

Ministry of Education and Science of Ukraine
Rivne State University of Humanities



PROFESSIONAL EXAMINATION PROGRAM
SPECIALTY 025 "MUSICAL ART"
for entrants to study for a master's degree
based on the bachelor, specialist, master


Approved by the Academic Council of the Institute of Arts


Protocol No. 3 dated 26 March 2024.

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Approved by the educational and methodological commission of the Institute of Arts,

Protocol No. 4 dated 10 April 2024.

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EXPLANATORY NOTE

The professional test is conducted to check and evaluate the level of professional training of applicants for the Bachelor's degree. It is important to identify applicants who are able to achieve the appropriate level of professional skills and acquire the necessary knowledge and skills for further creative activity in the field of musical art in accordance with the qualification "Master of Musical Art, teacher of specialized disciplines of the university".

Applicants must have developed creative abilities, emotional and imaginative imagination, the ability to artistic perception and thinking, adequate knowledge in the field of musical art, in particular the genre of their choice, the ability to navigate the issues of contemporary musical life, think independently and evaluate the phenomena of reality.

The program of the professional test includes the most important material of the courses Music Theory, Solfege, History of Music, Harmony, Special Instrument (or Vocal), Conducting, Ensemble.

At the professional test, the applicant must demonstrate: - depth of knowledge of the main sections of professional disciplines;

- ability to formulate and prove their opinion;
- illustrate their answers with examples from their own experience and the experience of leading figures of musical art;
- the ability to conduct research and experimental work; - to establish interdisciplinary connections.

As a rule, an applicant must have appropriate pre-university training in the relevant field. During the professional test, the applicant must demonstrate knowledge:

- the main stages of the evolution of the profession of a music group leader and artist; - the history of national and world music;
- the history of composing musical works performed by the applicant during the test; - professional musical terminology and literature in the specialty, the basics of musical theory of music theory. Abilities:
- perform professionally competently and expressively at the appropriate professional level musical works of various genres, character, style, and form;
- Identify specific features of the musical form of the pieces performed by the applicant during the test;
- sing, move and dance to music during the professional test (for vocalists), competently answer questions on the theory and history of national and world music;
- create an emotional and artistic stage image using a creative approach; - tempo-metre-rhythmic mastery of performance technique when performing of musical works;
- professional skills in the means of musical expression of sound, timbre, voice;
- organizational and creative work in a musical group.

Applicants must have basic concepts of theory and history of music and performance, means of musical expression, be familiar with various musical styles and genres, and be aware of the peculiarities of musical art at the present stage.

Before the professional test, applicants must undergo preliminary consultations to agree on the repertoire chosen for performance, as well as the technical support of musical accompaniment for the performance of instrumental and vocal works.

During the professional test, the applicant must demonstrate general erudition in the field of musical art and possess basic musical knowledge. Attention is also paid to the applicant's creative attention and imagination, inner vision, and stage presence. In order to more fully reveal creative abilities, the subject examination committee has the right to give the applicant tasks that do not go beyond the proposed programme, such as the theme, idea, genre and brief description of the work of the authors of the programme pieces, knowledge of the performance repertoire in their speciality, etc. Applicants who have independent works on the composition, processing, orchestration, and arrangement of musical works may present them to the examination board.

During the professional test, the applicant must:

- demonstrate awareness of the history of the development of Ukrainian and world music culture;
 - be aware of current trends in the development of art education and research in music pedagogy and art history;
 - to demonstrate knowledge of the methods of playing musical instruments, methods of working with the orchestra, the history of instrumental and orchestral performance, music pedagogy (for instrumentalists);
 - demonstrate knowledge of the methods of teaching vocal and choral disciplines, methods of working with a choir (vocal ensemble), the history of vocal and choral performance, music pedagogy (for vocalists and choristers);
 - to show awareness of the conceptual features of timbre thinking, awareness of the areas of activity of a specialist in the field of computer and electronic music (for the specialisation "Computer and Electronic Music").
- Procedure for conducting a professional test:
- entrance examinations are conducted using examination tickets compiled by the departments in the following areas: instrumental performance, choral conducting and vocal performance, computer electronic music;
 - packages of examination papers and examination information are received by the heads of examination commissions on the day of the entrance examination; the fact of receipt of examination materials is certified by the heads of examination commissions with a signature in special journals;
 - the content of the entrance examination corresponds to the content of the Program;
 - additional questions are formulated exclusively in accordance with the content of the Program;
 - entrance examinations are conducted only by the chairman and members of the examination board appointed by the Rector's order;
 - the presence of unauthorised persons (parents, teachers who are not members of the relevant examination board) at the entrance examination is prohibited;
 - Changes in the composition of examination boards are allowed only on the basis of an order of the rector; - the entrance examination is conducted by at least two examiners who evaluate the applicant's answer, certifying it with their signatures in the oral answer sheet, the entrance examination results sheet (examination paper) and the examination record;
 - the Head of the Examination Board certifies each of these documents with his/her signature;
 - the heads of the examination boards return the sheets of oral answers and examination papers to the heads of the selection boards after the entrance examination on the day of its conduct;
 - Examination records are returned to the admission committee on the day of the entrance examination, as indicated in the journal of their issuance and confirmed by the signature of the chairman of the examination committee;
 - admission of applicants to the entrance examinations is subject to the availability of the entrance examination results sheet (examination sheet);

- entrance examinations are held in accordance with the schedule drawn up by the RGU Admissions Committee;
- applicants participating in the oral entrance examinations are allowed to have only a pen with them;
- applicants receive only one set of examination tasks; replacement of tasks is not allowed;
- applicants have the right to ask the examiners to clarify the conditions of the tasks;
- during the entrance examinations, it is not allowed to break the silence, communicate with other applicants, use electronic, printed, handwritten information sources;
- the answer to the examination tasks is recorded in the oral answer sheet, which is signed by the applicant, the chairman and members of the examination board;
- applicants who do not appear for the entrance examination without valid reasons at the time specified in the schedule are not allowed to participate in further tests and in the competition; if there are valid reasons, confirmed by documents, applicants may be admitted to the missed entrance examination with the permission of the executive secretary of the admission committee within the established terms and schedule of entrance examinations;
- retakes of entrance examinations are not allowed.

The knowledge and skills of applicants are assessed by members of the professional attestation commission appointed in accordance with the order of the Rector of RGU, on a scale of 1 to 200 points in accordance with the completeness and correctness of the answer to each question.

The time allocated for the entrance examination in oral form (in accordance with the Order of the Ministry of Education and Science of Ukraine of 27 August 2002 No. 450) is 0.25 hours per applicant.

CONTENT OF THE ENTRANCE EXAMINATION

The content of the entrance examination program is determined depending on the professional training received, in accordance with the Bachelor's degree qualification. For applicants who have received the qualifications: "Bachelor of Arts, Artist, Head of a Folklore Ensemble, Bachelor of Arts, Conductor of a Folk Orchestra, Artist of an Orchestra (Ensemble), Bachelor of Arts, Conductor of a Choir, Artist of a Choir, Bachelor of Arts, Conductor of a Brass Band, Orchestra (Ensemble) Artist", "Bachelor of Arts, Orchestra (Ensemble) Artist, Pop Orchestra (Ensemble) Conductor", "Bachelor of Arts, Vocalist", "Bachelor of Arts, Arranger, Audio Technologist", as well as qualifications: "Teacher, artist, head of a folklore ensemble", "Teacher, conductor of a folk orchestra, artist of an orchestra (ensemble)", "Teacher, conductor of a choir, artist of a choir", "Teacher, conductor of a brass band, Orchestra (Ensemble) Artist", "Teacher, Orchestra (Ensemble) Artist, Conductor of Variety Orchestra (Ensemble)", "Teacher, Vocalist (Soloist)", "Teacher, Arranger, Audio Technologist" shall pass the following examinations:

1. Test of musical abilities (Performance of 2-3 pieces of different character, as well as presentation of the plan-prospectus of the master's thesis topic.
2. Methods of professional musical training.

1. TESTING OF MUSICAL ABILITIES

Specialization "Vocal Performance" - vocal;

(Perform 2 different pieces (possible options: accapella, to a backing track, with a concertmaster);

Specialization "Piano" 1. One polyphonic piece of three- or four-voice composition.

2. One work of a large form (rondo, variations, one or two movements of a sonata or concerto).
3. One cantilena piece.
4. Two etudes on different types of technique

The specialization "Instrumental Performance" means playing a musical instrument;

- Conducting;

(Perform a large-form program and an original work on the chosen musical instrument; conduct a large-form work from an orchestral score).

Specialization "Musical Folklore" It is necessary to perform:

1. Two different folk songs. 2. orientated song repertoire:

- calendar and ceremonial; - family and ceremonial;
- seasonal and labour songs; - ordinary songs;
- comic songs.

2. Demonstrate mastery of the instrument (piano). Perform one piece.

specialisation in Choral Conducting - conducting a choral work (large form, opera stage);

- performance of vocal works (romance, aria).

II. METHODS OF PROFESSIONAL MUSIC TRAINING (indicative list of questions for applicants)

Specialisation "Musical Folklore"

1. Creation of a folklore ensemble and organization of its work. The principle of selecting performers.
2. Needs for recording musical folklore.
3. Work on vocal technique in the group: singing position, sound attack, sound formation.
4. The specifics of documenting folk music.
5. Completing the repertoire for a folklore group.
6. Forms of field work. Types and types of expeditions.
7. Types of folklore ensembles and their characteristics.
8. Conditions of field work.
9. Work on diction in relation to the local dialect.
10. Methodological support of expeditionary work. Questionnaire.
11. Concert and performance activities in modern conditions.
12. From the history of recording and transcription of folk music.
13. Work on breathing in a folklore group.
14. Features of folklore notation. 15. Zoning of singing traditions.
16. Analytical, modelled, complex notation.
17. The issue of syncretism in folk art. Combination of folk instrumental music, singing, games and dances.
18. Preparation for transcription. The sequence of actions.
19. Features of interpretation of an authentic work, the problem of improvisation. 20. Acquaintance with the object of notation. Analytical approach.
21. History of folklore ensemble performance in Ukraine. Children's and youth youth organisations. Educational potential of the artistic and creative team.
22. Simple cases of stanza. The role of syllabification in writing a poetic text. 23. Singing in a folklore group.
24. Basic rules for recording spoken text.
25. Age and gender factor in the formation of ensembles and work with them. 26. Fixing the features of speech.
27. Work on the manner of sound formation.
28. Difficult cases of text recording: heterometric stanza, tirade, syntactic ordering.
29. The role of folklore expeditionary work in the management of a folklore ensemble.
30. Recording a poetic text in accordance with the norms of ethnomusicology.
31. Features of working with a children's group.
32. Determining the tempo of musical and ethnographic transcriptions.
33. Organizational features in working with a folklore ensemble.
34. Timing and measure size.
35. Work on intonation and timbre in the ensemble.
36. Recording melodies of recitative genres with a chopping rhythm.
37. Methodological support for the head of a folklore ensemble. 38. Sound pitch. Signs of alteration and microalteration.

39. Psychological factor in working with a folklore ensemble. 40. Fixing the manner of performing notation.

Specialisation "Piano"

1. Methodological validity of the importance of etudes in the process of learning the piano.
2. Artistic tasks in the work on phrasing.
3. Methodological validity of accumulating repertoire in the process of learning the instrument.
4. Using the method of variants when working on overcoming technical difficulties.
5. Methods and stages of studying a musical work in a special instrument class.
6. Methods of working on phrasing in the piano class.
7. Methodological principles of work on works of virtuoso character in the class of a special instrument.
8. Specifics of work on the accompaniment of a soloist-vocalist.
9. Organisation of the educational process in the class of a special instrument.
10. Work on technical exercises, etudes in the piano class.
11. Specificity of accompaniment for an instrumentalist performer.
12. Methods of conducting individual lessons on a special instrument.
13. Artistic task in working on strokes and articulation.
14. Work on playing techniques and strokes in a special instrument class.
15. Specificity of work on the accompaniment to the solo instrumentalist.
16. Basic principles of music pedagogy.
17. Methodological principles of work on polyphonic works in the class of a special instrument.
18. Methodological principles of work on musical works of large form in the piano class.
19. Structure of individual lessons.
20. Musical abilities and methods of their development.
21. Artistic sound and its objective definition. The nature of the production of artistic sound on the instrument.
22. Qualities of musical sound and methods of achieving it on a musical instrument.
23. General principles of setting up the performing apparatus on a musical instrument.
24. Artistic tasks in working on tempo.
25. General principles of organizing the student's independent work in the classroom of a special instrument.
26. Setting hands on a musical instrument.
27. Basic methods of initial training on a musical instrument.
28. Artistic tasks for working on metronomy.
29. The main stages of initial training on the piano.
30. Features of the formation of repertoire in the piano class of the Children's and Youth Music School.

Specialisation "Choral conducting" 1. The function of breathing. Features of vocal breathing.

2. Types, types of choirs and their placement on the stage.
3. Methods of singing with the hand and the Bulgarian system "Stolbitsa".
4. Methods of working on vocal and choral technique: diction and articulation.
5. Outstanding singers of the contemporary opera scene.
6. Fingering as a necessary condition for the development of melodic hearing.
7. Fermatas, pauses, syncopations and performance techniques.
8. The phenomenon of resonance, its role in the sound of the voice. Techniques used in pedagogical practice to direct sound into resonators.
9. Differentiation of hand functions. Techniques of artistic gestures.

10. Methods of writing musical dictation.
11. String as the basis of choral singing.
12. Tacting. Basic schemes, conductor's posture.
13. Conducting strokes and types of points.
14. Contemporary choirs and prominent artists of Ukrainian choral music.
15. Music systems of B. Trechkov and D. Kabalevsky.
16. Vocal and choral shortcomings and ways to correct them
17. Musical systems of Z. Kodály and K. Orff.
18. Elements of choral sonority: formation, ensemble.
19. Singing as an integral process in the formation of the singer's voice.
20. The emergence and formation of conducting performance.
21. Development of rhythm and pitch.
22. Professional requirements for a choir master teacher.
23. Techniques for showing dynamics and agogic shades.
24. To reveal the features of performing modern choral music.
25. Characteristics and classification of singing voices.
26. Education of musical ear in the process of mastering intervals.
27. Pedagogical activity of M. Leontovych and K. Stetsenko.
28. Methods and techniques for developing internal melodic hearing.
29. Organisation of rehearsal work with the choir.
30. The main tasks, forms, methods and principles of music pedagogy.
31. The structure and types of aufaktiv.
32. Music and pedagogical education in Ukraine from the 17th to the 19th centuries.
33. The emergence of relative and absolute systems of solmization.
34. Organisation of rehearsal work in a choir.
35. Methods of teaching choral solfège in the junior group of the choir.
36. Systems of world music pedagogy.
37. Stages of children's voice development and features of the formation of correct voice production in children.
38. Features of conducting works with complex and mixed sizes.
39. Development of polyphony singing skills.
40. Choral score and the sequence of work on it.

Specialization "Instrumental Performance"

1. Methodological validity of the importance of etudes in the process of learning a musical instrument.
 2. Artistic tasks of the conductor in working on phrasing.
 3. Methodological validity of the accumulation of repertoire in the process of learning an instrument.
 4. Pre-rehearsal work of the conductor on the score.
 5. Using the method of variants when working on overcoming technical difficulties.
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6. Formation of the repertoire of the instrumental group.
 7. Methods and stages of studying a musical work in a special instrument class.
 8. Basic principles of formation of a children's instrumental group.
 9. Methods of working on phrasing in the classroom of a special instrument.
 10. Creative activity of a children's instrumental group and its leader.

11. Methodological principles of work on works of virtuoso character in the class of a special instrument.
12. The specifics of the conductor's work on orchestral accompaniment to the soloist-vocalist.
13. Organization of the educational process in the classroom of a special instrument.
14. The nature of the conductor's work and his influence on the instrumental group.
15. Work on technical exercises, etudes in the class of a special instrument.
16. Specificity of orchestral accompaniment.
17. Methods of conducting individual lessons on a special instrument.
18. The artistic task of the conductor in working on strokes and articulation.
19. Work on playing techniques and strokes in a special instrument class.
20. Specificity of the conductor's work on orchestral accompaniment to the solo instrumentalist.
21. Basic principles of music pedagogy.
22. Methodological principles of work on polyphonic works in the classroom of a special instrument.
23. Methodological principles of work on musical works of large form in the class of a special instrument.
24. The structure of the orchestral rehearsal.
25. Musical abilities and methods of their development.
26. Characteristics of the individual qualities of the conductor of an instrumental group.
27. Artistic sound and its objective definition. The nature of the production of artistic sound on the instrument.
28. Types of orchestral rehearsals and their specificity.
29. Qualities of musical sound and methods of achieving it on a musical instrument.
30. Characteristics of types of conductors.
31. General principles of staging the performing apparatus on a musical instrument.
32. Artistic tasks in working on tempo.
33. General principles of organizing the student's independent work in the classroom of a special instrument.
34. Characteristics of methods of conducting an orchestral rehearsal.
35. Methods of placing hands on a musical instrument.
36. The conductor's work on dynamics as a means of musical expression.
37. The main methods of initial training on a musical instrument.
38. Artistic tasks of the conductor in working on metronomy.
39. The main stages of initial training on a musical instrument.
40. Features of the formation of the repertoire of the children's collective.

Specialization "Vocal Performance"

1. Attack of sound. Characteristics of open and covered sound. Demonstrate exercises for different types of attacks.
 2. Performing and stylistic trends in soul music performance.
 3. Personalized approach of the teacher to the development of the singer's voice.
 4. Stylistic features of rock music performance (academic music for "Academic Singing").
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5. The importance of clear diction and skills of declamatory expression in the work on a vocal piece.
 6. Demonstrate exercises to achieve the activity of the articulatory apparatus and various types of consonant activation.

7. The role of individual qualities of the student in the choice of educational repertoire in the vocal class.
8. Methodological techniques for working on the dynamics and power of sound. Demonstrate exercises to develop sound filiation skills.
9. Vocal and stroke features of working on jazz repertoire.
10. Vocal and stroke features of working on diction and orthoepic in a vocal piece. Examples.
11. Characteristics and differentiation of vocal techniques of modern pop music: melodic declaration, vocalisation, recitative.
12. The main disadvantages of sound formation and ways to correct them.
13. Principles of vocal and pedagogical work on pop repertoire.
14. Principles of determining the manner of singing. Differentiation of signs of mannerisms in singing.
15. Performance and stylistic features of work on a work in the style of spirituals.
16. Innovative features of the interpretation of the genre of "pop music".
17. Formation of vocal hearing and voice mobility.
18. Performance and stylistic trends in the performance of jazz works.
19. The importance of singing and exercises for the development of vocal and technical skills.
20. Demonstrate exercises for different types of vocal technique.
21. Vocal and stylistic features of the interpretation of the country and western genre.
22. Methods of working on sound quality in different voice registers.
23. Features of the performance of the stylistic formation of rhythm and blues.
24. Characteristics of different types of resonators and resonance of the vocal apparatus.
25. The specificity of the jazz and improvisational style of performing the genre of blues.
26. Methods of voice mode in the process of voice production. Prevention of throat diseases.
27. Vocal and stylistic features of swing.
28. Organization and importance of independent work of a student vocalist.
28. The singer's repertoire as a criterion of the performer's identity.
29. Voice and its qualities: timbre, range.
30. Technique of using vocal manners of singing in the process of revealing the artistic image of the work.
31. Specificity of the children's voice. Methodological principles of work during periods of mutation.
32. Methodological principles of work on learning a pop piece: singing a cappella, singing with a microphone.
33. Determination of voice type. Classification of female voices.
34. Features of work on the purity of intonation in the process of learning a vocal work.
35. Determination of the type of voice. Classification of male voices.
36. The use of various elements of sound formation in the process of revealing the figurative sphere of a vocal work.
37. Features and development of singing breath. Demonstrate different types of breathing exercises.
38. The importance of clear diction and correct orthoepy in the process of revealing the textual plot of a pop work.
39. The importance of the neurophysiological factor in the development of the vocal apparatus.
40. Methods of working on musical works with foreign language texts.

CRITERIA FOR ASSESSING THE KNOWLEDGE OF APPLICANTS

The criteria for evaluating the results of the entrance examination are set in the norms of four levels of achievement (initial, intermediate, sufficient, high) on the basis of correctness, logic, validity, integrity of the answer; volume, depth and systematic knowledge (within the Program); levels of

formation of educational and subject skills, mastery of mental operations (analysis, synthesis, comparison, classification, generalization, etc.); independence of evaluative judgements. A 200-point scale is used to assess the results of the entrance examinations.

Table of correspondence of competence levels to the values of the 200-point scale for assessing the answers of applicants during the professional test

Level of competence	Scale assessment	National scale assessment
1	2	3
<p>Initial</p> <p>I. Low level of musical instrument skills (including vocals, conducting), uncertainty in the interpretation of the performance of works, impaired sense of form, style, genre features. Serious and significant technical errors in the reproduction of musical material. The applicant has a very low initial level of musical theoretical knowledge of music theory, does not know musical terminology, etc.</p> <p>II. The applicant has knowledge of the material at the level of individual fragments, elementary recognition and reproduction of phenomena that make up a small part of the educational material.</p>	0-99	unsatisfactory
<p>Intermediate</p> <p>I. The presence of a certain level of skills in mastering a musical instrument (including vocals, conducting), minor textual errors, uncertainty in the interpretation of musical style and formative processes, lack of professional touche. The applicant has an average level of preparation: answers to theoretical questions are inaccurate and uncertain, makes mistakes in definitions, and identifies 50% of the proposed material by ear. Low level of instrumental training, insufficient command of expressive means of performance.</p> <p>II. The applicant reproduces a significant part of the theoretical material, shows insufficient knowledge and understanding of the main provisions; with the help of the teacher, he/she can analyse the educational material and correct mistakes, including a number of significant ones. Incorrect presentation of terms or concepts, incomplete presentation of the answer.</p>	100-149	satisfactory
<p>Sufficient</p> <p>I. Performance of works is determined by adequate interpretation, dynamic gradation. There are professional skills of mastering a musical instrument (including vocal, conducting).</p> <p>The applicant has a good theoretical background, but makes inaccuracies in one of the parts of the questionnaire (in the oral theoretical answer or in the aural analysis).</p>	150-179	good

<p>Demonstrates artistic performance of works of different styles and genres. At a sufficient level, with minor deficiencies, he/she has the means of musical expression, demonstrates a sufficient level of performance technique</p> <p>II. The entrant has a good command of the material studied and demonstrates adequate knowledge, independently corrects mistakes. He/she has his/her own approach to the task. The student is able to compare, summarize and systematize information under the guidance of a teacher.</p>		
<p>High</p> <p>I. Technical excellence and artistic expressiveness of the performance, stage presence, imagery, vision of genre and style features, vividness of interpretation. The applicant has a high level of knowledge of theoretical material and aural analysis, answers the questions clearly and competently, which does not require additional questions. He/she convincingly and expressively demonstrates the artistic performance of works of different styles and genres, revealing the musical image of the work and demonstrating a high level of technical training.</p> <p>II. The applicant demonstrates special abilities, is able to summarise knowledge independently, finds and processes the necessary information without the help of the teacher, is able to use the acquired knowledge and skills to make decisions in non-standard situations, convincingly argues answers, knows the terminology, independently reveals his/her own opinion on the disclosure of historical phenomena and facts.</p>	<p>180-200</p>	<p>excellent</p>

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