**PROPOSITIONS OF THE 10th INTERNATIONAL SOLFEGGIO AND MUSIC THEORY COMPETITION**

**Ia CATEGORY – solfeggio**

**Students born in 2014 and younger**

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| **ORAL PART** |
| ***A prima vista***  Violin key.  Tonality: C major, gradual melodic movement and broken tonic triad.  Beat: unit of counting quarters.  Example length: eight bars.  The competitor takes the intonation through the tuning fork (a1) and intones the tonality, or sings the cadence.  The example is marked for tempo, dynamics and articulation.  During the performance, the examiner corrects mistakes.  **Rhythmic reading – parlato**  Violin key.  Unit of counting: quarter.  Movement in quarters and eighths, appropriate pauses and rhythmic figures.  Example length: eight bars.  The example is marked for tempo and articulation.  During the reconnaissance, dynamics and articulation.  During the performance, the examiner does not correct mistakes. |

**Ib CATEGORY – music theory**

**Students born in 2014 and younger**

**The treble clef is represented in the production. The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Musical notation  - Recording notes in violin and bass clef in minor and first octave  2. Rhythm and metric - quarter as a counting unit  - Completing measures with a missing note value  - Determining the type of measure and writing the measures in the given melody  3. Intervals  - Construction and recognition of intervals up to a major fifth (without type)  4. Chords  - Quintachords on the major degrees of C major, G major and F major  5. Scales and tetrachords  - C major, G major and F major  - Correspondence of notes in given scale sequences  - Recognition of tetrachords and determination of belonging to tonalities |

**IIa CATEGORY – solfeggio**

**Students born in 2013 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Melodic dictation**  Violin key.  The tonality of A minor.  Beat: unit of counting quarters.  **How to play:**  Tuning, key tuning, key confirmation.  Pulsation is given immediately before playing the dictation.  The dictation is played once in its entirety.  Metre confirmation.  It is dictated in two beats.  The dictation ends up being played twice in its entirety. | ***A prima vista***  Violin key.  Keys: D minor and E minor.  Beat: unit of counting quarters.  The competitor takes the intonation through the tuning fork (a1) and intones the intonation, or sings the cadence.  Example length: eight bars.  The example is labeled ua for tempo, dynamics, and articulation.  During the performance, the examiner corrects mistakes.  **Rhythmic reading - parlato**  Beat: a four-part division of a counting unit.  Example length: eight bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**IIb CATEGORY – music theory**

**Students born in 2013 and younger**

**The production includes violin and bass clef. The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Musical notation  - Recording notes in treble clef and bass clef in minor, first and second octaves  2. Rhythm and metric - quarter and eighth as counting units  - Completing measures with a missing note value  - Determining the type of measure and writing the measures in the given melody  3. Intervals  - Construction and recognition of intervals up to a fifth  4. Chords  - Fifth chords on the major degrees of the scale ending with one sign  5. Scales and tetrachords  - A scale ending with one sign  - Correspondence of notes in given scale sequences  - Recognition of tetrachords and determination of belonging to tonalities |

**IIIa CATEGORY – solfeggio**

**Students born in 2012 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Melodic dictation**  Violin key.  Keys: G major and F major.  The unit of counting quarters.  Length of dictation up to eight bars.  **How to play:**  Tuning (a1), tonality tuning, tonality confirmation.  Pulsation is given immediately before playing the dictation.  The dictation is played once in its entirety.  Metre confirmation.  It is dictated in two beats.  The dictation is played twice at the end. | ***A prima vista***  Violin key.  Tonality ending with two signs.  Unit of counting: quarter.  The example is eight bars long.  Examples are marked for tempo, dynamics and articulation.  The competitor takes the intonation through the tuning fork (a1) and intones the tonality, or sings the cadence.  During singing, the examiner can correct mistakes.  **Rhythmic reading – parlato**  Four-part division of the counting unit.  Counting unit: quarter, half or eighth.  Example length: eight bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**IIIb CATEGORY – music theory**

**Students born in 2012 and younger**

**The production includes violin and bass clef. The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Musical notation  - Recording notes in treble clef and bass clef in minor, first and second octaves  2. Rhythm and meter - quarter, eighth and half as counting units  - Completing measures with a missing note value  - Determining the type of measure and writing the measures in the given melody  - Rewriting the melody in another measure (e.g. from 3/8 to 3/4)  3. Intervals  - Construction and recognition of intervals up to a fifth  4. Chords  - Major and minor fifth chords on fundamental tones  5. Scales and tetrachords  - Major and minor scales ending with two signs  - Writing down the signs of the major and minor scales, concluding with two signs  - Correspondence of notes in given scale sequences  - Recognition of tetrachords and determination of belonging to tonalities |

**IVa CATEGORY – solfeggio**

**Students born in 2011 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Melodic dictation**  Violin key.  Major tonalities ending with two signs.  The unit of counting quarters.  Dictation length: eight bars.  **How to play:**  Tuning, key tuning, key confirmation.  Pulsation is given immediately before playing the dictation.  The dictation is played once in its entirety.  Metre confirmation.  It is dictated in two beats.  The dictation ends up being played twice in its entirety. | ***A prima vista***  Violin key.  Tones including three signs.  Unit of counting: quarter.  Example length: eight bars.  The competitor takes the intonation through the tuning fork (a1) and intones the tonality, or sings the cadence.  Examples are marked for tempo, dynamics and articulation.  During singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Unit of counting: quarter, half, eighth or quarter with a point.  Example length: eight bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**IVb CATEGORY – music theory**

**Students born in 2011 and younger**

**The production includes violin and bass clef. The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Musical notation  - Recording notes in the treble clef in minor, first and second octaves  - Recording notes in bass clef in major, minor and first octave  2. Rhythm and meter - quarter, eighth, half and quarter with a dot as counting units  - Completing measures with a missing note value  - Determining the type of measure and writing the measures in the given melody  - Rewriting the melody in another measure  3. Intervals  - Construction and recognition of intervals ending with the sixth  4. Chords  - Recognition and construction of all four types of fifth chords  - Construction of D7 in tonality  5. Scales and tetrachords  - Writing down the signs of scales in treble clef and bass clef, ending with three signs  - Correspondence of notes in given scale sequences  - Recognition of tetrachords and determination of belonging to tonalities |

**Va CATEGORY – solfeggio**

**Students born in 2010 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Melodic dictation**  Violin key.  Minor tonalities ending with two signs.  Unit of counting: quarter  Dictation length: eight bars.  **How to play:**  Tuning (a1), tonality tuning, tonality confirmation.  Pulsation is given immediately before playing.  The dictation is played once in its entirety.  Metre confirmation.  It is dictated in two beats.  The dictation ends up being played twice in its entirety. | ***A prima vista***  Violin key.  Tones including four signs.  Counting unit: quarter or dotted quarter.  Example length: eight bars.  The competitor takes the intonation through the tuning fork (a1) and intones the tonality, or sings the cadence.  Examples are marked for tempo, dynamics, articulation.  During singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Counting unit: dotted quarter, with complex tripartite division.  Example length: eight bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**Vb CATEGORY – music theory**

**Students born in 2010 and younger**

**The production includes violin and bass clef. The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Musical notation  - Recording notes in the treble clef in minor, first, second and third octaves  - Recording notes in bass clef in major, minor and first octave  2. Rhythm and metric  - Completing measures with a missing note value  - Determining the type of measure and writing the measures in the given melody  - Rewriting the melody in another measure  3. Intervals  - Construction and recognition of intervals up to the octave  4. Chords  - Recognition and construction of consonant quintachords and their inversions  - Recognition and construction of dissonant fifth chords and dominant seventh chords  5. Scales and tetrachords  - Writing down the signs of scales in treble clef and bass clef up to five signs  - Recognition of a ladder sequence  - Correspondence of notes in given scale sequences  - Recognition of the scale base of the melody  - Recognition of tetrachords and determination of belonging to tonalities |

**VIa CATEGORY – solfeggio**

**Students born in 2009 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Melodic dictation**  Violin key.  Tones including three signs.  Unit of counting: quarter.  Dictation length: eight bars.  **How to play:**  Tuning (a1), tonality tuning, tonality confirmation. Pulsation is given immediately before recording the dictation.  The dictation is played once in its entirety.  Metre confirmation.  It is dictated in two beats.  The dictation is played twice in its entirety at the end. | ***A prima vista***  Violin key.  Tonality ending with four signs with gradually introduced alterations.  Unit of counting: quarter.  Example length: eight bars.  The competitor picks up the intonation through the tuning fork (a1) and intones the tone of the tonality, or sings the cadence.  Examples are marked for tempo, dynamics, articulation.  During singing, the examiner can correct mistakes.  **Rhythmic reading - parlato**  Unit of counting: quarter, half, eighth or quarter with a point.  Example length: eight bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**VIb CATEGORY – music theory**

**Students born in 2009 and younger**

**The production includes violin and bass clef. The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Musical notation  - Writing tones in treble clef and bass clef  2. Rhythm and metric  - Completing measures with a missing note value  - Determining the type of measure and writing the measures in the given melody  - Rewriting the melody in another measure  3. Intervals  - Construction and recognition of intervals up to the octave  - Analysis and marking of intervals in a given melody  4. Chords  - Construction of diatonic quintachords with revolutions  - Three major fifth chords in tonality (writing and determining type)  - Construction of consonant septachords  5. Scales and tetrachords  - Writing diatonic scales  - In the given tonal sequences, add signs to individual tones in order to convert the sequence into a specific scale  - Determination of the scale base in the given melody  - The construction and versatility of tetrachords |

**VIIa CATEGORY – solfeggio**

**Students born in 2008 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Listening test**   * Based on the played tuning, recognize and build a scale: major, harmonic major, all three types of minor. * Recognize, mark with a code and write down diatonic triads of a given tone.   **Melodic dictation**  Violin key.  Tonality ending with two signs, with mutation.  Counting unit: quarter and quarter with point.  Sample length: 16 bars.    **How to play:**  Tuning (a1), tonality tuning, tonality confirmation.  Pulsation is given immediately before playing the dictation.  Clock confirmation.  The dictation is played once in its entirety.  It is dictated in two beats.  The dictation is played once in its entirety at the end. | ***A prima vista***  Violin key.  Tones including three signs.  Mutation or modulation into parallel or dominant tonality, with gradually introduced alterations.  Sample length: 16 bars.  The competitor takes the intonation through the camerton (a1) and intones the tonality.  The examples have markers for tempo, dynamics, and articulation.  During singing, the examiner can correct mistakes.  **Rhythmic reading – parlato**  Sample length: 12 bars.  Tempo and articulation are marked.  During the performance, the examiner does not correct mistakes. |

**VIIb CATEGORY – music theory**

**Students born in 2008 and younger**

**The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Intervals  - Construction and recognition of intervals to decimals  2. Chords  - Construction and recognition of diatonic quintachords with revolutions  - Construction of the dominant seventh chord and its turns in tonality  - Construction of diatonic seventh chords  - The versatility of quintachords  3. Scales and tetrachords  - Construction of a tetrachord from a given tone  - Determining the type and diversity of tetrachorades  - Construction of major and minor chromatic scale in both directions  - Construction and recognition of modes  4. Tonality  - Recognition of the scale base in a given melody  - Transposition of the melody into another tonality  5. The most common expressions in musical terminology |

**VIIIa CATEGORY – solfeggio**

**Students born in 2007 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Listening test**   1. Based on the played tuning, recognize and build a scale: major, harmonic major, all three types of minor. 2. a) Recognize, mark with a code and write down the intervals from the given tone up to and including the octave.   b) Recognize, mark with a code and write diatonic triads from the given tone upwards.  c) Recognize, mark with a code and write from the set tone upwards MD7 with revolutions.  **Melodic dictation**  Violin key.  Modulation into subdominant or dominant tonality with gradually introduced alterations.  Length of dictation: 16 bars.    **How to play:**  Camerton (a1), tuning.  Pulsation is given immediately before recording the dictation.  The dictation is played once in its entirety.  Clock confirmation.  The dictation is played in two beats or in phrases marked by the author of the example.  The dictation is played once in its entirety at the end. | ***A prima vista***  Violin key.  Mutation or modulation into parallel or dominant tonality, with gradually introduced alterations.  Sample length: 16 bars.  The competitor takes intonation via the tuning fork (a1) and intonates the tone of the tonality.  The examples have markers for tempo, dynamics, and articulation.  During singing, the examiner can correct mistakes.  **Rhythmic reading – parlato**  Change of key and meter.  Eightfold division of the counting unit.  Sample length: 12 bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**VIIIb CATEGORY – music theory**

**Students born in 2007 and younger**

**The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Sound  - Recording the first 16 tones of the aliquot sequence  2. Musical notation  - Writing tones in violin, bass, alto and tenor keys  - Recognition of tones in violin, bass, alto and tenor keys  3. Intervals  - Construction and recognition of intervals to decimals  4. Chords  - Construction and recognition of diatonic quintachords with revolutions  - Construction of the dominant seventh chord and its turns in tonality, as well as the diminished one  - Construction and recognition of diatonic seventh chords  - The versatility of quintachords  5. Scales and tetrachords  - Construction of a tetrachord from a given tone  - Determining the type and diversity of tetrachorades  - Construction of major and minor chromatic scale in both directions  - Construction and recognition of modes, Balkan and Roma piers  6. Tonality  - Recognition of the scale base in a given melody  - Transposition of the melody into another tonality |

**VIIIc KATEGORIJA – dvoglasno pevanje**

**Students born in 2007 and younger**

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| Singing two-voiced examples in the tonality ending with four signs.  The competition consists of:  1. Singing one of the given three examples that will be published on the UMBPS website from April 1, 2024.   1. 2. Excerpts and singing of a two-voiced example *a prima vista*. |

**IXa CATEGORY – solfeggio**

**Students born in 2006 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Listening test**  1. Recognize, mark with a code and write down the intervals from the given tone down to the octave.  2. Recognize, mark with a code and write diatonic triads from the given tone down.  3. Recognize, mark with a code and write down from the given tone upwards: VD, VM, MM, PUM, UM and PR seventh chord, and MD7 with inversions.  **Melodic dictation**  Violin key.  Sample length: 16 bars.  **How to play:**  Camerton (a1), tuning.  Pulsation is given immediately before playing.  The dictation is played once in its entirety.  The dictation is played in two beats or in phrases marked by the author of the example.  The dictation is played once in its entirety at the end. | ***A prima vista***  Violin key.  Mutation, modulations with stable alterations.  Length of the melodic example: 16 bars.  The competitor takes the intonation through the tuning fork (a1) and intones the tonality.  The examples have markers for tempo, dynamics, and articulation.  **Rhythmic reading – parlato**  Changing the key and time signature.  Sample length: 16 bars.  The example is marked for tempo and articulation.  During the performance, the examiner does not correct mistakes. |

**IXb CATEGORY – music theory**

**Students born in 2006 and younger**

**The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Sound  - Completion of the aliquot series with omitted tones (in order 1-16)  2. Intervals  - Analyzing intervals (consonances) in a given two-voice example  - The versatility of intervals  3. Chords  - Construction and recognition of diatonic quintachords with revolutions  - Construction and recognition of diatonic and chromatic septachords  4. Scales and tetrachords  - Determining the type and diversity of tetrachorades  - Converting major and minor scales into chromatic ones by inserting intermediate tones  - Construction and recognition of modes, Balkan and Roma scales  5. Tonality  - Recognition of the scale base in a given melody  - Transposition of the melody into another tonality |

**Xa CATEGORY – solfeggio**

**Students born in 2005 and younger**

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| **WRITTEN PART** | **ORAL PART** |
| **Listening test**   1. Recognize, mark with a code and write down the intervals from the given tone up to the tenth. 2. Based on the playing, add signs to make the recording of the played melody correct.   **Melodic dictation**  Sample length: 16 bars.  **How to play:**  Camerton (a1), tuning.  Pulsation is given immediately before playing.  The dictation is played once in its entirety.  Then, by two beats or by phrases marked by the author of the examples.  At the end, the dictation is played in its entirety one more time.  **Two-voice dictation**  Sample length: eight bars.  **How to play:**  Camerton (a1), tuning.  Pulsation is given immediately before playing.  The dictation is played once in its entirety.  It is dictated by two beats or by phrases marked by the author of the example.  The dictation is played in its entirety at the end two more times. | **Diptych**  All keys and beats.  Singing *a prima vista* has two melodic examples that contrast each other (in tonality, tempo, articulation, etc.). They are performed continuously, without taking the intonation for the second example. |

**Xb CATEGORY – music theory**

**Students born in 2005 and younger**

**The test takes 45 minutes.**

**The areas that will be in the competition are listed. The type of tasks is determined by the author of the test.**

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| **Content of the test:**  1. Sound  - Completion of the aliquot series with omitted tones (in order 1-16)  2. Intervals  - Analyzing intervals (consonances) in a given two-voice example  3. Chords  - Construction of diatonic quintachords with revolutions  - Recognizing and marking broken chords in a given melody  - Construction and recognition of diatonic and chromatic septachords  - The versatility of septachords  4. Scales and tetrachords  - Determining the type and diversity of tetrachorades  - Converting major and minor scales into chromatic ones by inserting intermediate tones  - Recognizing and writing modes, whole scale, Balkan and Romani minor from given tones  5. Tonality  - Recognition of starting and target tonality in given modulating melodies  - Transposition of the melody into another tonality |

**Xc KATEGORIJA – dvoglasno pevanje**

**Students born in 2005 and younger**

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| Singing two-voiced examples in tonality ending with five omens.  The competition consists of:  1. Singing one of the given three examples that will be published on the UMBPS website from April 1, 2024.  2. Excerpts and singing of a two-voiced example *a prima vista*. |