

REQUIREMENTS FOR ENTRANCE EXAMS IN THE SPECIALTY

Educational program: «8D02102-Instrumental performance»

I. CREATIVE EXAM IN THE SPECIALTY

Admission of persons to the doctoral program is carried out with the mandatory presence of an international certificate of proficiency in a foreign language, Kaztest.

The performance at the exam is a free concert program for 30-40 minutes, including compositions of different styles and eras, including a work by a Kazakh composer.

EVALUATION CRITERIA:

1.1 The maximum score for the Creative Exam in the specialty is **50** points. The minimum passing score is **25**.

– **45-50 points (excellent)**

The applicant must show bright musical data, performing abilities, a sense of style, and a culture of performing intonation.

In the oral exam, the Applicant must show broad musical erudition, theoretical knowledge, analytical thinking.

– **36-44 points (good)**

The entrant's performance is meaningful, the author's text is accurately read, and stylistically sustained. But at the same time, it does not demonstrate technical freedom, the performance is not distinguished by variety and quality. During the oral exam, the applicant's knowledge is specific, the logic of the presentation of the material is clear and convincing. But at the same time, he is poorly oriented in the history and theory of music, is not sufficiently aware of the key trends in musicology, is not independent in the wording, and does not know how to think systematically.

– **25-35 points (satisfactorily)**

Poor understanding of the style and content of the performed compositions, insufficient command of expressive means of musical intonation (intonation, hearing, phrasing, rhythm). During the oral exam, there is a lack of knowledge of the analysis of phenomena, works, processes; insufficient logic in the presentation of the material; insufficient knowledge of the problems of methodology, history and theory of musicology.

– **0-24 points (unsatisfactorily)**

Lack of self-control, initiative, rhythmic will, poor command of technical and artistic means of intonation, non-compliance of the program with the required level for admission. During the oral exam, there is a lack of skills in analyzing phenomena, works, processes; lack of logic in the presentation of the material.

1.2 The maximum score for the defense of the abstract is 50 points. The minimum passing score is 25.

– *Excellent rating: 45-50 points (excellent)*

The applicant must present an actual problem, demonstrate sufficient

erudition, analytical thinking, knowledge of scientific apparatus, and vision of ways to solve the problem.

– *Rating «good»: 36-44 points (good)*

The applicant is well-formulated goals and objectives, logically sets out the main provisions of the study. However, it demonstrates an insufficient level of knowledge on the problems of theory, history and methodology of the issue under consideration.

– *Rating «satisfactory»: 25-35 points (satisfactorily)*

Poor understanding of the essence of the research problem, insufficient knowledge of the skills of written scientific presentation, insufficient argumentation of the relevance of the work.

– *A rating of «poor»: 0-24 points (unsatisfactorily)*

Lack of practical significance of the research, small volume (10 or less pages), poor knowledge of the scientific apparatus, non-compliance of the subject with the profile of the specialty.

II. ORAL EXAMINATION

Tickets contain two questions: on the history and theory of music; on the specialty.

Questions on the history and theory of music:

1. The category of genre in music.
2. General characteristics of strict writing polyphony.
3. Elements of the musical language. Melodic. Harmony. Meter and rhythm. Invoice.
4. Classification of musical forms: main types.
5. The question of programness types, genres and forms of software works.
6. Forms of polyphony in the music of the twentieth century.
7. Texture, its types and functions.
8. National composing schools of the romantic era.
9. Aesthetic principles, laws of drama, musical language of the Viennese classical school.
10. Russian musical culture at the turn of the XIX-XX century.
11. Panorama of the development of foreign musical culture of the XX-XXI centuries. The main artistic trends and directions.
12. The evolution of the symphonic genre in Western European musical culture.
13. History of the development of the cantata-oratorio genre.
14. Mass musical culture of the XX-XXI centuries.
15. Opera works of P. Tchaikovsky and N. Rimsky-Korsakov.
16. Musical heritage of Abay Kunanbayev, his musical and poetic reform.
17. Genre system of Kazakh musical folklore.
18. Creative activity of A. Zhubanov in the development of musical culture of Kazakhstan.
19. Ritual folklore of the Kazakhs.
20. National traditions in the works Of M. Tulebayev.

21. Treatises on the music of Al-Farabi.
22. Kazakh Opera in the light of the evolution of the genre.
23. Kazakh traditional instrumental music. Key schools and traditions.
24. Kazakh symphonic music in the works of composers of the twentieth century.
25. Chamber and instrumental creativity in the music of Kazakh composers.

Questions about specialization:

1. Outstanding performers of the twentieth century (in their chosen specialty).
2. Key research and works on the chosen specialty.
3. Performing Baroque style (in the chosen specialty).
4. Performing style in the context of classicism (in the chosen specialty).
5. Romantic tendencies in performance (in the chosen specialty).
6. Composing techniques of the twentieth century and performing skills (in the chosen specialty).
7. Chamber and ensemble forms of music making (in the chosen specialty).
8. Features of work on improving professional skills (in the chosen specialty).
9. Problems of formation and development of articulation and stroke culture (in the chosen specialty).
10. Improvisation in the performing arts (in the chosen specialty).
11. Features of the musical and pedagogical process of higher education (in the chosen specialty).
12. Features of the musical and pedagogical process of secondary vocational education (in the chosen specialty).
13. Features of the musical and pedagogical process of primary education (in the chosen specialty).
14. Types of artist's work on a musical work.
15. The main stages of work on a piece of music.
16. Overview of the main performing groups and cultural institutions of the country.
17. Interpretation as a phenomenon of artistic thinking.
18. Personal aspects in the formation of the interpretation of the work.
19. Interpretation in the history of performing arts (in the chosen specialty).
20. Outstanding performers of Kazakhstan.
21. Performing school of Kazakhstan (in the chosen specialty).
22. Modern musicology of Kazakhstan.
23. Works of composers of Kazakhstan in the performing repertoire (in the chosen specialty).
24. Classification of musical instruments. Features of construction and sound extraction of the instrument in the chosen specialty.
25. Professional competence of the performer in the system of higher education.