

University of Ljubljana
Academy of Music
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Slovenia
Department of Composition and Music Theory

INTERNATIONAL SOLFEGE COMPETITION

Competition procedures (prerequisite knowledge and skills)

Category 1

(not younger than 19-years-old and not older than 21-years-old on the day of the competition)

1. GENERAL (prerequisite knowledge and skills)

The written and oral components may comprise:

- tonal, diatonic melodic tasks utilising stable and labile alterations, modulations, as well as intervallic tasks featuring neo-tonal and atonal melodic elements
- rhythm-focused tasks including all subdivisions of the beat and rhythmic deviations from the metre in the scope of simple, compound, complex and mixed time signatures
- all types of triads and tetrachords and their inversions in both closed and open position, and dominant ninth chords with major or minor ninths
- dictations may be performed live or from a recording

2. WRITTEN COMPONENT

1. One-part 6 to 14-bar dictation using atonal intervallic movement (possibly an excerpt from a musical work)
2. Two-part modal polyphonic melodic-rhythmic dictation (possibly an excerpt from a musical work)
3. Two-part diatonic polyphonic melodic-rhythmic dictation (possibly an excerpt from a musical work)
4. Baroque figured bass dictation with scale degrees (from a recording)
5. Rhythmic dictation on a single pitch and (or) on a melody (possibly an excerpt from a musical work)
6. Identification of mistakes in a printed score from listening to a recording (an excerpt from a musical work)
7. Surprise task

3. ORAL COMPONENT

1. Performance of a 12 to 16-bar rhythmic exercise
2. Performance of two two-voice exercises:
 - a - melodic line to be sung while simultaneously tapping the notated rhythm
 - b - melodic line to be sung while simultaneously playing the second part on the piano
3. Performance of a one-voice melodic-rhythmic exercise of an excerpt from a 20th century work (possibly with a provided accompaniment)

4. Performance of two excerpts:
 - a - recitative or aria chosen from a baroque vocal-instrumental work (possibly with a provided accompaniment)
 - b - melody from classical or romantic era (possibly with a provided accompaniment)

Category Two

(not younger than 22-years-old and not older than 24-years-old on the day of the competition)

1. GENERAL (prerequisite knowledge and skills)

The written and oral components may comprise:

- tonal, diatonic melodic tasks utilising stable and labile alterations, modulations; intervallic tasks featuring neo-tonal and atonal melodic elements
- rhythm-focused tasks including all subdivisions of the beat and rhythmic deviations from the metre in the scope of simple, compound, complex and mixed time signatures
- all types of triads and tetrachords and their inversions in both closed and open position, and dominant ninth chords with major or minor ninths, atonal chords (clusters, second chords, fourth chords and various intervallic combinations)
- dictations may be performed live or from a recording

2. WRITTEN COMPONENT

1. One-part 6 to 14-bar dictation using atonal intervallic movement (possibly an excerpt from a musical work)
2. Three-part modal or tonal polyphonic melodic-rhythmic dictation (possibly an excerpt from a musical work)
3. Four-part homophonic dictation: possibly an excerpt from the baroque (Baroque figured bass dictation with scale degrees), classical, romantic or post-romantic eras with harmonic analysis
4. Atonal chords (2 tasks: identification of mistakes and dictation)
5. Rhythmic dictation on a single pitch and (or) on a melody (possibly an excerpt from a musical work)
6. Identification of mistakes in a printed score from listening to a recording (an excerpt from a musical work)
7. Surprise task

3. ORAL COMPONENT

1. Performance of an 12 to 16-bar rhythmic exercise
2. Performance of an eight to twelve bar two-voice exercises:
 - a - melodic line to be sung while simultaneously tapping the notated rhythm
 - b - one voice to be sung while playing the other on a piano
3. Performance of a one-voice melodic-rhythmic exercise of an excerpt from a 20th century work (possibly with a provided accompaniment)
4. Performance of two excerpts:
 - a - from a recitative or aria (possibly with a provided accompaniment)
 - b - melody from romantic, post-romantic, new-tonality (20th century) era (possibly with a provided accompaniment)