

PROGRAM
ENTRANCE EXAMS IN THE SPECIALTY

Educational program:
"7M02102- Instrumental performance
(Piano)"
(scientific and pedagogical direction)

I. COMPREHENSIVE TESTING

- 1) Foreign language test (optional English, German, French)
- 2) A test to determine the readiness for learning of choice in Kazakh or Russian.

II. CREATIVE EXAMS

1 CREATIVE EXAM ON SPECIALTY

1. Program execution:

The program of the entrance exam includes compositions of various genres, styles and eras from the solo / chamber/concertmaster repertoire lasting 20-30 minutes (a mixed program is allowed).

2. Colloquium

By specialty:

1. Famous pianists of Kazakhstan.
2. Piano works by T. Kazhgaliev (genres and means of expression).
3. Piano works by G. Zhubanova (genres and means of expression).
4. Etudes by F. Chopin (innovation in expanding the genre framework).
5. Style of piano sonatas by W. Mozart and J. Haydn.
6. Compositional elements of the baroque fugue.
7. The evolution of genre elements of the sonata-symphony cycle in the works of L. Beethoven.
8. Etudes-paintings by S. Rachmaninov.
9. Poemness in the piano works of F. Liszt.
10. A new understanding of concert in the work of P. Tchaikovsky.
11. "Pictures at an Exhibition" by M. Mussorgsky.
12. Concerts of S. Prokofiev.
13. Piano miniatures of Kazakh composers.
14. Concerts of S. Rachmaninov.
15. Polyphonic cycles in the work of composers of the twentieth century.
16. Piano compositions by N. Medtner.
17. Work on instructive etudes in the piano class.
18. Sonatas by S. Prokofiev.
19. Sonatas by A. Scriabin.

20. Problems of style in performance and pedagogy.
21. Piano work of I. Brahms.
22. Cycles by K. Debussy and M. Ravel.
23. Piano cycles by R. Schumann.
24. Suite cycles in the work of I.S. Bach.
25. The origin of the piano school in Kazakhstan.

For the Chamber Ensemble:

1. The difference between ensemble performance and solo performance.
2. Name the authors of the editions of L. Beethoven's violin sonatas.
3. Name the chamber-instrumental compositions of composers of Kazakhstan.
4. Name the ensemble compositions of the piano trios by J. Brahms.
5. Reflection of the role of great historical figures in art (music, painting, cinema, literature).
6. List the composers of the 20th century, the authors of music for the string quartet.
7. To whom is L. Beethoven's Kreutzer Sonata dedicated and who was the first performer, and which Russian writer has a work under that title?
8. In what genre did I. Bach not work?
9. What are the famous conductors of our time?
10. Name the opuses and keys of J. Brahms' violin sonatas.
11. To whom is the piano trio op.67 by D. Shostakovich dedicated? What instrument is assigned to the introduction?
12. What do you know about O. Messiaen's piano quartet "At the end of time"? What wind instrument did O. Messiaen use in the piano quartet?
13. What period in the development of Russian literature is called the "Silver Age"? Name the representatives.
14. The last chamber work of D. Shostakovich?
15. What is "temperament"?
16. Name the chamber sonatas of P. Hindemith. What instruments were they written for?
17. To whom did Rachmaninoff dedicate his piano trios?
18. Use of the variation cycle in chamber compositions. Name an example.
19. What were the seating options for the string quartet?
20. For what instrument was Prokofiev's 2nd sonata in D major intended?
21. How many quartets did D. Shostakovich write?
22. What do you know about the history of the Department of Chamber Ensemble and String Quartet of KNK them. Kurmangazy?
23. Name the chamber works of F. Chopin.
24. Chamber ensemble as an independent performing discipline. What is the specificity?
25. How many sonatas for violin and piano do Haydn, Mozart and Beethoven have?
26. Strokes for stringed instruments.
27. Impressionism in painting and musical art of the nineteenth century.
28. Name the composition of the "French Six". What united them?
29. What Kazakh composers turned to the quartet genre?

30. How many piano trios did L. Beethoven write?

According to the Concertmaster class:

1. The difference between an accompanist and an accompanist.
2. Work as an accompanist at the opera house.
3. The specifics of the work of an accompanist in the vocal class.
4. The specifics of the work of an accompanist in the classes of string instruments.
5. The specifics of the work of an accompanist in the classes of wind instruments.
6. The specifics of the work of an accompanist in the classes of folk instruments.
7. The specifics of the work of an accompanist in the class of choral conducting.
8. The specifics of the work of an accompanist in the class of symphony conducting.
9. The specifics of the work of an accompanist in the choreography class.
10. Classification and characteristics of singing voices.
11. Range.
12. Tessitura.
13. Difference between operatic and chamber singing voices.
14. Orthoepy.
15. Equirhythmic translation.
16. Travesty.
17. Transposing musical instruments.
18. vocal terminology.
19. Musical terms denoting acceleration in the tempo of a piece.
20. Musical terms denoting a slowdown in the tempo of a piece.
21. Musical terms denoting agogic deviations in a work.
22. Interpretation.
23. Interpretation.
24. Metronome.
25. Outstanding Accompanists.
26. Famous masters of vocal art.
27. Types of recitatives in operas.
28. The value of overtures and orchestral numbers in opera.
29. Difficulties in performing the piano part in claviers of operas and instrumental concerts.
30. The meaning of piano preludes, interludes, postludes in romances.

The colloquium reveals the general cultural level of applicants, their aesthetic views, erudition in the field of musical art, knowledge of the main stages and patterns of development of the history of music, knowledge of literature in their specialty, musical terminology, understanding of the content, form and stylistic features of the performed works.

CRITERIA FOR EVALUATION:

The maximum score for the creative exam in the specialty is 35 points. The minimum passing score is 7.

- 27-35 points (excellent)

The applicant must show bright musical abilities, performing abilities, a sense of style, a culture of performing intonation. The answers to the questions of the colloquium are complete and detailed.

- 17-26 points (good)

The performance of the applicant is meaningful, the author's text is accurately read, stylistically sustained. But at the same time, he does not demonstrate technical freedom, the performance does not differ in variety and quality. Answers to the questions of the colloquium are given in a compressed form.

- 7-16 points (satisfactory)

Poor understanding of the style and content of the performed compositions, insufficient command of the expressive means of musical intonation (intonation, hearing, phrasing, rhythm). It is difficult to answer some questions of the colloquium.

- 0-6 points (unsatisfactory)

Lack of endurance, initiative, rhythmic will, poor mastery of technical and artistic means of intonation, inconsistency of the program with the required level for admission. There were no answers to the questions of the colloquium.