

**PROPOSITIONS FOR THE 1st INTERNATIONAL COMPETITION "DO, RE, MI, FA..." IN SOLFEGGIO AND MUSIC THEORY, DRNIŠ 2023.**

**DISCIPLINE MUSIC THEORY**

The test time is 45' in all categories.

<p><b>7.B category (students born 2007. or younger)</b></p>	<ol style="list-style-type: none"> <li>1. Constructing and recognizing intervals up to 8ve (P, maj, min, aug, dim).</li> <li>2. Constructing and recognizing triads and their inversions (maj, min, aug, dim).</li> <li>3. Writing from a given interval its enharmonic change (respelling of both notes) and determining their (interval) range and type (up to 8ve).</li> <li>4. Construct Dominant 7th chords and their inversions in given tonalities (tonalities up to six key signatures).</li> <li>5. Writing key signatures in treble and bass clef (two staves) in given tonalities (major, natural, harmonic and melodic minor, minor/major).</li> <li>6. Recognizing tonality in given melodic examples (major, natural, harmonic and melodic minor, minor/major).</li> </ol>
<p><b>8.B category (students born 2006. or younger)</b></p>	<ol style="list-style-type: none"> <li>1. Constructing and recognizing intervals in staff system up to 10th.</li> <li>2. Constructing and recognizing triads and their inversions (maj, min, aug, dim). For example: maj 6/4 - given note is P4th; dim 5/3 - given note is dim 5th.</li> <li>3. Constructing and recognizing seventh chords (Maj7, Mm7(Dom7), mm7, mM7, dm7, dd7, aug7).</li> <li>4. Constructing chromatic major and minor scales (upwards and downwards).</li> <li>5. Transcribing rhythmic examples: 6/4 to 6/8, 3/2 to 3/8 and vice versa.</li> <li>6. Transcribing melodic examples into a set tonality. Tonalities up to five key signatures.</li> </ol>
<p><b>9.B category (students born 2005. or younger)</b></p>	<ol style="list-style-type: none"> <li>1. Transcribing melodic examples: from alto or tenor clef to treble or bass clef.</li> <li>2. Constructing or recognizing modes (church/gregorian modes) - Dorian, Phrygian, Lydian and Mixolydian.</li> <li>3. Recognizing tonality (major, minor, minor/major). Examples do not start and end at first degree.</li> <li>4. Finding seventh chords in set melodic examples, identifying their type and writing down Dom7 inversions.</li> <li>5. Positioning of seventh chords (Maj7, Mm7(Dom7), mm7, mM7, dm7, dd7, aug7) in different tonalities (major, natural, harmonic and melodic minor and minor/major).</li> <li>6. Accurately writing given rhythmic examples - orthography.</li> </ol>

