

Requirements for applicants for a master's degree in the specialty 8D02103 - VOCAL ART

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

1. CREATIVE EXAM IN THE SPECIALTY

The creative exam in the specialty includes the performance of a concert program and an oral response on a ticket. Performance of the concert program Performance of compositions of different styles and eras, including the works of the Kazakh composer. Duration – at least 50-60 minutes.

Oral response on the ticket

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

Questions about the history and theory of music:

1. Genre category in music.
2. General characteristics of the polyphony of strict writing.
3. Elements of musical language. Melodica. Harmony. Meter and rhythm. Texture.
4. Classification of musical forms: the main types.
5. Types of programming, 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 composer schools.
9. Aesthetic principles, the laws of drama, the musical language of the Vienna 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, trends.
12. The evolution of the concert genre in the Kazakh musical culture.
13. The 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 operatic works of P. Tchaikovsky and N. Rimsky-Korsakov.
16. Musical heritage of Abai 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 Kazakhstan.
19. Ritual folklore of the 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 twentieth century.

25. Chamber and instrumental creativity in the music of Kazakhstani composers.

Questions on specialization:

1. Vocal art in Kazakhstan at the present stage.
2. Formation and development of the vocal school in Kazakhstan.
3. The founders of Kazakh vocal art at the early stage.
4. Determining the voice type and its importance in the process of voice training.
5. The role of breathing in the formation of singing sound, singing inhalation and exhalation, types of breathing.
6. Development of various types of vocalization.
7. The work of the larynx in singing, the position of the larynx in singing.
8. The tasks of a vocal teacher and the requirements placed on them.
9. Typical characteristics of the nervous system and their role in the process of singer formation.
10. Modern views on the formation of singing breathing.
11. The principle of unity between artistic and vocal-technical development of a singer (student).
12. Scientific research and contemporary views on singing breathing.
13. The importance of body posture and the development of singer's breathing.
14. The muscular-elastic theory of vocal cord vibration.
15. The history of sound covering and scientific research on it.
16. Modern understanding of the reflexive nature of sound support.
17. The phonetic method of developing the singing voice.
18. Phonetic features of the Italian language that determine its high vocality.
19. Definition of the "high position" of the singing voice. Ways to achieve it.
20. The role and development of vocal hearing.
21. What is the difference between medium and mixed voice?
22. The phonetic method of training a singer.
23. Basic principles of vocal pedagogy.
24. Voice defects and ways to overcome them.
25. Types of vocalization (cantilena, agility, messa di voce, trill).
26. Requirements for a vocal teacher at the present stage.

EVALUATION CRITERIA

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 vivid musical data, performing abilities, sense of style, culture of performing intonation. In the oral exam, the applicant must show broad musical erudition, theoretical knowledge, analytical thinking.

36-44 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 of course, 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 matters of music history and theory, is not sufficiently aware of the key trends in musicology, is not independent in formulations, does not know how to think systematically.

25-35 points (satisfactory)

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

0-24 points (unsatisfactory)

Lack of endurance, 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.