

**REQUIREMENTS FOR ENTRANCE
EXAMINATIONS**
Academic program: «8D02104 – Traditional music art»
Specializations: «Folk singing», «Folk instruments»

Admission of persons to doctoral studies is carried out with the mandatory availability of an international certificate of proficiency in a foreign language and KAZTEST.

I. CREATIVE EXAMINATIONS

1. CREATIVE EXAM IN SPECIALTY

Creative exam in specialty includes performance of a solo program and a colloquium.

Specialization «Bayan, accordion»

1. Polyphonic work (2-a particular polyphonic cycle (with a fugue of at least 3 voices);
2. Large-scale product (all parts);
3. A virtuoso piece;
4. The work of a large form (all parts);
5. The work of the composers of Kazakhstan or the processing of dombra kuy for accordion.

Specialization «Kyl Kobyz»

1. The work of a large form of your choice:
 - *A. Zhaiym Concerto for Kobyz and Orchestra (parts I, II);*
 - *A. Vivaldi Concerto for Violin and Orchestra a-moll.*
2. A work (play) by a Kazakh or foreign composer;
3. 1 kui from Korkyt's repertoire;
4. 1 cue from the Atlas repertoire;
5. 1 kui of a modern composer.

Specialization «Prima Kobyz»

1. The work of large form (I or II, III parts):
 - *P. Tchaikovsky «Concerto for Violin and Orchestra»;*
 - *A. Khachaturian «Concerto for Violin and Orchestra»;*
 - *J. Sibelius «Concerto for Violin and Orchestra».*
2. A virtuoso work by foreign composers:
 - *F. Waxman Fantasy for Violin and Orchestra on themes from the opera by J. Bizet «Carmen»;*
 - *G. Wieniawski Fantasy based on motifs from the opera «Faust» by S. Gounod;*
 - *K. Saint-Saens «Introduction and Rondo capriccioso»;*
 - *E. Zimbalist Fantasy based on themes from the opera by N. Rimsky-Korsakov «The Golden Cockerel»;*
 - *M. Ravel «Gypsy Rhapsody».*

3. The work of the Kazakh composer.

Specialization of «Dombra»

1. There are 2 large-scale pieces and 10 large-scale kuis from different performing schools to choose from.

Specialization «Sherter, Dombyra Prima, Dombyra Bass»

1. A large-form work (concerto, sonata – first or second and third movements, fantasy, suite of at least three movements);
2. A large-form work (first or second and third movements);
3. A lyrical piece by a Russian or Western European composer;
4. A virtuoso piece by a Russian or Western European composer;
5. A piece by a Kazakhstani composer;
6. 3 kyuis arranged for sherter.

Specialization «Sazsyrynai»

1. A large-form work (concerto, sonata – first or second and third movements, fantasy);
2. A large-form work (concerto first or second and third movements);
3. A lyrical piece for sazsyrynai;
4. A piece by a Kazakhstani composer for sazsyrynai;
5. A virtuoso piece by a Russian or Western European composer;
6. 2 folk kyui;
7. One kyui arranged for sazsyrynai by a folk or contemporary composer.

Specialization «Zhetygen»

1. A large-form work (concerto, sonata – first or second and third movements, fantasy);
2. A large-form work (concerto first or second and third movements);
3. A lyrical piece for zhetygen;
4. A piece by a Kazakhstani composer for zhetygen;
5. A virtuoso piece by a Russian or Western European composer;
6. 2 folk kyui;
7. One kyui arranged for sazsyrynai by a folk or contemporary composer.

Specialization «Sybyzgy»

1. A large-form work (concerto, sonata – first or second and third movements, fantasy);
2. A lyrical piece for sybyzgy;
3. A piece by a Kazakhstani composer for sybyzgy;
4. A virtuoso piece by a Russian or Western European composer;
5. 3 folk kyui for sybyzgy from the Bayan-Ölgii region;
6. 3 folk kyui for sybyzgy from the Altai-Tarbagatai region.

Specialization «Folk singing»

1. Three folk songs;

2. Five songs by folk composers;
3. Two songs from another region;
4. Two songs from Kazakhstani composers;
5. One previously unreleased folk song or a song by folk composers;
6. One terme or tolgau.

Specialization «Zhyrshy»

1. Two tolgau from the work of Akyn-Zhyrau XV-XIX centuries;
2. An excerpt from a heroic epic (7-10 min);
3. Two baths;
4. One story or a parable;
5. One terme or tolgau from another region;
6. One terme (previously not performed maqam-sarynam).

Colloquium

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

Questions on the history and theory of music:

1. Category of the genre in music.
2. General characteristics of polyphony of strict writing.
3. Elements of the musical language. Melodics. Harmony. Meter and rhythm. Texture.
4. Classification of musical forms: the main types.
5. Types of programming, genres and forms of program works.
6. Forms of polyphony in the music of the XXth century.
7. Invoice, its types and functions.
8. National composer schools.
9. Aesthetic principles, the laws of dramaturgy, the musical language of the Viennese classical school.
10. Russian musical culture at the turn of the XIX-XX centuries.
11. Panorama of the development of foreign musical culture of the XX-XXI centuries. The main artistic trends, directions.
12. Evolution of the concert genre in the Kazakh musical culture.
13. History of the development of the song genre of the Kazakh people (XIX century).
14. Mass musical culture of the XX-XXI centuries.
15. The opera creativity of P.Tchaikovsky and N.Rimsky-Korsakov.
16. Musical heritage of Abai Kunanbayev, his musical-poetic reform.
17. Genre system of Kazakh musical folklore.
18. A.Zhubanov's creative activity in development of musical culture of Kazakhstan.
19. Ritual folklore of Kazakhs.

20. National traditions in the works of S.Mukhamedzhanov.
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 XXth century.
25. Chamber-instrumental creativity in the music of Kazakhstan composers.

Questions on specialization (Bayan, accordion, Kyl Kobyz, Prima Kobyz, Dombra, Sherter, Dombyra Prima, Dombyra Bass, Sazsyrnai, Zhetygen, Sybyzgy, Folk singing, Zhyrshy):

1. Outstanding performers of the XXth century (in the chosen specialty).
2. Key research and works on selected specialty.
3. Related instruments of Turkic-speaking countries (in the chosen specialty).
4. Methods of teaching traditional music (in the chosen specialty).
5. Kazakh musical folklore: past and present (in the chosen specialty).
6. Composer's techniques of the XXth century and performing mastery (in the chosen specialty).
7. Formation of outstanding collectives of Kazakhstan (orchestras) (in the chosen specialty).
8. Features of work on improving professional skills (in the chosen specialty).
9. Problems of formation and development of articulation-dashed culture (in the chosen specialty).
10. Improvisation in the performing art (in the chosen specialty).
11. Features of the musical-pedagogical process of higher education.
12. Features of the musical-pedagogical process of secondary professional education.
13. Features of the musical-pedagogical process of primary education.
14. Types of work of the performer on a musical piece.
15. The main stages of work on a musical piece.
16. Review of the main performing collectives 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 art (in the chosen specialty).
20. Outstanding performers of Kazakhstan.
21. The performing school of Kazakhstan (in the chosen specialty).
22. Modern musicology of Kazakhstan.
23. Works of composers of Kazakhstan in the performing repertory (in the chosen specialty).
24. Classification of musical instruments. Features of construction and sound extraction of the instrument in the chosen specialty.
25. Professional competences of the performer in the system of higher education.

Questions on specialization (Folk singing, Zhyrshy):

1. How can one comparatively characterize the stylistic features of performing

schools (Arka, Zhetysu, Western Kazakhstan, Syr region) in the traditional Kazakh musical heritage?

2. What historical and aesthetic laws underlie the relationship between melodic intonation and textual structure in traditional song?
3. The role of musical improvisation in the performance of zhyrau.
4. The influence of tonalities and playing techniques on the dombra kostau on the content of the song.
5. Synchronicity between dombra accompaniment and singing technique and its influence on musical interpretation.
6. What historical and ethnomusical factors are the stylistic features of dombra accompaniment in regional singing schools based on?
7. Implementation of physiological mechanisms of breathing in singing performance and its influence on sound quality.
8. The importance of diaphragmatic breathing in the development of vocal technique of professional singers.
9. Establishing a connection between the lyrics and the melody of the song.
10. Development of endurance and flexibility of the respiratory system when performing long and complex vocal pieces.
11. Differences between breathing technique in traditional singing and breathing technique in academic vocal technique.
12. Effective methodological approaches used in developing breathing skills of young singers.
13. From a phonetic point of view - ensuring harmony between breathing and sound production.
14. In what form are elements of improvisation reflected in traditional Kazakh singing and how does this determine the individuality of the performer?
15. The influence of differences between the oral tradition of folk songs and the modern written tradition on performance practice.
16. Outstanding performers of the 20th century.
17. Basic research and work on traditional singing.
18. Common features and differences in singing among Turkic-speaking peoples. Works on the methodology of teaching traditional singing.
19. Features of work on improving qualifications.
20. What is the abstract nature of performance art?
21. To what extent is continuity maintained between levels of education (secondary specialized, higher and postgraduate) in the teaching of Kazakh traditional songs and how does this system influence the professional level of performing specialists?
22. The performer's method of working with a piece of music.
23. Poets who formed a separate school in the 20th century.
24. Methodological foundations and methodological features of scientific research conducted in the system of song analysis.
25. 25. What new directions and theoretical conclusions do modern methods of song analysis offer in the study of Kazakh musical art, taking into account the historical, cultural and musical context?
26. The role of outstanding contemporary performers in domestic musical art.

27. Performing schools of Kazakhstan.
28. The place and features of the poems "Tonykok", "Kultegin" in the repertoire of poets, as well as their works of the Golden Horde and Nogai eras.
30. Works of foreign and Kazakh scientists who have studied the art of painting.

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 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.