

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

Academic program: «8D02101 – Musicology» (doctorate program)

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

1. CREATIVE EXAM IN SPECIALTY

Creative exam in specialty includes oral response on the ticket and writing task.

Oral response on the ticket

Each ticket contains three questions: on historical disciplines (history of foreign music, history of modern music, history of Kazakh music); on theoretical disciplines (music theory, harmony, polyphony, analysis of musical works); on literature.

Questions on music history:

1. Evolutionary musicology as a current direction of modern science.
2. Musical archeology and its role in updating the ideas about the early history of music.
3. Antique systems of notation: cuneiform Hurrian, Greek letter, Chinese.
4. Pythagoras and his musical-theoretical system.
5. Boethius and his musical-theoretical system.
6. The system of Gregorian chants and experiences of reconstruction of early Christian intonation in the XX-XXI centuries.
7. Oral and written professionalism in European music of the XIII-XV centuries.
8. Renaissance and Baroque - the transformation of compositional thinking and the genre system in the XVI-XVII centuries.
9. Johann Sebastian Bach and his legacy in the music of the XVIII-XXI centuries.
10. The historical continuity of the Mannheim school and Vienna classicism.
11. The role of national origin in the music of romanticism. National school of composition.
12. Modernism in the music of the first half of the XXth century: historical background, artistic trends, key figures.
13. New Viennese school: history, compositional principles, meaning in the music of the XXth century.
14. Repressed art: totalitarianism of the first half of the XXth century and its consequences in the music of Russia, Germany, Italy, Japan and other countries.
15. The history and significance of the Darmstadt courses of new music.
16. The phenomenon of instrumental theater in the music of the second half of the XX century.
17. John Cage, his associates and heritage in the music of composers of the XX-XXI centuries.
18. The ritual folklore of the Kazakhs in the classifications of domestic ethnomusicologists of the second half of the XXth century (B.Erzakovich, A.Kunanbayeva, A.Mukhambetova, S.Elemanova).

19. Song folk-professional art of the Kazakhs of the late XIXth – first half of the XXth centuries: the stability and transformation of traditions..
20. Concepts of traditional compositional terminology of kyuys in Western Kazakhstan and their parallels in instrumental music of Central Asia.
21. Kazakh musical-recitative tradition: main problems and methods of study.
22. The first Kazakh operas in the context of the development of opera art of the first half of the XXth century and the national musical culture.
23. Ways of embodying the features of the Kazakh kyuis in the symphonic music of Kazakhstan composers 1940-1990.
24. The main stages of the development of chamber-instrumental music of the composers of Kazakhstan.
25. The main stages of study of Kazakh national instruments. The value of activity of B.Sarybaev.

Questions on music theory:

1. The main stages of the historical development of polyphony.
2. Polyphony of the Renaissance.
3. Polyphony of the Baroque.
4. Forming of fugue of J.S.Bach and G.F.Handel.
5. Symphonization of fugue in the creativity of Beethoven.
6. The polyphony of Western European romantics.
7. Polyphony in the music of composers of XXth century (Shostakovich, Hindemith, Stravinsky).
8. Polyphony in the works of composers of Kazakhstan.
9. Fret system. Main categories and concepts.
10. Functional structures of centralized modal systems.
11. Diatonics and chromatics. Theoretical concepts.
12. Modal harmony of pre-classical and modern music (basic principles and features).
13. Polytonality and polymodality – typology and classifications.
14. Romantic harmony.
15. Harmony in Russian music of the XIX century.
16. Chromatic tonality in the music of the XXth century (principles of structural-functional organization).
17. Symmetrical modes in the works of Russian composers (Glinka, Lyadov, Rimsky-Korsakov, Scriabin, Stravinsky).
18. Atonality and dodecaphony of the New Viennese school.
19. Musical style and stylistic analysis.
20. Means of artistic expression in music.
21. The types of presentation and functions of the parts in the form.
22. Universal principles of development of musical material.
23. Song forms in instrumental music.
24. Rondo and rondal forms: genesis, typology, historical transformation.
25. Genesis and evolution of the sonata form.

Questions on literature:

1. Erzakovich B. Song culture of the Kazakh people. A.,1966.
2. Amanov B., Mukhambetova A. Kazakh traditional music and the XXth century. A., 2001.

3. Kunanbayeva A. «Genre doubles» as a universal of traditional culture // Art of oral tradition. Historical morphology. St.Petersburg, 2002. P.55-62.
4. Halykzade F. Musical aspects of the study of «Kitabi-dede-Korkud». A., 2011. P.14-22.
5. Sarybayev B. Kazakh musical instruments. A.,1978.
6. Utegalieva S. The sound world of music of Turkic peoples. M., 2013.
7. Dzhumakova U. Creativity of composers of Kazakhstan of 1920-1980s. Problems of history, meaning and value. Astana, 2003.
8. Musical instruments and instrumental music. In 2 volumes. M.L., 1987.
9. Works of Kazakhstan musicologists on the problems of traditional instrumental music.
10. Essays on the history of Kazakh music. A., 1962.
11. The creativity of Arnold Schoenberg in the books of S.Pavlishin and N.Vlasova.
12. Harmony in the music of the XXth century in the books of L.Dyachkova, N.Gulyanitskaya and Y.Kholopov.
13. Music-theoretical systems in the works of Y.Kholopov.
14. Kogoutek C. Technique of composition in the music of the XXth century.
15. The form in the music of the XXth century in the works of T.Kyuregyan, G.Grigorieva and V.Kholopova.
16. Compositional principles of P.Hindemith in the works of N.Bat and I.Ter-Oganezova.
17. The history of Russian music and creative portraits of Russian-Soviet composers in the works of V.Kholopova.
18. Simakova N. Counterpoint of strict style and fugue. M., 2007.
19. Works of A.Sokolov on the musical composition of the XXth century.
20. Formation of fugue in the works of A.Chugayev, A.Dolzansky, K.Yuzhak.
21. The history of polyphony of Y.Evdokimova.
22. History of instrumental forms of V.Protopopov.
23. History of foreign music. XXth century. Ed. N.Gavrilova.
24. Musical-historical heritage of V.Konen.
25. The concept of musical professionalism in the works of N.Shakhnazarova.

Writing task

Holistic analysis of the work (musical score, clavier).

Writing time – 5 academic hours.

ASSESSMENT CRITERIA

The maximum number of points for creative examination in specialty is 50 points. The minimum score is 25 points.

– 45-50 points (excellent)

The applicant must show wide musical erudition, theoretical knowledge, analytical thinking, demonstrate practical skills in writing task, excellent musical hearing.

– 36-44 points (good)

The knowledge of the applicant is specific, the logic of the presentation of the material is clear and convincing, the written task reflects a sufficient mastery of the

profession (compliance with the rules, creative idea, accuracy of the embodiment of the intention). But at the same time, he is poorly oriented in questions of history and theory of music, is not sufficiently aware of key trends in musicology, is not independent in formulations, does not know how to think systematically.

– **25-35 points (satisfactorily)**

Poor proficiency in analyzing phenomena, works, processes; lack of consistency in presentation of material; lack of knowledge of the problems of methodology, history and theory of musicology. Average skills in practical forms of music-theoretical disciplines.

– **0-24 points (unsatisfactorily)**

Lack of skills in analyzing phenomena, works, processes; lack of consistency in the presentation of the material. Lack of skills in practical forms of music-theoretical disciplines.