin clef.  Tonality: E and D minor.  Unit of count: quarter.  Example length of eight bars.  Examples have a label for tempo, dynamics and articulation.  The contestant takes the intonation over the tuning fork (a1) and intones the tone of the tonality.  During the singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Bass clef.  Four-part division of the counting unit.  Counting unit: quarter and half. Rhythmic figure of a triol on a unit of counting.  Example length: eight bars.  The example has a label for tempo and articulation.  The examiner does not correct mistakes during the performance. |

**IIIb CATEGORY – music theory**

**Students born in 2010, and younger**

**The violin clef is represented in the test. The test time is 45'.**

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| 1.  a) Construction of intervals: major, minor and perfect from second to octave, from a given tone up and down.  b) Interval recognition.  2.  a) Construction of the major and minor fifth chords, above the given tone.  b) Recognition of fifth chords.  3. In the written melody, with the change of the unit of counting, find rhythmic errors and write correctly.  Counting units: quarter and half.  4. In the written melody, in front of the note, write the signs of the given key. Tonalities up to two signs.  5. Write the given rhythmic example in the given measure. For example. 3/8 in 3/4, 3/4 in 3/2, etc.  6. Complete the bars with the appropriate note values or pauses, which are missing. |

**IVa CATEGORY – solfeggio**

**Students born in 2009, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **One voice melodic dictation**  Violin clef.  Minor tonalities up to two signs.  Quarter counting unit.  Dictation length: eight bars.  **How it will be played**:  Camerton (a1), tonality tuning, tonality confirmation.  The pulsation is given just before playing the dictation.  The dictation is played once as a whole.  Tact confirmation.  It is dictated by two bars.  The dictation is eventually played twice in its entirety. | ***A prima vista***  Violin clef.  Tonalities up to two signs.  Unit of count: quarter.  Example length: eight bars.  The contestant takes the intonation over the tuning fork (a1) and intones the tone of the tonality.  Examples are labeled for tempo, dynamics, and articulation.  During the singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Bass clef.  Counting unit: a quarter or a quarter with a dot, with a simple division of the trode.  Example length: eight bars.  The example has a label for tempo and articulation.  During the run, the examiner does not correct mistakes. |

**IVb CATEGORY – music theory**

**Students born in 2009, and younger**

**The violin clef is represented in the test. The test time is 45'.**

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| 1. In the given melodic example, mark the intervals - type and size (major, minor and perfect), to the octave.  2. In the given tonalities and at the given degrees, build up the triads and determine their type (major, minor, dim. and aug.).  3. In the written melodic example, write the signs of the given key. Tonalities up to three signs.  4. In the written melodic example, with the change of the counting unit, find the rhythmic errors and write correctly. Time signatures: 3/4, 3/8 and 3/2.  5. In the melodic example, complete the bars with the given note values. Tact: 6/8.  6. Write the given melodic example in the given measure. For example. 3/2 to 3/4, 3/8 to 3/4. |

**Va CATEGORY – solfeggio**

**Students born in 2008, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **One voice melodic dictation**  Violin clef.  Minor tonalities up to two signs.  Unit of count: quarter.  Dictation length: eight bars.  **How it will be played**:  Camerton (a1), tonality tuning, tonality confirmation.  The pulsation is given just before playing.  The dictation is played once as a whole.  Tact confirmation.  It is dictated by two bars.  The dictation is eventually played twice in its entirety. | ***A prima vista***  Violin clef.  Tonality: E flat major, C minor, A flat minor and F minor.  Counting unit: quarter and quarter with a dot, with a simple division of the trode.  Example length: eight bars.  The contestant takes the intonation over the tuning fork (a1) and intones the tone of the tonality.  Examples have labels for tempo, dynamics, articulation.  During the singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Bass clef.  Counting unit: eighth and quarter with a dot, with a complex division of the triad.  Example length: eight bars.  The example has a label for tempo and articulation.  During the run, the examiner does not correct mistakes. |

**Vb CATEGORY – music theory**

**Students born in 2008, and younger**

**The violin and bass clefs are represented in the test. The test time is 45'.**

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| 1. Write which tonalities the listed signs belong to (major / parallel minor). Tonalities up to four signs.  2. Recognize the size and type of given intervals: major, minor, perfect, dim5 and aug4.  3. Write down the signs so that the triad would correspond to the given code, by changing any tone (major, minor, dim. and aug.).  4. Recognize the type and shape of the triad: major and minor with turns, dim. and aug. as a root position.  5. Add signs to make the melody sound in the given key. Tonalities up to four signs.  6. Rewrite the melodic example in the required measure (eg: 3/4 to 3/8). |

**VIa CATEGORY – solfeggio**

**Students born in 2007, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **One voice melodic dictation**  Violin clef.  Tonalities up to three signs.  Unit of count: quarter.  Dictation length: eight bars.  **How it will be played**:  Camerton (a1), tonality tuning, tonality confirmation. The pulsation is given immediately before the dictation is recorded.  The dictation is played once as a whole.  Tact confirmation.  It is dictated by two bars.  In the end, the dictation is played twice as a whole. | ***A prima vista***  Violin clef.  Tonalities up to four signs with gradually introduced alterations.  Counting unit: quarter or half.  Example length: 12 bars.  The competitor takes the intonation through the tuning fork (a1) and intones the tone of the tonality.  Examples have labels for tempo, dynamics, articulation.  During the singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Clef change (violin / bass clef).  Counting unit: a quarter or a quarter with a dot, with a complex division of the trode, and with rhythmic figures of sicilians and tyrants.  Example length: ten bars.  The example has a label for tempo and articulation.  During the run, the examiner does not correct mistakes. |

**VIb CATEGORY – music theory**

**Students born in 2007, and younger**

**The violin and bass clefs are represented in the test. The test time is 45'.**

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| 1. Write the signs of the given tonalities. Tonalities up to six signs.  2. In the given melodic example, within the bar, recognize and mark the size and type of the interval up to the octave (major, minor, perfect, dim. and aug.).  3. In the given tonalities, at the given degree, build a triad and write the type. It refers to the major, as well as to all three types of minors. Tonalities up to six signs.  4. In the given melodic example, within the beat, recognize and mark the type and shape of the triad. It refers to major and minor with turns and dim. and aug, only as a root position.  5. Write up and down tetrachords of given tones (major, minor, harmonic and phrygian).  6. In the given melodic notation, mark and write the type of four sounds: D7 with turns, and maj7, aug7, min7, dim7, half-dim7 and min-maj7 only in its basic form. |

**VIIa CATEGORY – solfeggio**

**Students born in 2006, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Hearing test**   * Recognize and write the name of the scale from the tuning fork: major, major-minor, natural and harmonic minor. * Recognize, mark with a code and write from the given tone the type of triad (major and minor triads with turns, dim. and aug. only as root position).   Chords and scales are played twice in a row.  **One voice melodic dictation**  Violin clef.  Tonalities up to two signs, with mutation, without alterations.  Counting unit: quarter and quarter with a dot, with a simple division of the trode and rhythmic figures of sicilians and tyrants.  Example length up to 16 bars.    **How it will be played**:  Camerton (a1), tone tuning, confirmation of tonality.  The pulsation is given just before playing the dictation.  Tact confirmation.  The dictation is played once in its entirety.  It is dictated by two bars.  The dictation is finally played once in its entirety. | ***A prima vista***  Violin clef.  Tonalities up to two signs.  Modulation into parallel and dominant tonality with gradually introduced alterations.  Counting unit: quarter, half and quarter with a dot.  Example length: 16 bars.  The contestant takes the intonation through the tuning fork (a1) and intones the tone of the tonality.  Examples have labels for tempo, dynamics and articulation.  During the singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Bass clef.  Counting unit: half or quarter with a dot, with a complex division of the trode and rhythmic figures of sicilians and tyrants, without changing the key.  Example length up to 12 bars.  The tempo and articulation are marked.  During the run, the examiner does not correct mistakes. |

**VIIb CATEGORY – music theory**

**Students born in 2006, and younger**

**The violin and bass clefs are represented in the test. The test time is 45'.**

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| 1. In the written melody, mark the starting and target tonality, mark the place of modulation or mutation. Modulation into the first fifth kinship.  2. Write an enharmonic substitution and an enharmonic change from a given interval and determine its size and type (up to an octave). It is necessary to write two replacements and two changes twice.   * enharmonic substitution:   untitled   * enharmonic change:   untitled   1. a) In the tonal system, in the direction of the arrow, build intervals on given tones: from prime to octave – major, minor, perfect, dim. and aug.   b) Write the code of the given intervals.  4. In the tonal system, in the direction of the arrow, build triads on given tones (major, minor, dim. and aug. with turns).  5. Write a dominant seventh chord with turns in given tonalities.  6. Build up tetrachords of a given tone and determine their versatility.  7. Write the versatility of the interval. |

**VIIIa CATEGORY – solfeggio**

**Students born in 2005, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Hearing test**  1. Based on the played tuning fork and tonic triad, recognize and build a scale (major, major-minor, natural and harmonic minor).  2.  a) Recognize and write, from a given lower tone (upwards), intervals to an octave.  b) Perception, type determination and recording from a given lower tone (upwards): major, minor, dim. triad with inversions and aug. only as a root position.  c) Observation, type determination and recording from a given bottom tone (upwards) D7 with inversions.  Scales and consonances are played twice in a row.  **One voice melodic dictation**  Violin clef.  Tonalities up to two signs.  Modulation into subdominant and dominant tonality with gradually introduced alterations.  Counting unit: a quarter or a quarter with a dot, with a simple division of the trode and rhythmic figures of sicilians and tyrants.  Dictation length: up to 16 bars.  **How it will be played**:  Camerton (a1).  The pulsation is given immediately before the dictation is recorded.  The dictation is played once in its entirety.  Tact confirmation.  The dictation is played in two bars or in phrases marked by the author of the example.  In the end, the dictation is played once again in its entirety. | ***A prima vista***  Violin clef.  Tonalities up to three signs.  Modulation into parallel and dominant tonality with alterations in gradual motion. Mutation.  Counting unit: quarter, half or quarter with a dot.  Example length: up to 16 bars.  The competitor takes the intonation over the tuning fork (a1) and intones the tone of the key.  Examples have labels for tempo, dynamics and articulation.  During the singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Clef change (bass / violin clef).  Counting unit: quarter, eighth and quarter with a dot.  Eight-model division of the counting unit. Rhythmic figures: a trio in the middle of the counting unit; in three parts: sicilian, tyrant and duol.  Meter change (e.g. 2 / 4-6 / 8, 6 / 8-3 / 2, etc.).  Example length: up to 12 bars.  The example has a label for tempo and articulation.  During the run, the examiner does not correct mistakes. |

**VIIIb CATEGORY – music theory**

**Students born in 2005, and younger**

**The violin and bass clefs are represented in the test. The test time is 45'.**

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| 1. Write down the name of the scale: major, major-minor, natural and harmonic minor. The scale sequence does not begin or end in the first degree.  2. Build a chromatic major and minor scale in the direction of the arrow. Signs write in front of notes.  3. Recognize and write down the name of the scale sequence: modes, Balkan and Gupsy minor.  4. In the direction of the arrow, construct triads of given tones (major, minor, dim. and aug. with turns).  5. In the tonal system, build seventh chords from a given tone: D7, maj7, aug7, min7, dim7, half-dim7, min-maj7, D6/5, D4/3, D2.  6. Recognize and write the form in the musical notation: sentence, period or form of the song. |

**VIIIc CATEGORY – singing in two voices**

**Students born in 2005, and younger**

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| Singing two-part examples in tones up to four signs: modulation, mutation, alteration. Time signatures with a quarter, a half and a quarter with a dot as a unit of counting.  The competition consists of:  1. Singing one of the given three examples that will be published on the UMBPS website from March 15, 2022.  2. Drawing and singing a two-part example a prima vista. |

**IXa CATEGORY – solfeggio**

**Students born in 2004, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Hearing test**  1. Recognize and construct from the given upper tone (down) intervals to the octave.  2. Observe, determine the type and build from the given upper tone (downwards): major, minor, dim. triad with turns and aug. only in a root position.  3. Observe, determine the type and build from the given lower tone (upwards): maj7, aug7, min7, dim7, half-dim7, min-maj7, and D7 with inversions.  Sounds and chords are played twice.  **One voice melodic dictation**  Violin clef.  Tonalities up to three signs.  Modulation into dominant or adjacent tonality, with alterations. Mutation.  Counting unit: quarter and quarter with point.  Example length: up to 16 bars.  **How it will be played**:  Camerton (a1).  The pulsation is given just before playing.  The dictation is played once in its entirety.  The dictation is played in two bars or in phrases marked by the author of the example.  The dictation is finally played once more. | ***A prima vista***  Violin clef.  Tonalities up to four signs.  Modulation into subdominant, dominant or adjacent tonality with stable alterations.  Mutation.  Counting unit: quarter or quarter with a dot.  Length of melodic example: up to 16 bars.  The contestant takes the intonation over the tuning fork (a1) and intones the tone of the tonality.  Examples have labels for tempo, dynamics and articulation.  **Rhythmic reading - parlato**  All kinds of bars.  Change clef and time signature.  Rhythmic figures: doula, triola on two counting units, quarto, quintol and sextole.  Example length: up to 16 bars.  The example has a label for tempo and articulation.  During the run, the examiner does not correct mistakes. |

**IXb CATEGORY – music theory**

**Students born in 2004, and younger**

**The violin and bass clefs are represented in the test. The test time is 45'.**

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| 1. Name the written seventh chords of diatonic and chromatic type (7 seventh chords of diatonic type, from chromatic: hard-reduced, soft-reduced, double-reduced and triple-reduced).  2. In the written melody, mark stable alterations with a circle, and labile ones with a cross.  3. In a given tonalities, build the given altered chords of the diatonic type: DD, phrygian 5/3, N6/3.  4. Transpose the given melodies from the tenor clef to the violin or bass clef, and vice versa.  5. Write in which key the melody is written: Balkan minor, Gypsy minor or modus.  6. Mark the place and means of modulation in the given melodic example. |

**Xa CATEGORY – solfeggio**

**Students born in 2003, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Hearing test**  1. Observe, code, and construct intervals from seconds to decimes upwards from a given tone.  2. Based on the played tuning from the tuning fork, mark and build scales: major, major-minor, natural and harmonic minor.  3. Based on the playing, add signs so that the recording of the played melody is accurate. Signs of tonality and tact are inscribed.  **One voice melodic dictation**  Base tonality up to four signs, altered degrees, mutation and modulation.  Example length: 16 bars.  Counting unit: quarter and quarter with point.  **How it will be played**:  Camerton (a1).  The pulsation is given just before playing.  The dictation is played once in its entirety.  Then, by two bars or by phrases marked by the author of the example.  In the end, the dictation is played as a whole once again.  **Two voice melodic dictation**  Tonalities up to three signs.  Example length: 12-16 bars, depending on the content.  Counting unit: quarter and quarter with point.  **How it will be played**:  Camerton (a1).  The pulsation is given just before playing.  The dictation is played once as a whole.  It is dictated by two bars or by phrases marked by the author of the example.  In the end, the dictation is played in its entirety two more times.  **Written test**   1. Construction of intervals (from second to decimal), chords (major, minor, dim. and aug. triad with revolutions), and D7 with inversions. 2. Versatility of septachords (maj7, aug7, min7, dim7, half-dim7, min-maj7 and D7). | **diptych**  All tonalities and bars.  Singing a prima vista two melodic examples that contrast with each other (in tonality, tempo, articulation, etc.). They are performed continuously, without taking intonation for another example. |

**Xc KATEGORIJA – CATEGORY – singing in two voices**

**Students born in 2003, and younger**

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| Singing two-part examples in tonality up to five signs: modulation, mutation, alteration. All bars.  The competition consists of:  1. Singing one of the given three examples that will be published on the UMBPS website from March 15, 2022.  2. Drawing and singing a two-part example a prima vista. |

**XIa CATEGORY – solfeggio**

**Students born in 2002, and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **One voice melodic dictation**  Diatonic modulation.  Starting tonality up to five signs.  Counting unit: quarter or quarter with a dot.  Example length: 16 bars.  **How it will be played**:  Camerton (a1).  The pulsation is given just before playing.  The dictation is played once as a whole.  It is dictated by two bars or by phrases marked by the author of the example.  In the end, the dictation is played as a whole once again.  **Two voice melodic dictation**  Tonalities up to three signs.  Example length: 12-16 bars, depending on the content.  Counting unit: quarter or quarter with a dot.  **How it will be played**:  Camerton (a1).  The pulsation is given just before playing.  The dictation is played once in its entirety.  It is dictated by two bars or by phrases marked by the author of the example.  In the end, the dictation is played in its entirety two more times. | **diptych**  All tonalities and bars.  Singing a prima vista two melodic examples that contrast with each other (in tonality, tempo, articulation, etc.). They are performed continuously, without taking intonation for another example. |

**XIc CATEGORY – singing in two voices**

**Students born in 2002, and younger**

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| Singing two-part examples in tonality up to five signs: modulation, mutation, alteration. All bars.  The competition consists of:  1. Singing one of the given three examples that will be published on the UMBPS website from March 15, 2021.  2. Drawing and singing a two-part example a prima vista. |